

**THE HOOLE BOOK:  
A LITERARY-LINGUISTIC STUDY OF COHESION AND  
COHERENCE IN THOMAS MALORY'S *MORTE DARTHUR***

A thesis submitted to the University of Birmingham for the degree of

DOCTOR OF PHILOSOPHY

by

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September 2019

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## **Abstract**

Thomas Malory's *Morte Darthur* survives in two distinct witness text versions, the Winchester manuscript and Caxton's slightly later printed book, and this leads to cultural pressures to value one over the other, in literary history, education and criticism, as more fully developed, sophisticated, and coherent. Resisting that impulse, I argue that a thorough exploration of the different episodic structure, tellability, iconicity, and character in these texts shows that both are cohesive and coherent in their own way. Both versions are a whole book that accordingly give rise to different reading experiences. My approach differs in methodology and interpretive focus from previous critical and historical comparative studies of Winchester and Caxton. I have created a digitally-tagged database in parallel-text format presentation and use corpus-linguistic methods within this to survey the texts for a range of narrative and stylistic features (relating especially to episode marking, tellability, and iconic narration) that contribute to their distinct kinds of coherent structure and texture. By way of demonstration of the different kinds of wholeness available to the reader, a final chapter shows how characterisation is cumulatively constructed, in large part through the narrative and stylistic resources I have explored in depth, in the two texts.

## **Acknowledgements**

There are a number of people that I would like to thank, without whose help and encouragement I would not have been able to undertake and complete this thesis. Firstly, my supervisors, Mel and Michael, who introduced me to the field of literary linguistics and in doing so fostered my new appreciation for literature. Their enthusiasm and guidance have made the past few years a truly rewarding experience. I have also been lucky enough to have had the support of my fellow students within both Westmere House and the Linguistics department. I especially want to thank Charles, Kate, Lizzie, Rob, Ruth, Shahmima, and Tayler. My family, mom, Gordon, Gareth, and Bea, and friends, Ed, Harvey, Kate, Kieran, and Matt have offered me the home team encouragement needed when deciding to take a career-break in pursuit of academia. Finally, this project is the culmination of work I undertook in 2009 and 2010 at the Royal Shakespeare Company, and this thesis is a product of the opportunity given to me by Deborah, Carol, Greg, and Caroline all those years ago. Thank you.

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## **Nomenclature and format**

Throughout, I adopt present-day spelling for character names: this is in part for consistency of reference (an issue with which readers of Malory must also wrestle) but also encourages present-day readers to apply their top-down knowledge of the Arthurian canon. As such, this puts into practice for the reader some of the practical problems we encounter with narrative cohesion and coherence. Individual and short stretches of lexical items from the primary text are italicized; where necessary, analytical terminology is placed in single quotation marks.

## List of Abbreviations

*C* = William Caxton's edition of *Le Morte d'Arthur* (1485)

*MED* = the *Middle English Dictionary*

*V* = Eugène Vinaver's *Works of Sir Thomas Malory* (1971 [1947])

*W* = the Winchester Manuscript (1469–1470)

*WdW* = Wynkyn de Worde's edition (1498)

*W* and *C* have been digitally transcribed into the parallel-text database and their references thus relate to their lexical position in the database.

## CHAPTER ONE: Introduction

Cohesion and coherence are fundamental to a reader's ability to engage with fictional worlds. Both cohesion, a textual phenomenon (the way a text hangs together), and coherence, a psychological phenomenon (the way in which a reader makes complete sense of a text) reveal how reading operates in a dynamic interaction of the text and the real-world.

Historical texts both problematise and provide revealing examples with which to explore cohesion and coherence, relatable to linguistic, literary, and cultural differences. The peculiarities of historical texts often result from their divergence to present-day understanding of well-formedness and notions of the authoritative text. Examining cohesion and coherence exposes these different writing practices and reading experiences, as this thesis will demonstrate through an exploration of a landmark work in the history of English literature: Malory's *Morte Darthur*.

### 1. *Morte Darthur*

*Morte Darthur* (1469–1470) is Sir Thomas Malory's *Arthuriad*, the first time "the whole story of Arthur was written unforgettably into English prose" (Pearsall, 2003: 84) and has provided the source for many later adaptations of Arthurian legend. It tells of the circumstances surrounding Arthur's birth, his establishment of the Round Table and its greatest knights, the Quest for the Holy Grail, the ultimate collapse of Arthurian society, and Arthur's death. The challenge confronting Malory was to unify a range of content stemming from an eclectic collection of fictional sources.

A fictional text is a product of the real world in which it is created, albeit different fictional genres reflect this in more or less directly acknowledged ways. Winchester, for

example, is identified in *Morte Darthur* as the home of Arthur's castle, Camelot, "that ys in Englysh called Wynchester" (*W*, 29278–29283).<sup>1</sup> The Tudors, whose dynasty began just three weeks after Caxton first published *Morte Darthur*, recognised the contemporary resonance of Arthurian narratives and exploited this link by appropriating Arthurian legend to legitimise their claim to the throne, such as in 1522 when the Round Table in Winchester's Great Hall, commissioned by Edward I around 1290, was overlaid with Tudor imagery by Henry VIII (Penn, 2013: 185).

Less than a mile south east of the Great Hall is the Fellows' Library at Winchester College, which was established at the beginning of the fifteenth century and is still in use today. When the college's Assistant Master W.F. Oakeshott was working there in June 1934, he discovered a manuscript of Malory's text. In further researching the text's history, he describes coming "across a sentence which made my heart miss a beat: 'no manuscript of the work is known, and though Caxton certainly revised it, exactly to what extent has never been settled'" (Oakeshott, 1963: 4). That discovery was to raise questions about what text and what kind of text Malory wrote.

Until Oakeshott's discovery of this Winchester Manuscript in 1934, Caxton's 1485 version was the available, authoritative, *Morte Darthur*. The discovery initiated what has been termed the 'hoole-book' debate, which, by comparing Winchester and Caxton, attempted to determine whether Malory's text was a collection of romances or one complete 'whole'. These two versions thus offer an opportunity to understand how cohesion and coherence operate. Moreover, as the text is situated at the threshold of manuscript and print culture, at a watershed moment in the development of English prose fiction, and at a moment

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<sup>1</sup> Quotations from the primary text are taken from my own parallel-text database version of *Morte Darthur* (see Methodology), with *W* representing Winchester and *C* representing Caxton. References correlate with their lexical position in the database, an illustration of which is available in Appendix 16.

of significant cultural, political, and linguistic change. Its historical context broadens the examination of cohesion and coherence to encompass differences and continuities in reading and literary practices.

## **2. Literary studies and readers**

Public cultural interest history translates into a demand for new ways of talking about historical texts (Busse, 2010). The question is what role literary study plays in understanding our relationship to the past. Turner's seminal introduction to his text on cognitive approaches to literature (1991: 3–24) argues that resituating literature at the heart of cultural activity requires nothing less than the “reconstitution” of literary studies that have become “ungrounded” and dominated by theory (ibid: 3). That reconstitution is made possible placing language at the heart of research:

Literature lives within language and language within everyday life. The study of literature must live within the study of language, and the study of language within the study of the everyday mind. When embedded in this way, the study of literature is automatically connected to whatever is basic to human beings. (ibid: 4)

Centring literary study on language permits an understanding of reading practices across historical periods as “language and concepts are longer-lasting and more widely shared than literary conventions” (ibid: 15) and neglecting close-text analysis in favour of theory risks overlooking the immediate, intimate aspects of the reading experience.

Studies in linguistics and psychology have sought to understand the reading experience by exploring how the mind assimilates impressions and calibrates evidence from real life and the text. Readers fill out mental pictures based on what they know in an assumption that the fictional world, however far removed from their own, will, to a large extent, behave like their own. It has been argued that *Morte Darthur*'s immersive and experiential qualities allow readers to feel like knights and that this accounts for its popularity

(Davidson, 2004: 62). As such, Malory encourages readers to recognise the interplay of text and the real world and thereby invites an analytical approach that does the same.

The vividness of such mental pictures will vary between readers in ways best revealed by historical texts' diachronic distance and difference. Consequently, historical distance and difference may seem to leave present-day historical stylisticians at an impasse, but for the fact that language itself can disclose reader experiences. The variations between the two fifteenth-century versions of *Morte Darthur* not only generate different reading experiences, but, to the extent that each texts' variations are prompted by readers responding and interacting with the text, also capture those different reading experiences. When a scribe or editor strikes through a word or rearranges content, they do so on the basis of their own response to the text as a reader.

What makes *Morte Darthur* particularly fertile ground for exploring a text's coherence based on reader knowledge is the pervasiveness of Arthurian myth. This has been shown to operate at a text level with respect to genre (i.e. how readers are 'primed' to read text in a way which is consonant with their understanding of its genre). For this text specifically, textual knowledge, a preconception of the Arthurian world, and how its various narratives unfold inform a reader's engagement and contribute to much of its narrative cohesion (Kennedy, 2000: 223).

Pearsall's claim that Malory's text is 'unforgettable' is attested in how it continues to resonate across centuries and speaks to audience appetites and cultural consciousness. What remains to be explored is how such resonance is itself evidence of a more particular, local, specialised salience, which begins in the reading process itself; at that intimate moment when the reader encounters the text.



Placing language at the heart of literary analysis is sensitive to Middle English literary theory, itself informed by rhetoric and grammar. “Grammar” equated book learning with “magical lore” evidenced in Present Day English (PDE) as “‘glamor’ (spell-casting power)” (Ong, 2005 [1982]: 91). Key to understanding that relationship between language and the reading experience is understanding that perceived power.

The power of Malory’s text is evident in later incarnations of his tales. Mark Twain’s preface to *A Connecticut Yankee in King Arthur’s Court* (1889) frames its narrative by having the narrator, Hank, encounter a stranger as part of a tour group at Warwick Castle:

As he talked along, softly, pleasantly, flowingly, he seemed to drift away imperceptibly out of this world and time, and into some remote era and old forgotten country; and so he gradually wove such a spell about me that I seemed to move among the specters and shadows and dust and mold of a gray antiquity, holding speech with a relic of it! [...] From time to time I dipped into old Sir Thomas Malory’s enchanting book, and fed at its rich feast of prodigies and adventures, breathed in the fragrance of its obsolete names, and dreamed again. (1997 [1889]: 7)

Twain characterises the reading process as magical and transportational; an actualising process, whereby the abstract, linguistic, text world, is made concrete. The final sensory lines speak to the embodied experience of literature, classifying reading as processes of immersion, experientiality, motivation, and identification. The task of analysis is to unearth the mechanisms by which life is breathed into (Hank’s) reading.

Hank however, questions the effectiveness of the immersive potential of *Morte Darthur*. In particular, he questions the ability of Malory’s language to enable this transportation. The problem: its formulaic and repetitive narrative style, which is also noted by critics and parodied by adaptors. In Chapter 15, Hank asks:

“what would this barren vocabulary get out of the mightiest spectacle?—the burning of Rome in Nero’s time, for instance? Why, it would merely say, ‘Town burned

down; no insurance; boy brast a window, fireman brake his neck!’ Why, that ain’t a picture!’” (ibid: 104)

He highlights that *Morte Darthur*’s stylistic shortcomings, namely its succinct, repetitive, and paratactic style, result in the lack of “a picture”. ‘Picturing’ is a metaphorical understanding of reading used as a term in stylistic analysis and a way by which coherence is driven and derived (e.g. Toolan, 2016: 39). Because coherence underpins the success of ‘picturing’, it suggests its role in creating an immersive reading experience is crucial.

The episodic form of romance is particularly illuminating when considering how such picturing operates because the form encouraged errant reading practices and cultivated publishing apparatus that made texts something that could be, as Hank notes, “dipped into”. Accordingly, the form requires mechanisms by which a reader can be quickly transported into the fictional world, with few textual cues to trigger existing knowledge schemata.

This is best illustrated by dipping into the text itself. Book 4, Chapter 25 opens with:

NOw turne we vnto sir Marhaute that rode with þe damesel of xxxt wynter of ayge  
Southwarde And so they com In to a depe foreste and by fortune they were nyghted  
and rode longe In a depe way And at the laste they com vnto a courtlage & there they  
asked herbo-row (*W*, 53487–53540)

Within a few words a reader is projected into the world of romance. A *damsel* is mentioned, *sir* evokes a knight, and, as in other romances, the action is seeking lodging, the setting, a *depe foreste*. But reader impositions are not just retrieved generically. Absences may be populated by co-textual mentions. The final element of the entire episode is Marhaute’s horse, and yet the very first verb of the narrative proper (*rode*) has already prompted a reader to populate the scene with a horse irrespective of explicit reference. Likewise, a castle is not mentioned but rather entailed by *courtelage* (courtyard) and Marhaute’s request for lodging.

In an act of narrative iconicity, reference to the actual castle, the knight's resting place, is withheld until the knight's adventure is complete.

Linguists term this 'gap filling'; a "remarkable process by which a reader takes strings of sentences and converts them into mental representations of contexts which are sufficiently mimetic that the reader can experience the phenomenology of being 'placed' within the fictional world" (Emmott, 1998: 176). Historical distance makes apparent the extent of gap-filling and picture-making within the reading experience in ways that make historical texts particularly revealing as sites in which to study cohesion and coherence. Both as a historical text and in its instantiations in *W* and *C*, *Morte Darthur* provides an opportunity to understand how cohesion and coherence operate and inform the reading experience.

### **3. Caxton's introduction**

The printing press created new possibilities for the editor, requiring new behaviours with little precedent as to what an editor's role should be. Caxton's own introduction to the *Morte Darthur*, his 'Preface', is the earliest example of the text's literary criticism, evident in the way it contextualises, assists, and constrains reader interpretation. In it, he states:

And I, according to my copy, have done set it in imprint, to the intent that noble men may see and learn the noble acts of chivalry, the gentle and virtuous deeds that some knights used in those days, by which they came to honour, and how they that were vicious were punished and oft put to shame and rebuke; humbly beseeching all noble lords and ladies, with all other estates of what estate or degree they been of, that shall see and read in this said book and work, that they take the good and honest acts in their remembrance, and to follow the same. [...] Do after the good and leave the evil, and it shall bring you to good fame and renown.

And for to pass the time this book shall be pleasant to read in, but for to give faith and belief that all is true that is contained herein, ye be at your liberty: but all is written for our doctrine, and for to beware that we fall not to vice nor sin, but to exercise and follow virtue, by which we may come and attain to good fame and renown in this life, and after this short and transitory life to come unto everlasting bliss in heaven; the which He grant us that reigneth in heaven, the blessed Trinity. Amen.

Readers are encouraged to derive the text's coherence intertextually. The 'Preface' recognises Arthur as one of the Nine Worthies, legendary exemplars of chivalry and connects *Morte Darthur* to Caxton's texts concerning two of the other worthies, *Godeffroy of Boloyne* (1481) and *Charles the Grete* (1485). By doing so, it situates the text alongside other Caxton publications such as Christine de Pizan's *The Book of Feats of Arms and of Chivalry* (1498) within a tradition of books of arms.

The 'Preface' also suggests that real-world context assists reader coherence. Despite speculating on the historical reality of Arthur and identifying this as the basis of audience interest, the historicity of the *Morte Darthur* is a proxy. More important for Caxton is how this narrative relates to his reader's present-day world thematically. In encouraging his readers to "folowe the same", he mixes romance and moral discourse, gesturing to Advice to Princes literature and anticipating Renaissance concerns with self-fashioning. Chaucer's host deems that the winning Canterbury tale will be that "of best sentence and moost solaas" (General Prologue, 798), reinforcing the idea that narratives have value. For Chaucer's host this value is manifest in a storytelling competition; for Caxton it was the competition of the printing market.

Because *Morte Darthur* was one of the first English books to be printed it necessitated an introduction that considered the text in relation to its moment for the benefit of the new world of print readers. Technological innovation enabled expanded distribution and its potential wide-reaching impact motivates Caxton's moral concern. His 'Title and Prologue to Book I' of *The Recuyell of the Histories of Troy* (1464), the first words to be printed in English, similarly discuss the pleasure and educative value of reading. In this preface and others, like the prologue to the *Golden Legend* (1483), he highlights that neither printing nor reading are idle pursuits. In the *Golden Legend*, as well as the *Prologue to Caton* (1483) and the 'Proem' to *Canterbury Tales* (Second Edition) (1484), Caxton characterises books as

*noble* due to their educative properties. For him and his contemporaries, printing, and the reading of printed texts, are virtuous pursuits.

Caxton characterises the reader's relationship to the text as one of 'following', a metaphorical conceit adopted from the vocabulary of the main text (e.g., *C*, 256026–256068). Whilst for Malory's knights, and Caxton, 'following' is a specifically moral act, the text also uses following to describe the reading process. Metatextual references, for example, "in the book of auentures folowyng" (*C*, 13150–13155) indicate a text-structuring property that illustrates how 'following' is a way that both medieval and present-day criticism characterise the reading process. The similarity in how the reading process is described indicates the "common conceptual and linguistic apparatus readers bring to texts" (Turner, 1991: 19). Such similarity suggests that the analysis of past texts can extend beyond historical context to understand human conceptual schemata.

Foundational to notions such as 'following' is the conceptual metaphor NARRATIVE IS A JOURNEY. Understood cognitively, the NARRATIVE IS A JOURNEY metaphor provides a conceptual basis by which a reader follows the whole book. 'Following' therefore primes metaphorical schema that both assist a reader's working memory (Hogan, 2003: 160–161) and create a heuristic to assist reader projection (Stockwell 2009: 9), one that can be applied on other conceptual-metaphorical grounds, such as NARRATIVE IS A MORAL JOURNEY.

Consequently, as metaphors represent conceptual domains that must be coherent organisations of experience (Telibasa, 2015: 136) 'following' primes readers to experientially map a narrative journey. Viewing Malory's use of knightly journeying, encounters and crossroads as a framework for narrative coherence counters the propensity for literary studies to analyse metaphor locally rather than in relation to their broader usage in language as a whole (Fludernik, 2014: 7). 'Following' is thus a way of describing the reading process as

readers are encouraged to experience knightly deeds by following both knights' adventures and their example. In this regard, the study of cohesion and coherence is a study of how such 'following' operates as part of the reading experience.

Such concepts ground narrative with a directed purpose or intent (*entente*) that places the reader at the heart of understanding a text's coherence and cohesion. Barthes similarly adopts the journeying metaphor to argue "a text's unity lies not in its origin but in its destination" (1977 [1967]: 148). True to the post-structuralist penchant for allusion and wordplay, he alludes to *Morte Darthur*, in his essay 'La mort de l'auteur' ('Death of the Author') without explicitly acknowledging the debt to Malory. Barthes argues that the "Author" emerged in Middle Ages with empiricism, rationalism, and the Reformation, contrasting with "ethnographic societies" where storytelling was the performance of a "narrative code" (ibid: 142–143).

Malory's own acceptance into the literary canon at the end of the nineteenth century coincided with Kitteridge's (1896) identification of him through historical records and shows how central authorship was to a 'literary' text. Taking issue with the dominance of literary critical approaches that seek to uncover authorial intention, Barthes states that the death of the author enables the birth of the reader (ibid: 148). His directive is therefore particularly useful in the analysis of older forms of storytelling for which the author was a more fluid, composite entity (made up of antecedent sources, scribes and copyists) and for which the passage of time has further obscured authorial intentions.

#### **4. Thesis**

This thesis examines *Morte Darthur*'s narrative cohesion and coherence to explore whether the text can be considered one whole book. I conduct this exploration using stylistics (literary linguistics), rooting the analysis in the language of the text itself. Caxton's 'Preface' inspired

the structure of this thesis, each chapter of which looks at episodes, tellability, iconicity, and character in turn. Caxton describes the text as structurally composed of “acts” manifested as a series of episodes that concern the actions of a number of key characters. He also sees these episodes as having a specific “entente” or ‘point’. Tellability situates the text in relation to its reader by considering how the text avoids readers asking ‘so-what?’ by making clear its point. In addition, Caxton encourages the reader to read the text in relation to the real world, a strategy warranted by the text’s use of iconicity, whereby linguistic form replicates reality. His focus on character pervades the ‘Preface’ and underpins his exhortations for readers to follow.

In choosing the ‘hoole book’ title, I follow previous researchers and their antecedent body of work in order to directly engage with a specific literary-critical debate (Brewer, 1963; Evans, 1983; Meale, 1996; Nievergelt, 2016). The choice of a canonical text also provides a large collection of reader-response data that captures previous reading experiences.

Very few stylistic analyses deal with books of this length or books in their entirety, focussing instead on stylistic features particular to a particular author (cf. Stubbs, 2005; Fischer-Starke, 2010). As the debate concerns the whole book, this thesis attempts to analyse the entire text by employing digital tools. The digitisation of the text enables a narrative and linguistic comparison of Winchester and Caxton that reveals the value of scrutinising variations hitherto dismissed by literary criticism. Placing linguistic texture at the heart of a digital analysis presents an opportunity to rigorously interrogate the text anew and subsequently those variations are reinterpreted as creating different reading experiences and as reflections of reader responses. Variations considered functional, editorial, or ‘clarifying’ are reconsidered in relation to their attendant stylistic effects.

The first three chapters provide frameworks which in themselves are linguistically comprehensive in two principle ways. Firstly, each chapter focuses on a particular level of linguistic structure, whether it be lexis, syntax, or discourse, making the approach linguistically scalable. Secondly, each of these areas relate to the Systemic Functional Linguistic metafunctions of language (Halliday and Matthiessen, 2004): episode structure concerns the textual function of language, tellability the interpersonal function, and iconicity the ideational function.

The thesis will therefore address a number of research questions. Primarily, it will ask to what extent Malory's text can be considered a unified whole when approached from a literary-linguistic perspective, by considering the overarching role of cohesion and coherence. Consequently, it will explore what linguistic analysis can contribute to the 'hoole-book' debate as well as to broader discussions of narrative cohesion and coherence.

Methodologically, it will assess the validity of contemporary digital, narratological, and linguistic approaches to historical texts, appraised through the analysis of *Morte Darthur*. In doing so, the thesis asks what a linguistic analysis can offer in relation to literary-critical readings and how those readings can be contested, validated, and extended through linguistic perspectives.

Throughout this thesis I have framed the reading experience in terms of encounters, quests, pursuits, and foils. This type of reading is encouraged by the text as Malory entices the reader to follow adventures in the same way that his principal characters do. This form of enactment underpins the text's cohesion and coherence in four ways. Accordingly, the four strategies deployed are guiding the reader through episodic structural form, engaging the reader through tellability strategies, identifying with the reader through iconic representation, and implicating the reader through characterisation.



In the next chapter, I look at the critical context that attends *Morte Darthur*, and, in particular the ‘hoole-book’ debate that has informed much of that criticism. I also discuss the stylistic approaches to historical texts and outline how pragmatic and cognitive approaches benefit a discussion of narrative cohesion and coherence. I argue that rather than seeing literary critical and linguistic approaches as distinct, or even at odds, the two can fruitfully draw on one another. As an illustration of this, I indicate the ways in which some of the very first insights offered by Malory’s literary critics may be re-examined, revived, and developed by later linguistic approaches. Underpinning this is a recalibration of the unity debate via the linguistic distinction made between cohesion and coherence.

From this discussion emerges my methodology (Chapter 3), drawn from the broad approaches of Historical Pragmatics, which accounts for historical texts from the perspective of their meaning in relation to their audience, and from Cognitive Poetics, which seeks to understand texts in relation to the cognitive operations of the reading process. As the ‘hoole-book’ debate was initiated by Winchester and Caxton, an early question that the thesis raises is ‘which text?’ Pragmatic and cognitive linguistic approaches offer the researcher flexible tools to answer that question, whether they be stylistic, sociolinguistic, or corpus driven. Using the methodologies of digital humanities and corpus linguistic processing and data exploration, the chapter explains how the digitisation of *Morte Darthur* as a parallel-text database has facilitated a comparative approach.

This new database version of *Morte Darthur* illustrates the variations between each word of *W* and *C* in parallel. Through rigorous examination of these variations, I argue that the researcher gains unique insights into the text’s cohesion and coherence and that these provide clues to *Morte Darthur*’s production and reception. Such a lexically driven approach presupposes text as data, but what interests me is the way in which the arrangement of this data gives momentum to events, voices to characters, and shape to narrative worlds.

Consequently, my methodology draws on some of the analytical concepts underlying pragmatics and cognitive-linguistic approaches.

Chapters 4 to 6 each examine a separate linguistic feature that contributes to cohesion and coherence. Chapter 4 looks at the text's main structural feature: the episode. The episodic structure of Malory's text has informed much of the 'hoole-book' debate and gestures to the text's provenance in Middle English romance. Drawing on a pragmatic analysis of discourse markers, I explore how the episode impacts on the text's overall cohesion and how episodic structuring is complicated by the manuscript-to-print shift reflected in *W* and *C*.

I thereby address the textual aspect of *Morte Darthur*'s cohesion. But in doing so, I question whether discourse markers can fully account for a reader's coherent construal of the text, due to their marginal and vulnerable status. Other discourse and paratextual forms of marking complicate the picture in their relation to both episodic structure and narrative content. Digitising the text, I suggest, offers opportunities to better attend to ideational content and I offer a modified definition of episodes to better account for a reader's episodic experience of narrative.

A crucial component to episodic structuring is how it encapsulates its 'point' and this is explored in Chapter 5, Tellability. I discuss how tellability performs an interpersonal function, fostering narrator-reader rapport that is felt differently in reading *W* and *C*. A key consideration is whether tellability is derived from socioculturally-prescribed human-interest scripts (its 'story') or from its textual realisation (its 'discourse'). Distinguishing the two enables an analysis sensitive to bottom-up and top-down text processing that provides insight into the relationship between cohesion and coherence.

The final conceptual chapter, Chapter 6, looks at the experiential function of the text; that is, the way in which the text represents the world. I focus on the concept of iconicity as

the example *par excellence* of how the text is experiential. Iconicity posits a correlation between language and the real world and consequently permits an examination of coherence from the perspective of how consonant the reading experience is with the reader's own real-world experience.

Chapter 7 is the final analytical chapter, but takes a different approach, offering an application of the three preceding linguistic features in relation to character. Its aim is to show how episodes, tellability, and iconicity can accommodate and extend a concept recurrent in more traditional literary-critical and narratological studies. The extensive work on Malorian character offers a useful foil that demonstrates the ways in which linguistic approaches can engage with the huge body of *Morte Darthur* criticism. But analysing text from the perspective of the reading process requires a different inflection, one which shifts the analyst's focus from character to characterisation. Whereas cohesion principally concerns character reference and the reader's ability to recruit characters as narrative guides, coherence concerns characterisation and the ability of readers to realise these referents in much the same way as they understand people in the real world.

In my conclusion, I contextualise my study and indicate the ways in which my findings may inform the discussion about reading practices and the analysis of historical literary texts. A recurrent theme in the thesis, the emergence of the novel, provides a useful lens through which we can assess and assimilate our own contemporary reading practices and those of the past. In so doing, I suggest the mutual potential for stylistic approaches to further our understanding of historical texts and for the study of historical texts to assess and extend our stylistic methodologies.

## CHAPTER TWO: Literature Review

### 1. The critical context (text)

*Morte Darthur*'s canonical status is reflected in and created by the wealth of Malory criticism. A result of this wide interest is that the criticism self-reflexively discusses how a researcher should approach the text. In this chapter, I survey that Malory criticism, discuss how a linguistic approach to cohesion and coherence can contribute to that criticism, and look at stylistic approaches appropriate to such an examination in historical texts. I argue that linguistic and literary approaches constitute critical contexts that foster both debate and mutually constructive understanding.

#### 1.1 Winchester and Caxton

The question that attends any discussion of unity in *Morte Darthur* is “which text?” Oakeshott's discovery of what came to be known as the Winchester Manuscript prompted decades of debate that centred on *Morte Darthur*'s unity. Had *W* not been discovered, narrative cohesion and coherence might never have been a central concern for Malory researchers.

Despite knowing that *W* was present in Caxton's printshop, critics are certain that this was not his copytext (Blake, 2000: 237). Critics hypothesise that *W* and *C* share a common ancestor but are derived separately (Field, 2000: 129; Vinaver, 1947) or that Caxton resorted to *W* and the French sources as a backup to his copy text (Hellinga, 2014: 425). Variants in *C* are therefore not necessarily made in relation to *W*, but represent interventions occurring at some point in the text's transmission (Vinaver, 1990: c–cxxxvi).

## 1.2 The ‘hoole-book’ debate

The unity, or ‘hoole-book’ debate was prompted by Vinaver, the editor of the first *Morte Darthur* based on the Winchester manuscript.<sup>2</sup> Vinaver titled his edition *Works* (1947); a title that reflects his theory that Malory wrote several romances rather than one unified book (1971: viii), which overturned decades of criticism, including Vinaver’s own (1925).

The ‘hoole-book’ debate set the agenda for much twentieth-century Malory criticism. It first established parameters: whether Malory wrote one book or many and just how many ‘many’ was. It then talked detail, assigning a number of parts to the whole (e.g. Vinaver, 1947; Evans, 1979; Cooper, 2000; Shepherd, 2004), then reflected on these critical disputes (Noguchi, 2000; Clark, 2014), to latterly favour a singular, unified book (Lexton, 2014: 8).

Despite its scope, the debate was somewhat restricted as unity was posited along literary-critical lines. Continuity in theme, atmosphere, morality, and chronology were cited as cohering features (Brewer, 1963: 61), alongside source selection (Wilson, 1951: 7) and metaphor (Clough, 1986: 139). Such an eclectic array of features indicates their shortcomings as proof of unity, evidenced in ongoing debates. For example, where Guerin argues that consistent characterisation provides unity (1964: 235), Dobyns disagrees (1990: 92); Moorman advocates that Malory’s text shows consistent chronology (1965: 1–12), but this is disputed by Olefsky (1969: 67); and Knight resurrects the idea of thematic unity (1969: 81), despite Wright’s earlier reservations (1964: 14).

The emphasis on thematic unity reveals that the text’s cohesion is being assessed by what are, anachronistically, novelistic standards. John Steinbeck’s claim “The *Morte* is the first and one of the greatest novels in the English Language” (1990: 810) is an outlier, as the

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<sup>2</sup> The “hoole book” was itself a phrase created through an editorial amend by Vinaver, actually appearing as “booke book” in C. Matthews even argues that this classification is Malory’s, rather than Caxton’s (2000: 48). This original wording is retained in the parallel-text database alongside Vinaver’s amendment (see Methodology).

consensus throughout the years has been that the text is not a novel (Brewer, 1963: 42; Clark, 2014: 94). Although Vinaver's choice of *Works* co-opts Malory into such twentieth-century literary-critical paradigms, for which the author was central to the conception of the organically-unified text (Lewis, 1963: 27), his edition cast Malory as "a writer of rather incoherent short stories rather than the sophisticated and beautifully structured novel" (Moorman, 2000: 114).

### 1.2.1 Genre

Intrinsic to discussions as to the text's unity are debates about its genre: "A critic who receives Malory's text as a romance might be comfortable with a loose structure as meeting the minimum standard of cohesion, but one who receives Malory's text as a tragedy might require it to meet a more stringent standard" (Tolhurst, 2005: 134). The difficulty in assessing unity stems from the fact that the text is a trailblazer, inventing its own form:

There was little tradition of composing English prose romance prior to his period of activity as a translator, and there was virtually no precedent amongst copies of secular works which could have suggested ways of organising and narrative and presenting it in material form. (Meale, 2000: 13)

Subsequently, generic classifications of *Morte Darthur* often resort to hybridity, viewing it as a "unified epic romance" (Guerin, 1964: 269), a "romantic tragedy" (Tolhurst, 2005: 136; Frye: 1957), encyclopaedic (Edwards, 2001: 23), "*historia*" (Morse, 1997: 100) or a miscellany (Riddy, 1987: 28). Such generic hybridity is indicative of the text's place at a moment of literary transition, when episodic models of storytelling were abandoned in favour of character-led interiority that in fact anticipates the novel (Fludernik, 1996).

The question of generic classification becomes crucial to the evaluation of methodological approaches to studying the text's unity. As Atkinson argues, "A great deal of today's criticism treats the *Morte*—without acknowledging the fact, perhaps unaware of it—

as if it were a novel” (2015: 23). Yet whilst such analytical models are anachronistic, they nevertheless reveal features the text shares with the novel and how it is prototypical of the later form. Although early narratological models developed in relation to medieval, episodic narratives (e.g. Todorov, 1969), the anxiety around *Morte Darthur*’s novelistic treatment is indicative of broader concerns with narratological models developed in the analysis of nineteenth-century and modernist novels (Fludernik, 1996; Busse, 2010). Literary-critical analyses of Malory have thus been ambivalent, simultaneously drawing on the narratological theories of Genette, Barthes, and Ricoeur, whilst noting their insufficiencies due to their basis in the novel form (e.g. Edwards, 2001: 4).

Whether or not *Morte Darthur* is a novel depends partly on whether a reader reads it as such, based on their individual experience of previous novel reading (albeit, non-existent to Malory’s fifteenth-century readers), alongside their exposure to other genres. As “large-scale cognitive frames” (Fludernik, 1996: 44), genres invite a consideration of cohesion and coherence from the perspective of the reading experience. A reader’s cognitive inclination to apply genre schema cues particular reading experiences that are encouraged by Malory’s eclectic use of generic tropes.

### **1.2.2 The writer**

Vinaver and Lewis’s early correspondence helpfully delineated the ‘hoole-book’ debate according to whether unity is assigned to the text’s producer or the text’s audience. For Vinaver, editors concern themselves with author intention, critics, with reader results (1963: 34–5). But the difficulty in separating the concerns of editors and critics, intentions and results is made evident from the very origins of Malory criticism, with Caxton’s ‘Preface’ representing both a response and a frame to the text.

The criticism that considered unity from the perspective of Malory's intention (e.g. Rumble, 1964: 121; Hanks, 2000), saw Lumiansky as the key advocate of the idea that irrespective of the resulting text, Malory's aim was unity (1964: 4). More recently, Edwards concurs, stating that "a propos of Malory, unity can be held to exist in the mind of the author if not on the page" (2001: 22). *W-C* comparisons that have attempted to determine authorial intention (Field, 2004) have considered unity, with Blake stating "Whatever Malory's concept of structure may have been, there can be no doubt that the modifications made by Caxton tended towards unity and order" (1969: 109).

Yet whilst such unity is perhaps evident in *C*'s 'hoole book' reference (352194–352195), neither *W* nor *C* is authorial. Despite predating *C*, to afford *W* the status of 'original' or closer to Malory's 'intended' text is problematic, although sometimes argued and implicit in much Malory criticism (e.g. Kindrick, 2000). In fact, *C* may likewise claim to be the authoritative text as it was much more widely known to a fifteenth-century readership, indeed all readers, until *Works* appeared in 1947. Matthews (2000) even argues that *C* represents Malory's own revisions. Conflicting critical opinion, in addition to the cautious application of authorial intention in literary studies, means that 'authorial' considerations of *Morte Darthur*'s unity are too speculative a basis for analysis.

A further risk of a writer-centred approach is that the debate becomes limited by its analysis of textual and material practices and source adaptation, and consequently ignores post-structuralist views of the author and neglects readers. Literary criticism's esteem for authorial originality was not shared by Medieval writers, for whom originality was seen in "fitting the traditional materials effectively into each individual, unique situation and/or audience" (Ong, 2005 [1982]: 59).



Material approaches similarly risk placing too much emphasis on the writerly text as evidence of the compositional practices of the day (McBain, 2013: 15), although these can be beneficially supplemented by analysing these practices with respect to reader consumption and comprehension. Meale argues:

Alive though Caxton may have been to the desirability of making texts more accessible to his potential readers in terms of their presentation, the process of creating a more obviously episodic narrative structure may also have been dictated by commercial considerations. (2000: 11)

Likewise, Clark notes, “the verbal and visual cues that divide the *Morte Darthur* into sections in the Winchester Manuscript cause listeners and readers to interpret the structure of the narrative differently” (2014: 92). Such analysis shifts the focus from discussions of originality and intention to the reading process. Writing practices become more analytically retrievable when understood as motivated by, and therefore illustrative of, the reading experience.

### **1.2.3 The reader**

In contrast to authorial, intention-driven unity, is unity resulting from reading. In what reads like a proto-cognitive understanding of narrative coherence, Lewis says “It is our imagination, not [Malory’s], that makes the work one or eight or fifty. We can read it in either way. We partly make what we read” (1963: 22). Vinaver concurs with Lewis, as does Meale (2000: 17). Such thinking subscribes to some of the most influential literary criticism:

The imagination, then, is the constructive power of the mind, the power of building unities out of units. In literature the unity is the mythos or narrative; the units are metaphors, that is, images constructed primarily with each other rather than separately with the outer world. (Frye, 1976: 36)

Frye's *Anatomy of Criticism* similarly anticipates cognitive gestalt approaches that understand unity as a product of the mind (e.g. Thorndyke, 1977: 80). Bublitz argues:

Coherence is the outcome of the language user's gestalt creating power. People are driven by a strong desire to identify forms, relations, connections which they can maximize in order to turn fragments into whole gestalts, i.e. to 'see' coherence in strings of utterances. (2011: 46)

Such intimations of gestalt psychology frequent the literary criticism. Knight compares *Morte Darthur* to William Langland's *Piers Plowman* (c.1370–90), where the individual *passuses* ('steps') that Piers takes on his moral journey comprise the exemplary episodic experiences and for which "the unity between these episodes is largely made in the reader's mind" (1969: 86).

The idea that unity is a product of the reader's mind has been usefully situated narratologically through the concept of 'experientiality'. Fludernik (1996: 12) uses this notion to develop the theory that the reader participates in a process of 'narrativization'. Based on Culler's theory of 'naturalization' (1975), reader and text engage in a dynamic process that imposes narrativity. More recently, Fludernik has highlighted that these theories have been enhanced or superseded by advances in cognitive linguistics (2018: 337), reinforcing the idea of "narrative as a process-oriented and schema-driven discourse" (2003: 130, cf. Culler, 2018: 243).

Such approaches suggest that readers actively construct meaning using their real-world experience. This means that narratological analysis of unity need not be dependent upon the notion of plot; a particularly useful idea for historical text analysis as research into oral narratives shows "the emotional involvement with the experience and its evaluation provide cognitive anchor points for the constitution of narrativity" (Fludernik, 1996: 12). Linguistic and narratological research into the operations of reading thereby provide means of

interrogating, validating, and generalising the intuitions of individual readings offered by Malory's literary critics and offer new means by which to explore how narratively unified *Morte Darthur* is.

## **2. Cohesion and coherence**

The author-versus-reader spectre that haunts the 'hoole book' debate also dominates cohesion studies. Morley suggests that by analysing lexical cohesion (repetition, collocation, and semantic prosody) we can identify authorial intention (2009: 19), but the difficulties of ascribing such meaning to cohesive features are compounded by historical distance. As Atkinson argues:

The idea of 'unity,' if useful at all, certainly means something quite different in a manuscript age. Chaucer's fifteenth-century readers appear to have had no problem understanding *The Canterbury Tales* as one distinct work, though the number and order of the tales differed among the various manuscripts in circulation. (2015: 22)

This historical divide is, Atkinson claims, felt not just in the past reading practices, but in each individual reading, as "every word in a text and every grammatical pattern is unstable in the reader's mind" (ibid: 28). A consideration of *cohesion* in historical texts therefore requires a consideration of *coherence* when endeavouring to describe the reading experience.

### **2.1 Defining cohesion and coherence**

Amongst the early criticism, Brewer valiantly attempts to reframe the 'hoole book' debate so that it does not rely on conceptions of unity as evidenced in the novel or epic genres, or even Aristotelian or Coleridgean concepts of 'organic unity'. He states, "the term unity (which I've used in the past) is probably misleading and should be abandoned" and henceforth he adopts "cohesion" (1963: 42). Although 'cohesion' and 'coherence' came to accrue a currency in Malory studies, their usefulness is limited by the tendency to conflate both terms or leave them undefined. For example, Tolhurst writes: "I will use the term 'cohesion' [...] as

shorthand for *Le Morte Darthur*'s coherence but not always structurally unified state" (2005: 134). Others identify "coherence inconsistency" (Meale, 2000: 14) in Malory, but fail to define this explicitly.

The interchangeable application of the terms 'cohesion' and 'coherence' stems from that observation that literary-critical discussions of cohesion have tended to focus on narrative content and literary features such as character, event repetition, and allusion, rather than linguistic forms. For instance, when Vinaver posits that the function of cohesive forms, manifest in "references and cross links", is coherence, because "without them the work would not make sense; it could be neither understood nor enjoyed" (1963: 38), the distinction remains implicit on the assumption that cohesion and coherence are co-dependent.

Where Malory criticism fails to differentiate, various fields of linguistics (applied linguistics, pragmatics, discourse analysis, text linguistics, and functional linguistics) see cohesion and coherence as "separate phenomena" (Halliday and Hasan, 1991 [1985]: 71) and, as a result, offer a clarity that is analytically useful. Linguists distinguish cohesion as "the overt linguistically-signalled relationship between propositions" (Widdowson, 1978: 31) and coherence as "semantic and pragmatic relations in the text" (Reinhart, 1980: 163; likewise defined by Brown and Yule, 1983: 191–199; de Beaugrande and Dressler, 1981: 48–111), albeit Halliday and Hasan argue cohesion is also semantic (1976: 5). Historically, this textual versus extratextual delineation was implicit even in the empirical linguistic philosophy of the seventeenth century (Adamson, 1992: 604).

Recognising a distinction between cohesion and coherence means that a text may be cohesive and incoherent, or coherent but lack linguistic cohesion (Brown and Yule: 1983: 197). Giora states that because cohesion is not required for coherence it should be therefore "discussed at the discourse level" (1985: 703). This discussion is taken up by Christiansen

(2011), who extends Halliday and Hasan's (1976) cohesion model by relating it not to sentences but to discourse, which makes it particularly useful for analysing medieval texts. A problem with applying these models to Middle English is that Halliday, Hasan and Hoey (1991), for example, see cohesion as operating at an intersentential level, and the sentence was not as clearly defined as in PDE. Whilst modern editors do apportion the text into sentences (e.g. Field, 2017) for present-day readability, Moore cautions that such punctuation alters meaning (2011: 9) and downplays the stylistic affordances of ambiguity (2011: 131). Modern editions do however document reader responses to cohesion as punctuation thus acts as an interpretation.

To reconcile the lack of sentences with linguistic models of cohesion that so heavily rely on it as its object of study, the discussion of cohesion has been situated narratologically, as "Sentential punctuation is no superficial matter, but it is only a supportable facilitator of the temporal and progressive nature of text-processing, and not the basis of it" (Toolan, 2016: 176). This means that analysis need not be restricted to sentences but can address bonds that exist between other linguistic units in narrative texts (ibid: 72).

Therefore, just as literary criticism discusses *Morte Darthur's* unity in relation to genre, so a discourse-focused approach invites an understanding of cohesion and coherence based on genre (Berzlánovich and Redeker, 2012: 183). Narrative requires mental operations that "generally function to connect and integrate certain components of conscious content over time into a coherent ideational structure" (Talmy, 1995: 422). Fruitful in discussions of narrative comprehension (e.g. Emmott, 1997) has been Brown and Yule's book-length study (1983), which draws on Saussurian semiology, to suggest that cohesive referential relationships can be more usefully analysed not as signs but as concepts. Understanding narrative coherence specifically thus more usefully draws on Van Dijk's notion of "macro

coherence”, which states that global coherence can be derived from both the relation of individual propositions and the topic of discourse (1977: 95).

Therefore, whilst cohesion and coherence are distinct, criticism falls short when it discusses them in isolation. Exactly how cohesion and coherence intersect is illustrated by the critical debate over cohesive reference. Halliday and Hasan (1976) use anaphora and cataphora to explain how functional items (such as pronouns) reference other items (such as proper nouns) and how readers successfully retrieve those referents from the co-text. Yet the ensuing linguistic debate about cataphora suggests they overstate the role of text cohesion. Its redefinition as *backwards anaphora* (Carden, 1982) is generally preferred, as it accounts for cohesion as contextually driven because a reader is “primed to expect cohesion of particular types for particular words and therefore anticipate its occurrence in advance of its appearance” (Hoey, 2005: 120). That a reader can interpret such devices through other contextual information (Emmott, 1997: 207) as well as contextual knowledge is an essential corrective that recognises the co-dependence of cohesion and coherence in a way that is sensitive to narrative texts.

## **2.2 Style and stylistics**

Just as unity dominates the literary discussion of genre, it also informs debates about Malory’s style, meaning that unity has become a touchstone for his artistry. Field declares “there are no signs that Malory was in any way a conscious stylist” (1971: 72) and Tennyson characterised *Morte Darthur* as “strung together without art” (in Parins, 2002: 21; cf. a defence by Batt, 1994: 274). Whilst Lewis denounced Malory as having “no style of his own, no characteristic manner” (1963: 23), he defended him on the basis of interwoven cohesion, stating that Vinaver had demonstrated “this is a real technique, not, as an earlier generation supposed, a mere muddle or an accidental by-product of conflation” (1963: 13). Unity became the criterion for judgements of literary style, a legacy of the New Critical regard for

organic wholes (e.g. Beardsley, 1958: 529) and the centrality of unity to all aesthetic experience (Carroll, 2012: 168–169).

Such a focus on style invites a literary-linguistic (‘stylistic’) examination of unity in Malory. Stylistic and stylometric approaches have demonstrated that style is something that is linguistically identifiable and retrievable (Fowler, 1986; Love, 2002). Simko’s early linguistic analysis of Malory took a stylistic approach, showing how *W* manipulates word order to

bring something fresh, a kind of liveliness into the narrative. We feel here the pulse of a man not bound by rules of polished speech, but uttering his thoughts in a way, which is as effective as it is expressive. (1957: 45)

Such ‘expressiveness’ is recurrent in discussions of Malory’s style. Steinbeck, translating his own version of *Morte Darthur* states that “Malory wrote the stories for and to his time. Any man hearing knew every word and every reference. There was nothing obscure, he wrote the clear and common speech of his time” (1976: 330). If literary criticism is to argue that a contemporary audience found Malory’s words coherent, it suggests that such meaning is linguistically retrievable.

### **2.3 Texture**

Consequently, the focus on text unity has led to linguistic and Malorian criticism adopting strikingly similar imagery; specifically, ‘texture’. ‘Texture’ derives from the Latin for ‘weaving’ and was incidentally adopted into English in the Middle English period. Halliday and Hasan make the image the basis of their discussion of cohesion:

The concept of TEXTURE is entirely appropriate to express the property of “being a text”. A text has texture, and this is what distinguishes it from something that is not a text. It derives its texture from the fact that it functions as a unity with respect to its environment. (1976: 2)

Vinaver appears to introduce the image to Malory criticism when he talks of him “unlacing” his source narratives (1963: 39). Other critics continue this tradition, characterising Malory’s writing as “interwoven” (Lewis, 1963: 7; Brewer, 1963: 50; Wilson and Donaldson, 1957: 113), describing his process as “knitting” (Shaw, 1963: 133) within an intertextual Arthurian “tapestry” (Robinson, 2014: 49), and noting the “interlace” of his romance sources (Rovang, 2014: 13). The metaphor draws on conventions established in the broader field of romance criticism, which describes romance narrative composition as *entrelacement* (Cavallaro, 2016: 64).

‘Texture’, then, further evidences a common ground between literary and linguistic appreciations of text. Stockwell sees such texture as a product of lexis, syntax, prosody, and cognitive stance (2002b: 83) and aligns coherence with a work’s literary creativity (2009: 34). He sees texture as concept that should combine linguistic and cognitive scientific research alongside form and function approaches to place the reading process at centre of analysis (2002b: 92; 2009: 5). Furthermore, he states that texture correlates with literariness, its capacity for foregrounding, and fostering intimacy and reader involvement (2009: 62, 2002a: 167). Pertinent to the problem that the distance of historical texts creates greater indeterminacy, texture also encompasses potential schematic associations and activations (2009: 181). Considering issues such as literariness with respect to language and the mind enables a conversation between literary criticism and linguistics on the basis of shared vocabulary and overarching aims, and common conceptualisations of text unity.

### **3. The critical context (approaches)**

Owing to the scarcity of previous linguistic studies of Malory, I now introduce the linguistic critical contexts that inform this study. Linguistics represents the overarching context within



which narratological, pragmatic, and cognitive approaches provide specialised frameworks for understanding cohesion and coherence in *Morte Darthur*.

### 3.1 Linguistic approaches to Malory

*Morte Darthur* has been the subject of few linguistic analyses (e.g. Simko, 1957; Noguchi, 1995; Nakao, 2000; Denton, 2003). This is perhaps surprising owing to its canonical status and its appearance at a moment of literary and linguistic transition. Close-text analysis has focused on diachronic changes related to shifts in rhetorical practice (Blake, 1966) or syntactical constructions (Hellings, 1981; Tiekens-Boon van Ostade, 1995). Focusing on matters of authorship and editorship (e.g., Shaw, 1963), these studies are limited both in number and scope. As such, they are of more methodological than interpretative interest, offering approaches by which to understand *W* and *C* variation.

Literary studies of Malory over the past twenty years have begun to draw on contemporary corpora in relation to literary texts and have thereby begun to engage linguistic methodologies. Wyatt (2015), for example, draws on historical linguistic uses of court records (e.g. Kryk-Kastovsky, 2009) to contrast Malory's presentation of women. Lexton's study uses contemporary corpora to argue that Malory's text reflects the "contested language" of the period, which "calibrates both the triumphs and disasters that emerged from the contemporary turmoil over kingship and governance" (2014: 7).

Stylistic studies of Malory are rarer, and tend to cite the text to illustrate diachronic narrative trends related to specific pragmatic phenomena (Fludernik, 2000; 1996a; 1996b; 1995; Brinton, 1996), or to show speech-marking strategies (Jucker, 2002: 222), or as an example of cognitive parabolic storytelling (Stockwell, 2002: 130–131). Whilst an exemplar of particular linguistic phenomenon, no stylistic analysis considers the text as a whole.

Owing to this limited scope of stylistic studies, it is literary criticism that offers the body of research by which a stylistician can delimit the parameters of debate and even retrieve reader responses. As the proto-cognitive leanings of Vinaver and Lewis suggest, the application of linguistic frameworks, including narratology, pragmatics, stylistics, and cognitive linguistics can usefully draw on much of the literary-critical thinking outlined above.

### **3.2 Narratology**

How then is the suitability of a narratological approach to cohesion, and to a historical text, determined? Herman's discussion of "story logic" begins with a quotation from Chaucer (2002: 1), yet, whilst there is a willingness to recognise parallels in Middle English texts, there is a reluctance to incorporate such texts into such discussions. Due to narratology's emphasis on (novelistic) salience, closure, and balance, narrative theories concerned with cohesion and coherence appear limited in their applicability to medieval romance. *Morte Darthur's* narrative has, after all, been described as "capricious" (Vinaver, 1963: 39) and "laconic" (Pearsall, 2003: 84; Alexander, 2017: 114) and Lacy notes that this conceit of purposeless quests are a feature of romance narrative structure in general (2005: 63).

An analysis of historical narrative must therefore be period-sensitive (Bray, 2014: 485). Such contextualisation has been attempted by applying the philosophy of medieval poetics. Allen and Moritz attempt to define coherence in the *Canterbury Tales* through reference to medieval conceptions of unity by taking a Jakobsonian approach, stating "The unity of such a work depends not only on structure or arrangement, but also on the principle of selection which guided the author's choice of materials" (1981: 86). This compliments not just the historical nature of the text, but also its literary texture. In a critique reminiscent of literary-critical considerations of the 'readerly text' (Barthes, 1970), Bergner argues that

literary texts play by their own rules, neglecting principles such as cohesion in favour of ‘openness’ through multiplicity and complexity (1995: 38).

Owing to the historical and stylistic nature of these texts, commentators have called for approaches that differ from traditional structuralist narratology and literary criticism:

Unless we recognize that medieval principles of organization are different from our own, however, some medieval works planned as unified and organized statements might look to us like such random collections of materials drawn together only by the author’s interest. (Allen and Moritz, 1981: 85)

They argue that poetic structure in the Middle Ages was discursive and logical rather than narrative in nature (1981: 7). This complicates the application of narratological frameworks, but in ways that can be recuperated to illuminate our own reading practices and those of the past.

### **3.2.1 Story and *discourse***

A core narratological principle that rehearses the problems of applying these models historically is the notion that narrative can be divided into its temporal organisation and surface disposition; its *fabula* and *sjuzet*. Chatman redefines these narrative elements as *story* and *discourse*, stating that “story is the ‘what’ that is depicted: discourse is the ‘how’” (1975: 295). This broadens the distinction beyond the formalist emphasis on duration and thereby offers a more operational model that can apply more generally to the relationship between content and its rendering.

This broader definition better reflects the historical provenance of the story-discourse distinction. Crofts contextualises the story-discourse distinction within some of the tenets of medieval rhetorical practice, some of which (e.g. *fabula* and *hisitoria*) prefigure formalist approaches (2005: 55). Whilst the exegetical practice of splitting medieval texts into four

'levels' complicates narratology's binary distinction, such categorisation is applicable alongside notions of narrativity and experientiality. In this way, *story* and *discourse* are modern iterations of the medieval understanding that texts were layered, albeit different to the extent that they provide a broad heuristic, rather than an exegetical one and derive interpretation from the immediate reading *experience* rather than eternal truths. A historical-stylistic analysis can attempt uncover the salience of these narrative levels and the influence they had on a historical reader's text experience.

Nevertheless, this narratological distinction of *story* and *discourse* is susceptible to anachrony. Brewer argues "For various reasons mediaeval writers make a different distinction from ours between *fabula* and *historia*; or rather, the two kinds intermingled for them in a way that is strange to us" (1963: 48). Lambert also observes a conflation of "histoire and discours" in the similar vocabulary of Malory's passages of speech and narration (in Edwards, 2001: 4). Yet because it is a feature that places the historical text at odds with present-day critical practice, it warrants narratological attention by demonstrating how current and historical reading differs.

That story and discourse provide two parameters by which to discuss Malory is likewise warranted by the considerable amount of literary criticism that discusses his style in terms of the dominance of story content over discourse artistry (see Sklar, 1993: 309). Malory's defenders have claimed that this is artistic to the extent that he adopts a chronicle style (Smith, 2000) and telescopes many events. However, the resulting parity between story and discourse means that the text often reads like report or summary, lacking the experiential qualities that underpin narrativity.

By contrast, in her exploration of narrativization, Fludernik claims that "Much mediaeval episodic narrative can be analysed profitably in terms of the story/discourse

opposition which is generally applied only to the novel” (1996: 56). Thus, rather than dispensing with the model as Herman (2002: 104) suggests, we can instead alter the text under scrutiny. In this respect, old texts provide potential new texts in that they are hitherto unexamined by particular narratological and linguistic frameworks.

### **3.3 Pragmatics**

Pragmatic approaches offer new ways to understand how cohesion and coherence operate in relation to the reader owing to its emphasis on how texts create meaning. Christiansen (2011), in extending the examination of cohesion from grammar to discourse, draws on pragmatic concepts to view cohesion as a contextualised and interactive process. Following Emmott (1989), Christiansen argues that a discourse perspective accounts for how readers access referents from a mental inventory, seeing cohesive ties as insufficient means of explaining texture (2011: 61).

In mapping the discussion to discourse, Christiansen also invites extralinguistic considerations of coherence. This approach allows him to span considerations of how cohesion organises both experience and text by placing greater emphasis on which pragmatic cues influence coherence and how readers picture the world:

Cohesion (and coherence) is not just important in its textforming aspect, as Hoey calls it (1991: 56–57). It is also important at the level of the way that ideational information is presented in a text: of how things – referents – are presented and how the various referring expressions used to designate them combine to build up a composite picture of them (Christiansen, 2011: 311).

Pragmatics has therefore proved useful for literary studies of cohesion and coherence, as has been demonstrated in pragmatic-stylistic analysis in which grammatical cohesive devices are linked to specific contextual effects (Fitzmaurice, 2009).

Gricean pragmatics has provided the basis for stylistic approaches, seen in how early treatments of cohesion have focused on relevance; an issue particularly key to understanding how readers today make sense of historical texts. Reinhart cites Perry's (1979) belief that for literary texts, "preferred readings are those in which maximum coherence is imposed even beyond that explicit in the text" (1980: 163). A text's 'literariness' primes reader to assume some level of cooperativeness, relevance, and artistry. Furthermore, Reinhart states, a text's 'literary' status makes it open to special reading procedures when it comes to coherence "implicit coherence (like implicature) is characterized by being explicitly incoherent and by the application of special procedures to impose coherence" (ibid: 163). Pratt associates relevance with tellability, suggesting a "narrative display text" Speech Act category that fulfils Grice's relation maxim (1977: 132–136). By being exhibitivite rather than informative, she illustrates how pragmatic and stylistic aims are complimentary and can thus be lucratively understood in terms of one another.

Debates over the suitability of pragmatics to literary texts are replicated in debates about the suitability of pragmatics to historical texts. A modern reader (of novels) may be predisposed to think of narratives as being relevant and therefore efficient according to pragmatic maxims of Relation and Quantity (Grice, 1975) in ways that a medieval reader was not. Indeed, the repetitiveness of events in medieval romance (Shklovsky, 2015) affronts present-day expectations of narrative progression and relevance.

A further objection is that pragmatic approaches have been fashioned in the study of spoken language and in relation to immediate context. It may be contended that applying the same analytical procedures to written and spoken discourse neglects the difference between the two. Labov, noting the irretrievable nature of historic spoken discourse, formulates the Uniformitarian Principle (1972: 101), which assumes a default consistency in language

behaviour between historical periods. The applicability of this principle is evidenced in its use to identify sociolinguistic factors as well as formal characteristics:

The linguistic forces which operate today and are observable around us are not unlike those which have operated in the past. This principle is of course basic to purely linguistic reconstruction as well, but sociolinguistically speaking, it means that there is no reason for believing that language did not vary in the same patterned ways in the past as it has been observed to do today. (Romaine, 1988: 1454)

Romaine persuasively argues that current linguistic frameworks are methodologically permissible for studying the language of the past and studies have extended this principle to data to claim that written discourse offers sufficient clues to spoken forms and is thus valid material for pragmatic approaches (e.g. Culpeper and Kytö, 2010). Fleischman even states that the “disconcerting properties of medieval vernacular texts” are explicable by examining “the pragmatic underpinning of parallel phenomena in naturally occurring discourse (1990: 23).<sup>3</sup> This view, that the meaning of historical texts may be retrievable via pragmatic analysis, is one that has been practiced over the past few decades in the field of Historical Pragmatics.

### **3.4 Historical Pragmatics**

Historical Pragmatics methodologically formalised the tools and frameworks of pragmatics and applies them to historical texts, on the assumption that “communication in earlier periods can also be described in terms of pragmatic phenomena such as speech acts, implicature, politeness phenomena, or discourse markers” (Jacobs and Jucker, 1995: 5).

Over the past twenty years developments in Historical Pragmatics have been characterised by interdisciplinarity. This has led to its beneficial extension in several

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<sup>3</sup> The anxiety of applying contemporary models to historical data is not restricted to linguistics: literary criticism too has shown some reluctance, Strohm attacking critics who oppose the use of contemporary critical theory in relation to early texts (2000: 201).

directions, to encompass other fields and methods of linguistics and literary studies. Examples include sociopragmatics and sociophilology (Culpeper, 2011: 4–5) as well as a widespread adoption of digital tools. Jucker and Taavitsainen, reviewing the past twenty years of Historical Pragmatics, identify its ‘dispersive turn’, evident in a focus on hitherto marginal elements (2015: 8). Their prime example, discourse markers, has offered revealing new insights into canonical texts; notably, Fludernik’s examinations of episodic structure in *Morte Darthur* (1996, 2000).

Historical-Pragmatic analyses of literature have used the sometimes contradictory stylistic and pragmatic aims of a text as methodological justification for excluding some literary texts from pragmatic analyses (e.g. Culpeper and Kytö exclude verse from their 2010 *Early Modern English Dialogues* corpus). However, rather than seeing stylistic and pragmatic aims as distinct, stylistic aims are one of the pragmatic aims of a literary text (see Pratt above). Pragmatics accommodates the notion that functional features have attendant stylistic effects.

The application of pragmatic models to historical literary texts is therefore stylistic to the extent that it offers the potential to better understand the pragmatic, readerly affordances of distinctly ‘literary’ tropes. One Historical Pragmatic study applies pragmatic Relevance Theory (Sperber and Wilson, 1985) to ‘Sir Gawain and the Green Knight’ (Navarro-Errasti, 1995: 188) to examine the tension between aesthetic or ‘literary’ features and pragmatic (relevance) considerations. For example, using literary devices such as alliteration, may impact clear communication and coherence, whereas other literary tropes are analysed pragmatically as iterations of real-world communicative acts (ibid: 192).

Such literary analysis benefits from the application of linguistic models like schema theory because it stipulates the condition that differing historical periods have different



schemata (Culpeper, 2009: 130). Schema theory is particularly useful as it operationalises the broader historical context in ways specific to the reading experience. Thus, the aesthetic intricacies of a medieval text may be analysed pragmatically as creating reader pleasure, whilst simultaneously flouting quality maxims by smoothing over discordant and troubling subject matter (Spiegel, 1997: xvi). How we uncover a text's meaning, significance, and pragmatic functions are exacerbated by, and require methodologies that account for, both a text's aesthetic as well as historical nature. It is in this way that pragmatic studies have furnished the discipline with new readings of old texts.

### **3.4.1 Form and function**

Fundamental to Historical Pragmatics is the examination of form and function. In Jucker's formalisation of Historical Pragmatics' methodology, he identifies "Two broad classes can be distinguished within diachronic pragmatics" which identify particular linguistic features and their pragmatic functions and those that take a particular pragmatic function and explore their "linguistic realisation at different times", noting "These two types of approaches can, of course, not always be easily distinguished" as "changes in form coincide with changes or at least shifts in function" (1995: x). As a methodology, "form to function or vice versa is of course not an end in itself but only a crucial step in the analysis" (ibid: xi).

Historical Pragmatics thereby provides a framework suited to stylistics, where the relationship between a linguistic form and its function is foundational (e.g. Jakobson: 1960) and that complements linguistic theories of cohesion (Halliday and Hasan, 1991 [1989]: 70).

Form-function mapping also offers a method by which to position cohesion and coherence:

form and structure oriented linguists, who regard a text as a kind of long sentence, i.e. as a unit beyond the sentence, focus on cohesion as an essential feature of textuality. Function oriented linguists, on the other hand, who equate text with any linguistic expression of any length which is used to perform a specific function, focus on coherence as the defining feature of textuality. (Bublitz, 2011: 38)

But rather than these being methodologically distinct, Historical Pragmatics recognises neither approach can be undertaken in isolation: “the form and the function may change in the course of time, and therefore, there can be no hard and fast boundary between these two approaches” (Jacobs and Jucker, 1995: 13). Understanding how form and function approaches intertwine is critical to understanding the relationship between cohesion and coherence.

An additional benefit is that form-and-function approaches can draw on established text approaches (e.g. close reading, New Historicism, and corpus linguistics). Simko’s (1957) word-by-word analysis compared *W*, *C*, and a source, the alliterative *Morte Arthure* (c.1400), to demonstrate how syntax is manipulated to perform a number of textual as well as readerly functions. In his examination of cohesive ties and lexical repetition, he argues that word-order manipulation aids coherence (ibid: 33–35) and thereby anticipates pragmatic studies of reader comprehension (e.g. Mandler and Johnson, 1977; Thorndyke, 1977; Hoey, 1991), some of it particular to narrative (e.g. Brown and Yule, 1983; Emmott, 1997; Toolan, 2016). Ultimately, Simko trials a form-and-function method to propose that comparison of Malory’s texts in parallel illustrates how different forms of the same narrative content perform different narrative functions.

### **3.5 New Historical Stylistics**

Anxieties over the appropriateness of linguistic models applied to literary and historical texts have raised questions as to the appropriateness of stylistic tools to historical texts. Busse’s “New Historical Stylistics” draws on Mair’s definition of “modern historical stylistics” (2006) to call for:

the application of the complex approaches, tools methods, and theories from stylistics to historical (literary) texts [...] to investigate diachronically changing or stable and/or

foregrounded styles in historical (literary) texts, in a particular situation, in a particular genre, writer, and so on. (2010: 34)

As with pragmatics, New Historical Stylistics “analyses and interprets their functions, effects and meanings” (Busse, 2016: 177). Although Busse here draws her illustrative example from nineteenth-century fiction, the diachronic rationale of New Historical Stylistics invites its application even further back in time. Fludernik (2003) makes the point that narrative taxonomies are insufficient for historical texts (i.e. those of the medieval period) because they speak specifically to elements and structures of the novel form. Like Busse, Fludernik calls for new historical-stylistic methodologies by arguing for a diachronisation of narratology.

The methodological value of New Historical Stylistics, Busse notes, is its broad toolkit that reaches beyond pragmatics. These tools can “exploit the advantages of a quantitative and qualitative stylistic investigation” and use advances in stylistics to “inevitably influence historical linguistic methodology and theory in general, as well as views on language change and stability” (2010: 54). Nevertheless, pragmatics provides the basis for Busse’s illustration (e.g. Speech Acts, lexical priming, function-to-form and form-to-function mapping, sociopragmatics, Gricean implicature). Even the overarching aim of New Historical Stylistics, “to capture the various contexts that play a role for a historical linguistic analysis [...] to explain the questions ‘How and why does a text work as it does?’ and ‘What effects does it have on the reader?’” (ibid: 34) has a decidedly pragmatic flavour.

Yet although New Historical Stylistics shares its concerns and methodology with Historical Pragmatic approaches, it suggests its distinctiveness in its potential future directions:

The question arises to what extent New Historical Stylistics is different from Historical Pragmatics and historical sociolinguistics, and from other modern historical linguistic approaches. The major potential of New Historical Stylistics results from

the focus on a) the notion of (changing and stable) style(s), b) how a text means (rather than what), and c) the reader, and how he or she construes meaning in context. (ibid: 39)

Whilst “how a text means (rather than what)” suggests the strong influence of pragmatics, the potential benefit of another field of linguistics is suggested in its allusion to the cognitive-linguistic concept of construal (Langacker, 2014: 8–9).

As such, Busse demonstrates the interdisciplinary heart of New Historical Stylistics, one that incorporates historical research, corpus methods, and stylistics via key linguistic theories. In doing so she echoes other calls that seek greater validation of interpretations in historical linguistics (Taatvitsainen and Fitzmaurice, 2007: 11). Of specific relevance to cohesion and coherence is Busse’s integration of cognitive and corpus approaches to reveal how historical readers dynamically created textual wholes (2011: 179). This suggests that a lucrative way in which New Historical Stylistics can fulfil its interdisciplinary potential is by integrating pragmatic and cognitive approaches.

### **3.6 Cognitive Poetics**

With its emphasis on the embodied operations of language, Cognitive Poetics has provided a framework by which to analyse texts in relation to the reading experience. With respect to historical texts, this refocuses analytic discussions concerning the fifteenth-century reader, where the emphasis has all too often been on the fifteenth century rather than the reader.

Cognitive Poetics endeavours to show how the conceptual structures of literary texts are manifest in language by drawing on psychology and linguistics (Stockwell, 2002: 59) and is warranted historically by its similarity with medieval outlooks on language. Stockwell argues that:

In some respects there are more similarities between cognitive poetics and the medieval view of language and thought, compared with the ‘objectivist’ myths

expressed by post-seventeenth century scientific rationalism. For example, in the Middle Ages, a logic of homology (identity beyond analogy) between nature and language was widespread. [...] natural resemblances were thought to be reflected in linguistic resemblances, and so literary co-incidences of sound and sense had a thematic significance beyond mere craft, making an impact in the world of the reader (2002: 128)

That the function of reading “was to establish a variety of modes of understanding, not in order to arrive at a conclusion but as an experiential training in the process of thought” (ibid.) suggests the potential for cognitive approaches to be applied to medieval texts.

Whilst analysis should be sensitive to diachronic difference, this should not over-emphasise the historical at the expense of a reader’s intuition of meaning. The strengths of this approach lie in its use of interdisciplinary methods and theory to validate reader intuition and understanding and in its consideration of a wide range of topics that includes texture, linguistic patterns, and effects (ibid: 60). In this, Cognitive Poetics offers a means of bridging literary and linguistic approaches. For example, formalist interpretations, such as Simko’s “The greater the exploitation of a base type, the weaker its expressive quality; and the scarcer the use of a w.-o. type, the stronger its expressive force” (1957: 43–4), may be grounded, legitimised, and interrogated by examining how features like expressiveness operate in the mind.

As noted in the last chapter, in its early incarnation, cognitive approaches were more disruptive than reconciliatory, with Turner making ambitious claims about their revolutionary potential, stating “An attempt to reintegrate the study of language and literature as grounded in human cognition is, I suggest, the most likely path to restoring our profession to its natural place as a central cultural and intellectual activity” (1991: 24). Yet Cognitive Poetics also offers a means of changing the relationship between literary and linguistic approaches from one of conflict to mutually-beneficial discussion.

Literary criticism offers a body of readings that can be validated, extended, and contested through linguistic analysis. As Stockwell notes, “Literary critics sometimes think that stylisticians simply treat literature as data; it is worse than that – for stylisticians, literary critics are data” (2014a: 265). That Cognitive Poetics has the potential to bridge literary criticism and literary linguistics is evident in the proto-cognitive flavour of canonical twentieth-century Malory literary criticism. When Vinaver states “I have often wondered whether the changes in the form of the European novel are not determined, in the last analysis, by the variations in the quantity of things that one can carry in one’s head” (1963: 39), he anticipates current cognitive concerns with salience and narrative coherence, such as “Presumably, there is a certain minimum threshold of information which the average reader might be expected to retain, such as key facts about the major characters and the locus of a particular stretch of action” (Emmott, 1997: 7).

With respect to a discussion of cohesion and coherence, such literary criticism can be developed through cognitive gestalt theory. For example, Lewis, in his critique of Vinaver’s argument that *Morte Darthur* is not one book but many, discusses its unity via T.S. Eliot’s concept of “the logic of the imagination”:

The reader must allow the images to fall into his memory without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced. [...] There is a logic of the imagination as well as a logic of concepts. (1963: 18)

Lewis’s use of “logic of the imagination” reveals his exegetical form of criticism (Nelson, 1988: 3) that was based on the premise that much Middle English literature could be explained in terms of its allegorical representation of eternal truths. In his acceptance of a “total effect” irrespective of local incoherence, Lewis shares the gestalt idea that “The text interacts with the reader’s mental faculties, memories, emotions and beliefs to produce a sum that is richer than the parts: the text is actualised, the reader is vivified, by a good book”

(Stockwell, 2002: 75). Cohesion and coherence are understood with similar emphasis on the reading experience, whether considered by “the logic of the imagination”, pragmatic cooperativeness, or gestalt cognitive operations.

In many ways, Cognitive Poetics, by arguing that “Meaning, then, is what literature does. Meaning is use” (Stockwell, 2002: 4), complements Historical Pragmatics and this is evidenced by studies of historical texts that have applied the two approaches concurrently (e.g. Fludernik, 1996). Jucker and Locher actually attribute the differing interpretations of Historical-Pragmatic analyses to “the different cognitive environments of different readers” (2017: 3). But there is an imbalance between the extensive work in Historical Pragmatics compared to the relatively little Cognitive-Poetic work conducted on medieval texts. Following the New Historical Stylistics directive to integrate new stylistic approaches, combining pragmatics and cognitive methods offers a means by which to study cohesion and coherence in relation to historical texts afresh.

### **3.6.1 Top-down and bottom-up processing**

Where Historical Pragmatics uses the methodological framework of form and function, Cognitive Poetics has its own textual-extratextual binary that provides a framework for considerations of narrative cohesion and coherence:

Recent cognitive poetic approaches in literary linguistics emphasise the relationship between top-down and bottom-up processes in creating textual meanings and aesthetic effects. A literary linguistic analysis is text-driven in that (bottom-up) patterns in the text function as cues for the (top-down) activation of schematic knowledge.  
(Mahlberg et al., 2016: 435–436)

This characterisation of the reading experience, as an interaction of bottom-up and top-down processing has been core to narratological discussions. Narrativity is after all, according to

Fludernik, both a bottom-up function of narrative texts (1996: 26) and a top-down process effected through a reader's narrativizing of the text (2003: 244).

Yet, as noted earlier, critics highlight a methodological challenge is the subjectivity of a reading experience. Historical distance compounds this challenge in ways that problematise top-down, bottom-up approaches. As Davis argues, *Morte Darthur* "presupposes a set of mind in the reader very different from that presupposed by most modern narrative and discussion of narrative" (1985: 29). These issues are particularly pertinent when trying to determine coherence, when defined as "the underlying semantic and pragmatic relations between text parts which are interpretable against the background of specific world knowledge" (Berzlánovich and Redeker, 2012: 184–185). Here, the integration of historical studies that have formed the mainstay of Malory criticism is crucial.

Literary critics contextualise *Morte Darthur* in relation to its intended readership (e.g. "the gentry context", Radulescu, 2003). Kelly argues that place names, reflecting real entities, provide a structural frame for the text that would have triggered special meanings and resonance for contemporary readers (2005: 79). His argument rests on the idea that Malory's narrative method relies on the top-down, bottom-up "relatively subtle interplay between author, reader, text and historical reality" (2005: 85). Likewise, Takagi and Takamiya illustrate how the *Chronicles of England*, in potentially influencing the composition of *Morte Darthur*, would also have consequently informed the top-down expectations of many readers due to its popularity (2000: 184).

Whilst each of these literary-critical approaches draws on broad contextual factors, these factors can be repositioned as an intimate part of the reading experience when considered from the perspective of reader schema. Such repositioning makes clear how top-



down and bottom-up processes create cohesion and coherence, which in literary criticism is often left implicit.

An illustrative example is Arthur's dream (Book 2). Where *W* has a *bear* threaten Arthur, *C* has a *boar*. This variation is often interpreted as historically coherent due to Caxton's publication of the *Morte Darthur* three weeks prior to the end of the Wars of the Roses. *C*'s substitution prompts top-down processing by alluding to Richard III's coat of arms which featured a boar (Crofts, 2006: 154). However, other analyses suggest the more functional justification of lexical cohesion: the substitute *boar* collocates with an earlier reference to *tusks* (Roland, 2000: 316), where top-down coherence is derived from more generalised reader knowledge. The example illustrates how critics use *W-C* comparison to determine the reason for selection but is complicated by the fact that functional variations result in attendant stylistic effects, themselves constrained by a reader's background knowledge.

Conceiving reading as a top-down and bottom-up process offers a way to both develop existing literary-critical analyses of context that is distinct from New Historical explorations of audience reception, by drawing on our own linguistic behaviours as suppositions to linguistic behaviours of the past (Labov, 1972: 101). Situating analysis in respect to our own reading of the text, subjective but sensitive to context, enables us to recruit the cognitive operations of the fifteenth-century reader. This enables a shift in analytic focus, from the fifteenth century to the reader.

#### **4. The 'hoole-book' debate continued...**

Literary-critical approaches to Malory often consider the question of coherence and cohesion in relation to the comparison of *W* and *C* and thereby offer a wealth of knowledge and interpretations. In addition, as non-authorial texts, *W* and *C* also represent interpretations of

the text in their own right; interpretations that are evidenced in their different presentations of the same narrative content. Archibald and Edwards argue that these variations:

alert us to the open-ended nature of the act of reading, and to its shaping by historical and ideological circumstance. And as a reader of Malory today, in choosing which version we privilege above the others, we should recognise that we actively participate in the creation of meaning. (2000: 17)

They thus implicate the crucial role the reader has in meaning making and suggest that these readers include editors and compositors themselves. Although more often read as part of the text rather than a critical response to it, Caxton's 'Preface' encourages reading *Morte Darthur* as one 'hoole book'. It represents an overlap of editorial and critical practice, shaping a reader's interpretation of the text (Hanks, 2005: 30) through their own reading of it.

What the critical context makes apparent is that with respect to historical texts, approaches are as fiercely disputed as interpretations. The 'hoole-book' debate is as much about interpretive results as which analytical path to follow. Its origin, in Vinaver's publication, confirms the interpretive influence of an editor, in that its title, *Works*, also "carried the implication that new interpretive strategies on the part of critics were required" (Meale, 2000: 4). Brewer lays down a gauntlet when he claims, "Our difficulty in discussing the form of the *Morte Darthur* is partly due to the lack of satisfactory descriptive and critical terms for the kind of literary experience that Malory gives us" (1963: 42). The question this prompts is what are the methodologies that can best account for that literary experience?

*Morte Darthur*'s unprecedented and unclassifiable nature means that it leaves critics' tools blunted. I wish to investigate therefore whether a new set of tools can be forged and whetted in their application to the text. Narratology, Historical Pragmatics, and Cognitive Poetics offer linguistic frameworks by which the text can be systematically examined. I now move on to discuss how these frameworks can be methodologically applied through corpus-

linguistic approaches that provide tools to rigorously specify and quantify particular textual patterns and effects. Digitisation permits a comparative analysis of *W* and *C* that evidences how variations not only create different reading experiences but also encode reader responses within the narrative itself. The text's digitisation and the adoption of linguistic approaches situate analysis in the language of the text itself and provide the grounds by which to examine unity, delineated as textual cohesion and extratextual coherence.

## CHAPTER THREE: Methodology

### 1. Introduction

In the following chapter, I consider both the frameworks, tools, and datasets that have informed my research. My approach develops the methods and interpretations of literary criticism by applying digital tools to a comparative study of *W* and *C*.

Vinaver, on first editing the Winchester Manuscript, characterised his role as that of the adventurer-editor:

I have set myself the seemingly thankless task of giving, in addition to what is normally expected of a commentary, the results of a word-for-word comparison of Malory's works with their available sources. [...] one may well wonder whether the effort has been worthwhile; but no such thought can enter one's mind while the journey through this unexplored region lasts. Instead of being tedious, it acquires an attraction similar to that which a quest for an unknown knight had for Arthurian characters. (1947: 1263)

Most significant for my investigation is his acknowledgement of the need to pay close attention to the language of *Morte Darthur*. By virtue of the digital turn in humanities research (Busse, 2016: 178), my thesis develops Vinaver's linguistically situated, granular, bottom-up methodology through computerised methods.

Although not my starting point, *W-C* variation became central to my research. Through the tagging of lexical variations and annotations, I collated an overall understanding of the text's key features, meaning that textual evidence informed my approach. Those key features were then interpreted in the light of linguistic theory and literary-critical thinking. As noted, the objectives and the conclusions of literary criticism and linguistic analysis often concur (see Literature Review) and identifying these overlaps provided the basis for directing my approach as a conversation between these two areas. In other words, *Morte Darthur's* literary criticism provided the 'data' on which to innovate.

Any methodology is predicated on several theoretical assumptions. Reinhart states “that for a text to be (globally) coherent it has to meet each of the following three (sets of) conditions: connectedness (cohesion), consistency, and relevance” (1980: 164). With respect to the ‘hoole-book’ debate, the notion of coherence has focused on connectedness; the text’s unity and consistency, by seeking to identify authorial style. Relevance, a specifically pragmatic concern, has been relatively neglected.

Following Robinson, I reconfigure these three criteria with respect to my own reading and digitally driven analysis of the primary text, in relation to themes already identified in the secondary literary criticism and by applying linguistic theory. Thus, three linguistic concepts provide the sites of investigation. I look at connectedness in narrative structure (Episodes), relevance in relation to the text’s narrative point (Tellability), and consistency with respect to the narrative’s consonance with the real world (Iconicity). Each discloses their theoretical status through the level of debate concerning their exact definition.

Methodologically, these three features can be studied from different linguistic levels (lexis, syntax, and discourse), to offer a comprehensive text analysis. These concepts are additionally comprehensive in the way they correlate with Halliday’s three linguistic metafunctions (2004). Episodic structure reveals *Morte Darthur*’s textual function, tellability its interpersonal function, and iconicity its ideational function.

Despite this theoretical basis these features are themselves worthy of methodological note as they provide sites of investigation by which to test their methodological applicability to a literary-linguistic discussion of cohesion and coherence. In this way, the approach represents a potential new, narratologically sensitive framework for the discussion of cohesion and coherence.

## 1.1 Readers and corpora

Interpretations that attempt to account for the reading experience must adopt reader-sensitive methodologies. As discussed in the last chapter, any analytical method applied to historical texts encounters the difficulty of how to construct the historical reader. Theorising the historical reader is speculative, but stylistics offers methodologies that root such speculation in the language of the text itself.

Corpora represent syntagmatic instantiations of language that can underplay diachronic variation, hence the need for sensitivity to historical context (e.g. Archer, 2009: 6). A specific example is how we account for the core stylistic principles of foregrounding and deviance. The methodological validation of such foregrounding, or ‘salience’, can be retrieved by looking at the context via corpora of contemporary texts to see how prevalent particular features were. As Busse notes:

lexical priming is dependent upon and sensitive to entrenched repetition of collocational chunks, and in historical texts these must also be both influenced by, and influence, the perception of the mode of discourse, a genre and/or a situation [...] Collocation and colligation equally have to be seen within a historical linguistic framework. (2010: 39)

As “the potential of historical corpora for an explicit historical stylistic investigation has only rather tentatively been exploited” (Busse, 2010: 33), corpus analysis provides an innovative method by which to understand historical language through its usage.

In this way, stylistic approaches can use corpora more broadly to understand historical readers. As Mahlberg argues, “The background information on typical uses that a large reference corpus provides can to some extent be seen as an approximation of the linguistic experience that readers might bring to a text” (2014: 383), meaning that corpora can also be read as manifestations of readers’ top-down schema.

Whilst this thesis is not a corpus study *per se*, it draws on corpus methods in two distinct ways. Firstly, it uses the tools of corpus linguistics. The digitisation of the text enables the adoption of corpus functionality, such as concordancing and collocational analysis, to examine the frequency and distribution of linguistic features. Secondly, it uses the theoretical assumptions of corpus linguistics to offer a distant reading of the text and ascribe meaning to these patterns. This extends beyond the text to other contemporary corpora, which are read as a resource by which to understand historical reader schema via contemporary collocations and associations.

## **1.2 Diachronic factors**

Crucial to understanding the fifteenth-century reader is understanding differences in narrative and linguistic practice. Because orally transmitted stories had to be remembered, coherence was formal, not explanatory, meaning that inferences were made beyond the textual form (Davis, 1985: 29). Yet it is precisely through the textual form, albeit its elisions and implications, that we can reconstruct these impositions on the reader.

As language is subject to diachronic change, a further methodological obstacle is the fundamental differences in linguistic structure. The greater acquisition of fixed word order in English since the Middle English period (Baugh and Cable, 1993) has had direct impact on the cohesive tools available (Christiansen, 2011: 127). Whilst the word-order flexibility is an intrasentential phenomenon, cohesion tends to look at intersentential relationships (Halliday and Hasan, 1976), which in Middle English is difficult to determine. Work on chaining and chain interaction (Hasan, 1985) offers an alternative method that allows cohesion to be assessed by focusing on the arrangement of lexical items within cohesive chains.

The organisation of a language and its development as a whole therefore prescribes the methods by which we can assess how cohesion operates and therefore the extent to which

we can ascribe stylistic meaning. Such diachronic factors are best accommodated by a methodology that considers cohesion with respect to discursual features and its relationship to coherence.

## **2. Tools**

When interpreting cohesion and text patterns, Hoey notes “we shall need an analytical technique that will permit the handling of large stretches of text” (1991: 21). An examination of the ‘hoole book’ requires a fittingly comprehensive methodology and computational tools offer the flexibility to investigate the text as a whole. Computational methods applied in previous studies of cohesion use corpus techniques (Flowerdew and Mahlberg, 2009) that integrate semantic software (e.g. Teich and Fankhauser’s use of WordNet, 2005; O’Halloran’s use of WMatrix, 2013); some of which have even spawned their own methodologies (e.g. O’Halloran’s ‘Electronic Deconstruction’, *ibid*: 141).

My adoption of digital tools aims to be comprehensive in several ways. Digitisation provides a means to analyse the text comparatively that requires an explicit ruleset as the basis of that comparison, as well as an information architecture that in turn reveals aspects of text structure. Digitisation also provides the means by which to illustrate and report on the text’s different incarnations and presents the possibility of understanding the processes of narrative composition and narrative cohesion within each text, of unearthing the editorial decisions made on the basis of reader coherence (Mukai, 2000: 27). Particular types of digitisation, for example databases, provide tools to situate this understanding through micro and macro-level analysis.

### **2.1 The parallel-text database**

One way in which Malory critics have tackled the ‘which-text?’ question is through parallel texts. Roland states “A parallel-text edition is more than an attempt only to recreate to



investigate the states of literary production: students and scholars, confronting what is alternately there in one text and not in the other, must raise questions of how these additions or deletions change the narrative and its meaning” (2000: 316–317). But such calls have thus far been limited in terms of extent (i.e. limited to the passages of Malory’s text) and form (i.e. limited to the printed medium).

Parallel texts are particularly well-suited to linguistic analysis (Simko, 1957) and have been employed in several studies of Malory (Rumble, 1964; Field, 2000; Mukai, 2000, who extends this to include de Worde’s 1498 edition). But both calls for and the uses of parallel texts have tended to focus on the most extensive passages of Caxtonian revision in Book 5, the Roman War. Due to Book 5’s extensive differences, as well as Field’s (2000) existing parallel-text analysis (which includes not only *W* and *C* but also Malory’s source), I exclude it from my examination of *W* and *C*.

In order to better compare *W* and *C*, I developed a digital parallel-text database. Whilst corpus tools are now typically digital (Biber et al., 1998) the use of a database is rarer. The choice of database software (MS Access) however provides the advantage of viewing text in a network of one-to-many relationships. A relational database can capture language’s recursive characteristics by accommodating varying sizes of linguistic unit, from individual lexical items to larger discourse phenomena. Variations can be annotated to describe the nature of that variation (e.g. Theme/Rheme structures, syntactical reordering etc.), permitting a more qualitative and narratologically-situated analysis.

## **2.2 A corpus-inspired approach**

Within the parallel-text database, AntConc (Anthony, 2019) provides both the corpus software and a blueprint for inbuilt corpus functionality. In terms of content, the University of Michigan’s digitised *Middle English Dictionary* provides the contemporary corpus, covering

texts from 1100–1500 and is dynamically linked with the backend of the database for quick lookups. In addition, the University of Lancaster’s UCREL<sup>4</sup> Semantic Analysis System (USAS) is used to categorise and analyse the semantic make-up of the text (Rayson et al., 2004).

Database functionality mitigates factors that compromise the effectiveness of corpus-driven analysis of Middle English. For instance, flexible word order and spelling variation compromise corpus methodologies predicated on recurrent language patterns and the consistency of lexical items. Allomorphemes, whilst superficially different, represent the same entity when considered from a reader’s perspective: a *rose* is a *roose* is a *rosse*.<sup>5</sup>

To compensate for this, the text was run through the VARiant Detector (VARD) software (Baron and Rayson, 2008) that normalises spelling, so that lexical items are represented consistently throughout the text. These normalised spellings were matched in the database alongside the original *W* and *C* text and thereby imitates the purpose of Horobin and Smith’s “standard orthographic set” devised for spelling consistency (1999: 366). An additional tool was developed within the database, which looks to the text’s own spelling inconsistencies to capture additional variations. Concordancing functionality therefore includes the ability to include all of the *W-C* variant forms that pertain to a particular lexical item by including spelling variation, splits, synonyms, and substitutions when appropriate. As such, this normalised vocabulary does not replace the actual text but serves as a corrective for corpus queries that require consistency.

Once consistent spelling had been incorporated, the lexis was then translated into PDE, based on Vinaver’s glossary (1974). The reason for correlating lexical items with their

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<sup>4</sup> (Lancaster) University Centre for Computer Corpus Research on Language.

<sup>5</sup> *rose* a1475 Godstow Reg.(Rwl B.408) 413/24; *roose* c.1460 (a1449) Lydgate MRose (Hrl 2255) 8; *rosse* ?a1425(1373); Lelamour Macer (Sln 5) 68a.

PDE equivalents was to enable semantic analysis offered by USAS, which is based on PDE. This thus represented a twofold calibration of the primary lexis to adopt consistent lexical forms (spelling) and present-day semantic equivalents (meaning). The latter is essential for analysing the ideational aspects of the text through semantic analysis.

### 2.3 Data

Undertaking a historically sensitive stylistic approach begins with data. But “The question of what constitutes representative data is not trivial because it also includes knowledge of genre conventions, existent editions, copy texts, and spelling variation, and the role of editor as a mediator” (Taativitsainen and Fitzmaurice, 2007: 21).

Selecting the two oldest extant versions of *Morte Darthur* (1471–1483 and 1485) eliminates those changes made by present-day editors that make them more easily readable to their audiences. These changes include modernised spelling, punctuation, and syntax, which has meant that:

editors of Malory’s *Morte* have obscured and falsified the style of the work they address, have diminished or destroyed the alterity of the work, and in general have clothed this masterwork of an earlier age in garments too tight, too small, and stylistically inappropriate. (Hanks, 2000: 287)

This is a crucial methodological step, as attested in Historical Pragmatic studies. Moore argues that the addition of speech marks are “substantive” changes, affecting a reader’s perception of speech authenticity and segmenting originally fluid text (2011: 1). Similarly, Shaw, examining Caxton, argues that “Should the reader be able, however, to go back to this manuscript itself, unpunctuated, unparagraphed, unchaptered, with no conveniently appended comparative readings to fill lacunae, his impressions might be different” (1963: 114–115).

Consequently, there arises a methodological tension between what McGann calls the “bibliographic text” as it appears as a manuscript or book (the by-product of editorial

intervention) and the “linguistic text”, the text’s actual words (1991: 71). Although Lass (2004) cautions against the use of corpus-linguistic techniques for historical texts due that risk of over emphasising patterns at the expense of variation, the parallel-text database presents the original lexis of the texts in a format that can be viewed and interrogated that respects the original witness texts.

Yet such editorial impositions are in fact beneficial when considered as responses to, and interpretations of, the text. Despite my analysis focusing on *W* and *C*, the editions of Wynkyn de Worde (1498) and Vinaver (1947) are also referenced when illustrative of how editors exert influence on the text’s interpretation. For example, Meale criticises Vinaver (2000: 16) particularly in arguing the separateness of the tales, what Sklar terms his “self-containment credo” (2001: 60). However, *V*’s inclusion, along with its punctuation, is warranted by its usefulness in tagging passages of speech, clauses, and episodic structure.

The challenge is creating primary texts that can, if not replicate, approximate the characteristics of the historical text. Thus, within the database alongside each lexical item is corresponding metadata that includes page and folio numbers, and in the case of *W*, line numbers and original abbreviated forms. This means that the characteristics of the text, although not retained materially, can be retrieved for analysis.

The digital transcriptions themselves are taken from the University of Michigan Digital Library Text Collections for Sommer’s 1889–1891 edition of *C*, Karen Brown Campbell’s [lemortedarthuronline.com](http://lemortedarthuronline.com) for *W*, and *Die große eBook-Bibliothek der Weltliteratur* for Vinaver. Each of these was then spot-checked against facsimiles of *W* (Malory Project, British Library) and *C* (EEBO, John Rylands). Abbreviations in *W* are extended to their full forms but tagged as such in the database; splits within words are retained.

Ultimately, Vinaver’s inclusion provided a baseline for checking; an editorial assessment of potential scribes’ and copy setters’ errors. His editorial features (punctuation, paragraph numbers) thus provide further metadata. Textual transmission is a messy process and integrating a set of text transcriptions provides a broad, corroborative dataset that reduces potential error.

## 2.4 Tagging

My parallel-text database houses all 325,724 words of *W* and 329,409 words of *C* and shows the texts side-by-side with their differences illuminated. The Primary Text table (Table 3.1) stores these lexical items and represents the core of the database on which all other tables and reports depend.

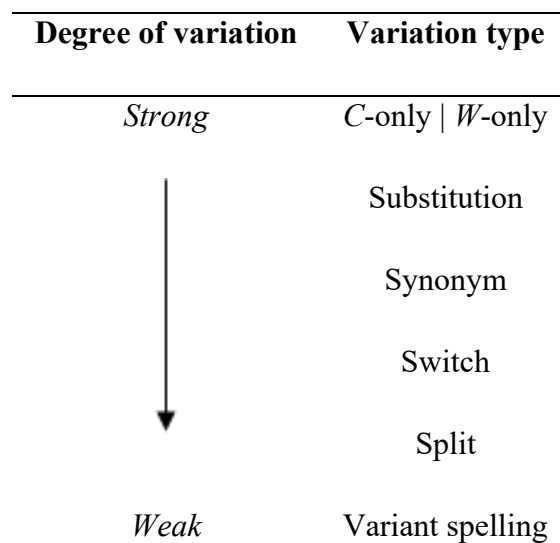
**Table 3.1: Primary Text table (130767–130779)**

Reference	<i>W</i>	<i>C</i>	<i>V</i>	VARD/PDE	<i>W-C</i> Variation
130767		Capitulum		Chapter	C-only
130768		x		ten	C-only
130769			Tristram’s		Vinaver only
130770			Madness		Vinaver only
130771			and		Vinaver only
130772			Exile		Vinaver only
130773	NOw	NOw	Now	Now	Match
130774	leve	leue	leve	leave	Variant spelling
130775	we	we	we	we	Match
130776	here	here	here	here	Match
130777	sir		sir	Sir	W-only
130778	Launcelot		Launcelot	Lancelot	W-only
130779	de		du	de	W-only

Faigley and Witte’s linguistic taxonomy of editorial revision (1981: 405) provided the basis for the categorisation of the *W-C* variation tagging, the bedrock of my form-and-function analysis. However, my preparation of the two texts highlighted the need to classify variations beyond that taxonomy, to account for lexical, grammatical, and orthographic variation.

The comparison was primarily executed via a Perl script (Appendix 1) which automatically matched and defined the relationship between each lexical item in *W* and *C*. Whilst the script was iteratively trained to account for recurrent, conventional differences, some of these were so esoteric as to require manual assessment. The tagging applied, whilst extensive, is not exhaustive. Classifications were determined by the resulting data and their analytical usefulness, meaning that the taxonomy of variations emerged gradually.

The automated script was trained to discern between different types of variation, resulting in my determination of a cline of variation (Figure 3.1). In assembling a ‘cline’, I am indicating the varying impact that these differences have. This cline arbitrated where a variant may be classified in two or more categories. For example, *mysse fortune (W)* and



**Figure 3.1: the taxonomy cline**

mysauenture (*C*, 32921), although a ‘split’, would be classified as a ‘Synonym’ as synonyms outrank splits due to their ‘stronger’ impact.

‘*W*-only’ and ‘*C*-only’ are ranked highest: they give rise to unique readings as no corresponding text exists. Next is ‘substitution’, whereby lexical items in the same position in *W* and *C* do not have a close semantic relationship (e.g. *bear*, *boar*). This outranks ‘Synonym’, which I class as a weaker form of substitution because the variant approximates semantic value (e.g. *forthewith*, *anone*). Hoey’s (1991) definition of synonymy has been adopted as this accommodates complex and simple synonymy and thereby encompasses antonyms and lexical items within the same grammatical paradigm.

Next is ‘Switch’ because switches often have a grammatical impact, for example, an adjective may be preposed in one text, postposed in the other, relative to the head of a noun phrase (e.g. *table rounde*, *round table*). These are limited to spans of four words. Larger switching is tagged as *W*-only or *C*-only and the annotation functionality (see below) tags the stretch of text with the number of places moved. Due to Middle English’s non-standardised spelling system ‘Split’ (e.g. *togydir*, *to gyder*) and ‘Variant spelling’ (e.g. *Sankgreall*, *Sancgreal*) have weaker stylistic value and are therefore classed as the most marginal of variations.











There are also several categories that fall outside of this hierarchy as they do not indicate textual variation. ‘Match’ indicates where there is agreement between *W* and *C*; ‘Strikethrough’ shows where *W*’s scribe crosses out a word; and ‘*W*-missing’ is used for the lost parts of the Winchester Manuscript (the first and last quires, f.32r to f.33v, f.252, and parts of f.192 and f.400). As the database also houses Vinaver’s edition, ‘Vinaver-only’ tags indicate where he includes text found in neither *W* nor *C*.

Where gaps between *W* and *C* exist, my aim was to keep phrase units together. Where a variant pertains to reporting clauses, it is these, rather than reported clauses, that are tagged as they tend to be shorter, less disruptive. This therefore reduces the risk of overemphasising the level of variation.

Each word in the text is highlighted according to the variation taxonomy (Table 3.2) to provide a parallel-text illumination of the variants in the database's 'reader view' (Figure 3.2; Appendix 16).



**Table 3.2: Taxonomy of *W* and *C* variations**

Category	Symbol
Match	
<i>C</i> -only	
<i>W</i> -only	
Substitution	
Synonym	
Switch	
Split	
Variant spelling	
Strikethrough	
Vinaver-only	
<i>W</i> -missing	

300865	WINCHESTER	300865	CAXTON
300865	sir Bellynge	300865	syr Bellangere
300875	and by this was	300875	and by this was
300885	And he cam with sir Ector and	300885	and thenne he came with sire Ector and
300895	sir Lyonell and alle they iij smote with	300895	syr Lyonel & alle they thre smote with
300905	pon sir Launcelottis helmet And when he felte	300905	vpn syre launcelots helmet And when he felte
300915	And his wounde	300915	and his wounde
300925	grevously that he thought to do what he myght	300925	soo greuous than he thought to doo what he myght
300935	why he ewede endure And Pan he gaff	300935	why he myght endure And thenne he gaf
300945	such a buffete that he made hym bowge	300945	suche a buffet that he made hym bowe
300955	passynge lowe And there with all he raced of	300955	passynge lowe and there with al he raced of
300965	helme and myzt have slayne hym	300965	helme and myght have slayne hym
300975	And so pulde hym downe And in the	300975	& soo pulled hym doune and in the
300985	same wyse he serued sir Ector and sir Lyonell for	300985	same wyse he serued syre Ector and sire Lyonel For
300995	as the booke seyth he myght have slayne them but	300995	as the book saith he myghte haue slayne them but
301005	when he saw per visages hy herte myght nat serue	301005	when he sawe their vysages his herte myght not serue
301015	hym per to but leftte hem there	301015	hym therto / but lefte hem there
301025		301025	he hurled in to the thyckest pree of them alle
301035		301035	and dyd there the merueyloust dedes of armes that euer
301045	And euer sir Lavayne	301045	man sawe of herde speke of And euer sire Lauayne
301055	with hym And there sir Launcelot with	301055	the good knyghte with hym and there sire Launcelot with
301065	hys swerde smote downe and pulled downe as the freynsh	301065	his suerd smote doune and pulled doune as the Frensshe
301075	booke seyth mo Pan xxxti knyghtes and the moste	301075	book maketh mencyon moo than thyrty knyghtes & the moost
301085	party were of the table rounde And	301085	party were of the table round and sire Lauayne
301095	dad full well that day for he smote downe x	301095	dyd ful wel that day for he smote doune ten
301105	knyghtes of the table rounde Mercy Jhu seyde	301105	knyghtes of the table round Capitulum xij Mercy Ihesu said
301115	sir Gawayne vnto Arthur I mervayle what knyght that	301115	syr Gawayne to Arthur I merueil what knyghte that
301125	he ys with the rede sleve Sir seyde kyng Arthure	301125	he is with the reed sleue Syr saide kyng Arthur
301135	he woll be knowyn he seest he departe And	301135	he wille be knowen of he departe and
301145	than the kyngg blew vnto lodgyng And the pryce	301145	thenne the kyngg blew vnto lodgyng and the pryce

Figure 3.2: the parallel-text edition of *Morte Darthur* (300865–301154)

## 2.5 Information architecture

As noted, one-to-many database architecture is well suited to reflecting language's recursive properties. I therefore designed complementary annotation functionality to capture variations relating to larger discourse units that avoids restricting comparison to the level of individual lexical items. This functionality allows the analyst, whilst reading the text, to click on a stretch of text and add a corresponding note. It replicates in digital form the pencilled annotations one might make on the pages of a printed book.

Though a means of capturing close-reading qualitative information, associated reporting permits its quantitative analysis across the whole text. For example, a particular syntactical pattern might be captured as an individual annotated note that can then be compared against other similar syntactical annotations to understand factors such as frequency, distribution, and collocation. This illustrates the reciprocal nature of the analytical method as close-reading; qualitative procedures both inform and are informed by quantitative counterparts.

Annotation also permits more flexible semantic analysis. A key consideration of cohesion is reference, for instance the attribution of a pronoun to its antecedent referent form. Annotation functionality can attribute pronominal references to a particular character and thereby be used alongside proper-name referents to give a holistic view of a character's appearances. Indeed, such annotation has been applied in this way to fully analyse the presence of Lancelot and Guinevere throughout narrative stretches (see Character).

As a narratological method requires consideration of how the story world is created and events unfold, the database also houses a Plot Table (Table 3.3) that superimposes a plot summary over corresponding stretches of text, which in turn relates to the Annotation Table

**Table 3.3: Plot Table (71676–73357)**

<b>Cross Reference</b>	<b>Summary</b>
71676	Beaumains jousts with Kay and defeats him.
71758	Then he jousts with Launcelot. It's a tie.
72176	Launcelot knights him.
72283	Beaumains then continues on his journey.
72555	Beaumains rescues a knight from six thieves who have captured him. Then he defeats two knights who are guarding a river-crossing. Despite his past victories, the lady continues to taunt him, telling him his victories are only dumb luck.
73357	Then Beaumains kills the Black Knight, too, and then faces off with the Black Knight's brother, the Green Knight, and refuses to show him mercy unless the lady requests it, which she does, grudgingly.

**Table 3.4: Annotation Table (72027–72139)**

<b>Reference Start</b>	<b>Reference End</b>	<b>Annotation Note</b>
72027	72126	section of many amends, lots of additional reporting clause, comes at climatic point - revelation of Gareth's name
72027	72028	reporting clause
72068	72069	reporting clause
72068	72075	shift reporting clause +/-5
72094	72095	reporting clause
72139	72140	reporting clause

(Table 3.4).<sup>6</sup> The position in the text of each lexical item provides the cross-reference point by which each of these lexical, plot, and annotational elements are related to each other.

The notion of a plot summary is both fundamental to plot analysis (Todorov, 1977: 110) and problematic (Brooks, 1984: 7–8), as each reader (and I as analyst) derive individual understandings of how plot is rendered. This problem was mitigated by big data, by comparing Caxton’s rubrics with the most popular online summary of *Morte Darthur*.<sup>7</sup> These summaries represent a list of narrative kernels “moments that give rise to cruxes in the direction taken by events” that “cannot be deleted without destroying the narrative logic” (1978: 52), and thereby “constitute a coherent ‘bare’ narrative” (Toolan, 2001: 27) that comprise the Plot Table summary.

Alongside charting the linear disposition of the text, digitisation also allows the tagging of narrative levels, and is applied to speech and narration. Distinguishing between speech and narration in Middle English texts can be problematic owing to the fluid ways in which speech was marked (Moore, 2011). As mentioned above, passages of speech and narration were determined in reference to Vinaver’s adoption of speech marks. Whilst in the main Vinaver follows *W*, he sometimes adopts *C* as the preferred reading, meaning that each speech passage was further assessed to take account of these variations.

## 2.6 Navigation and reporting

The database is navigated from a welcome screen (Figure 3.3) that allows users to execute its main functionality. This functionality includes reader-views of specific stretches of the two texts in parallel, concordance searches, and collocational and word-cluster reporting. In

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<sup>6</sup> See Chapter Seven, Character for a qualitative discussion of this passage.

<sup>7</sup> This is from shmoop.com, which has 10.67m monthly visitors (April 2019, semrush.com). Sparknotes.com is the sector leader with 16.01m visitors but has does not have *Morte Darthur* amongst its collection and enotes.com with 12.65m only provides limited summaries of Vinaver’s 8 books. Of those that do have comprehensive plot summaries, gradesaver.com has 5.55m visitors, litcharts.com 5.12m, cliffsnotes.com 4.24m.

addition, a user can review annotations and plot summaries that have been superimposed on the primary text. A maintenance menu allows users to make amends to the primary text as well as create their own annotations.<sup>8</sup>

**Search**

Book  *enter the Caxton Book number*

Cross reference position  *enter the word's cross-reference position*

---

**View**

Comparison  *view the two texts in parallell*

Words in context  *view selected words*  *highlighted within the text*

Comparison (small)  *view the two texts in parallell at 15 words per line for printing*

---

**Query**

Concordance   *enter a lexical item to view its concordance*

Collocates  +   *enter two lexical items to view where they collocate within a 5-word span*

Block of text   *create a block of text from a cross reference*

Annotation   *list annotations that contain a particular word*

Plot Summary  to   *view plot summary between two cross references*

*list plot summaries that contain a certain word*

5-word cluster search  *search for a specific five-word cluster*

Folio reference   *retrieve W and C folio no. from cross reference*

---

**Maintenance**

Correction  *apply corrections to the primary text*

Annotation  *add and edit annotations against the text*

**Figure 3.3: welcome menu of the parallel-text database**

<sup>8</sup> Appendix 14 includes further detailed instructions as to how the database operates.

Large-scale patterns and phenomena are identified through a suite of reporting tools, developed to aggregate and compare data related to features relevant to cohesion and coherence. As illustrated above, this reporting includes concordances that display the distribution of a word across the text alongside its immediate co-text (Figure 3.4) and the ability to graphically represent these patterns of distribution in dispersion plots is an additional feature of the database (Figure 3.5). Such visualisations allow a macro view of the text that indicates patterns of clustering relevant to understanding cohesion and coherence from the perspective of lexical patterning.

Concordance							
Left	Keyword	Right	Book	Cross Ref	Symbol	CXText	Dispersion Data
on my lyfe seyde Sir	Launcelot	refused ye bene of me	6	58438	Variai	laūcelot	Block of text
Truly damesel seyde Sir	Launcelot	never	6	58482	Match	Launcel	Block of text
sey your e name is sir	Launcelot	du Lake the floure of	6	58582	Match	Launcel	Block of text
Now fayre damesell seyde sir	Launce	lot telle me	6	58684	Split	launceli	Block of text
your fadir well seyde Sir	Launcelot	for a noble kyng and	6	58726	Match	launceli	Block of text
shall be done seyde Sir	Launcelot	as I am trew knyght	6	58838	Match	Launcel	Block of text
Be my feyth seyde Sir	Launcelot	In þat pavylyon woll I	6	58961	Match	launceli	Block of text
hym a down by Sir	Launcelot	and toke hym In his	6	59045	Match	Launcel	Block of text
kysse hym And whan Sir	Launcelot	felte a rough berde kyssyng	6	59061	Match	launceli	Block of text
of þe pavylyon And Sir	Launcelot	folowed hym and þer by	6	59105	Match	launceli	Block of text
by a lytyll slad Sir	Launcelot	wounded hym sore nyȝe vnto	6	59115	Match	launceli	Block of text
he yelded hym to Sir	launcelot	and so he graunted hym	6	59130	Match	launceli	Block of text
That me repentyth seyde Sir	Launcelot	of youre hurte but I	6	59188	Match	Launcel	Block of text
pavylyon And a none Sir	Launcelot	staunched his bloode There with	6	59241	Match	launceli	Block of text
she cryed oute on sir	Laun	celot and made grete dole	6	59274	Split	launceli	Block of text
sayde my name is Sir	Launcelot	du lake so me thought	6	59359	Match	launceli	Block of text
Iles Fayre lady sayde Sir	Launcelot	latte hym com vnto the	6	59457	Match	launceli	Block of text
dayshone Than Sir	Launcelot	armed hym and toke his	6	59516	Match	launceli	Block of text
as sone as	he	come thy dir þe	6	59550	Subst	launceli	Block of text
& þer she sawe Sir	Launcelot	and a none she made	6	59586	Match	launceli	Block of text
self & made	hym	good chere and she	6	59639	Subst	launceli	Block of text
he yode streyte vnto Sir	Launcelotte	his chambir & þer he	6	59707	Variai	launceli	Block of text
than þe kyng toke	hym	In his armys and eythir	6	59722	Subst	Launcel	Block of text
oþer good chere Than Sir	Launcelot	made his complaynte vnto þe	6	59734	Match	launceli	Block of text
coming yee Sir seyde Sir	Launcelot	I shall nat fayle you	6	59808	Match	launceli	Block of text
no strengthe Sir seyde Sir	launcelot	as I here sey þat	6	59885	Match	launceli	Block of text
departed and sente vnto Sir	Launcelot	iiij knyghtes with iiij	6	60018	Match	launceli	Block of text

Figure 3.4: concordance of *Lancelot*

Book

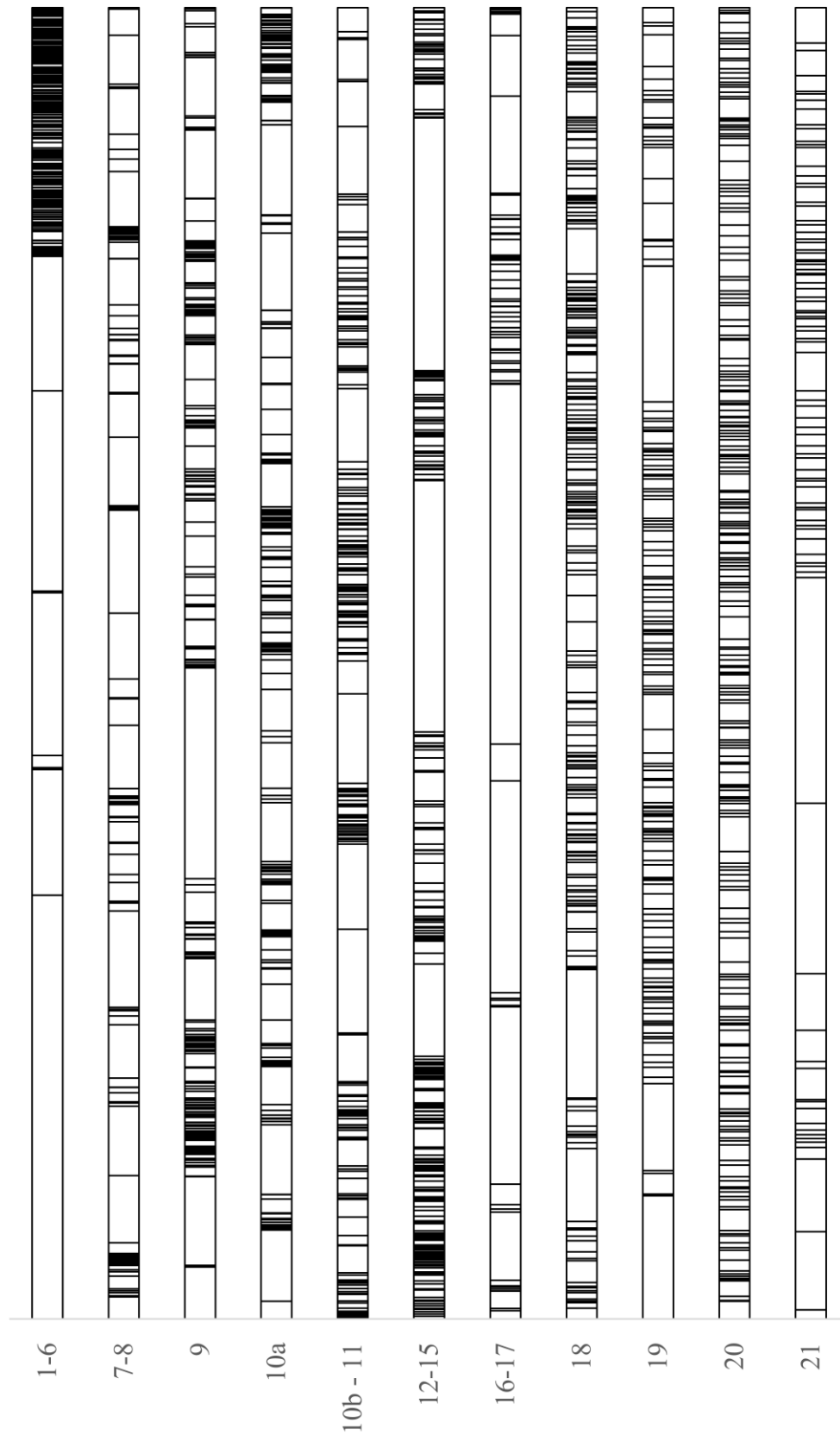
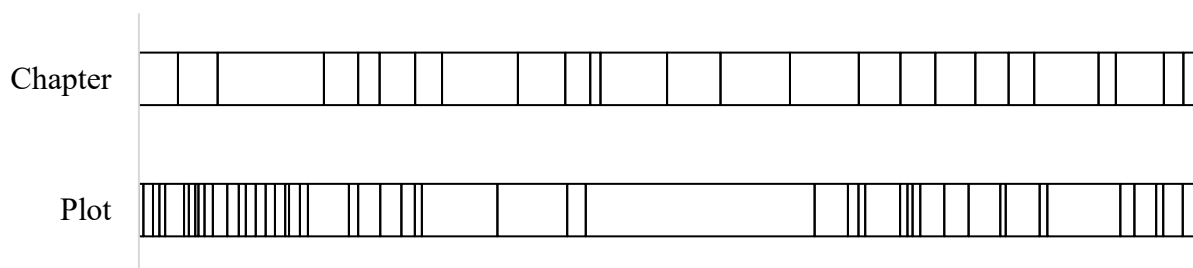


Figure 3.5: dispersion plot of *Lancelot*





**Figure 3.6: dispersion plot of chapters compared with plot summary (Book 1)**

Dispersion plots also represent the ways in which the one-to-many structure of a database can reflect the recursive structure of language. For example, the Plot Table, when shown as a dispersion plot indicates narrative duration (Figure 3.6), in essence a graphical representation of the disposition of story (plot) against its discourse rendering (chapters and lexical items).

Figure 3.6 has a clustering of plot kernels early in Book 1 that indicates a condensed series of action, perhaps here performing an expository role. The largest segment, straddling the middle of Book 1, represents the battle that establishes Arthur’s kingdom and is in fact summarised in the Plot Table as “a long battle”. Methodologically, these large-scale patterns and phenomena provide a quantitative basis by which to identify passages for close-reading, qualitative analysis. Such reporting means that analytic procedures can be replicated across linguistic levels, to indicate where lexical and discursal effects align and can therefore be assumed to be stylistically motivated.

## **2.7 The comparative approach**

These quantitative and qualitative approaches are motivated by comparison between *W* and *C*. Comparative methodology, Eve notes, “has been at the centre of the digital turn in literary studies for the past three decades” (2016: 5), citing the examples of the Rossetti Archive

(McGann, 2008) and the journal *Literary and Linguistic Computing* which has included comparative approaches involving linguistic networks, stylometric variances, and quantitative ‘distant reading’ (Moretti, 2007, 2013; Jockers, 2013).

Variation *between* texts provides perspectives on variations *within* a text. I treat such comparison as corroborative evidence of the salience and importance of particular linguistic features. Furthermore, I attend to intertextual variations as indicators of how medieval writers, editors, and readers understood cohesion and coherence. Comparative *W-C* analysis also methodologically permits a cognitive approach, owing to cognitive grammar’s emphasis on ‘construal’ or the “ability to conceive and portray the same situation in alternate ways” (Langacker, 2008: 43).

Yet the validity of the comparative method for Malory and how to ascribe meaning to those variations identified is a matter of debate. Criticism has been dismissive of ‘minor’ or ‘accidental’ changes (Moorman, 2000: 110), Wheeler and Salda arguing that “in thousands of cases of variation spread over hundred [sic] of pages there is no ‘better,’ there is merely ‘different,’ and these differences do not significantly affect meaning one way or another” (2000: x). Similarly, Shaw’s analysis discounted most of the differences finding that “few are striking, and conclusions must be drawn warily” (1963: 114) although later linguistic criticism has argued their value (e.g. Smith, 2000; Noguchi, 2000).

The parallel-text database offers a means of testing these assumptions because it is the fullest representation and calculation of *W-to-C* differences to date (Table 3.5; a book-by-book comparison is offered in Appendix 2). Calculating just those changes that do not pertain to orthography (*C*-only, *W*-only, Substitution, Synonym, and Switch) results in 39,209 variants, almost twice Moorman’s estimate of around 20,000 (1987: 101).

Whilst individually these changes are ‘minor’, they occur with such frequency (and in some cases with such consistency) that their sheer aggregated number warrants that they not be dismissed (cf. Tieken-Boon van Ostade, 1995: 4). Eve notes that as well as ‘accidentals’ there are narrative variations “that must change any close reading of the text” (2016: 3). I suggest that these accidentals be considered as narrative variations in that they result in different readings of the text. Although recurrent variations may be interpreted as indicating conscious editorial decision (cf. Field, 2004), it is difficult to ascertain the exact provenance of the manuscript and print versions. Accordingly, my analysis emphasises the different reading experiences arising from such changes, albeit these may be the product of scribal or editorial intervention.

**Table 3.5: variations between *W* and *C*, calculated by lexical item**

<b>Variant</b>	<b>Count</b>	<b>Text</b>	<b>Variations</b>	<b><i>W</i> example</b>	<b><i>C</i> example</b>
Match	189,646	55.2%	N/A	<i>sygne</i>	<i>sygne</i>
Variant spelling	111,796	32.5%	72.6%	<i>Sankgreall</i>	<i>Sancgreal</i>
<i>W</i> -only	14,341	4.2%	9.3%	<i>Queen</i>	
<i>C</i> -only	13,914	4.0%	9.0%		<i>thenne</i>
Substitution	4,667	1.4%	3.0%	<i>bear</i>	<i>boar</i>
Split	4,513	1.3%	2.9%	<i>togydir</i>	<i>to gyder</i>
Synonym	3,773	1.1%	2.5%	<i>forthewith</i>	<i>anone</i>
Switch	982	0.3%	0.6%	<i>table rounde</i>	<i>round table</i>

Comparison of *W* and *C* is a form of intertextual analysis that I supplement with four other types of intertextual comparisons. The first is Malory's supposed sources, drawn from French, Old Norse and English. Due to the difficulty of knowing Malory's exact sources and the extensive work in this area, the inclusion of sources in my discussion is restricted to specific, prominent examples that represent a likely top-down bearing on reader coherence. Likewise, other antecedent literary texts, particularly those of Chaucer, are used to develop the analysis. I also refer to contemporaneous both literary and non-literary sources, for example, writers such as Lydgate, artists like d'Anjou, letters from Dacre, and other texts in Caxton's canon. Finally, I include descendant texts like Steinbeck and Tennyson where they shed light on how medieval and more recent narrative techniques differ.

### **3. Structure of the approach**

Owing to the conceptual nature of episodes, tellability, and iconicity, each of their respective chapters begins with a stylistic definition and historical contextualisation of the concept under discussion. This I believe is essential for understanding the validity of applying stylistic terms to historical texts and illustrates how stylistic methods and terminology can be applied to and enhanced by historical texts. In order to ground these three concepts, each of these chapters concludes with a case study that applies the concept and its features to a passage of text.

I begin by discussing episodes. Episodes are not merely a form of textual structuring but are theorised as organisational and conceptual units that underpin narrative cohesion and coherence. Episodes offer a textual, structural site of investigation, one which addresses issues of cohesion and coherence in relation to the composition of the plot. Some of the rare narratological (furthermore, pragmatic and cognitively-situated) work conducted on Malory by Fludernik (1995, 1996, 2000) provides a linguistic methodological starting point for the study. The question arises as to whether discourse marking is sufficient for a discussion of

episodic coherence and how this relates to pragmatic and cognitive-poetic accounts of the reading process. That the reading process requires mental episodic chunking suggests that the form is inherent to narrativity and this idea is explored by developing a semantic definition of episodes and applying theory from studies into narrative comprehension.

One of the key arguments with respect to episodic, textual structure, is that this structure correlates with the interpersonal functions of a text, specifically, its tellability (Fludernik, 1996: 15). Tellability constitutes the argument that, over and above well-formedness and action, narrative requires a ‘point’, a motivation which wards off readers asking ‘so-what?’. It theorises the sociocultural concerns and linguistic features that make a story worth telling. Methodologically, it offers a suite of specific linguistic features that can be quantified and interpreted with respect to cohesion and coherence.

Tellability fulfils the interpersonal requirements of narrative coherence. Enkvist’s view that a coherent text is one that is consonant with a world picture “and is therefore summarisable and interpretable” (1990: 14) provides a test for episodic coherence according to tellability. He suggests that if a linguistic unit can be recursively repackaged, it is coherent; a principle manifested in the parallel-text edition’s Plot Table. This infers the third site of investigation, for if an episode is interpretable it is coherent with respect to tellability, and if an episode is consonant, it is coherent with respect to iconicity.

Iconicity discloses its theoretical status by virtue of how contentious a concept it is. However, as debates on Nominalism attest, the relationship between words and reality was a key concern to medieval writers. In forging a relationship between the real world and the text world, iconicity is a pragmatic and cognitive concept that is accordingly evidenced in the application of data-driven methods that provide digital, diagrammatic representations of the text. Iconicity therefore represents a feature of language that provides a method for

understanding the motivation for variants between *W* and *C*, as well as different reader construals. Its manifestation in syntactical structures offers a rigorous linguistic basis by which it can be assessed.

Finally, in order to situate the linguistic analysis narratologically and to engage with the body of continuing Malory literary criticism (e.g. Rovang, 2014; Wyatt, 2016; Armstrong, 2019) my final chapter considers character. Theoretical approaches have variously treated characters as humanised or structural elements. In understanding characterisation as a product of the reading process, attention is therefore given to the top-down and bottom-up operations of characterisation. Cognitive and pragmatic methods are used to apply the concepts of episodic structure, tellability, and iconicity and to explore their role as creators of cohesive and coherent characterisation.

In the application of these concepts, this final chapter gives most focus to Lancelot and Guinevere, and these two characters reappear throughout the thesis because they feature in many of the *W-C* variations. A key argument I make is that *W-C* variations increase at pivotal and climactic plot moments and that Lancelot and Guinevere attract these changes suggests their own foregrounded and central role to Malory's text. The reason for this, I suggest, is coherence, or more correctly, ensuring the macro-coherence of the text, its status as a whole book.

#### **4. Summary**

In the spirit of New Historical Stylistics, this thesis seeks to innovate by applying digital methods and linguistic theory to a literary and historical text. By drawing on cognitive and pragmatic theory, I delineate the debate as an examination of textual cohesion and extra-textual coherence, to understand how the physical text is unified and how that cohesion and coherence is manifest in the reading process. In addition, I suggest a model by which text

cohesion and coherence can be accounted for in terms of episodic structure, tellable interpretability, and iconic consonance.

Throughout this thesis I identify variations between *W* and *C* that generate different reading experiences and potentially, different interpretations of the text. The way in which the texts structure their narrative, the contrasting use of metatextual and paratextual resources, syntactical manipulations, and the shifting emphasis placed on character and action, all represent digitally identified linguistic features that affect narrative arrangement. Digitising Malory's text provides analytical rigour and breadth to interrogate old readings and offer new ones. Through the application of digital methods and linguistic theory, I endeavour to offer a methodological contribution to the 'hoole-book' debate and to the study of narrative cohesion and coherence.

## CHAPTER FOUR: Episodes

### 1. Introduction

Book 3 of *Morte Darthur* includes an episode in which Gawain pursues a hart, a murder occurs, Gawain fights with another knight, he accidentally kills a lady, he grants mercy to a knight, and he receives mercy from four ladies. On his return to Camelot, Merlin asks that Gawain:

telle of hys adventure           (W)

telle of alle his auentures      (C, 33652–33656)

Whilst the variation between *adventure* and *auentures* seems slight, whether a telling is singular or plural encapsulates the ‘hoole-book’ debate at an episodic level. Where this episode starts and where it ends is debateable. The episode’s ‘point’ seems to be character development: Gawain must change his ways and become a defender of women. So, with respect to tellability, the episode is delimited by its concern with character reformation through self-discovery.

Any work that relies on sequential structuring requires and exploits human powers of episodic chunking. Such segmentation creates the potential for episodes to be sequentially determined and grouped hierarchically in terms of answering a reader’s requirement for narrative point.

In this chapter, I will explore whether we can situate an analysis of Malory’s episodes linguistically. I therefore examine and extend Fludernik’s (1996) research, which uses *Morte Darthur* to illustrate the link between episodic structure and the experientiality that underpins narrative. Whilst her study is not intended as an exhaustive analysis of Malory, it provides a linguistic framework for episodic structure; namely, a form-function analysis of discourse-



marked episode boundaries. By extending this research across the entirety of *Morte Darthur* and across both *W* and *C*, I argue that to understand the episodic structure of the text ‘discourse marking’ has to be broadened to encompass lexical bundles alongside paratextual resources. This inventory of structuring devices, which includes book and chapter divisions, incipits and explicits, glosses, contents, and rubrication, all influence a reader’s coherent episodic chunking of the text.

I therefore also argue that to understand reader chunking, a definition of episodes can be determined along pragmatic and cognitive lines; coherent episodic construal is the gestalt result of a reader’s successful negotiation of pragmatic and semantic information. As such, this chapter views the episode as the result of a process of meaning making; a process that entails the interactivity and dynamism of reading that, in a long text like *Morte Darthur*, derives from the narrative’s ideational content.

## **2. Definitions**

I first look at how definitions will frame my identification and inform my discussion of the ‘episode’. ‘Episode’ is first attested in the seventeenth century as specifically textual,<sup>9</sup> defining moments between the songs of a Greek tragedy. Historically it comes from the Greek ‘epeisodion’ meaning “coming in besides”, denoting marginal delineation that encourages a pragmatic method due to the field’s work on peripheral marking.

Defining episodes as having boundaries inheres the metaphorical construal of episodes as containers. Caxton refers to chapters ‘in which’ events happen and his ‘Preface’ talks of the narrative themes “contained herein”. The metaphor is particularly pertinent in an age that saw the introduction of printed books, which, through the fixity of the print form not found in spoken utterances, “‘contained’ information” (Ong, 2005 [1982]: 123). The

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<sup>9</sup> ‘Epi’ is itself a prefix of Old French and Old English learned vocabulary.

conceptual metaphor of EPISODES ARE CONTAINERS grounds readers' understanding of text structure as a series of information packets and allows the analyst to define episodes from without (by its 'marginal' discourse markers) or within (by its content).

## **2.1 From without**

The attempt to define episodes is a concern of pragmatics and narratology. Brown and Yule argue that an analyst "might find the general categories (such as "setting" or "episode") useful, but he has been provided with no principled basis for deciding what linguistic material comes under one category and not another" (1983: 120). They suggest 'topic' is a more useful, albeit difficult to define, category (ibid: 68–74; cf. Langacker, 2008: 481). But such endeavours are unnecessary if a definition from without can be found:

if we can identify the boundaries of units – where one unit ends and another begins – then we need not have a priori specifications for the contents of such units. The burden of analysis is consequently transferred to identifying the formal markers of topic-shift in discourse (ibid: 95)

Discourse markers are one such means of indicating episode boundaries.

The 'formulaic' nature of heavily discourse-marked Middle English narrative makes it particularly well-suited to this approach (e.g. Wårvik, 1995; Binton, 1996). 'Formulaic' here incorporates both the disposition of plot, what Cooper calls romance "memes" (2004: 3–4), as well as repeated lexical units (Wray, 2008). Fludernik argues the episode also represents the basic unit of enquiry in early narratives, as:

All these types of narrative, written and oral [...] share one prominent feature: they are structured on an episodic pattern that operates in a recursive manner, whereby a series of episodes are strung together one after the other (1996: 56)

Her comments echo both Ong's portrayal of Homer who "had a huge repertoire of episodes to string together" (2005 [1982]: 141) and, specific to Malory, Tennyson's remark that *Morte Darthur* is "strung together without art" (in Ricks, 2007: 667). Implied by both Tennyson's remark and the oral provenance of the episodic form is the suggestion that episodic format creates an unartistic, loose unity, meaning that 'episodic' has become pejorative (Haidu, 1983: 655), further complicating its definition as a quantifiable linguistic unit with evaluative derision.

Discourse markers are identified by Fludernik as a way in which Malory marks episodes. But entailed by this definition 'from without' is the duality that discourse markers simultaneously create and reflect structure; the object under examination becomes the framework for its analysis. The problem with definitions 'from without' is that to identify unit boundaries, one must be confident about how to define the content of the units themselves.

## **2.2 From within**

This paradox is partly resolved by the idea that episodes are experientially motivated and discourse markers simply bind the experience of action within the episode by foregrounding an evaluative endpoint. Episodic partitioning reflects switches between action and evaluation (Fludernik, 1996: 94) establishing a link between discourse markers and "the news value of the tale" and tellability, "the experiencer's retrospective evaluation" (Ibid.: 15; see Tellability).

This defines the episode from within and demonstrates how in part, pragmatic studies can develop previous grammar-inspired structuralist studies that define episodes by action and their place in a hierarchy of narrative structure. For Propp (1968), temporally-ordered actions ('moves') constitute episodes and episodes constitute tales (Figure 4.1.). Thorndyke's

configuration (Figure 4.2) is similarly hierarchical, but, in addition, is a cognitively-grounded “comprehension model [...] that assumes a hierarchical organizational framework of stories in memory, determined by the grammar, representing the abstract structural components of the plot” (1977: 77). Crucially, Thorndyke stresses the importance of the mind in relation to the episode and its relationship to overall narrative progression.

With respect to Malory, Fludernik (2000) proposes a Labovian model (Figure 4.3), that embeds narrative progression within episode complexes. Such taxonomic and hierarchical definitions posit the episode as a composite structure, meaning it appears at various levels of their taxonomies due to its portable and recursive nature (Bloomfield, 1971:

TALE → EPISODE → MOVE

**Figure 4.1: Propp’s episode model (1968: 93)**

EPISODE → SUBGOAL + ATTEMPT + OUTCOME

**Figure 4.2: Thorndyke’s episode model (1977: 79)**

Abstract + Orientation + Macro-Incipient + {.....EPISODES.....} + Macro-Result +  
Evaluation + Coda

{[episode 1] + [episode 2] + ... + [episode n]}

EPISODE: [Incipient ... setting + incidence ... reaction/result/resolution]

**Figure 4.3: Fludernik’s episode model (2000: 233)**

99). Implicit in this definition is that an episode is structurally defined from within and in relation to the whole which it comprises (Oltean, 1993: 10–11).

Nevertheless, each of these models entails the centrality of plot has been disputed in literary criticism with respect to Middle English narrative. As Allen and Moritz argue “The analysis of narratives in terms of beginnings, middles, and ends is a commonplace of modern criticism. In the Middle Ages, however, both theory and practice call this axiom of plot into question” (1981: 7). The portable and recursive nature of episodes is exploited in romance’s flexible, capricious form, meaning that the principles of coherence and cohesion differ from those of other fictional genres: “cohesive forces often provide the links between episodes that logic and causality would furnish in, for example, the Balzacian novel” (Lacy, 2005: 60).

With respect to medieval narrative, Knight notes that “The essence of the episode is the loose way in which it relates to the material amongst which it is set, the way in which the narration of the incident has its own, and usually its only, rationale” (1969: 40). Composition was informed by rhetorical practices, discursive cohesion dominated over causal coherence. The episodic structure of texts like *Morte Darthur* thereby discloses how coherence, created in part by cause and effect, is distinct from cohesion.

### **3. Discourse marking (episodes from without)**

In the previous section, I suggested that episodes can be defined from without (through discourse marking) and from within (through content), as well as by their recursive relationship in a hierarchy of discourse units. These represent the key aspects by which I structure my discussion of episodes in *Morte Darthur*.

I will first explore how discourse markers define Malory’s episodes from ‘without’, using pragmatic studies of discourse markers as the basis for a digital examination of *Morte*

*Darthur*. By identifying and analysing these patterns, I seek to determine how sufficient discourse marking is as an indicator of episodic structure.

Historical-pragmatic approaches to discourse markers have understood their function beyond structural organisation to include indication of speaker stance (Brinton, 1996; Lutzky, 2012) and deference (Busse, 2002: 216), resulting in their use for characterisation (Blake, 2002: 297–298). Diachronically, Wårvik has summarised the fate of discourse markers over time and interprets why one form outperforms another (1995: 354–355). Such a diachronic inflection of discourse-marker studies provides a backdrop that traces the development of narrative structuring devices and *Morte Darthur*'s place in the development of English prose fiction as *C* evidences how the text anticipates novelistic practices.

The parallel-text database houses a wordlist of Fludernik's discourse markers (2000: 258–260; see Appendix 3). This has the analytical advantage of observing discourse markers 'vertically', from the perspectives of distribution, frequency, and collocation that avoids presupposing a chronological, cause-and-effect narrative structure. Editorial intervention can foster misleading presuppositions such as chronological structure in the way it changes episode demarcation and is seen in how *W* and *C* (as well as *V*) differ. As Vinaver's *Works* provides Fludernik's data, it is worth noting that her analysis was ultimately influenced by an editor who believed that Malory's text was a collection rather than one whole book.<sup>10</sup> Nevertheless, comparing *W* and *C* corroborates the episode-structuring function of these markers hitherto identified in *W* alone. On the whole, these markers are either deployed in both texts or show correlation with other structuring elements, such as chapter breaks.

By identifying and analysing these patterns one can determine the role discourse markers play in the text's episodic structuring, their relationship to other discourse-marking

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<sup>10</sup> For instance, the episodes delineated in my analysis are significantly longer than Fludernik's. One reason, as she notes, is the growth of episode length at the end of Chapter 1 (1996: 104).

strategies, their correlation to narrative effects, how this is underpinned by collocation, and other discourse-level strategies adopted for segmenting the text.

### 3.1 Pragmaticalization

Reading lexical items as indicators of episode boundaries assumes that they are pragmaticalized. Erman and Kotsinas characterise diachronic changes pertaining to discourse markers as ‘pragmaticalization’ (1993); a process whereby words become semantically bleached, losing lexical meaning to serve a purely pragmatic function (Christiansen, 2011: 84).<sup>11</sup> Although Traugott (1995: 5) disputes the necessity of pragmaticalization in addition to existing accounts of grammaticalization, pragmaticalization’s key principle of a lexical-to-functional shift holds. Alongside diachronic change, genre similarly constrains the interpretation of lexical items, which may be read differently within a narrative context (Fludernik, 1996: 595).

Consequently, as the contextual parameter for successfully interpreting discourse markers is both historical and narrative, it raises the potential for readers to re-semanticise functional items, because use changes over time and because narrative is motivated. For instance, *so* is both a discourse marker and a logical conjunction. Its cohesive potential is significant, for instead of signalling a division of units it can link by logical coherence through causation. When Sir Adtherpe rescues Isolde he “seyde he wolde be a-ven-ged vppon sir Palomydes and so he rode vnto Be tyme he mette with hym” (*W*, 115681–115701). *So* simultaneously operates as both an anaphoric logical connector and episodic delineator; a duality evidenced in medieval readings, as illustrated by *W* and *C*’s differing interpretations of these. Thus, a key issue with pragmaticalization from the perspective of a pragmatic and

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<sup>11</sup> This is based on Traugott’s theory of ‘grammaticalization’ (1982), which characterises the movement of a lexical item from ideational, to textual and finally to interpersonal meaning.

cognitive approach to cohesion and coherence is how, and whether, readers determine a particular lexical item as pragmaticalized.

### 3.2 Distribution

To better understand the function of discourse markers, the parallel-text database enables their examination across the entire text, to make apparent their patterns of deployment. Table 4.1 illustrates discourse marking fluctuation across the text. Most deviant is Book 20, where the frequency drops to 1.2%, just over half the frequency of Books 9 and 17.

**Table 4.1: discourse marker frequency by book**

<b>Book</b>	<b>Frequency rate</b>	<b>Frequency (per x words)</b>
1	2.1%	48
2	1.8%	56
3	1.7%	59
4	1.9%	53
6	1.7%	59
7	1.7%	59
8	1.9%	53
9	2.3%	43
10	2.0%	50
11	1.9%	53
12	1.9%	53
13	2.0%	50
14	1.9%	53
15	1.8%	56
16	2.1%	48
17	2.3%	43
18	1.7%	59
19	1.8%	56
20	1.2%	83
21	2.0%	50
Average	1.9%	54



Book 20 has plot kernels which are comprised of the most words. Its kernels average 883 words, compared to an overall text average of 500, suggesting that discourse markers do reflect plot boundaries: as plot kernels grow, boundaries are pushed wider, accounting for a decrease in discourse-marker frequency.

However, discourse-marker frequency differs between *W* and *C*. The *W*-only and *C*-only rates of 6.5% and 3.9% respectively illustrate that discourse marking is prone to variation. *C* generally has fewer discourse markers (e.g. *W*'s Book 3 has 8.6% more). Only Books 6 and 14 buck this trend, and the rate of *C*-only discourse markers varies from 1.7% (Book 12) to 6.6% (Book 14). This cannot be accounted for in terms of plot, as plot-delineated episodes in Book 14 are on average longer than rest of the 'Book of the Holy Grail', so would presumably have a less frequent distribution. These figures suggest that discourse marking for *C* in particular is functionally ambiguous, if not redundant, owing to the paratextual resources of print.

Despite general agreement (84.2%) in the use of discourse markers between *W* and *C* (see Appendix 4),<sup>12</sup> that level of agreement varies according to specific discourse markers. For example, in each book agreement increases to 90.5% for instances of *than*.<sup>13</sup> Such variations also occur within the text. *So* frequently clusters as the only discourse marker (four times between 22644 and 22773), demonstrating that it is not exclusively episode-initiating. *And than* is almost absent from Books 1 to 3, yet consistently used in the books thereafter; Book 6 favours *therewith*; *and so* is most frequent in Books 9, 11, 12, 15, 16, 17, and 18. That *and so* clusters across Books 17 and 18 complements cohesive links being made between these two books in terms of lexical choice. Such clustering supports lexical cohesion

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<sup>12</sup> This figure includes matches (23.3%), splits (0.5%), switches (0.3%), and variant spelling (60.1%).

<sup>13</sup> Where 'agree' stands for Matches and Variant Spelling. *Than* is the equivalent of PDE *then*; the disambiguation of these allomorphs is discussed below.

(see Case Study, below) with Books 17 and 18 selecting similar pragmatic and lexical items to cohere two very different parts of the narrative.

That lexical cohesion influences the distribution of discourse markers is seen at an editorial level. A look at the broader Caxton canon suggests *so* is Malorian (Fludernik, 1995: 386) and consequently affects structural and cognitive coherence (Fludernik, 1996: 106–107). Greater consistency in *C*'s usage suggests this variation is editorial, as it both follows more closely Malory's source text and redeploys items like *so* for other, semantic, purposes.

### 3.3 Substitution and synonymy

Variation suggests and their marginal status inheres that discourse markers are vulnerable. Discourse markers require distinction: their ability to 'mark' correlates with the degree of exclusivity for that purpose. Compared to the average rate of substitutions in each book, discourse markers are more likely to be substituted than other lexical items. This is clearest in Book 20, where 5.8% of all discourse markers are substituted, against Book 20's overall substitution rate of 1.1%. This underscores that they engage in relationships based on functional rather than semantic similarity and is corroborated by discourse markers low rate of synonymic variation (0.4%).

Semantically-bleached, discourse markers substitute for each other making them functionally, rather than semantically, synonymic. Fludernik notes "Malory still uses *penne*, but also has *so* as a frequent alternative discourse marker" (1995: 359) and identifies how this changes even in the disposition of the text: "At the end of chapter one<sup>14</sup> [...] discourse marker *so* is starting to usurp positions hitherto reserved for *thenne*, which has also acquired the alternative (allexeme) *than*" (1996: 105). In Malory, *than* is also used for major plot

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<sup>14</sup> Fludernik appears to conflate chapters and books as *than* does not appear as an allexeme until Chapter 10 of Book 1.

developments, and *but*, *so*, and *thus*, all mark larger discourse units (Fludernik, 1995: 385). Additionally, in *C*, *whan(ne)* and *anon* replace *than*. Such interchangeability potentially compromises *than*'s capacity to mark.

The reason *than* appears towards the end of Book 1, is that the start of the *W* manuscript is missing (Appendix 5). *C* provides the start and end of the text; hence *C*'s preferred spelling, *thenne*, appears until the point at which *W* starts in Chapter 10. *C* reserves *than* exclusively for comparative constructions (mainly “more than”), preferring the form *thenne* as discourse marker, thereby avoiding continual spelling variation in an early manifestation of the divergence of these two forms in the seventeenth century. The following example illustrates how such spelling variation was a form of purposeful substitution, rather than simply evidence of non-standardisation:

and whan kynge ban and bors undirstoode them and the lettirs **than** were they more welcom **than** they were tofore (*W*)

And whan Ban and Bors vnderstood the letters **thenne** were they more wel come **than** they were before (*C*, 6014–6034)

The recurrence of this particular *W-C* variation suggests polysemy is a recognised threat to coherence that prompted editorial clarification. *C*'s spelling consistency both repeats to promote cohesion and disambiguates to promote episodic coherence.

Whilst spelling accounts for 81.9% of *C*'s variants to *W*'s *than*, there is one notable exception: Book 21, the final book, where *C* uses *than* and *thenne* interchangeably. The variant spelling rate halves almost exactly to 40.9%, with *than* used exclusively for the last 35 instances.<sup>15</sup> The logic seems contradictory: despite *W* missing its final leaves, *C*'s Book 21

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<sup>15</sup> This figure excludes the ‘lost’ part of *W* Book 21, however, if we were to look at just the extant *C* text this figure is just 27.9%.

conforms to the spelling characteristics of *W*. Knowing that *W* was present in Caxton's printshop, this presents the tantalising possibility that the final part of *W* may have been separated in Caxton's printshop and provided his copytext.

### 3.4 Polysemy

Just as substitution and synonymy compromise the exclusivity of discourse markers to mark alone, so too does polysemy. Whereas synonymy indicates one signified to many signifiers, conversely, polysemy indicates many signifieds of one signifier.

The discourse marker *so* illustrates how polysemy affects types of *W-C* variation. This lexical item fluctuates between books (Table 4.2), suggesting that the varying use of discourse markers is also determined by degree of local selectiveness according to their semantic potential. *C*'s Books 2 and 3 omit *so* most (13.8% and 14.6% respectively, cf. 7.0% average) despite these two books showing the most matches overall (48.8%, 39.2%). Where *so* is *C*-only, it is usually an intensifier or cohesive tie, rather than a discourse marker. This suggests that *C* is reducing its discourse-marking function to preserve its function as an intensifier. That *so*, which has logical cohesive potential (Priest, 2000: 3), is often replaced with *thenne*, a temporal conjunction, further indicates that *C* links episodes via temporal progression. An effect of this is that *C* creates a narrative that is cohesively linked by sequence rather than consequence; a variation that has consequences in terms of characterisation (see Character).

**Table 4.2: so across entire text**

Book	Variant							
	C-only	Substitution	W-only	Match	spelling	Split	Synonym	Switch
1	2.6%	1.5%	3.8%	66.5%	24.1%	0.7%	0.7%	0.3%
2	3.4%	1.8%	4.4%	57.7%	30.0%	1.1%	1.1%	0.4%
3	4.2%	2.0%	5.2%	52.6%	33.9%	0.6%	0.9%	0.5%
4	3.8%	1.9%	3.4%	56.4%	32.1%	1.3%	0.7%	0.4%
6	5.0%	1.9%	3.1%	56.6%	30.6%	1.5%	0.8%	0.5%
7	4.2%	1.9%	3.7%	55.1%	33.0%	1.0%	0.8%	0.3%
8	4.7%	1.9%	4.3%	55.3%	31.6%	1.1%	0.8%	0.3%
9	3.6%	1.4%	3.2%	55.6%	33.7%	1.5%	0.8%	0.2%
10	4.4%	1.7%	5.1%	54.8%	31.6%	1.2%	0.9%	0.3%
11	4.3%	1.7%	4.6%	53.5%	33.6%	1.1%	0.9%	0.3%
12	4.1%	1.9%	5.6%	49.7%	35.9%	1.5%	1.2%	0.2%
13	3.0%	1.3%	4.4%	54.5%	34.9%	0.8%	0.9%	0.3%
14	4.4%	1.6%	2.1%	54.6%	35.0%	0.9%	0.9%	0.4%
15	4.4%	1.7%	3.1%	57.5%	31.1%	1.1%	1.0%	0.2%
16	4.3%	2.3%	4.9%	53.0%	33.2%	1.0%	1.0%	0.3%
17	3.8%	2.2%	5.0%	55.3%	31.0%	1.2%	1.2%	0.3%
18	4.0%	0.8%	3.9%	54.3%	34.2%	1.3%	1.1%	0.4%
19	5.3%	1.0%	4.4%	52.1%	34.4%	1.1%	1.3%	0.3%
20	4.3%	1.1%	5.4%	52.3%	34.4%	1.3%	1.1%	0.3%
21	4.1%	1.8%	4.5%	60.1%	27.3%	1.4%	0.8%	0.1%
<b>Total</b>	<b>4.1%</b>	<b>1.7%</b>	<b>4.3%</b>	<b>55.5%</b>	<b>32.1%</b>	<b>1.2%</b>	<b>0.9%</b>	<b>0.3%</b>

Instantiations demonstrate *so* fulfilling discourse marking, intensifying, and cohesive-tie functions. When Fludernik identifies *so* as an episode-initial marker, she cites the following example (1996: 78):

**so** many lordys and barownes of thys realme were displeased for hir children were **so** loste and many putte the wyght on merlion more then on arthure **so** what for drede and for love they helde their pece (*W*, 18251–18288)

Supporting this interpretation is a preceding metatextual coda, concluding “as hit rehersith aftirward and towarde the ende of the morte Arthure”. But the clause’s evaluative nature, albeit itself an indicator of episode junctures, raises the possibility that *so* is here an intensifier. A corpus analysis corroborates this likelihood. *So* and *many* collocate (within a five-word span) 66 times throughout the text. Of the 37 instances of *so+many*, this is the single example where *so* could actually have a discourse marking function (Appendix 6).

The collocational behaviour of *so+many* thereby primes a reader to read *so* evaluatively rather than cohesively (as an episodic discourse marker). Its proximal repetitions compound this instability. The second use in the passage is a cohesive substitution (“in this way”), the third a conjunction. Substitution and conjunction are both types of cohesive tie (Halliday and Hasan, 1976), highlighting that *so* is both a means of linking between and within episodes. Although *Morte Darthur* has no other occurrences of the *so+what+for* construction, its use to mean “therefore” in Chaucer’s *Troilus and Criseyde* and *Anelida and Arcite*, and the anonymous *Cursor Mundi*, demonstrate how uses across the broader Middle English canon infer a semantic, rather than discourse-marking, construal.

In the preceding section, I applied the discourse marking taxonomies and insights developed by others to argue that discourse marking is only a partly sufficient indicator of episodes. Owing to the ambiguous nature of discourse markers (their synonymic and polysemous characteristics) in *W* and *C* and in Middle English more broadly, their role is not

limited to simply marking episode boundaries, making their pragmatic abilities vulnerable. Whilst discourse markers can make structure explicit, they do not create structure. That structure is dependent on a collection of features that include narrative elements like plot progression, characters, and setting.

#### **4. Narrative marking (episodes from within)**

The varying and vulnerable status of discourse markers suggests that episodes can be understood in ways unrelated to boundary marking. I now explore how discourse markers' semantic potential creates episodes from within. This results in a dimensional rather than sequential understanding of episodes that uses collocation and semantic profile to prime a reader's ability to not simply chunk the narrative, but also to frame their interpretation of it.

##### **4.1 Collocational marking**

Discourse markers' vulnerability in part stems from the breadth and variability of their function. Rather than marking episode boundaries, discourse markers may create a different type of structure based on progression and climax and perform a deictic role to cue readers to particular narrative effects. Discourse markers therefore mark types of narrative rather than simply the junctures between them. Consequently, this frees the idea of the episode from being purely sequential to suggest its hierarchical characteristics and affordances in terms of cognitive narrative effects. In marking narrative features, they mark narrative coherence, to enable a reader to impose narrativity and support overall macro-coherence.

Discourse markers' distributional properties can be interpreted as semantic to the extent that they accrue meaning via the collocational relationships they enter. For example, whilst the overall proportion of narrative-to-speech ratio is 58.1% to 41.9%, the distribution of discourse markers in those respective categories is 72.0% to 28.0%. Similarly, the absence of discourse markers in passages telling of past and future events assigns a specific role to

discourse markers. Though functional, discourse markers are semantically endowed due to the company they keep. Examining *whan*, *than*, and *so* alongside lexical bundles indicates some of these narrative functions, which include the functioning of narrativity itself.

#### 4.1.1 Progression

Episodic discourse markers keep time. The inventory of discourse markers provided in Appendix 3 describes a collocational relationship between markers and the type of discourse they mark, their episodic embeddedness, and thereby their position with respect to narrative progression. Consequently, discourse markers correlate with narrative progression, thereby marking sequentiality and fostering narrativity.

Malory's lack of prose romance precedent (Meale, 2000: 13) raises "the problem [...] of establishing a long continuous text on the basis of an episodic conception of storytelling" (Fludernik, 1996: 102) and may be the reason he adopts the discourse-marking strategies of earlier texts to indicate progression. *Whan* and *than* do most of Malory's structure-progressing work between episodes (Fludernik, 2000: 239). Diachronically, *than* is associated with plot-progressing properties in Old English *Pa* narrative clauses (Wårvik, 1987) until the fifteenth century. Semantically, *than* marks temporal progression and suggests progression grammatically, being a coordinating conjunction that links clauses sequentially. That one of Malory's sources, the alliterative *Morte Arthure*, does not use (temporal) *than* (Simko, 1957: 28) indicates he is integrating conventions from texts beyond his sources. After all, prose narratives (particularly chronicles) offered discourse-cohesive strategies absent in those poetic sources that relied instead on the cohesive properties of rhyme and rhythm.

Similarly, *whan(ne)* has salient, albeit changing, properties. Changes relate to its frequency, its function; it loses its foregrounding, marking properties, and meaning; its synonymy with *þonne* and its substitution with *when*, for clarity (Wårvik, 1995: 349),



demonstrating how language itself develops to reduce confluence and the risk of ambiguity and incoherence.<sup>16</sup> Critics posit that preposed subordinate temporal clauses like *whan* are grammatically marked, unless occurring at an episode's beginning (Prideaux and Hogan, 1993: 408; Givón, 1993: 315). Their discourse-marking effectiveness depends on syntactical dependency and sequentiality, as attested in their literary provenance.

Other historical texts attest to how discourse markers help readers to conceptualise narrative progression. A *whan*-construction begins *The Canterbury Tales*, an 11-line subordinate clause of description, resolved by *than* in “Than longen folk to goon on pilgrimages” (‘General Prologue’: 12); a construction imitated by John Lydgate in his Prologue to his *Siege of Thebes* and Book 3 of the *Troy Book* (1420).<sup>17</sup> The construction's use in medieval political prophecy and dream visions indicates how narrative prose adopted features salient in other genres. Further evidence of the salience of such structures is also seen in the concept of *wēning(e)*, by which writers parodied the (over)use of *when-then* clauses for constructing narrative.

However, Brinton argues “while preposed *whan*-clauses in Malory often appear to be foregrounded by aspectual and ordering criteria, they remain backgrounded by givenness criteria” (1996: 173). In Malory at least, discourse markers provide a temporal context rather than necessarily indicating narrative progression. Unlike coordinating *than*, *whan* subordinates, meaning that rather than progressing, it backgrounds content, leading Fludernik to consider only prefixed *whan* (*and so whan*; *and whan*; *so whan*) as discourse marking (2000: 258–260).

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<sup>16</sup> This may be linked to Fludernik's observation that Malory's text embodies a proliferation of discourse markers prior to their immediate demise (2000: 232).

<sup>17</sup> Its salience may also be evidenced by such openings in later texts, including Milton's *Paradise Lost* (1667).

This means that the *so-whan-than* pattern (Fludernik, 2000: 236) proves inconsistent, as any one of these three discourse markers may be used at varying points of an episode. For example, the most frequent synonymic variation relates to moving *thenne* from its sentence-initial position:

Pan kyng arthure com to kyng royns (W)

kyng Arthur cam thenne to kyng Ryons (C, 23246–23253)

Here, in *C*, *thenne* has a mid-clause position that divests it of its ability to mark a juncture, meaning that *then* is potentially re-lexicalised as a linking adverb. Such inconsistencies suggest a broader range of functions for discourse markers.

#### 4.1.2 Non-progression

Discourse markers show cooccurrences that transgress episodic boundary restrictions that disobey their episode-progressing function. Both *than* and *whan* collocate with discourse type (i.e. Direct Speech), plot type (e.g. hypothetical narration), character (e.g. Merlin), and content (e.g. thought processes).

*Whan* enters into collocational relationships with plot and character. With respect to plot it marks prolepsis:

he tolde the kyng how that **whan** he was dede thes tapers sholde brenne no lenger aftir the adventures of the sankgreall that shall com amonge you and be encheved (W, 24421–24453)

Because of this predictive quality, *whan* also becomes strongly associated with one character in particular, Merlin, who has the ability to see future events. Further complicating *whan*'s plot-progressing potential is its subordinating function. Narrative is often attributed to main

clauses only (e.g. Labov and Waletzky, 1997 [1967]: 14). This is evident in Book 2,<sup>18</sup> where *so whan* repeats given information and plot-progressing information is actually backgrounded in several ways:

So whan the kyng was com thidir with all his baronage and logged as they semed beste also there was com a damoisel the which was sente frome the grete lady lyle of avilon [...] She tolde fro whens she com and how she was sente on message unto hym for thys causis (*W*, 18529–18590)

The damsel's entrance (the episode's first complicating action) is instead initiated by *also*. Although a discourse marker, *also*'s marking ability is compromised by its adverbial status within a subordinated clause. Furthermore, it is an existential clause (expletive subject) in which the damsel is the grammatical Object. Plot-progressing considerations are secondary to those of characterisation with the passive construction iconically reinforcing the damsel's passivity: she visits not of her own volition. In *C*, the Lady of the Lake's power over her is reiterated by the substitution of *whens* with *whome*.

Like *whan*, *than* has other, non-progressing functions. *Than* initiates Arthur's attempt to release the sword in Book 2. However, speech immediately preceding this prefigures what will happen, creating a disjoint between form and content: narrative that is discourse-marked as progressing does not always present new information. *Than* is also schematically non-progressive in its occurrence in passages of hypothetical narration and Direct Speech; promises in particular:

than he pro-mysed to quyte me on my beste frende (*W*, 25864–25874)

Here, the realisation of these events (i.e. narrative progression) in the next clause is instead signalled by *so*:

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<sup>18</sup> Appendix 10 illustrates all of Book 2's discourse markers and analyses their function.

than i promyse you seyde balyn parte of his bloode to hele youre sonne withall than we woll be forewarde tomorne seyde he so on the morne they rode all three towarde kyng pellam (*W*, 26014–26051)

*Whan* and *than* are thus concurrently applied to discourse mark passages of a specifically atemporal and achronological nature.

Such a disparity between discourse-marked narrative progression and the disposition of new information gives rise to potential incoherence. But, in part owing to their collocation with psychological processes, *whan* and *than* are markers of not just temporal but also psychological progression, generating character-based, rather than simply plot-based narrative coherence and psychological episodic delineation.

#### 4.1.3 Comprehension

Comprehension is a form of psychological rather than temporal, episodic progression. Rhetorically this puts comprehension in the service of narrative purpose (tellability) by foregrounding the experiential. Fludernik considers *and than* as marking either incipit, incidence, or resolution when followed by inversion (2000: 258), as here:

than she lette hir mantell falle that was rychedly furred and than was she gurde with a noble swerde (*W*, 18591–18609)

But although the first *than* marks narrative progression, the fact that the damsel is already wearing the sword makes second *than* redundant. Rather than signalling narrative progression it may be analysed as ‘psychological sequencing’ (Leech and Short, 2007: 142), which signals psychological progression and aligns readers’ and characters’ comprehension of a scene.

Discourse marking thereby conflates narrative progression and characters’ psychological progression, making the text more immersive. This warrants a cognitive

appreciation as the text is structured in such a way that the reader iconically mirrors thought sequences of characters; the episodic frameworks of narrative are superimposed on cognitive processes and passages are discourse marked to draw a reader's attention to the parallel between these two types of progression.

There is a trend in *Morte Darthur* for *whan* and *than* to co-occur with characters' thought processes. As illustrated above, *than* marks two actions: the damsel beholding and speaking to the knight. This pattern, of the narrative describing something that a character subsequently discovers, is so common that it is repeated immediately after the instance above. *So whan* marks Balin seeing the spear (20620) and *whan* marks Garnyssh discovering a damsel sleeping (21460) after their description to the reader. This is further reinforced by colligation of *so* with passive constructions: Garnyssh comes upon the place the damsel is (21446). Such uses foster narratorial rapport through dramatic irony, allowing readers to first have an immediate experience before it is constrained by character perspective.

Malory's use of episodic discourse markers to chart character comprehension disrupts literary protocols and is illustrated in his use of *this*+NP constructions and *befell* incipits. Fludernik states "Malory does not have any instances of the clause-initial *this*+NP subject construction so common in Chaucer" (2000: 255) conceding this view "may have to be modified once the entire *Morte D'Arthur* has been analysed" (2000: 255; fn. 15). The construction does in fact occur twice in *W*, in Books 2 and 7:

Thys damesell than be helde thys (W, 19224–19229)

This damesell whan she sawe Pat (W, 73456–73461)

In the second example, *C* replaces the clause-initial *this*+NP with the conventional discourse marker *thēne*. Despite their distance from one another, both similarly narrate a damsel's

perception. That it is episode-initial suggests that psychological sequencing again informs narrative sequencing.

Malory thus reappropriates generic tropes. “So hit befell” being a “typical story incipit” (Fludernik, 1996: 100) means that its construal is informed by top-down, specifically literary, schema. Cognitively, the existential *it* has meaning to the extent that “*it* profiles an abstract setting” (Langacker, 2008: 452) and *befell*’s collocational behaviour indicates how it bridges narrative content and reader comprehension. “*Bifel*-constructions” indicate junctures of a change in time, location, cast, central event sequence or mental and physical states (Brinton, 1996: 156), indicated by *befell*’s co-occurrence, like *so*, with verbs of motion (ibid: 157). Malory broadens and repurposes the function of *bifel*-constructions. There are 62 *bifel*-constructions across the text and their collocational relationships include time, character, and text (see Appendix 7). Such collocation illustrates how tropes underpin ideational comprehension, and trigger not just episodic shifts, but cognitive switches within the text world. Furthermore, Brinton notes *bifel*-constructions’ colligational behaviour, sharing the characteristics of backgrounded clauses whilst presenting new information in iconic sequence (1996: 161; cf. Simko, 1957: 43). Discourse markers’ and tropes’ correlation with psychological progression thus establish a reading schemata that are both based on and enhance tellability (Fludernik, 1996) and iconicity (Brinton, 1996).

#### 4.1.4 Climax

One of the ways in which discourse markers enhance narrativity is by marking climax. This extends discourse markers role beyond chunking to framing the narrative. Accounting for the diachronic shifts pertaining to discourse markers, Fludernik observes the clarification of “*Po* and *than*, [which] begin to signal relieving points<sup>19</sup> in Caxton and Malory” and also how

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<sup>19</sup> Although Fludernik does not offer a direct definition of ‘relieving points’, they seem to equate to marking “a foregrounded level of the narrative macrostructure” (1995: 387).

“*Anon*, which earlier had merely been one more variant in the meaning of ‘and then’, comes to be associated with the climax (incidence point) of the narrative episode and acquires the reading of ‘and suddenly’” (1995: 387; see also Brinton, 1996: 87; Stein, 1990: 39).

Alongside narrative progression and psychological comprehension, discourse markers also therefore indicate narrative salience. This is reinforced semantically as *C* uses *anon* where *W* has *soon* to suggest suddenness. To the extent that *anon* suggests suddenness, it is also re-semanticised. Thus, *anon* collocates with battles, at the call to arms (e.g. 17057) to indicate the swift pace of combat and for marking climactic moments (e.g. the dolorous stroke, 18134). As a marker of salience, *anon* marks episode kernels by which a reader can chart the macro-coherence of the text.

The diachronic shift Fludernik identifies is evident even when comparing *W* and *C*. *C* deploys *anon* more precisely as a climactic marker. That there are 40 *W*-only occurrences of *anon* and *C* substitutes it a further 77 times (with *there*, *then*, *soon*, *and*, *so*, *with*, *by*), indicates that *C* recognises how effective marking is compromised by repetition, synonymy, and polysemy. The multiple substitutions of *anon* with *thenne* in *C* (e.g. Book 16) can therefore be read as a means of preserving *anon*’s climactic potential. *W* has *anon* occur four times within 363 words (272448–272811), *C* uses it only once, to mark the climactic:

And anone he herd a grete noyse & a grete cry as though alle the fendes of helle had ben aboute hym (*C*, 272693–272715).

*C*’s preservation of *anon* as climactic may be seen in *W*’s example that immediately follows:

And anone he herde a clocke smyte on hys ryght honde (*W*, 272777–272788)

For *W*, the deployment is collocational, illustrating a similar action (hearing sound), but *C* foregoes this usage (having *Thenne*) to collocate *anon* with a narrative effect rather than lexis.

#### 4.1.5 Contextual framing

A question raised by these varying uses of discourse markers is how they relate to plot.

Emmott questions the primacy of “event sequences” and states that they should be considered alongside “the fact that certain events occur in a specific context” (1997: 19). Her “contextual frame theory”, itself “a cognitive poetic theory” (2003: 146), suggests narrative is cognitively construed episodically and discourse markers assist this construal.

Discourse markers repeatedly indicate narrative context. *So*, *whan*, *than*, and *anon* have a strong association with movement both for characters within the narrative and for the reader in terms of narrative progression, from scene shifts to direction changes in battle (e.g. 15430, 15670). *So* frequently collocates with *depart* as well as verbs of movement, making *so* a spatial marker, signalling the movement of characters and between scenes. Collocational patterns prime readers for these locative shifts. Such priming is a crucial aspect of narrative coherence and comprehension (Emmott, 1997: 4), making discourse markers collocational at a narrative (i.e. not just lexical) level. The purpose of having structural marking reflect narrative content is to conflate story and discourse and to prime reader ‘following’.

*Morte Darthur*’s *now+leve* and *now+turne* collocations similarly contextually frame by associating reader following and scene shift. Malory, like Chaucer, uses *leve* bundles to signal a change of scene and/or character (Brinton, 1996) and *turne* bundles similarly collocate with deictically loaded verbs of motion (Appendix 8). In *C*, co-occurring chapter headings reinforce their discourse-organising function. Such bundles are foregrounded colligationally through proximal deixis (tense and pronouns) and inverted word order. This word-order inversion has iconic cognitive affordances as it pairs mental reconstrual with scene shift, meaning grammar, semantics, deixis, and tense all foreground episodic movement.



The grammatical Object of *leve* falls into two categories, ‘character’ and ‘text’ (Table 4.3). *Leve* is therefore used with varying degrees of metaphoricity. At discourse level, the reader leaves a text segment:

Now leve we of thys tale and speke we of sir Dynas (*W*, 152825–152836)

At story level, the reader leaves the character *in situ* or predicament:

So leve we sir Trystrames in Bretayne and speke we of sir Lameroke de Galys (*W*, 120456–120470)

This dual use of *leve* serves an interpersonal purpose of bringing reader closer as a text-world participant. That in most cases the Object slot is filled by a proper name reinforces the interpersonal role of characters functioning as reader guides (see Character).

**Table 4.3: *leve+we* bundles and their grammatical Object**

Reference	String	Object
57756	<i>Now leve we thes knyghtes presoners and speke we of</i>	character
66108	<i>Now leve we there and speke we of sir Launcelot</i>	text
79631	<i>Now leve we the knyght and the dwarff and speke</i>	character
83428	<i>leve we sir Bewmaynes rydyng toward the castell and speke</i>	character
86095	<i>leve we sir Gareth there wyth sir Gryngamour and his</i>	character
89236	<i>Now leve we of thes knyghtes and kynges and lette</i>	character
120457	<i>leve we sir Trystrames in Bretayne and speke we of</i>	character
130774	<i>Now leve we here sir Launcelot du Lake and sir</i>	character
133302	<i>Now levith of thys tale and spekith of</i>	text
149468	<i>leve we them a lytyll whyle in the castell</i>	character
150870	<i>Now woll we speke and leve sir Trystram sir Palomydes</i>	character
152826	<i>Now leve we of thys tale and speke we of</i>	text
154998	<i>leve we sir Trystram and speke we</i>	character
160797	<i>leve we sir Trystram and turne we unto kyng</i>	character
165956	<i>Now leve we off and talke we of sir Dynadan</i>	text
172109	<i>leve we sir Gawayne and speke we of kyng Arthure</i>	character
173998	<i>NOW LEVE WE OF SIR LAMEROK AND SPEKE WE OF</i>	character
174595	<i>Now leve we sir Palomydes and sir Dynadan in the</i>	character
190783	<i>leve we the kyng and the quene and sir Launcelot</i>	character
201657	<i>Now woll we leve them myrry wythin Joyus Garde and</i>	character
219266	<i>Now leve we of this mater and speke we of</i>	text
225133	<i>Now leve we Sir Trystram De Lyones and Speke we</i>	character
230174	<i>Now leve we them kyssyng and clyppyng as was a</i>	character
234838	<i>now leve we of a whyle of sir Ector and</i>	character
239651	<i>Now leve we sir Launcelot in Joyus Ile wyth</i>	character
240633	<i>Now woll we leve of thys mater and speke we</i>	text
288091	<i>Now levith thys tale and spekith of sir Galahad</i>	text
302305	<i>leve we sir Launcelot in the ermytayge So whan the</i>	character
304198	<i>leve we them there and speke we of sir Launcelot</i>	character
318644	<i>leve we sir Launcelot liyng within that cave in grete</i>	character
319144	<i>Now leve we here sir Launcelot all that ever</i>	character
321664	<i>leve we thys mater and speke we of them</i>	text
338514	<i>leve we sir Launcelot in hys londis and hys noble</i>	character
348015	<i>Now leve we the quene in Amysbery a nunne</i>	character

Yet this bundle, like other discourse markers, is unstable. Table 4.3 illustrates that it is not a consistent delineator of episodes as it irregularly clusters and does not appear until Book 6 (57756, 16.4% into the text). *W* and *C* also use *leve* differently:

Now levith of thys tale and spekith of sir Trystramys (*W*)

NOw leue we of this tale and speke we of sire Tristram (*C*, 133301–133312)

*Leve*'s interpersonal aspect is evidenced by *C*-only "we" references (see also 288090–288099) in two ways. Firstly, it maintains polite narrator-reader rapport, inserting a cohesive pronoun to remove *W*'s potential imperative construal. More importantly, it potentially switches the Subject of the sentence, which in *W* could be "thys tale"; i.e. the text, rather than audience, leaves off. Therefore, what in *W* is reflective of textual incompleteness is recuperated for interpersonal purposes in *C* to suggest such leave-taking is an affordance of episodic, shared journeying.

The collocational patterns established in the text prime reader expectations and frame the interpretation of these moments. Such patterns suggest discourse markers are not simply chunking but framing as they propel plot, aid comprehension, and have an affective quality, all of which impact the reading experience beyond chronological cohesion to include interpretative coherence.

#### **4.2 Semantic identity**

In the foregoing section I argued that Malory exploits the narrative potential of discourse markers for reader coherence. This primes readers to better recognise the text's narrative coherence in terms of plot progression, comprehension, and climax. To this extent it invests discourse markers with a semantic value as they come to represent narrative meaning rather than simply narrative juncture. It also reinforces the semantic basis of both cohesion and

coherence (Halliday and Hasan, 1991 [1985]: 73; Samet and Schank, 1984; Van Dijk, 1977: 95).

Similarly, the polysemous, synonymous, and collocational properties of discourse markers illustrate their semantic, not merely functional, potential. Whilst discourse markers are an indicator of episodic boundaries and levels, focusing on functional characteristics risks ignoring the semantic (ideational) content of the text. When viewed from the perspective of the reading experience, the episode is a mental concept, not simply textual. This means of understanding episodes however requires a semantic grounding that focuses less on cohesive functional, textual markers and more on reader coherence.

I now explore whether, to better account for a reader's episodic construal of the text, cohesion can be derived from an episode's semantic content. Semantic approaches can reveal how a reader chunks and follows a text as "the notion 'story,' unlike the notion 'sentence,' is a mental rather than a textual one" (Wilensky, 1983: 591). How episodes are ideationally construed can be determined not simply by the summarising and packaging evidenced in the Plot Table, but also by the text's shifting semantic profile, thereby demonstrating how digitisation enables analysis based on ideational content.

#### **4.2.1 Memory**

This shift to semantic content complements pragmatic and cognitive approaches to coherence. Cognitive psychologists talk of serial processing, whereby the brain works in episodic fashion (Eysenck, 1993: 4) and the pragmatic advantage of episodes is memory coherence, "It seems unreasonable to suggest that whole narrative texts, for example, are processed in one single sweep" (Brown and Yule, 1983: 124). 'Episodic' is, in cognitive studies, invested with an experiential quality. The experiential quality of episodic memory allows certain semantic concepts to cohere and experiential processes, like feeling and

remembering are crucial in that they create broader schematic understanding that underpins coherence (Tulving, 1972). The memory feats required by episodic narrative, even stimulate that experientiality to the extent that they are “a pleasurable pursuit” (Vinaver, 1984 [1971]: 83). Structurally, episodic narrative aids coherence and comprehension by activating and mirroring cognitive processes.

Episodic memory is central to approaches to cohesion (e.g. Sinclair, 1993) and narrative comprehension (Emmott, 1997). Both emphasise how the aggregate sum of prior discourse affects the successful interpretation of the immediate text (see also Kintsch and van Dijk, 1978: 389). Brooks argues that “just as in the visual arts a whole must be of a size that can be taken in by the eye, so a plot must be ‘of a length to be taken in by the memory’”; this “is the key faculty in the capacity to perceive relations of beginnings, middles, and ends through time, the shaping power of narrative” (1984: 11). Gestalt theorists reverse this view, suggesting that the perceptions of such relations facilitate memory (Peterson and Berryhill, 2013). Toolan suggests that in remembering narrative information readers recall pictures not words; words are referential and affective (2016: 132-133), and therefore semantic and ideational content overrides textual discourse organisers. Empirical cognitive studies demonstrate “that people recalling stories treat information of an episode as an integral unit” and “although an episode may not have its boundary marked, [...] studies suggest that the boundary of an episode is recognizable on thematic grounds” (Shaojun, 2002: 1259). Episodic form therefore exposes the way in which top-down and bottom-up processes work by drawing on thematic, lexical, and semantic cohesion.

#### **4.2.2 Theme**

Literary criticism concerning romance (Bloomfield) and Malory (Knight, Lambert, Benson, Mann), as Lynch argues, “have helped us to understand the power of episodic form and the

coherence of ‘thematic’ (or ‘vertical’) structures” (1986: 65). Cognitively, “thematic organisation packets” are a kind of episodic chunking that through abstractions allow readers to link events; their abstracted nature inheres a dynamism that allows for fully-engaged responses to events (Schank, 1982; Hidalgo Downing, 2000). This view is also attested in romance literary theory, where Vinaver argues that readers, in contemplating a text’s significance, “cultivate the ‘thematic’ mode” (1984 [1971]: 15). Specific to Malory, Knight states:

the episode grows up, as it were, into a literary weapon which can imitate human life in its extensive complexity [...] When he had no more to say than that men seek honour in action, the episodic style was quite adequate. (1969: 90–91)

Underpinning the notion that episodes cohere around a point is that they are semantic and thematic entities.

As such, the errant ordering of episodes has iconic potential, one which entails numerous possible plots and outcomes. Knight sees medieval narrative as linking episodes in two ways:

by finding a common underlying principle, the coherence implicit in the topics of the various episodes. The other style is coherent as most modern novels are coherent: the episode does not really have a single entity but merges into the intimately linked series of episodes which is the book. (1969: 81)

This thematic or “topic” definition of an episode (Brown and Yule, 1983) accommodates *Morte Darthur*’s episodes, which straddle the divide between the iconic pell mell of life and tellable literary narratives to recuperate the apparent incoherence of event structure of romance, which is “situated on the level of ideas, not on that of events” (Todorov, 1977: 130).

Although ‘theme’ can be a vague descriptor, in fictional texts it is crucial to answering the ‘so-what?’ requirement of tellability. Indeed, just as Winchester’s marginalia “emphasize key themes of the *Morte*” (Whetter, 2017: 87) so Caxton’s ‘Preface’ frames the text in thematic terms. It is this thematic foregrounding that creates a principled, ethically-grounded means of following. As such, for the reader, recognising a theme facilitates reading comprehension (Palincsar and Brown, 1984) and offers a means to uncovering the macro-coherence of a text. Such thematic linking is most evident in the latter parts of *Morte Darthur*. Semantic analysis suggests that these parts of the text show a movement from concrete to abstract lexis, and indeed the exegetical ‘Book of the Holy Grail’ primes readers for this type of analytical, even novelistic, reading (see Case Study, below).

#### **4.2.3 Lexical cohesion**

Lexical cohesion, Halliday and Hasan’s term for repetition and collocation (1976: 318), establishes unity within episodes, acting as a mnemonic to assist reader memory and as a foregrounding device for the salience of narrative themes (Clark, 2014: 96). Being semantic, repetition can draw together ideational content in a way that pragmatized discourse markers cannot, as ultimately “cohesion is the product of lexical relations (rather than grammatical ones)” (Hoey, 1991: 26). Being ideational, repetitions more readily offer routes to understanding narrative coherence, drawing on the narrative content (character, event, setting etc.), meaning that repetition indicates ideational discourse structure.

Lexical cohesion reinforces overall text coherence and draws on some of the literary forms typical of medieval texts (principally rhyme, alliteration, and concatenation), which are themselves based on patterns of repetition, demonstrating how “literature exploits and privileges repetition” (Toolan, 2012: 23). In *Morte Darthur* repetition dominates over other cohesive devices, such as substitution. Simko notes occasions when the repetition of verbs

rather than cohesive-tie substitutes ensures successful anaphoric reference (1957: 41). This passage, divested of discourse markers, employs repetitions of different forms of *depart* to structure the narrative:

so wolde **departe** from the courte and toke his leve of kynge arthure nay seyde the kynge i suppose ye woll nat **departe** so lyghtly from thys felyship [...] youre bounté may no man prayse halff unto the valew butt at thys tyme i muste nedis **departe** besechyng you allway of youre good grace truly seyde the kynge i am ryght wroth of youre **departyng** (*W*, 19624–19763)

*Depart* transposes over parts of speech (the verb is nominalised) as well as levels of discourse presentation (Narration to Direct Speech). Consequently, *depart* illustrates how Malory layers different types of repetition to put lexical cohesion at the heart of his cohesive texture.

Each of Hoey’s (1991) four repetition types is present at the beginning of Book 2 (Table 4.4), the presence of all four types in such a short passage indicating how Malory layers lexical cohesion with varying degrees of explicitness.

**Table 4.4: repetition at the opening of Book 2**

Repetition type	Definition	Examples
Simple repetition	(same word in closed grammatical paradigm)	<i>kynge, kyngis; trew, trew</i>
Complex repetition	(share morpheme, differ grammatically)	<i>trew, trouth</i>
Simple paraphrase	(synonyms)	<i>jantilmen of armys, knyghtes</i>
Complex paraphrase	(antonyms, three-way relations)	<i>regned, kynge; tolde, tydyngis</i>



Lexical cohesion primes readers to recognise and remember the thematically salient aspects of the text. Such priming informs “Caxton’s tendency toward lexical repetition” as “Often he will incorporate key words or phrases from a chapter into its heading” (Wade, 2014: 650). The lexical content of these headings function to prime readers as “the repetition conditions readers for moments of recognition, in which we identify key images or moments already signalled in the headings as such” (ibid: 651). That *C* abstracts an episode’s summary directly from its lexical content demonstrates how *C* defines the episode from within.

Repetition therefore suggests ideational discourse-structuring, ‘lexical markers’ that map within a stretch of text a particular semantic field, to foster a coherent mental representation of the episode from within.

#### **4.2.4 Keyword analysis**

A keyword analysis potentially uncovers such ideational structures and can be achieved by segmenting *Morte Darthur* into Caxton’s 21 books and individually comparing each book against a reference corpus of the remaining text.<sup>20</sup>

Setting and character emerge as keywords, indicating the importance of text-world building elements for reader construal. The keyness of setting indicates that narrative is construed situationally and, combined with character keyness, indicates the fundamental motif of ‘following’ the narrative. In topping keyword lists for most books, character names reveal their guiding function. But these keywords also cluster, suggesting a situational function, that they create contextual frames. Dispersion plots illustrate that character names cluster in text stretches shorter than books but longer than an episode or chapter in *C* (Figures 4.4 and 4.5). Character is a bottom-up story-world element that assists a reader’s ability to

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<sup>20</sup> Using AntConc default settings.

follow episodes and this guiding function is reinforced by the naming of books after a protagonist.

Similarly, setting clusters, both within books (Figures 4.6 and 4.7) and across the entire text (Figure 4.8). Whilst repeated reference may be expected for characters due to their role as continually active participants, for setting, repetition is perhaps unusual owing to its fixed status. Lexical cohesion, so fundamental to Malory's art, serves the narrative function of reinforcing episodic boundaries with spatial boundaries and priming reader following.



Figure 4.4: dispersion plot of *Accolon* (Book 4)



Figure 4.5: dispersion plot of *Ettarde* (Book 4)



Figure 4.6: dispersion plot of *pavylyon* (Book 6)



Figure 4.7: dispersion plot of *chapell* (Book 6)



Figure 4.8: *Cornwayle* (entire text)

Towards the end of the text *Winchester* (Book 18), *Westminster* (Book 19), *Dover*, *Canterbury*, *London*, *England*, *Glastonbury*, *Almsbury*, and *Kent* (Book 21) are keywords. But here setting relates to the macro strategies of tellability and is used to situate the text in relation to the real world to encourage a reader to employ top-down knowledge and derive coherence on the basis of relevance (see Tellability).

#### 4.2.5 Semantic analysis

Nevertheless, because keyword analysis relies on repetition, it is limited to charting lexical cohesion because lexical relations are also formed by associations within semantic fields. Shifting the focus to semantics can more readily address issues of episodic coherence. Uncovering such patterning requires a different analytic method, one which replicates Caxton's determination of episode abstracts from the lexis of the text itself. USAS Semantic tagging can broadly determine the text's 'aboutness' to see whether this correlates with the themes that literary criticism has identified in *Morte Darthur* (e.g. Lumiansky, 1964) and ultimately, to identify whether semantic content (comprised of text-world building elements) can indicate episodic composition.

Percentages per USAS semantic category were compared for each of Caxton's 21 books. That the Holy Grail books score highly on 'Religion and the supernatural' and 'Thought, belief' semantic categories indicates the method's validity determining aboutness.<sup>21</sup> Although the relationship between statistical significance and cognitive phenomena such as salience is unclear, significance here is used to indicate how stretches of text differ most and to hypothesise that this might be a basis for coherence.

The 'Book of Sir Lancelot' and the 'Book of Sir Gareth', are useful comparisons, having similar content (as extended, book-length narrative character expositions). 'Gareth'

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<sup>21</sup> Statistical significance was calculated via a two-sample t-test where  $p < 0.05$ .

shows over twice (0.07%) the use of diminishers as the ‘Lancelot’ (0.03%). Similarly, minimizers are near absent in ‘Lancelot’, and account for 0.04% of ‘Gareth’. This indicates episodic aboutness to the extent that as Gareth is consistently berated by Lynette and Lancelot’s book has the expository aim of establishing him as the greatest knight.

Other fluctuations reflect progression. Emotional actions are highest in Books 18 and 19 (0.08%), what Vinaver calls collectively ‘Lancelot and Guinevere’. This rate is four times higher than that of ‘The Book of Sir Lancelot’, suggesting Lancelot’s character development. This is reinforced by the rate of words classified as “Relationship: intimate/sexual” (0.26%), nearly double that of its nearest competitor (Book 8). That this emotional intensity is specific to the narrative dealing with Lancelot and Guinevere and not simply an indication of a developing narrative style is evidenced by the fact that emotional lexis halves in Books 20 and 21, which conclude *Morte Darthur*.

Patterns however are indicative of broader narrative development. The first four books show ‘method’ over conceptual language (reflecting their content of battles and strategy as well as their expository narrative function). Similarly, the Holy Grail sequence scores relatively low on ‘bravery’ (0.06% cf. 0.11% average across the rest of the text) but highest on the ‘psychological’ (2.26%). The rate of words associated with ‘thought and belief’ doubles from the ‘Book of the Holy Grail’ onwards (0.22%), suggesting a narrative arc that sees the knights develop their understanding from courtly action to spiritual reflection.

In Malory, episodes are not simply identifiable through pragmatic markers. Analysing the episode semantically, better accounts for cohesion and coherence as ideational content more readily relates to the reading experience and memory. In the section above, I outlined

the potential ways that digital tools, specifically keyword and semantic tagging, represent such episodic patterning.

## **5. Discourse structure**

In the next section I examine the broader discursual features of the episodic model. To an extent, such a discussion can be similarly delineated as defining episodes from within, in relation to their story content, and from without, in relation to their paratextual features.

A false dichotomy is drawn when episodic narrative is considered discursively less cohesive. Whilst episodes suggest discrete narrative chunking, they also foreground narrative cohesion by making evident the presence of parts. Episodes are recursive, “a bounded, internally coherent sequence of situations and events that can be chained together with other such narrative units to form larger narrative structures” (Herman et al., 2010: 140). Although *C* marks episodic boundaries in more foregrounded ways, it is owing to this segmentation that it is read as more cohesive and unified (Blake, 1969: 109).

### **5.1 Story structure**

An episode is defined in terms of its internal cohesion and coherence, manifest in its ability to repackage narrative into discourse units of differing size, which includes its ability to be abstracted. Prospective and retrospective tellings, as well as chapter rubrics, are decidedly shorter than episodes within the narrative proper. In the parallel-text database, the Plot Table and its construction through online summaries (differing in their text segmentation) illustrates just how recursively flexible the episode is.

In this discussion of discourse, I look at episodes from a macro-structural perspective to examine how local (semantic) construal contributes to overall text coherence. Taking my cue from Gricean pragmatics and maxims of communicative cooperativeness, I focus

specifically on how episodic portability, ordering, embedding, and repetition promote (and threaten) narrative coherence.

### 5.1.1 Portability

Episodic portability has preoccupied Malory criticism, which discusses how episodes are unwoven from their place in the sources extensively (e.g. Lumiansky, 1964: 217). For example, the ‘Poisoned Apple’ episode (Book 18) demonstrates episodes are portable; able to be transposed across varying stretches of text and types of discourse presentation. The same story is reimagined through different discourse renderings (see Character).

*C*’s arrangement of the text into chapters must balance considerations of coherence with a reader’s continued interest. Whilst *C*’s chapter structure sometimes suggests arbitrary delineation, such segmentation provides an opportunity for *C* to exploit the narrative benefits of the episodic form, as chapter shifts provide opportunities for suspense:

So there came a knyghte armed after them and sayd lordes herke what I shal saye to yow

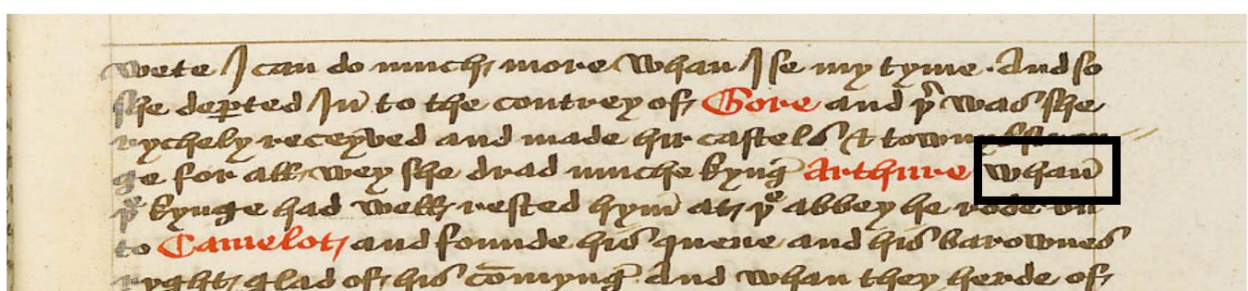
#### Capitulum x

THis gentywoman that ye lede with yow is a mayde (*C*, 282897–282928)

*C* disregards the discourse-marking convention of starting this episode with “So”, having it start the final line of the preceding chapter. This results in splitting the reporting and its associated reported clause. Despite jeopardising coherence, *C* promotes textual cohesion by encouraging continued reading. This is reinforced materially as this example occurs at the bottom of a printed page in *C*; the imperative “herke” compels knights and audience to listen on. *C*’s additional noun phrase (underlined) completes the grammatical construction, chapter, and page. Whilst a material consideration, stylistic effects also arise in that it establishes the tellability of next section, making it cohesively cataphoric.

This is also Vinaver’s editorial strategy, increasing cliff-hanger moments by repositioning the start of one episode to the end of another. Here, he adds a title “VI. GAWAIN, YWAIN AND MARHALT” before *W*’s *whan* (Figure 4.9). This segments the narrative differently, splitting the Morgan story (intact in *W* and *C*) and refocusing the narrative on the knights rather than her. Vinaver presumably takes his cue for this amend due to Morgan’s departure and the change in perspective; a scene shift, created by temporal and spatial lexical markers, as well as the gnomic *allway* and evaluative *drad*. Shifts like these inevitably alter the ways in which the text is received and episodically processed.

Narrative considerations overtake rhetorical ones. Vinaver follows Caxton (or, more accurately, de Worde) by interpolating subtitles that reinforce his argument that the text is not one book but many. Roland argues this “continually interrupts *C*, creating a series of “disembodied fragments rather than a single coherent text” (2000: 317). But a curious feature of the text is that this disruption to chronology is discorsal and is counteracted at a syntactical level. Where episodes threaten to disrupt chronology, syntactic iconicity seeks to restore it (see Iconicity).



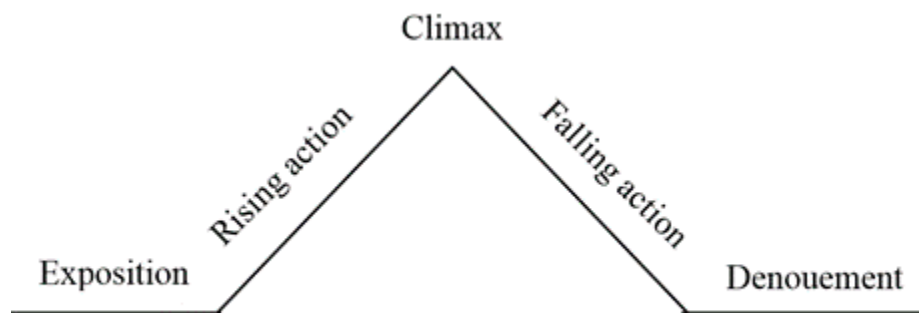
*And so she departed into the contrey of Gore and there was she rychely receyved and made hir castels and townys strong for allwey she drad muche kyng Arthure whan þe kyng had well rested (W, 47186–47224)*

**Figure 4.9: Winchester Manuscript (f.58r)**

### 5.1.2 Ordering

Episodic form, due to its unitary nature, is particularly suited to reordering, within the constraints of overall plot progression. Episodic construction is crucial to the iconic potential of recreating the errant knight experience, what Vinaver calls Malory's "somewhat capricious sequence of romances as he intended it to be enjoyed" (1963: 39). His "promiscuous" episodic ordering (Edwards, 2001: 4) iconically reflects the arbitrary nature of chivalry (Mann, 2013: 32). Ong further argues episodic structure is "natural" "because the experience of real life is more like a string of episodes than it is like a Freytag pyramid" (2005 [1982]: 146; Figure 4.10), suggesting the conceptual necessity of overall narrative shape.

When compared with his sources, Malory's episodic reordering creates cohesion. For example, he moves Mordred's vengeance from the end of Book 1 to the end of the entire work, narratively heightening the sense of tragedy. As Caxton's 'Preface' indicates this is a book of moral guidance, then the order is also rhetorical. When text is arguing a world view, the ordering of episodes is based on the organisation of the argument and "dictated by the requirements for best exemplifying the controlling theme" (Sacks, 1964: 56).



**Figure 4.10: Freytag's pyramid**



That the ordering is rhetorical suggests that pragmatic effects arise. As Brown and Yule argue “It is, then, open to the hearer/reader to draw implicatures from that ordering, implicatures which will be constrained by both the content” (1983: 125–126). This is reflected at a structural-episodic level which puts Lancelot first on the basis that he is the most important knight: “So this Sir Launcelot encrested so mervaylously In worship and honoure Therefore he is the fyrste knyght Pat the ffreysh booke makyth mecion of” (*W*, 56616–56642).

This placement establishes him as the text’s central hero and exemplar. Placing Gareth’s character exposition immediately after Lancelot’s also demonstrates a rhetorical ordering; coherence is derived analogically to encourage readers to compare these two heroes. Malory thus shapes reader response through the order in which tales appear. More broadly, reordering allows Lancelot to participate in the collapse of the Round Table, meaning that “Malory’s Grail story is Galahad’s life, but it is only an episode in his father’s” (Boardman, 2008: 129). Such manipulations suggest the potential of episodic ordering and embedding to prompt implicatures that arise from a reader’s assumption of coherence.

### **5.1.3 Embedding**

We have already seen how episode can be both sequential and layered and how chronological progression can be complicated through embedding. This is most evident in the ‘Book of the Holy Grail’ (Books 13–17) which embeds hermits’ glosses within the structure of three knights’ stories told in parallel. Such embedding chunks the text in terms of narrative and description (Genette, 1981).<sup>22</sup> Description, though not representing episodes by the

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<sup>22</sup> The proportion of narrative to descriptive passages has been posited as an indicator of style (Field, 1968: 476).

definitions offered above, nevertheless is also discourse marked (Fludernik, 1995: 387–388), reinforcing how discourse markers indicate dimensional as well as chronological moves.

Embeddedness is thus encoded lexically. As noted above, speech and hypothetical narration are devoid of discourse markers. This absence creates the effect that such passages are non-progressing and descriptive. In Book 2, discourse markers are absent from Balin's descriptive history and *so* only reappears when the narrative returns to present action that places him in the court. But the idea that these (being 'unmarked') background plot presents a threat to coherence. For example, in the damsel's speech in Book 2 (Figure 4.11), she predicts that Balin will strike the dolorous stroke that will lead to the final "destruccion" of Arthurian society. Despite its backgrounded, unmarked texture this passage is critical to narrative macro-coherence (Mann, 1981: 91; Crofts, 2006: 71–72).

This absence indicates embeddedness as it shows a shift in perspective within the constraints of Middle English narrative prose. Lacking the punctuation by which modern writers mark dialogue, transitions between speech and narration are effected lexically (Moore, 2011). As such, discourse markers perform a discourse-level structuring function, often signalling a return to narrative action as the first word after Direct Speech and frequently marking the first word of a reporting clause. Discourse-marker absence is the result of distinctive character and narrator lexical fields and aids navigation between the multiple voices of the text (see Character).

Direct Speech may be classified therefore as non-narrative report, meaning that analyses sometimes exclude these passages from the definition of episodes (e.g. Fludernik, 1996). The problem with excluding Direct Speech from narrative analysis is that plot kernels may be contained therein. That episodes are recursive and are conceptualised as containers results in a capacity for embedding that presents potential difficulties for reader coherence in

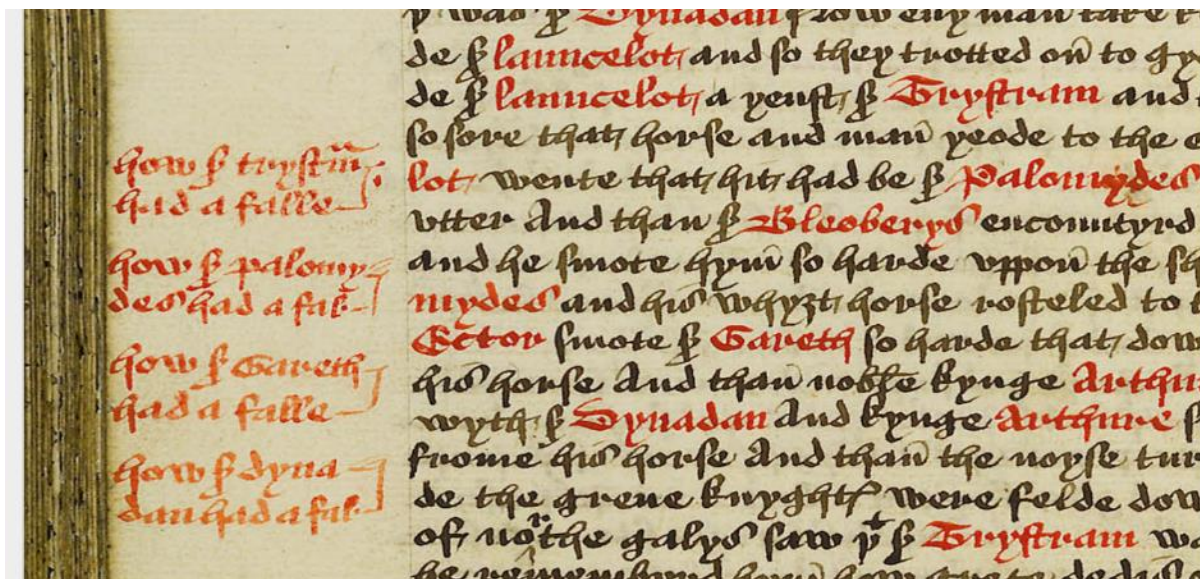
18345	Afftir	the deth of Vther regned Arthure hys son
18355		which had grete warre in hys dayes for to gete
18365		all Inglonde Into hys honde for Per were many
18375		kyngis with in the Realme of Inglonde and of Scotlonde
18385		Wa lys and Corunwayle So hit be felle on a
18395		tyme Whan Kynge Arthure was at London there com a
18405		knyght and tolde the kynge tydyngis how the kynge
18415		Royns of northewalis had rered a grete numbir of
18425		peple and were entred in the londe and brente
18435		and slew the kyngis trew lyege people Iff thys be
18445		trew seyde Arthure hit were grete shame vnto myne astate
18455		but that he were myghtly with stonde hit ys trouthe
18465		seyde the knyght for I saw the oste my selff
18475		well seyde the kynge I shall ordayne to wyth stonde
18485		hys malice Than the kynge lette make a cry that
18495		all the lordis knyghtes and Jantilmen of armys sholde draw
18505		vnto the castell called Camelot called in Po dayes and
18515		there the kynge wolde lette make a coun ceile generall
18525		and a grete Justus So whan the kynge was com
18535		thidir with all his baronage and logged as they semed
18545		beste Also there was com the which was
18555		sente from the grete lady Lyle of Avilion
18565		And whan she com be fore kynge Arthure She tolde
18575		fro whens she com and how she was sente on
18585		message vnto hym for thys causis Than she lette hir
18595		mantell falle that was rychely furred and than was she
18605		gurde with a noble swerde where of the kynge had
18615		mervayle and seyde damesel for what cause ar ye gurte
18625		with that swerde hit be semyth you nought Now shall
18635		I telle you seyde the damesell thys swerde that I
18645		am gurte with all doth me grete sorow and comberaunce
18655		for I may nat be delyuerde of thys swerde but
18665		by a knyght and he muste be a passynge good
18675		man of hys hondys and of hys dedis and with
18685		oute velony oPer trechory and with oute treson And if
18695		I may fynde such a knyght that hath all thes
18705		vertues he may draw oute thys swerde oute of the
18715		sheethe for I haue bene at kynge Royns for hit
18725		was tolde me there were passyng good knyghtes and he
18735		and all his knyghtes hath assayde and none can
18745		spede Thys ys a grete mervayle seyde Arthure if thys
18755		be sothe I woll assay my selffe to draw
18765		oute the swerde nat presumynge my selff that I
18775		am the beste knyght but I woll be gynne
18785		to draw youre swerde in gyvyng an Insample to
18795		all the barownes Pat they shall assay euery chone afftir
18805		othir And Whan I haue assayde Than Arthure toke
18815		the swerde by the sheethe and gurdil and

Figure 4.11: distribution of discourse markers in Book 2

terms of making salient key aspects of the plot. Thus, Malory mitigates the disadvantages of embedding by another recursive aspect of the episode: repetition.

### 5.1.4 Repetition

The formulaic nature of romance results in episodic sequences being repeated (Shklovsky, 2015) and marginalia in *W* even emphasise such event repetition (Figure 4.12). Moreover, this event repetition is foregrounded in *Morte Darthur* by combining with lexical repetition, for example, drawing on a restricted set of lexical fields when narrating battles.<sup>23</sup> That battles are “balletic” (Pearsall, 2003: 84) stresses their formal artistry rather than plot-progressing qualities. Battle scenes,<sup>24</sup> whilst action-driven, have a repetitiveness that potentially



The marginalia read: ‘how sir trystm had a falle’, ‘how sir palomydes had a fal’, ‘how sir Gareth had a falle’, ‘how sir dyna-dan had a fal’.

**Figure 4.12: Winchester Manuscript (f.300v)**

<sup>23</sup> Clusters and repeated lexis include: *marvellous deeds of arms, many, passing well, all men praised/had wondir, met, smote, horse and man, (wax) wroth (out of wit), fell to earth/down, un/armed, wonder to tell, left and right hand, slain under him, (eyther) smote, that saw, brast, put, foul defiled, as a lion, ran, horse/d, on the helme that it went to (neck/teeth), shield, carved down to neck, hyght/named, defiled, led horse to, that head and helme went to earth, found, hardy, made redy, woodness, as fast as, good knight, blood up to the fetlocks, driven back*. See Iconicity.

<sup>24</sup> Battles here includes battles, wars, and jousts.

undermines readerly immersion. Their formulaic nature may be analysed in the way that Homeric epithets were mnemonic and therefore be indicative of their oral provenance. However, in *Morte Darthur* such repetition also has the effect of anchoring episodic errantry.

Repetition provides a means of anchoring, and thereby unifying, episodic narrative. In this, it draws on traditional literary forms, such as epics' concatenation of episodes through scene or protagonist continuity and metatextual linking passages. One of the text's codas ('explicit'), absent in *C*, recapitulates events from Book 1 to 4, anticipates Lancelot and Tristram's arrival, and metatextually refers to Malory and his sources (Figure 4.13). *C* is comparatively abrupt, possibly because its contents pages make metatextual references and recaps defunct. *W*'s post-text abstract coheres through intertextuality, gesturing to the broader canon of Arthurian literature. That the discourse provides variant repetitions of story elements, highlights the recursivity of the episode form, inviting the evaluative, contemplative reading encouraged by repetition (see Tellability).

## 5.2 Paratext

Above I examined how episodes are units that are recursively packaged, moved, and embedded, to promote overall text coherence and how these discourse strategies are deployed differently in *W* and *C*. With regards to episodic structuring, the difference between *W* and *C* is most evident in the use of paratextual features. I will now look at how these paratextual features impose another form of episodic structuring and argue that such features may be interpreted as indicators of how fifteenth-century readers chunked the text.

56649	WINCHESTER	CAXTON
56409	here endyth this tale as pe Freynshe booke seyth fro	
56419	the marvage of kynge vther vnto kyng Arthure that regned	
56429	aftir hym & hed many batayles And this booke endyth	
56439	were as sir Launcelot And sir Trystrams com to courte	
56449	who that woli make any more lette hym seke oþer	
56459	bookis of kynge Arthure or of sir Launcelot or sir	
56469	Trystrams For this was drawyn by a knyght presoner sir	
56479	Thomas Malleorre that god sende hym good recouer Amen &	
56489	ces Explicit	Explicit liber quartus Incipit liber quintus Book Six: Syr
56499	Some aftir that kynge Arthure	Launcelot du Lake Capitulum primum Soone after that kyng Arthur

Figure 4.13: parallel-text comparison, Book 4 explicit

*W-C* comparison highlights how diachronic advances contributed to episodic structuring. The marginalia and rubrication of *W* are absent in *C*. But whereas Peikola argues that “the paratexts of manuscript books can potentially provide more direct information concerning individual reading practices than can be inferred from their printed equivalents” (2015: 45), *C*’s contents, rubric and chapter delineation offer alternative paratextual features that indicate reading practices and responses.

*W* and *C*’s paratextual features are numerous and are increased (as well as complicated) by later editors, from Vinaver’s episodic subtitles (1947) to Field’s cast list of characters (2017). Titles, chapters, manicha, colour rubrication, contents pages, a preface, incipits, explicits, and marginal glosses provide means by which to read *W* and *C* as two responses as to how episodes are identified and reproduced. However, in *W* irregular text segmentation has led to “disagreement over how to interpret the units they create” and even contradiction in its paratextual “verbal and visual cues” (Clark, 2014: 92). Similarly, for *C*, the imposition of book and chapter structures sometimes obscures the text’s episodic structure.

### **5.2.1 Books and chapters**

The dominant segmentation of *C* is its 21 books, that Shaw states, unlike *W*, “form one coherent whole” (1963: 118). Books are eponymously about a particular character and owing to this predication on content results in book-length fluctuation, ranging from Book 15’s 3,480 words to Book 10’s 67,237 words; 19 times the length. In contrast, a concern with moderating text length dictates chapter delineation. *C*’s 506 chapters (McBain, 2013) provide granular text segmentation that evidence an editor’s (and reader’s) subjective episodic chunking. That *C*’s number of chapters is a matter of debate indicates their subjective

nature.<sup>25</sup> Chapter collation however aims at objectivity to the extent that it was a continental formatting device adopted by Caxton (Archibald and Edwards, 2000) to coherently package text for audiences. Caxton's contents chunk the text by tellability criteria and reflect his stated intention to assist readers in navigating to particular tales and thereby provided means of marketing the text to an emerging print readership (Holbrook, 2000: 336).

Due in part to its reading rather than hearing audience, *C* adopts paratextual resources to superimpose narrative structure. As chapter headings coincide with narrative shifts pertaining to deictic, setting, time, and character (Stockwell, 2002: 49), they supplant the episodic function of discourse markers. Despite this, *C* sometimes uses headings in conjunction with discourse markers:

than he saw hym lye as a dede corse he loked aboute hym and was ware of a damesel  
that com rydynge full faste as the horse myght dryve on a fayre palferey (*W*)

and thenne he sawe hym lye as a dede corps

Capitulum vj

THenne he loked by hym and was ware of a damoyssel that came ryde ful fast as the  
hors myghte ryde on a fayr palfroy (*C*, 21398–21423)

Both chapter heading and 'THenne' are *C*-only. *W* has continuous action with the damsel immediately reacting to Launceor's 'slaying'. *C*'s rare additional discourse markers suggest editorial clarification by narrative signposting. Using both paratext and discourse markers suggests not simply functional partitioning but also the temporal linking of narrative content. *C* uses the entrance of a new character to signal narrative and textual shifts, indicating *C*'s recognition that character and scene shifts dictate episodic delineation.

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<sup>25</sup> The database tags 490 chapters. The additional 16 chapters are in Book 5 (12 chapters) and in *C* appear merged (Book 1 Chapters 4,5,6; Book 4 Chapters 18 and 19; Book 7 Chapters 25 and 26). In addition, Book 1 runs straight from Chapter 25 to 27. Caxton's 'Preface' claims there are 507 chapters.



Chapter length does fluctuate, albeit not to the same degree as book length (Figure 4.14).<sup>26</sup> The shortest (4.24), at 163 words (Pelleas tells the Lady of the Lake of his hatred for Ettarde), occurs immediately after second longest single chapter (Gawain sleeps with Ettarde and is discovered by Pelleas). Here the proximity of chapters of varying length indicates how text segmentation can background episodes. Pelleas's discovery of Gawain is a climactic moment that shapes a reader's understanding of one of *Morte Darthur's* key protagonists. Pelleas is simply a device by which Gawain's characterisation is effected, meaning the chapter's brevity is indicative of its function to relegate Pelleas from protagonist to a supporting role. Further references to Pelleas are within lists of other supporting knights and as husband to Nineyve. In contrast, the longest single chapter (10.53) at 1,490 words details "how by the council of the Belle Isolde Tristram rode armed and how he met with Sir Percival". Duration lends Percival prominence, preparing the reader for his pivotal role in the 'Book of the Holy Grail'.

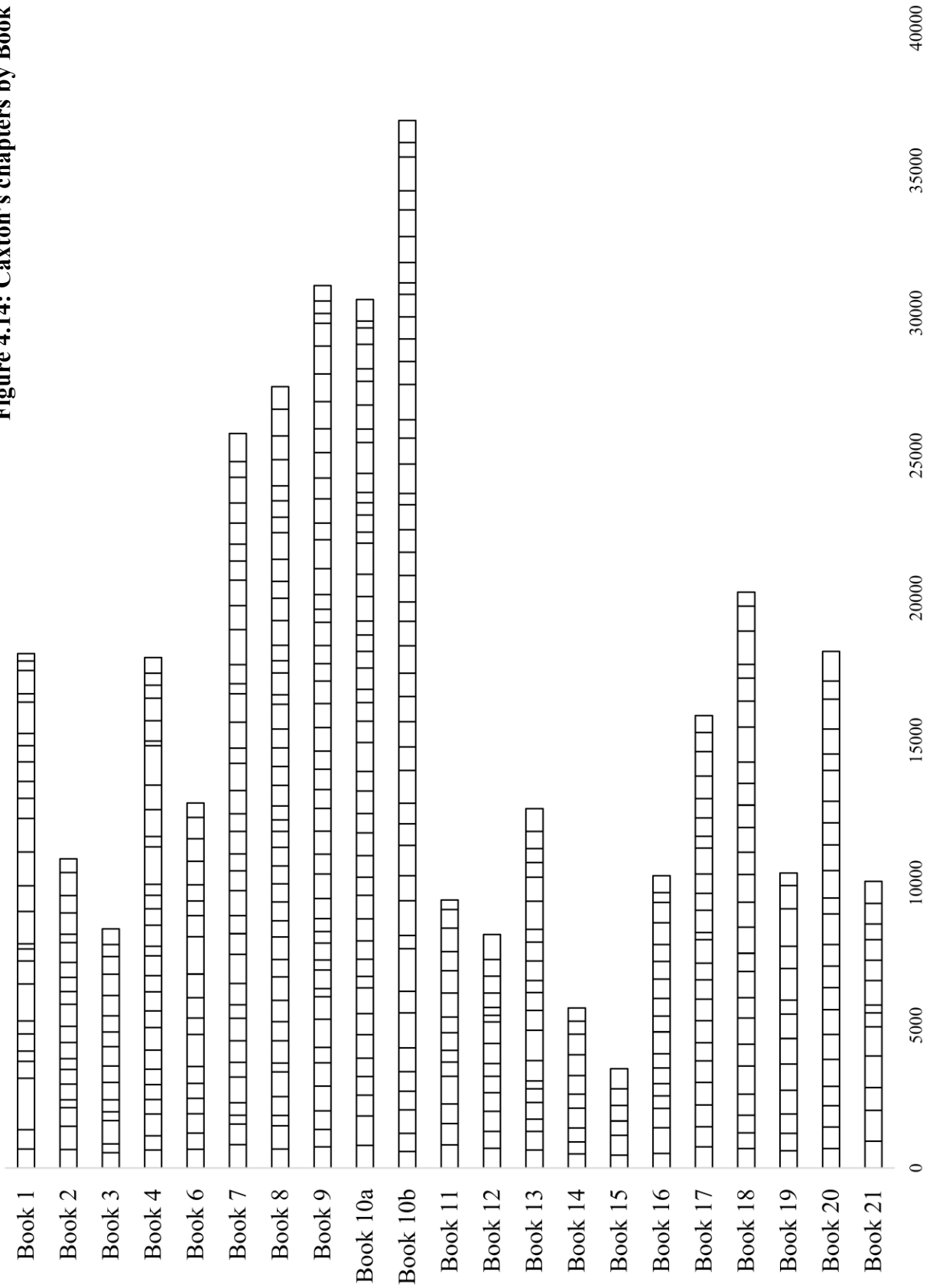
In appearance, the longest 'chapter' (1.3) at 1,807 words is listed as a merged chapter in *C's* contents as "capitulo iij iijj & v".<sup>27</sup> It narrates three distinct events: Arthur's birth, Uther's death, and the sword in the stone. Such merging show how *C's* paratextual and narrative features establish a thematic association between narrative content. Here, cohesion legitimises Arthur's kingship by placing it alongside the test of drawing the sword from the stone. Caxton may be following coherence strategies employed in antecedent manuscripts, for example, *L'estoire de Merlin* (f.99), which shows these two kernel moments as miniatures

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<sup>26</sup> Splitting Book 10 into two equal halves creates books of exactly the same number of chapters, and the same number of chapters as the preceding Book 9, creating a more balanced structure, albeit only for these three parts of the text.

<sup>27</sup> Similarly, at 1,311 words 4.18 and 4.19 are merged.

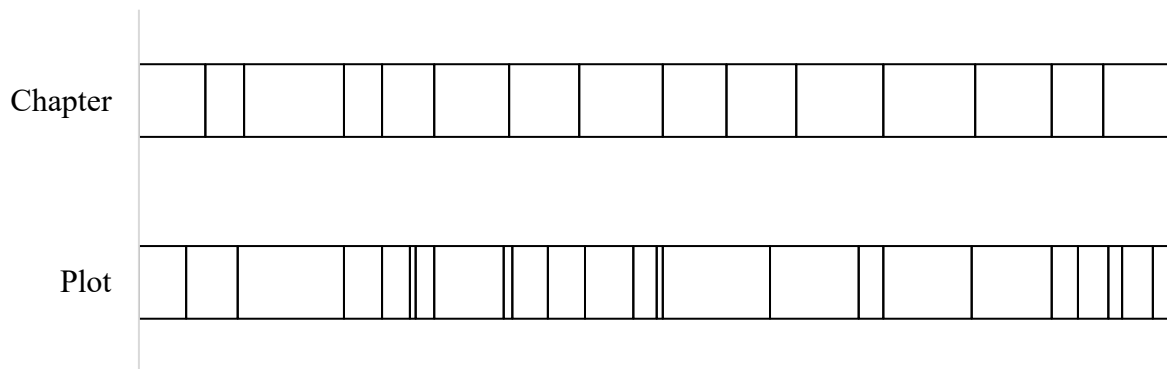
Figure 4.14: Caxton's chapters by Book



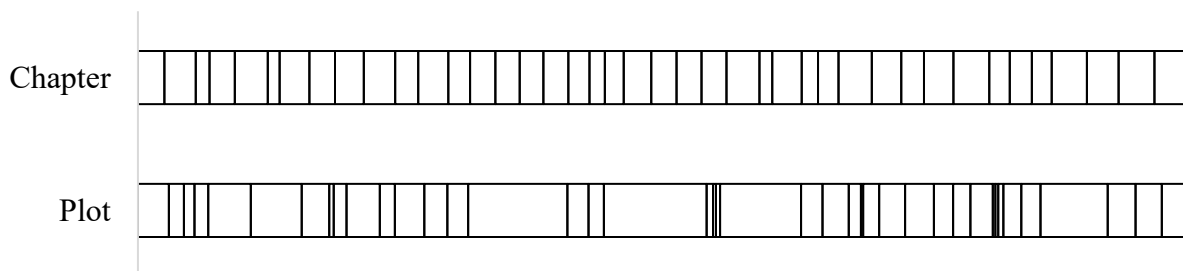
embedded within the same page. Though *C* implies episodic separation by numbering them as distinct chapters, it indicates ideational and thematic unity by refusing to mark this separation within the text of the narrative itself.

### 5.2.2 Chapters and episodes

Chapters then, are determined both by length and content. This would suggest a correlation between episodes and chapters should be seen in the database's Plot Table. Book 3 mostly shows correlation between plot episodes and chapters, albeit several episodes sometimes comprise a chapter (Figure 4.15). In contrast, Book 8 shows less correlation (Figure 4.16). Plot kernels split across chapters with fluctuations on the plot axis representing acceleration and deceleration (Genette, 1980: 88). Book 8's irregularity suggests that chapter delineation



**Figure 4.15: dispersion of chapters and plot in Book 3**



**Figure 4.16: dispersion plot of chapters and plot in Book 8**

is dictated by dividing the text into parts of equal length rather than aligning with plot segments; a pattern discernible across the entire text (Appendix 9).<sup>28</sup>

Challenging the traditional episodic delineation based on considerations of tellability, there is little correlation with climax. Of the 490 chapters in the parallel-text database, only 28 (5.7%) have the climactic discourse marker *anon* within a 30-word span of a chapter boundary. Chapter divisions are therefore more concerned with equitable chunking than framing an interpretive point.

This presents problems in terms of local coherence as paratextual markers create boundaries that background or undercut episodic delineation. For instance, *C* omits the following passage found in *W*:

but sir gawayne had the firste requeste and therefore we woll begynne at hym and so forthe to thes other here begynnith the fyrst batayle that ever Sir Gawayne ded after he was made Syr (*W*, 31881–31919)

The omission is due to its function being superseded by chapter headings and content rubric, thereby permitting an onward narrative flow that anticipates the novelistic practice of relegating summaries to the paratext to retain cohesion between chapters.

Chapter boundaries often disrupt coherence. Some chapters begin mid-Direct Speech, with no indication of speaker and without reference to the previous chapter (*C*, 83784) and some, as seen above, even split reporting and reported clauses (*C*, 261456–261469). A consequence of the text's paratactic structures is that it makes divisions like these easier. Often, *W-C*'s variants in word function are prompted by these chapter splits, extending the scope of *C*'s relexicalization of pragmaticalized discourse markers:

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<sup>28</sup> See Iconicity for a discussion of the potential stylistic effects of these fluctuations in duration.

And so somme were well pleased and some were nat So the day com (*W*; Figure 4.17)

and soo some of them were wel pleasyd and somme were not so

Capitulum vj

The daye came

(*C*, 296136–296153; Figure 4.18)

*W*'s discourse-marking, episode-initiating *so* is a cohesive tie in *C* (substituting for *pleased*).

This is an illustration of how polysemy affects the editor's, and reader's, understanding as to where a boundary lies. As some discourse markers are rendered defunct by chapter headings, they are therefore repurposed to semantic roles.

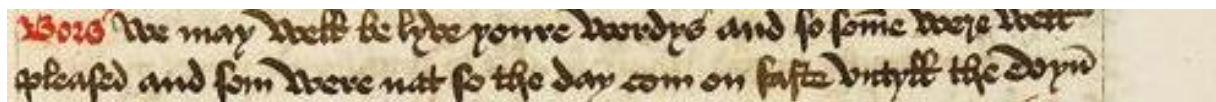


Figure 4.17: Winchester Manuscript (f.414r)

beleue your wordes / and so some of them were wel pleasyd /  
and somme were not so

¶ Capitulum vj

The daye came on faste vntyl the euen that the bataille  
shold be / Etienne the quene sente for sir Wozz and as  
ked hym how he was disposed / Truly madame saun

Figure 4.18: Caxton (367r, 18.6)

The risk is incoherence. *C*'s chapter titles sometimes lead to awkward structures, meaning that Vinaver's edition often revises *C*'s chapter structure. Here, *C* adds a participle which splits a subordinating structure:

for to wryte a letter in this maner

Capitulum lxij

REcommaundyng vnto kyng Arthur & al his knyȝtes erraūt bisechyng them al that in so moche as I kyng Hermaūce kyng of the reed cyte thus am slayn by felony & treason (*C*, 202498–202535)

Although clausally-split, the chapter heading acts as a resource by which to paratextually, not just lexically, signal a shift to embedded Direct Writing. This creates grammatical incohesion by splitting a dependent clause from its main clause and potential narrative incohesion by splitting content, resulting in a chapter transition not prompted by action but by embedded discourse presentation. In this, it is an illustration of how framing, not just chunking, is marked.

Thus, *C*'s chapter boundaries are not always an axiomatic guide to episodic segmentation, even at book level. Book 10 begins with a conjunction:

here begynneth the second book of sire Tristram how syre Tristram smote doune kyng Arthur & sir Vwayne by cause he wold not telle hem Wherfor that shelde was made  
But to say the sothe sire Tristram coude not telle the cause for he knewe it not  
The tenth book

Capitulum primum

ANd yf so be ye can descryue what ye bere ye ar worthy to bere the armes (*C*, 155955–156028)

The split promotes continued reading and replicates *W*'s segmentation (f.229r, f.229v) where this completes the leaf and “And yf” begins a new leaf, complete with historiated “A”.

*Begynneth* contradicts its textual arrangement, actually ending Book 9. That Book 10 is the

largest of *C*'s books implies that this episode is split purposefully to attempt to link macro-episodes and promote continued, even novelistic, reading.

### 5.2.3 Titles

Whereas lexis, semantics, and collocation indicate the contextual frames of the text world, paratextual features, such as titles, indicate interpretive frames (Raita and Suhr, 2017: 69). *W* and *C*'s incipits reveal titles' interpretive function in their fondness for evaluative language, in particular *good* and *noble*. A title is "evidence for an authorial arrangement" (Stockwell, 2002: 54) and is an "expectation-creating [...] thematisation device" that structures discourse (Brown and Yule, 1983: 139). *Le Morte d'Arthur* (Caxton's title) creates macro-cohesion by entailing the text's ending (see Tellability). The editorial addition of a title encourages reader expectation, not only textually by prolepsis, but also intertextually by drawing on reader assumptions developed through a tradition of English *Mortes*.

Titles, along with chapter segmentation, increasingly restructure the text, resulting in *WdW*'s integration of chapter and book headings (Figure 4.19). *C*'s text has been repositioned alongside lexical alterations (Sommer, 1888). *C*'s rubrics no longer occupy a peripheral, paratextual position at the start of the book, but are integrated as abstracts next to the narrative they denote. Here an episode's recursive nature is brought into focus in its ability to be condensed, abstracted, and embedded.

Replacing discourse markers with chapter titles reflects the shift from episodic towards novelistic discourse. Some of *C*'s books have distinct titles, others not. 'Chapter' (from the Latin for 'head') may lead readers to expect chapter titles to precede an episode, but in *C* they annotate it. Sometimes *C* includes the chapter heading twice to ensure it appears at the top of a page (and accompany the content it represents), but this is not always the case.

## The fyrth boke.



**Here foloweth the fyrth boke of the noble and worthy prynce kyng Arthur.**

**How Syr Launcelot and Syr Lyonell departed fro the courte for to seke adventures / & how Syr Lyonell lefte Syr Launcelot slepyng & was taken. Capl. i.**

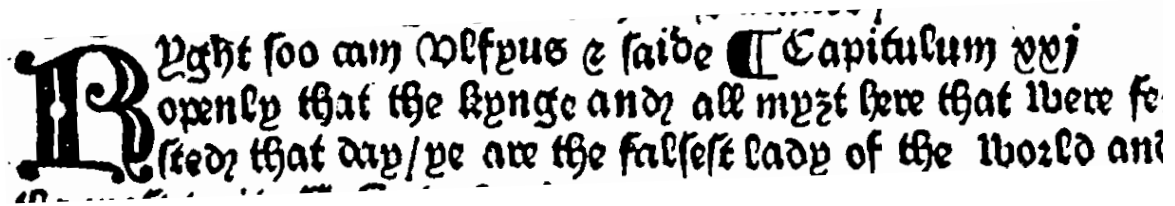
**A**fter that the noble & worthy kyng Arthur was comen fro Rome in to Englande / all the knyghtes of the rounde table resorted vnto þe kyng and made many iustes and turneymentes / & some there were that were good

knyghtes / whiche encreased so in armes and worshyp that they passed all they felowes in prowesse & noble dedes & that was well proued on many. But in especyall it was proued on Syr Launcelot du lake. For in all turneymentes and iustes and dedes of armes / bothe for lyfe and deeth he passed all knyghtes & at no tyme he was neuer ouercomen but yf it were by treason or enchauntement. Syr Launcelot encreased so meruaylously in worshyp & honour / wherefore he is the first knyght þe frensche booke maketh mencyon of / after that kyng Arthur came from Rome / wherefore quene Gueneuer had hym in grete fauour aboue all other knyghtes / and certaynly he loued the quene agayne as boue all other ladyes and damoyelles all the dayes of his lyfe / and for het he

ij

Figure 4.19: *WdW* (Book 5, 68)





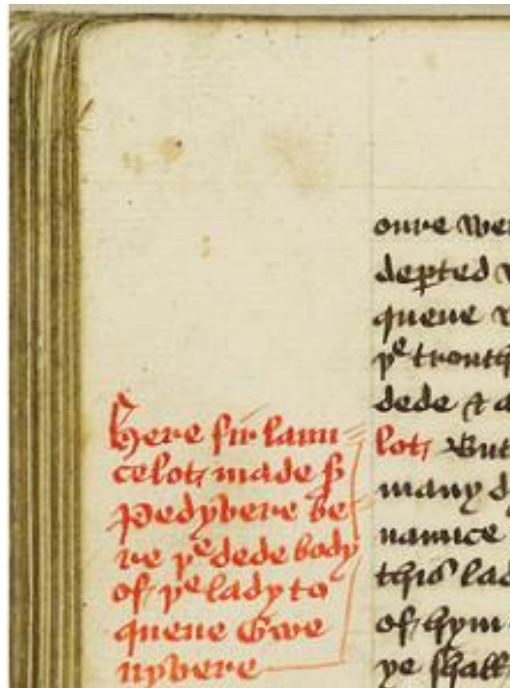
Ryght soo cam Wlffus & saide ¶ Capitulum xxi  
openly that the kynge and all myzt here that there fe  
sted; that day/ye are the falsest lady of the world and

Figure 4.20: Caxton (f.34r)

In Book 4 Chapter 9, the title's paratextual nature is demonstrated by its displacement (Figure 4.20). That the chapter heading, also displaced in *WdW*, is appended to the end of the rubric means that event content, rather than number, is foregrounded; rather than titular and framing, it is indexical.

In *WdW* (as in Caxton's contents), chapter headings follow, rather than head, the abstract. This makes them marginal rather than chronological, and, due to their backgrounded status, do not indicate narrative progression. Underlining this is the fact that these are not comprehensive summaries but indicate points of episode departure (Wade, 2014: 647–8). The most notable example is *C*'s chapter rubric, "How King Arthur commanded to cast his sword Excalibur into the water, and how he was delivered to ladies in a barge", which omits the whole book's titular event, Arthur's death.

This annotational function has its provenance in the marginal gloss. These appear both in *W*'s margins (Figure 4.21) and within the text; most extensively in the 'Holy Grail' books, where hermits offer in-text glosses of knights' adventures. For each of *W*'s two scribes, marginalia functions differ. Scribe A's marginalia focus on narrative form and cohesion, whereas Scribe B's focus on battles, resulting in marginalia that are "much closer to the other, much fuller, example of the reader response to Malory's text that we possess, in the form of Caxton's 'Preface', with its insistence on the ethical value of the text" (Cooper, 2000: 269). Where *W* glosses on errant knightly storytelling, *C* seeks to harness such errantry, to martial it in respect to its ethically coherent point.



**Figure 4.21: Winchester Manuscript (f.112v)**

In the section above, I argued that paratextual features may be interpreted as reader responses; evidence of how readers understand the episodic structure of the text. Instances that assist and disrupt our present-day interpretations of episodes and chapters indicates how cohesion and coherence were valued differently and illustrate a diachronic shift in how stories were shared.

## **6. Case Study**

Below I apply some of the principles discussed above to look at how they combine in a particular stretch of text. Towards the end of the text, episodic chunking is complicated, in part due to the pressures of an increasing complexity in narrative content. This complexity is formally evident in episodic overlap, including cliffhangers and repetition. Book 18 exemplifies how such overlaps enable overall text coherence. It follows the ‘Book of the Holy Grail’ and tells of Lancelot and Guinevere’s illicit relationship.

Book 18's "position alone invites questions about its function" (Cole, 1996: 36) that is particularly revealing with respect to characterisation (see Character). Due to the radically different content of Books 17 and 18, a looser association, and a different reading strategy, is encouraged by thematic linking. The passage that opens Book 18 (Figure 4.22) uses the theme of loyalty to bridge the Grail Quest and Lancelot and Guinevere's affair. Lancelot's devotion to God and the Queen are explicitly linked through antonymy (complex repetition), juxtaposing God and Guinevere and his inner thoughts and outward actions.

The passage's key function is orientation in respect of the preceding books. Continuity is evident in the use of both the conjunction *so* (logical progression) and the preposition *aftr* (temporal progression). These establish four subordinate clauses that postpone the narrative-progressing main clause (Arthur's reaction). Such suspensions generate reader expectation and serve tellability as a means of immersion and motivation to read on. Narrative progression is paused through this repetition and, by tantalising readers with the possibility of Lancelot's unfulfilled apotheosis, through hypothetical narration (see Tellability).

Rather than marking episodic progression, discourse markers (*toforehand*, *agayne*, *aftr* etc.) provide forms of anaphoric reference that take a whole stretch of discourse as antecedent (Christiansen, 2011: 90). Such lexical items enable readers to follow a text on the basis that all text up to that point performs an ideational antecedent function that makes what follows coherent (Sinclair, 1993: 9).

By this point in the narrative, discourse marking risks disrupting the more interweaved, rather than episodic, texture. The narrative shift between Books 17 and 18 is so great (characters, setting, action) that it is theme that rhetorically orientates readers. As Arthur predicts, many characters disappear in the Grail Quest. Character reference is a critical

292463	WINCHESTER	Block of text	Plot summary	Correction	CAXTON
292463	• • • • •				• <b>Book Eighteen</b> <b>Capitulum Primum</b> • • • • •
292473	• • • • •	SO aftir the quest of			• • • • • SOo after the quest of
292483		the Sankgreal was fulfilled and all knyghtes that were leffte			the Sankgreal was fulfilled and alle knyghtes that were lefte
292493		on lyve were com <b>honde</b> á gáyné vnto the table			on lyve were comen <b>h</b> ágéyné / vnto the table
292503		rownde • as the booke of the Sankgreal makith mencion			round • as the booke of the Sankgreal maketh mencyon
292513		than was þer grete ioy in the courte and			• Thenne was there grate Ioye in the courte and
292523		enespeciall kynge Arthure and quene Gwenyere made grete ioy			in <b>in</b> especyal kynge Arthur and quene Gueneuer made grate Ioye
292533		of þe rémé náunté <b>and</b> that were com home and			of the réménánt / = that were comen home and
292543		passyng gladdé was the kynge and the quene of Sir			passyng glad was the kynge and the quene of sire
292553		Launcelot and of Sir Bors for they had bene passyng			launcelot and of sire Bors For they had ben passyng
292563		longe á wáy in the queste of the Sankgreal Than			long áwáy / in the quest of the Sankgreal Thenne
292573		as the booke seyth Sir Launcelot bé gán to resorte			as the book saith syr launcelot bégánné / to resorte
292583		vnto quene Gweniuer á gáyné and fór gáté the pmyse			vnto quene Gueneuer ágéyné / and forgát / the promyse
292593		and the perfeccion that he made in the queste For			and the perfectyon that he made in the quest for
292603		as the booke seyth had nat Sir Launcelot bene in			as the book sayth had not sire Launcelot ben in
292613		his prey thoughtes and in hys myndis so sette Inwardly			hie prey thoughtes and in his myndes so sette inwardly
292623		to þe quene as he was in semynge outewarde to			to the quene as he was in semyng outward to
292633		god there had no knyght pás séd hym in the			god there had no knyghte pásséd / hym in the
292643		queste of the Sankgreal but euer his thoughtis prevyly were			queste of the Sankgreal but ever his thoughtes were pryuely
292653		on the quene And so they loved to gydiars more			on the Quene and so they loued to gyder more
292663		hotter than they dud to fore honde and had <b>many</b>			hotter than they did to fore hand and had <b>h</b>
292673		such prey drautis to gydir that many in the courte			suche prey draughtes to gyder that many in the Courte
292683		spake of hit And in especiall Sir Aggraayne Sir Gawaynes			spak of hit and in especial sir Agraayne sir Gawayns
292693		brothir for he was euer opynne mowthed So <b>his</b> bé			broder for he was euer open mouthed So <b>h</b> bifel

Figure 4.22: opening to Book 18 (W, 292463–292702)

cohesive device and such a change of cast threatens coherence. Whilst character disappearance iconically manifests the collapse of the Arthurian realm, it puts pressure on the reader's successful episodic construal and the text's macro-coherence.

The bridging of narratives here is achieved through reference to psychological motivation and can be read as evidence of the "increasing afunctionality of incipits and results sections" (Fludernik, 1996: 120) in romance in favour of larger scenes that string episodes together and create space for some portrayal of character psychology. Theme thus starts to cohere the narrative. As Knight argues, "the way in which the author moves from the single incident of action to the construction of a greater unity, the thematically significant coherent narrative, is basic to the nature of the book" (1969: 81). The Grail Quest is, to an extent, a proxy that prepares a reader to conceptualise the themes of loyalty and fidelity now to be tested in an earthly and courtly context. As semantic analysis demonstrates, lexis relating to 'thought and belief' splits the text into two halves (Books 1–12 (0.13%) Books 13–21 (0.21%)) that joins the Grail Quest with the Round Table collapse that Book 18 initiates.

This shift frames the first test of loyalty, 'The Poisoned Apple' episode, in which Guinevere is wrongly accused of and tried for murder and in which Lancelot's rescue of Guinevere is episodically embedded. Episodic embedding here contextualises errant knightly combat as having a judicial purpose: exoneration. In other words, tellability, the 'so-what?' driver of narrative coherence, overrides errant episodic narrative caprice.

The episode's tellability is derived from repetition and focus, which exploit the recursive features of episodic structure. Whilst *W* describes Sir Patryse taking an apple and subsequently identifies this separately as poisoned, *C* omits this event repetition by reducing two descriptions to one (Figure 4.23).

and so hit be fylle by mysse fortune a good  
 knyzt ■ sir Patryse which was cosyn vnto sir Mador  
 de la porte ■ toke an appvll for was en  
 chaffed with hete of wyne and hit myssehapped hym to  
 take a poysonde apple And whan he had etyn hit  
 he swall seere tulle hit braste And Per sir Patryse

**Figure 4.23: the poisoned apple’s repeated mention (*W*, 294060–294119)**

Two different cohering strategies are deployed: *W* condenses for focus whereas *C* repeats for emphasis. Both texts repeat the episode’s events at the end of Book 18, which is composed of reiterations of the book’s events in four different types of discourse presentation.

Text cohesion is made explicit by lexcial repetition (Table 4.5). Repetitions are used here to create contextual framing through character and setting. Arthur and Guinevere are linked to the court in the repetition of “grete ioy” meaning that the individual is linked to society through their shared description. Repetition of the proximal *com* deictically manages scene shift by locating the narrative within the court and is reinforced semantically by the rhyming *hom* (repeated in *W*).

**Table 4.5: repetition at the opening of Book 18**

Repetition type	Examples
Simple repetition	<i>Sankgreall, com, hom (W-only), kynge, queen, grete ioy</i>
Complex repetition	<i>prevy / prevyly</i>
Simple paraphrase	<i>knyghtes that were leffte on lyve / Pe remenaunte / Sir Launcelot and of Sir Bors / they, grete ioy / passyng gladde</i>
Complex paraphrase	<i>inwardly / outewarde</i>

Of this passage, Hanks and Fish argue “several clauses comprise one thought [...] How did Malory, lacking punctuation, make this passage both coherent and effective for his readers? We cannot imagine more careful balance or tighter coherence” (1997: 282). They point out that repetition performs a syntactic function and accounts for why present-day readers may find punctuated editions of Malory “weakly repetitive instead of essential” (ibid: 284). Taking Stockwell’s (2009: 69) syntactic model, parallelism is also evident in overall clause structure, creating a rhetorical chiasmus (Figure 4.24).

This episodic construal through repetition is reinforced by looking at the passage’s lexis. It is striking that the most intensive cluster of *Sankgreal* is at start of Book 18, not within the ‘Book of the Holy Grail’. This cohesion is also evidenced semantically. That ‘thought and belief’ scores similarly between Books 17 and 18 despite their different setting and character referents, suggests thematic linking and that the secular is being rendered in spiritual terms. Repetition is a cohesive tool that also primes readers to make a gestalt inference about how the spiritual and secular link.

Such lexical patterning underpins much textual cohesion within the episodes and extends to other patterns such as collocation, a feature of Caxton’s other texts (Hüllen, 1995: 104). The effect (Figure 4.24) is intricate concatenation, linking with the circle-back and sylleptic grammatical constructions that Malory uses elsewhere. Concatenation suggests rhetorical texturing that functions to prompt reader reflection rather than narrative progression.

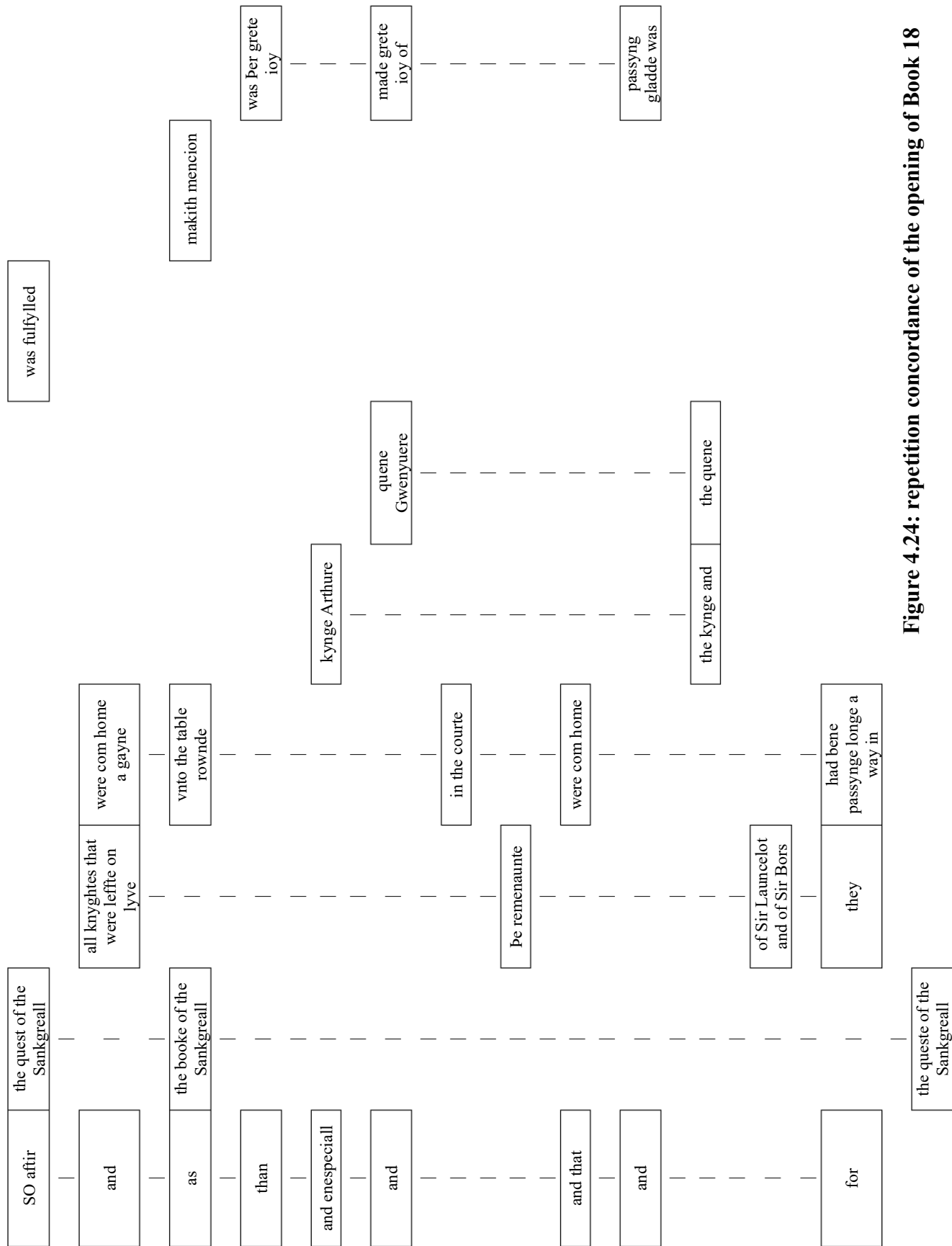


Figure 4.24: repetition concordance of the opening of Book 18



This overlap between books is adopted at chapter level. *C*'s second chapter in Book 18 ends with the following passage, as the narrative switches to Guinevere's arrangement of the feast at which the poisoned apple is eaten:

& thenne the noble knyghte sire Launcelot departed with ryghte heuy chere sodenly that none erthely creature wyste of hym nor where he was become but sir Bors Soo whan sir launcelot was departed the quene outward made no maner of sorowe in shewynge to none of his blood nor to none other But wete ye wel inwardly as the book sayth she took grete thoughte but she bare it out with a proud countenance as though she felte nothyng nor daunger

#### Capitulum Tercium

ANd thenne the quene lete make a preuy dyner in london vnto the knyghtes of the round table and al was for to shewe outward that she had as grete Ioye in al other knyghtes of the table round (*C*, 293647–293772)

Noticeable again is the amount of repetition. We are told twice that Lancelot departed. The first mention provides new narrative information. In the second, the (hypotactic) discourse marker *So whan* indicates this is given background information. For the next episode where *C* has *And thenne*, *W* has *so*, making a looser association between the preceding events and suggesting episodic distinction. Narrative continuity for *C* is temporal rather than causal. Although the casual properties of *so* may not have been as salient to Middle English audiences as it is to present-day readers, *W*'s *so* logically connects the two episodes, framing the whole of the next episode as a reaction to Lancelot's departure.

The case study indicates that the episodic chunking of narrative is dependent on combination of discourse marking, semantic, and pragmatic information. Its cohesion is the result of the lexical and syntactical patterning and its coherence is generated by the connections developed within this stretch of text and in relation to its co-text.

## 7. Conclusion

'Episode' remains a term of convenience for text interpretation, despite its exact definition remaining debateable. Middle English literary texts are particularly well-suited to definitions based on explicit linguistic cues due to their use of discourse markers. However, I suggest that the vulnerability of discourse markers means that they only offer a partial solution in episode definition. Rather, discourse markers more readily perform a deictic function by signalling particular narrative effects and anchoring the errant narrative through marking shifts between narrative levels.

The episodic structure in Malory creates the potential for the narrative to meander, be errant, non-progressing. But progression and cohesion are key components of narrative. Other means of structuring the text, such as lexical repetition, collocation, and paratext, offer new and corroborative ways of understanding how the text creates its episodic structure.

Examining episodes lexically and semantically grounds them in respect of the narrative's ideational content and thereby better reflects a reader's chunking of the narrative.

Understanding episodes in this way also compliments cognitive linguistic studies which dissolve the distinction between semantic and pragmatic meaning (Turner, 1991: 21).

Furthermore, paratextual elements can be read as explicit reader responses to how the text was structurally understood. An examination of *W* and *C* evidences these different readings and understanding of how the text coheres.

Episodic structure creates the conditions for narrating errantry in an iconic fashion, but such errantry is tempered by a textural requirement for cohesion and a reader's desire for coherence. Thus, the episodic structure of the text is anchored not only by textual markers but also by a reader's extratextual desire to understand the 'so-what?' point of a text, its tellability.

## CHAPTER FIVE: Tellability

### 1. Introduction

Tellability represents a site of overlap for cognitive and pragmatic discussions of episodic delineation and iconicity; of how a text is structured and how it reflects the real world. This chapter argues that tellability is a pre-requisite condition of and driver of cohesion and coherence. Toolan proposes that narrative coherence arises from the ability of a “reader to see links, understand the text as a totality” and “see a point and a tellability”:

And since coherence (like conversation cooperativeness) is such a strong norm, its absence in turn may give rise to strong reactions of frustration, annoyance, rejection of the text as ‘unnatural,’ absurd, or valueless. (2014: 74–75)

Tellability is thus crucial to textual wholes. When Tennyson described *Morte Darthur* as “strung together without art” (1859: 194) he was identifying incohesion as the factor that undermines its artfulness. That he adapted the narrative in his *Idylls of the King* (1859–1885) indicates that Tennyson did find coherence, a ‘point’, in Malory’s text.

### 1.1 Episodes

Where the episode creates cohesion and coherence textually, tellability does so interpersonally. This means that many of the strategies evident in episodic structuring also have a role in fostering tellability. The last chapter explored how plot summaries provide a method of uncovering a text’s cohesive structure, but as Prince notes:

understanding a narrative is not only being able to summarize it and paraphrase it in certain ways or to answer certain questions about its content; it is also (and perhaps even more so) being able to give an account of its “message”, describe what (more or less) general subject or truth it illustrates, specify what “it is getting at”, put forth its “point”. (1983: 528)

Likewise, in discussing the “thoroughly discredited form, the plot summary” Brooks claims that “Plots are not simply organizing structures, they are also intentional structures, goal-oriented and forward-moving” (1984: 8). Such forward orientation links tellability to episodic structure as a product of “the dynamic interaction or dialectic between the news value of the tale and its impact on the experiencer’s retrospective evaluation (reportability vs. narrative ‘point’)” (Fludernik, 1996: 15). Brooks’s “forward-moving” and Fludernik’s “dynamic interaction” both situate plot as a pragmatic and cognitive mechanism. That textual features (episodes) are a product of interpersonal goals (tellability) shows how coherence requirements produce cohesive structures. Interpreting narrative in terms of goals and narrative progression also implies that reading is dynamically predicated on the NARRATIVE IS A JOURNEY schema with a reader’s ability to follow dependent not on a narrative’s content alone but also its point.

A consequence of episodic structure being delineated by point is that episodic structure is dictated by considerations of reader interpretation. How readers were expected to interpret the text’s point is contextualised by Mukai (1993) who reads a series of Caxton’s printing in the early 1480s as evidence that he embarked on a chivalric text exercise. *C*’s ‘Preface’ heralds a moral exemplum. In a discussion of didactic texts, Blake states:

The most famous example is Malory’s *Morte Darthur*, and this example is particularly interesting because Caxton edited it for printing. The work was divided up into books and chapters, each of which has a heading. This has the effect of breaking the material up into short exempla each of which has some kind of moral purpose to it [...] He saw in works of this kind material which was didactic rather than courtly or chivalric. This attitude is further exemplified by the prologues and epilogues he included with the chivalric works. (1983: 71)

Whilst evaluation is essential to the experientiality that constitutes narrative episodes it also underpins the macro-coherence of episodic texts like *Morte Darthur*. To explore exactly how,

this chapter will first define tellability and then examine how tellability features within the text foster cohesion and coherence.

## **2. Definitions**

As a theoretical concept, tellability requires definition. Below, I discuss how tellability has been defined and explore how this sociolinguistic notion is applied to literary and narrative analysis, and its application to historical texts. Examination of medieval texts in particular raises the question of how tellability differs from narrativity. This reveals shortcomings in a story-focused application of tellability and I therefore suggest that shifting the analytical focus to discourse better accommodates a discussion of tellability in *Morte Darthur*.

### **2.1 Literary tellability**

*Morte Darthur*'s literary and historical status may at first seem to discount a sociolinguistic notion like tellability as appropriate for its analysis. Literary scholars might object that to ask, 'what is the point of a literary text?' is to miss the point; albeit literary criticism and book reviews testify to the importance of point in literary texts. Literature, in its entertaining, thought-provoking, even schema-refreshing capacity (Cook, 1994: 191) has a 'point' to the extent that it displays writer-reader pragmatic cooperativeness.

Although Pratt argues that tellability criteria are "much the same for literature as it is the conversation" (1977: 141), debates grapple with the notion that 'literary' language is distinct and therefore unsuited to scrutiny by tools developed for conversational analysis. Fleischman cautions against superimposing a conversational storytelling model onto literary narratives, in particular in relation to iconic sequence, resolution, foregrounding, and evaluation (1997: 164–166) and Toolan notes "literary narratives are not merely more complex than oral personal ones, they are exponentially more complex, exploiting resources

for evaluation [...] which are virtually non-existent in the simpler form” (2001: 172; cf. Labov, 1972: 377).

Yet those evaluative resources critical to tellability (Pratt, 1977: 145) in fact become a defining characteristic of literary texts, for which the author’s “point is display, and the form of his utterance, like that of any utterance, can only be understood in terms of its point, as both Grice and Labov insist” (ibid: 146–147). Pratt’s reconciliation of pragmatic approaches to literary texts (see Literature Review) uses the notion of the ‘narrative display text’ to argue “‘Informativeness’, ‘perspicuity’, ‘brevity’ and ‘clarity’ are not the criteria by which we determine the effectiveness of display text, though there are limits on how much elaboration and repetition we will find worth it” (ibid: 147). Her focus on the ‘display’ of a text suggests that a text’s surface, its discourse, is an appropriate site for tellability analysis.

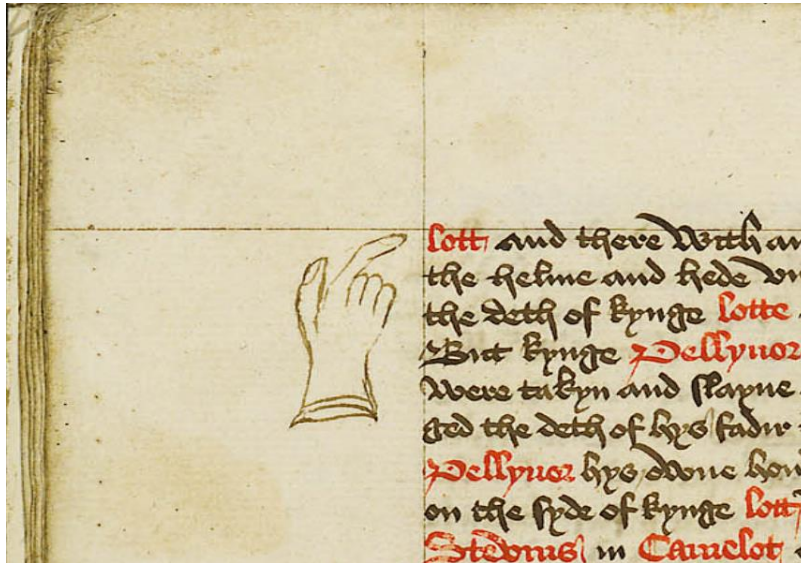
Rather than drawing a distinction between literary and non-literary uses of language, analysis can be sensitive to differences by viewing literary language on a cline by which features of oral storytelling adapt to written and literary forms. Such an approach is particularly fitting when dealing with texts from a period when notions of genre and literariness were less established (e.g. Claridge, 2017: 7).

## **2.2 Medieval tellability**

Examining tellability in a Middle English text addresses some of the benefits and prejudices associated with linguistic approaches to literature. In fact, due to its formulation through research into conversational storytelling (Labov and Waletzky, 1967), tellability is well-suited to texts immediately descended from an oral narrative tradition. Defining tellability as an interpersonal pragmatic process in which the speaker makes a point and the reader gets that point, also complements medieval narratives where glossing and metanarratorial strategies evidence the importance of interpersonal interaction.

Such interpersonal interaction is a consequence of and a motivation for the story-discourse ambiguity peculiar to medieval texts. This means these texts provide valuable data by which to test whether tellability derives from a narrative's content or its rendering. That Middle English fictional prose ranges from report to experiential narrative (Fludernik, 1996) also provide data suited to examining narratological tenets like the story-discourse distinction. Fludernik's analysis provides a historical basis for tracing how historical texts, including Malory, emerged from oral storytelling (1996, 2000). Rooted in 'natural narrative' (Labov, 1972: 369), Fludernik demonstrates the experiential workings of narrativization as a form of naturalisation (Culler, 1975).

Common to tellability and *Morte Darthur* is the idea of narrative point. Manicula iconically point to moments of narrative importance in the Winchester Manuscript (Figure 5.1). Such pointing indicates how tellability has a structuring function both in terms of the physical text and its conceptual framework. Tellability thus serves an orientational goal by suggesting a locative, 'destination point'; iterating the underlying conceptual metaphor NARRATIVE IS A JOURNEY. As literary critic Parry states, "Narration as a way of mapping the world was a common medieval practice" (1997: 157) and likewise historian Harvey sees narratives as diagrammatic, likening chronicles' paratactic assembly to maps (1991: 19).



**Figure 5.1: manicule detail from the Winchester Manuscript (f.28v)**

The salience of this schema to medieval audiences is seen in Chaucer’s *Canterbury Tales*, which uses this metaphor to link orientational point and moral point by structuring the narrative as a pilgrimage (NARRATIVE IS A MORAL JOURNEY). In *Episodes*, I argued that such priming encourages reader following, inhering the present-day typecasting of the reading process as “transportation” (Stockwell, 2002: 152). Such journeying permits the reader the illusion of interpersonal participation, just as knights ‘follow’ quests, albeit quests ultimately predetermined, whether by the author or fate.

### **2.3 Tellability and narrativity**

Changes in narrative and prose forms in the fifteenth century raise the theoretical question of how tellability and narrativity differ and interact. Herman sees tellability as part of narrativity, “tellability attaches to configurations of facts and narrativity to sequences representing configurations of facts” (2002: 100). He notes that certain story elements may be more tellable than others, but the representation of those elements may have different degrees of tellability due to perspective, pace, and coherence (ibid.). This defines narrativity cognitively.



Narrativization, Fludernik argues, is a cognitive process dependent on experientiality, and a lack thereof relegates a text from narrative to ‘report’ (1996: 238). Thus, she classifies many early modern letters as report (2004) and argues that some passages in Malory, for example battle scenes, lack narrativity (2000: 251). Thomas, Lord Dacre’s letter to Henry VIII detailing the Battle of Flodden (at which King James IV of Scotland was killed) includes the following:

gave us hand stroks [...] Boudgedworth opon the oon side, and the sheriff of Tevidale on the othre side, with the nombre of dcc. men or mo. The lard of Walghope was hurt there with oon arrowe and his hors slane; Mark Trumbill was strikken with a spere and the hede left in hym [...] destroyed all [...] two thousand horsmen and cccc. fute men with bowes for savegard of thost in strayts come [...] We had not rydden above the space of a myle when we sawe the Lord Chambrelane appere in our sight with ij M. men (Letter XXXIV, 1513: 93)

Lists of knights, numerical details of distances and casualties, and the descriptive lexis are strikingly similar to Malorian battle narration:

And than kynge Arthure kynge Ban & kynge Bors departed with hir felyship a xxti thousand and cam with In vij dayes in to the con trey of Camylarde And there rescowed kynge Lodegraunce and slew there muche people of kynge Ryons vnto the numbir of x MI and putte hem to flyght (*W*, 12435–12489)

Malory’s style is often equated with chronicles (e.g. Smith, 2000), rather than letters, but here he subscribes to battle-writing conventions which, for expediency, were brief reports. Rather than dismissing such passages as report, useful here is McHale’s concept of ‘weak narrativity’ (2001) that speaks to Malory’s associative structure (Allen, 2003: 74), albeit one that may “[frustrate] the reader’s trust in the emergence of a coherent narrative” (Tammi, 2006: 30).

A theoretical implication of distinguishing narrativity and tellability is that form and content are separate, reviving the question of whether tellability is a story or discourse

feature. In this, it replicates some of the concerns with distinguishing coherence and cohesion, as ‘point’ may be considered separate to a text’s well-formedness.

The case for story-derived tellability states that certain subjects, or “absolute interest themes” (birth, death, war), are inherently tellable (Schank, 1979: 280–286) irrespective of how they are rendered (Ryan, 2010: 589). But the analytical problem with considering tellability separate to its textualization is that readers have only access to its textualization. Furthermore, no exhaustive list of tellable events exists (Sternberg, 2009: 461) and some events deemed tellable, for example, conflict, are “so fundamental to stories that it could be regarded as a condition of narrativity and not merely of tellability” (Ryan 2010: 590).

Alternatively, discourse may generate tellability, rendering even the humdrum interesting and imbuing it with significant interpersonal affect (Norrick, 2005; Hühn 2007). In the earliest formulations of discourse-based tellability, evaluation is key. Labov’s evaluation devices indicate the “strange, uncommon or unusual” (1972: 371), although identifying the strange requires a norm from which to deviate. As Hühn notes, eventfulness is “context-sensitive and consequently culturally as well as generically specific and historically variable” (2008: 143), albeit retrievable through corpus analysis (Busse, 2010: 39).

I therefore adopt both story- and discourse-derived approaches to incorporate the extralinguistic and linguistic aspects of tellability by looking at a story’s value to its recipients and the capacity for language to generate that value.

### **3. Linguistic features**

In the preceding section, I argued that tellability proves a suitable concept for discussing cohesive properties from medieval and literary perspectives. I now look at how the concept of tellability can be operationalised and linguistically determined in Malory’s text.

If tellability can be created in the discursual disposition of a text, then it will have specific linguistic markers. Attempts to identify the linguistic features of tellability include Bowles's taxonomy based on features that create a "high-involvement style aimed at maintaining an immediate and vivid narrative" (2009: 52) and infer that such an understanding of tellability is sensitive to pragmatic and cognitive effects that arise through the reading process. Those features include hyperbole, repetition, assonance, formulaicity, collocation, deixis, prefacing, the indefinite, use of first- and second-person, past tense, "chronological, causal and temporal connectors", discourse markers, direct speech, scenic detail, metaphor, juxtaposition, and storyteller identity (ibid: 52, 54). Such inventories have the advantage of operationalising tellability by considering it a pragmatic process of reader involvement, retrievable through textual patterns.

### 3.1 Evaluation

Despite originally identifying 'narrative point' structurally (part of the 'Evaluation' stage), Labov (1972: 369) modified this view to argue that evaluation could be distributed throughout a narrative structure, including the Abstract and Coda, which correlate with Fludernik's sites of tellability, incipit and resolution episode boundaries (2000: 233). Labov's inventory of evaluative devices includes intensifiers (quantifiers, repetition, ritual utterances).

Intensifiers are a site of prominent *W-C* variation; that they are optional and do not affect the text's narrative core suggests their extratextual function. Evaluative language like *good* actually modifies *tale* to explicitly advertise the narrative's tellability. That such lexis usually collocates with knights, conflates the noteworthiness of the tale and the noteworthiness of the knight and collocation consequently becomes a cohering device. Likewise, *noble* collocates with names and deeds, yet in *W* there are two exceptions:

Explicit a Noble Tale of Sir Launcelot du Lake (*W*, 69574–69582)

But here folowyth the noble tale off the Sanke Greall (*W*, 243163–243172)

*C* collocates *noble* with *tale* twice more (243229–243234; 276050–276067) as well as using *noble* an additional 44 times throughout the text. By having *tale* and *knight* enter similar collocational relationships, an association is primed between the two without it needing to be explicit. This has the effect of framing both the episode as a structural unit and of framing a reader’s qualitative assessment of that episode and its characters due to the metaphorical mapping of knights and their tales and the metonymic naming of tales after their protagonists.

Another of Labov’s evaluative markers is ‘comparators’, which includes negatives, forking paths, futures, modals, questions, imperatives and comparatives, such as metaphors and similes. Comparators are used sparingly by Malory. Similes collocate mostly with battle: “he com on so faste that his felyship semed as black as Inde” (*W*, 9706–9718), with other examples similarly characterising enemies as wolves, lions, leopards, following the epic conceits used for Homer and Virgil’s heroes. Yet the importance of comparatives to tellability may be seen in one of the subtle, but prevalent, changes between *W* and *C*. As noted in Episodes, *C* clarifies *thenne*, a temporal marker, from *than*, a comparator. Whereas I argued that *thenne* marks discourse *cohesion* and episodic structure by marking narrative progression, here the clarification serves an additional function as *than* highlights discourse *coherence* by marking tellability through comparison.

Such evaluation performs the function of another of Labov’s categories, explicatives, which justify tale-telling. For example, taking a narrative event out of context requires that it be tellable as it flouts pragmatic manner maxims:

And whanne sir Trisram sawe that what labour Kyng Arthur and his knyghtes and in especyal the noble dedes that syre launcelot dyd with his owne handes he merueylled gretely (*C*, 218017–218047)

*C* has an additional grammatical main clause (underlined). In *W*, the preceding subordinate clause has no clause on which to depend.<sup>29</sup> *C*'s 'addition' is most probably therefore grammatically motivated, as is evident in other *C*-only variants. A trend in *C* is to use evaluation to simultaneously remedy incohesion and incoherence. What is significant is that *C* uses 'internal evaluation' whereby characters assess a situation ("he merueylled gretely") to complete the line, illustrating how functional (here grammatical) amends are rarely made without attendant stylistic effects.

Internal evaluation aligns cohesion (grammatical completion) with coherence (tellability) and is repeatedly adopted for this purpose:

And anone all the to dir party be-gan to fle Alas seyde sir Palomydes that euer I sholde se this day for now I haue loste all the worshyp that I wan (*W*, 218263–218294)

In contrast, *C* has "al the partyes beganne to flee" meaning that in *C* the reader only has Palomides's evaluation by which to deduce the battle's outcome. This type of variation regularly pertains to moments of character evaluation and means that the differing inferencing demands of *W* and *C* align characters and reader perspectives to differing degrees.

Similarly, grammatical cohesion sometimes converts action to evaluation. Action-packed sequences like battles show a high frequency of participles, which represent a deviation from narrative past tense and are therefore considered evaluative by Labov. That such a shift caught the attention of contemporary readers is evidenced in *W-C* variations.

Compare:

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<sup>29</sup> Whilst it could, grammatically, depend on the next main clause, a double virigule in the manuscript suggests it does not.

and þan he aspyed hym hurlynge here and there (W)

and thenne he aspyed hym how he hurled here and there (C, 145465–145475)

*C* replaces the participle with a finite verb phrase. The usual pattern, at a 3:1 ratio, is for *C* to have a participle where *W* has a finite verb form. Such shifts again represent a difference in experiential placing. *C* may be interpreted as report, *W*, as narrative, due to its experiential evaluation. What complicates this dichotomy is the *aspyed*+ projecting construction which makes them both potentially (Free) Indirect forms (see Character). Evaluative shifts thus result in rendering the text more narratively experiential and attenuate the report-style narrative often associated with Malory.

### 3.2 Repetition

Repetition, as well as being a lexical-cohesive device, is also an evaluative device (Labov, 1972) because it pragmatically flouts both quantity and manner maxims. Structural repetition is evident in romance as it draws on locally established story scripts (Polanyi, 1981), which in turn predetermine the way a text is read. For instance, ‘The Book of Sir Gareth’ includes a series of recaps (78978, 79564) that retell his story. If, as Senn suggests, such event repetitions are “bracketing devices” that “tend to lend structure to what otherwise might seem to be lack of coherence” (1994: 191), then summary repetitions indicate that the recursive flexibility of the episodic model is predicated on tellability; the ability to condense narrative to its kernel as determined by its key ‘point’.

As explored in Episodes, repetition in the immediate co-text is one of the ways lexis coheres episodes from within. Lexical repetition creates texture, making it central to coherence (Toolan, 2016: 98), although whether lexical repetition aids comprehension (Tannen, 1989: 49) or “reduces coherence” (Witte and Faigley, 1981: 202) is debated. In the

opening of the following episode, repetition rather than grammatical substitution is the cohesive strategy adopted:

And as he had redyn longe in a grete **foreste** he mette with a man was lyke a **foster** Fayre felow seyde Sir Ector doste þou know this contrey or ony adventures þat bene nyȝe here honde Sir seyde the **foster** this contrey know I well and here by with In this myle is a stronge **maner** and well dyked And by þat **maner** on the lyffte honde þer is a fayre **fourde** for horse to drynke off and ouer þat **fourde** þer growys a fayre **tre** and þer on hongyth many fayre shyldys þat welded som tyme good knyghtes and at þe body of þe **tre** hongys a **basyn** of Couper and latyne And stryke vppon þat **basyn** with þe butte of thy spere iij tymes & sone aftir þou shalt hyre new tydynges and ellys haste þou the fayreste knyght þat euer had knyghte this many yeres that passed thorow this **foreste** (*W*, 57178–57370)

The reiteration of nouns (rather than their pronominalization) creates clarity, albeit perhaps disjunctive to the present-day reader. The repetition of setting elements (*forest*, *maner*, *forde*, and *tre*) demonstrates how repetition supports contextual framing (see Episodes). Such patterning suggests Malory, in adapting his poetic sources, is reappropriating the repetition that underpins poetry's cohesive structure.<sup>30</sup> Medieval concatenation, whereby lexical items from one stanza are repeated at the outset of the next (e.g. *Pearl*) is a local-stylistic means of creating coherence that suggests that tellability here is generated through aesthetic display. The general trend from *W* to *C* is towards more repetition and spelling consistency (*W* has 10,948 unique lexical items versus *C*'s 9,058, despite *C* being the longer text). Such repetition and consistency represent a concern with tellability to the extent that they safeguard clarity and foster interpersonal trust.

An evaluative consequence of the tendency towards repetition is that the vocabulary of Direct Speech is often adopted by/from the Narration. This creates a uniform style (Lambert, 1975: 13) as “the same features appear in the mouths of characters and author, in

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<sup>30</sup> This extends elsewhere to homophony, which suggests aesthetic rather than semantic motivations as repetition persists even where there is semantic difference.

the *histoire* and *discours*, which are therefore relatively undifferentiated” (Edwards, 2001: 4). Such repetition exposes the mediated nature of Direct Speech, which comes to the reader via the narrator’s voice and vocabulary. This contrast, between the mimetic and mediated aspects of Direct Speech, is particularly apparent in the fluid representation of speech in Middle English and the tension it represents between tellability and iconicity is discussed further in Character.

That repetition is evaluative is evidenced between *W* and *C* in how synonymy (a form of complex repetition) clusters around certain semantic fields (Table 5.1). That synonymy

**Table 5.1: semantic categories of synonymic substitution**

Category	Count	Examples ( <i>W</i> to <i>C</i> )
Functional (grammatical) items	904	<i>De</i> to <i>an</i>
Negation	241	<i>nat</i> to <i>neuer</i>
Interior processes (e.g. perception and emotion)	136	<i>sad</i> to <i>heuy</i>
Exclamations	102	<i>A</i> to <i>O</i>
Text	88	<i>rehersed</i> to <i>sayd</i>
Chivalry	51	<i>Jantyll</i> to <i>noble</i>
Violence	39	<i>freyshly</i> to <i>fyersly</i>
Epithets	26	<i>Beawtevous</i> to <i>fayre</i>
Quantity and quality	19	<i>all</i> to <i>many</i>

correlates with tellability markers (such as negation, exclamations, violence, and quantity and quality) indicates that these variants are motivated by pragmatic concern with how the narrative makes its point effectively.

### 3.3 Embedded tales

As with repetition, many affordances of the episodic form serve tellability and that includes their ability to be embedded. Embeddedness itself is a marker of tellability (Ryan, 1986) and the metadiegetic status of embedded episodes (Genette, 1988 [1983]: 84) encourages a reader



to recognise their mediated nature. Furthermore, such embedded episodes ground readers' responses in the light of character reactions; a form of internal evaluation.

As discussed in Episodes, embedded tales may represent descriptive pause and this pausing ability is attested in the way they delay characters in the narrative. The reader is told Merlin "com to kynge Lotte of the Ile of Orkeney and helde hym with a tale of the prophecy tyll Nero and his peple were destroyed" (*W*, 23515–23539). Likewise, Elaine asks that Sir Bors:

holde my lorde kynge Arthure wyth a tale as longe as ye can for I woll turne a gayne vnto quene Gwentyer and gyff her an hete (*W*, 231104–231130)

These are in-text examples of how tales are errant displays. Construing *tale* as a quantifiable unit is a spatial mapping of a temporal phenomenon. Narrative is the linguistic manifestation of time, meaning that when duration and textual expanse are correlated (see Iconicity) they provide a norm and the conditions for deviation and errantry.

Yet their errantry belies their role in lending structural coherence. Retellings are examples of tellable episodes that lend structural coherence by repetition. As early as Book 3 there is a reference to the Grail:

For he warned hym that Launcelot scholde love hir and sche hym agayne And so he turned his tale to the adventures of the Sankegreal (*W*, 29755–29781)

This example illustrates how Merlin's prophecies make particular narrative moments cognitively salient and fulfil pragmatic relevance expectations. The passage establishes a link between Lancelot's love for Guinevere and the Grail Quest, albeit its exact tellable point is obscure. Here, it is backgrounded by the fact that the telling is merely a Narrative Report of a Speech Act (Leech and Short, 1997: 96). The association is made explicit only when Book 18's opening details the parallels, and relevance, of the two.

The way the text demonstrates storytelling's relevance is by making the individual experience available to the wider social circle. Embedded episodes feature frequently when knights return to court to tell of their adventures (e.g. Marhaus, Gawain, and Uwayne (55987) and Lancelot (69175)). That some knights fail in the Quest is crucial in that it allows them to return to Camelot to tell the story.<sup>31</sup> These tales situate tellability contextually, thereby giving demonstrations of telling a metatextual significance. The metatextual inference of retelling is extended to the narrative proper as the motif "SOo the book saith" is a reminder *Morte Darthur* is, as a whole, a retelling, and by implication, worthy of that retelling.

### 3.4 Metonymy

The final linguistic feature I wish to address is metonymy, as a means of bridging the textual and extratextual operations of tellability. Metonyms function as a cohesive device by suggesting part-whole relationships. But that these relationships draw on schematic knowledge, metonymy can contribute to our understanding of tellability as both a textual and extratextual phenomenon. In other words, as metonym is pragmatically construed through relations established in the text or understood culturally (Brown and Yule, 1983: 213). It therefore suggests a reader determines its narrative point through the processing of top-down and bottom-up information. The metonym I examine here is the Grail, to argue that the process whereby a story element (in this case, a physical object) comes to stand for the discourse it represents, enacts how a story becomes socioculturally tellable.

The literary history of the Grail provides an indication of how a successful metonym develops, and how text can act as a window to cognitive (top-down) consensus. In Arthurian legend, the Grail linked cycles of tales and so performed an intertextual cohering role. The

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<sup>31</sup> In the *Quest of the Holy Grail*, (c.1215), the second book of the *Vulgate Cycle*, Bors returns to Camelot to tell this story and establish it in the Arthurian canon.

Grail was introduced into the Arthurian canon in Chrétien de Troyes's *Perceval* (c.1181–1190). Utti notes:

The use of the indefinite article *un* (v.3186) implies the grail was not an unknown object in Chretien's day [...] this is the earliest significant use of the object (and word) in Old French literature. (in Lupack, 2007: 216)

Significant here is the indefinite article, which eventually became definite: '*the* Grail'. This small grammatical shift, from endophoric (retrievable from the text) to exophoric (retrievable from the context) reference (Halliday and Hasan, 1976: 33), indicates that it draws on a reader's shared cultural knowledge and can be read as evidence that a writer assumed the reference was now salient to the reader. This is reinforced by the fact that prior Arthurian narratives had to embed a definition of the Grail (e.g. *Parcevals saga*, c.1217–1263).<sup>32</sup> The Grail's tellable potential had been realised by Robert de Boron, who is the first to identify it as the cup of Christ's last supper (c.1210). By drawing on the despondency felt at the loss of relics and the holy places (Bryant, 2001: 12), de Boron transforms it into a socioculturally tellable entity.

What was a descriptive element (discourse) evolves into a central part of the narrative's cohesion (story) as it can no longer be removed without disrupting the coherence of the narrative (Toolan, 2001: 27). This centrality is reinforced in *Morte Darthur* by the Grail's treatment in character-like terms, being capitalised, rubricated, and described as 'noble' implying it is as crucial to narrative coherence as the actants.

This shift to a core story element confers status on the Grail and that means it is schematised and thereby realised in the metonymic relationship that readers can successfully

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<sup>32</sup> 'Þvi næst gek inn ein fogr mæR ok bar i hondum ser Þvi likast sem textus væri enn þeir i völsku mali kalla braull enn vær me gum kalla ganganda greiða' Old Norse *Parcevals saga* (c.1217-63): '*Next in turn a beautiful maiden walked in, and carried in her hands, just as though it were a gospel book, something which they call in the French language a 'grail', but we may call a 'processional provision.'*

interpret as OBJECT IS TEXT. The phrase “the Grail” becomes shorthand for “The Book of the Holy Grail”. By the end of the fifteenth century this metonymic use had been established and generically primed; for example, Lydgate’s *Fall of Princes* includes the line “Euerich took his seete [...] Oon was [...] the se pereilous, As Sang Real doth pleynli determine” (8.2788). *Morte Darthur* favours this metonymic reading. *Grail* is used 43 times to refer to text (the ‘Book of the Holy Grail’) and only 23 times to refer directly to the Grail itself. The effect is similar to that of pragmaticalization as it is no longer semantically represents an object but serves a discourse-marking function.

Narrative action iconically reinforces this metonymic use of the Grail as knights are warned “ye go to seke that ye shall nat fynde that ys the Sankgreall for hit ys the secrete thynges of oure lorde Jhu cryste” (*W*, 267724–267748). Its metonymic use results in the Grail becoming obscure and spurious, “a symbol of ideological fracture, uncertainty and impossibility” (Ramm, 2007: 4). Its obscurity is grammatically encoded by ambiguity, the Grail being both the agent of fulfilment: “Þe Sangreall had fulfilled the table” (*W*, 287357–287362), and the patient of fulfilment: “they had fulfilled the Sankgreall” (*W*, 288957–288964). Such literal and metonymic deployment is a further example of how story and discourse conflate to suggest that it is only words (in the form of retellings) that evidence the Grail’s existence.

Outside of Books 13–17, *the Grail* acts exclusively to reference the telling of the Quest. That the Quest’s plot is laid bare in Book 3 further indicates how the Grail metonym reveals reader schema, in that considerations of cohesion override narrative surprise. Readers’ pre-existing cultural knowledge of the Grail Quest renders such surprise defunct. This in turn reflects Malory’s preference for metonymy rather than metaphor reflecting his associative, paratactic style; a linguistic texture that is sequential rather than contiguous (Hayles, 1990: 399; see Iconicity).

That tellability is able to span both the linguistic and extralinguistic in the way that is encapsulated by metonymy demonstrates how tellability is a feature of both story and discourse. Exploring its linguistic features has the methodological advantage of operationalising tellability for data analysis, although in practice this proves difficult to apply in isolation from its extralinguistic effects. Before moving on to discuss those extralinguistic effects in more detail, I first want to consider the relationship between the linguistic and extralinguistic through the concept of mediation.

#### 4. Mediation

Tellability is mediated in that it implies a teller and to the extent that its concern with ‘point’ is interpersonal; tellability infers a reader-writer compact. Below, I discuss mediation because it both contributes to tellability and represents one of the key differences between *W* and *C*.

##### 4.1 Narrator

Storyteller identity has been identified as a marker of tellability (Bowles, 2009: 54) and with regards to the narrator persona, *W* and *C* differ. Malory is referenced in *W* six times, in *C* only twice in the final book. The two texts align in the following passage:

For this book was ended the ninth yere of the reygne of Kyng Edward the Fourth, by Syr Thomas Maleoré, knyght, as Jesu helpe hym, for Hys grete might, as he is the servaunt of Jesu bothe day and nyght (*C*, 352282–352321)

That storyteller references are tellable is reflected in their cooccurrence with other tellable, cohesive-evaluative devices, such as rhyme (knight/might/nyght) and homophony (knight/nyght). *C*'s second Malory mention (not in *W*) concludes the text:

whiche book was reduced in to englysshe by syr Thomas Malory knyght as afore is sayd (*C*, 352379–352394)

Whilst this “links author and printer together in a chain of production” (Echard, 2013: 413), it also links the text to religious authority, legitimising it in a larger chain of creation, inferred by describing the text as “reduced”. This term carries connotations of interpretation, correction, and following. Unlike in PDE, *reduced* has a positive prosody meaning ‘To lead (sb., the mind) back to virtue or correctness’ (*MED*). The ‘following’ motif is reinforced by the “as afore is sayd”, which creates a text-local anaphoric chain that links to Caxton’s previous mention of Malory in his ‘Preface’ and thereby cohesively ties the whole text together by ‘book-ending’. Whereas Malory’s name acts as discourse marker *in situ* in *W* (i.e. used in episode explicits throughout the text), it acts as a discourse marker *in toto* in *C* (i.e. used only in the Preface and final explicit envoi).

Linking the real Malory to his narrative has been subjected to much critical debate, owing to records documenting his unknighly behaviour (Wallin, 2011: 105). But rather than simply ‘authorial’, these references are another of the text’s cohering devices. Like the thematising power of a title, an author lends “a certain field of conceptual or theoretical coherence” (Foucault, 1988: 204) and lends credibility by drawing on a classical tradition that used soldiers as the narrators of epics due to their immediate experience of battle. Malory’s own identification as a knight prisoner is thus deployed throughout the text:

this was drawyn by a knyght presoner Sir Thomas Malleorre (*W*, 56471–56480)

This *knight+prisoner* cluster is used in three other places in narrative (Table 5.2). Example (3) includes the line: “Now leve we thes knyghtes presoners and speke we of”, which is also a metaleptic story-discourse transgression as readers abandon the characters in prison. Such leave taking is literal and literary. Subtler than a metaleptic incursion, moments like this and the gnomic reflection on health of a prisoner at the end of Book 9 (not found in any source) implicitly foster interpersonal empathy by identifying Malory with his narrative content.

**Table 5.2: *knight+prisoner* clusters**

(1)	The knights prisoner captured by Damas	(41712)
(2)	Malory's explicit	(56471)
(3)	La Cote taken prisoner	(128293)
(4)	Sir Ector and Lionel as prisoners	(264884)

These incursions are marked linguistically by first-person plural forms, the *we* of reader and narrator that foster tellability as they “occur precisely at points where the narrative’s organizational outlay and the reportability or point of the tale are most at issue” (Fludernik, 2000: 247). Such mediation conflates ‘point’ with ‘point-of-view’, meaning that the experiential and the interpersonal become fundamental drivers of tellability. The reader is positioned through such in-text references, although ambivalently so (see Episodes) because sometimes these are imperatives directed at the reader, or first-person plural forms, indicating solidarity and seeking complicity:

Now leve we them kyssynge and clyppynge as was a kyndely thyng (W, 230173–230184)

Such instances operate metaleptically, blurring boundaries between the reader, narrator, and characters.

The ‘meta’ qualities of such passages, although less salient to medieval readers (Fludernik, 2003: 343), highlight the teller’s primary function is to create macro-cohesion (Fludernik, 1996: 80). Metaleptic transgressions into first- and second-person narration create cohesion through their occurrence within macro-episode junctures and simulate coherence by suggesting solidarity through their iconic evocation of conversational style and interpersonal rapport.

## 4.2 Metacommentary

The varying mentions of Malory are illustrative of the manuscript/print distinction between *W* and *C*. As seen in Episodes, *C*'s print form furnished the text with paratextual features that I suggested fulfil some of the functions primarily undertaken by metatextual features in *W*. Due to the novelty of prose romance, discourse marking and metanarrative were rudimentary stop-gaps used to cohere episodes into larger discourse units. What the printed form offered in its paratextual features was the replacement of these soon-to-be abandoned metatextual elements that gave readers a more conspicuous way of chunking the text. Yet where the paratext provides a cohesive device to bind episodes, the metatext lends coherence through tellability.

Middle English texts glossing may be interpreted as a metanarratorial strategy; a form of external evaluation deployed to unify the text from 'without'. The exegetical breakdown of text as a means of synthesising scripture with contemporary moral guidance is reflected in the movement of *Morte Darthur* from the errant to the instructive. Glossing thus generates episodic structure as the text vacillates between allegory and exegesis, narrative and description. Book 15 Chapter 3 narrates a dream of Lancelot and a glossing monk in the next chapter explains the dream in the form of his family lineage. It pragmatically draws on a reader's assumption of (postponed) coherence as descriptive pause answers the 'so-what?' demands of tellability by making preceding incoherent action coherent.

These glosses create an ambiguity as to where the actual story lies, resulting in problems with cohesion in the surface text:

I pray yow to counceylle me of a vysyon the whiche I hadde et the Crosse And soo he tolde hym alle

Capitulum quartum

(*C*, 263604–263627)

The two male pronouns create ambiguity as to whether "he tolde hym alle" is a Narrative Report of Speech Act of Lancelot retelling the dream, or anticipates the hermit glossing the



meaning of that dream. Telling can be both gloss and surface text, reading and interpretation. Gloss is not integrated with the main text but episodically placed alongside it, here reinforced by chapter breaks, meaning glosses are embedded rather than progressive, subordinated rather than coordinated, descriptive rather than narrative. That hermits, Malory's glossers, themselves lived on the margins of society (Simons, 2009: 31; Shuffelton, 2008) iconically reinforces the 'marginal' status of glossing and uses characterisation to prompt readers to question the relationship of the margins to the main text, narrative to interpretation.

As an example of external evaluation, gloss offers an in-text analysis vital to the coherence of the narrative and therefore cannot be easily separated from the narrative proper in the way that Labov's "external evaluation" would suggest. Indeed, *W*'s marginalia have been seen as reflections of narrative content (Field, 2001: 226–239) or indicators of what an individual scribe found interesting (Cooper, 2000: 269). When retold, moments that at first appear to be narrative action, turn out to be metaphorical renditions of deeper truths. When Lancelot dreams of losing a fight in Book 15, the episode is an digression. Only when it is glossed do readers comprehend that this is a turning point in the broader narrative, allegorically representing his unworthiness of the Grail (264852–265523).

Malory therefore uses gloss to embed episodic narration in the macro-coherence of the whole text. I suggest that this form of coherence emerges in Books 13 to 17, where encounters are no longer errant but have a deeper spiritual meaning. Knights have their earthly schema recalibrated as spiritual understanding in a way that is iconic of reader interpretation (Stockwell, 2002: 131). Owing to the spiritual content of this section, Malory is able to use exegesis to repurpose the narrative episodic model as moral exempla that encourage readers to understand an episode's thematic importance, or coherence, in relation to the text as a whole.

Metacommentary foregrounds external evaluation that anticipates and directs reader's own judgements. Many narratorial incursions, such as “that it were merueylle to telle” (*C*, 265594–265599), are related to the process of telling and its tellable value. Metacommentary thereby reinforces discourse-marking strategies as it coincides with the incipit or resolution and pragmatically draws attention to the process of telling, thereby foregrounding narrative's interpersonal function. Yet such metanarratorial cues are more subtly pervasive in a mediating strategy of how the text defines itself. By attending to collocation, mediation can be situated in the broader sociocultural context of how *tale* was defined and understood.

#### 4.2.1 *Tale*

Taking the methodological principle that we can understand predecessors through collocational and metaphorical relations evidenced in language, *Morte Darthur* along with contemporary corpora indicate how tale-telling was construed. Generic self-classification differs between *W* and *C*. For example:

Thus endith **Pe tale** of the s Sankgreal that was breffly drawy oute of freynshe which ys a **tale** cronyclod for one of the trewyst and of Pe holyest that ys in thys worlde By Sir Thomas Maleorre knyght O blessed ihu helpe hym thorow hys might (*W*)

Thus endeth **thistory**<sup>33</sup> of the Sancgreal that was breuely drawn oute of Frensshe in to Englysshe the whiche is a **story** cronyclod for one of the truest and the holyest that is in thys world the whiche is the xvij book (*C*, 292399–292442)

Although the meaning and use of *tale* and *story* overlap in Middle English, the variation here evidences a generic shift. Semantically, *story* encompasses real and fictional narratives and

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<sup>33</sup> This contraction is attested in manuscripts and creates an ambiguity as to whether ‘history’ is intimated. Caxton uses *thistory* in Chapter XXV of *The right plesaunt and goodly historie of the foure sonnes of Aymon*, a legend, which he translated and printed in 1489. He also used it in the legend *Melusine*. It is possible that connotations of fact later take over, e.g. Arthur Golding's 1564 *Abridgement of Trogus Pompeius*. Caxton's *Polychronicon* changes “pe storie” to “thistory” suggesting that this does mean ‘history’, due to the text being a chronicle.

has six senses (*MED*), including a text's relevance and point. Denotationally, *tale* has additional meanings (11 senses) encompassing spoken rumour, gossip, and proverbs.

This lexical variation may be motivated by the diachronic shift from telling to reading, itself entailed in the second variation: *W*'s metonymic author versus *C*'s book. Whereas *tale* has a related verb (*tell*) and agentive noun (*teller*), no equivalents exist for *story*. This situates *story* in semantic fields indicative of a product rather than a process, removing the personalised narrator to reinforce *C*'s fixed, unassailable quality.

*Tale* also meant the "Estimation of value, regard; heed, concern; account, worth" (*MED*), a usage attested in *Morte Darthur*. That *tale* could be construed in this way suggests a schematic-conceptual link that primes audiences to think in terms of reader investment. Across Middle English texts, *tale* foregrounds this concern with value by collocating with both metacommentary and evaluative lexis:

'Lete ben alle þis reweful cri;  
It is nouȝt worþ þi **tale**.'<sup>34</sup> (*Guy of Warwick*, 7260–7263)

Lydgate's *Troy Book* (1420) has:

I do no fors of incidentes smale,  
Of whiche in soth it is but litel **tale**<sup>35</sup> (5: 3339–3340)

Lydgate's concern is with compositional constraints and veracity; here, the battle's body count. Pragmatically, he balances adherence to maxims of quantity, manner, and quality (truth) by assessing them in terms of tellable relevance. In Malory, this approximation of the

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<sup>34</sup> 'Leave all this rueful noise; it is not worth your concern.'

<sup>35</sup> 'I pay no heed to minor incidents, which, in truth, are of little account.'

chronicler's fidelity to detail, also in battle narration, results in a comprehensiveness that sometimes impinges on reader engagement (see Iconicity).

Likewise, in *Morte Darthur's* metacommentary, *tale* enters collocational relationships that highlight a concern with getting to the 'point':

and to make shorte tale in conclusion (*W*, 148229–148235)

Two of the rare narratorial-*I* incursions collocate with interpersonal concerns with quantity, most notably when the narrator states:

Now more of þe deth of kyng Arthur coude I neuer fynde but that þes ladyes brouȝt hym to hys grave and such one was entyred there [...] for thys tale sir Bedivere a knyght of the table rounde made hit to be wrytten (*W*, 347698–347770)

*I*'s collocation with *tale* foregrounds the pressures on the narrator's own abilities as teller.

These pressures arise from a requirement for completeness, hence another frequent collocate, *all*. The attention given to the 'hoole book' indicates the importance of comprehensiveness to telling. Further, it reinforces *tale's* association with value through the connotations and etymological provenance of wholeness (*holy, wholesome*), equating completeness with goodness and making the episodic point didactic.

The concern with readerly investment is further indicated by Middle English colligation. *Tale* shows a negative prosody, which imbues *tale* with extratextual resonance. *Morte Darthur* however is deviant as this negative construction is absent. *Tale's* value is instead marked positively (collocating with *good* and *noble*), grammatically priming it to enter the same constructions as character names (see Character).

Malory does however conform to *tale's* use in metacommentary, thereby preserving its interpersonal function of foregrounding textual arrangement. *Tale* spans text and reading

**Table 5.3: uses of the word *tale* across *Morte Darthur***

Type	Count
Discourse marks main episode boundaries	65
Discourse marks embedded episode boundaries	10
Relates to characters' delaying tactics	2
<b>Total</b>	<b>77</b>

worlds, signalling episode boundaries, embedded 'told' episodes, and characters' use of tales to delay action (Table 5.3). Seven of the episode-marking instances explicitly reference an antecedent source (albeit "this tale" refers to numerous potential sources), but most have ambiguous reference:

Now turnyth thys tale vnto Syr Bors de Ganys (*W*, 268579–268587)

Here *turnyth* may take *tale* as Subject or, if construed as a direct address imperative, the reader as Subject. Owing to the 'external' nature of metacommentary, such instances are grammatically flexible meaning *tale* may be construed as either Subject or Object, again conflating the world of the reader and the text and demonstrating the manipulable nature of the story-discourse divide.

This manipulable relationship between story and discourse is exploited figuratively, with *tale* taking on characteristics of narrative elements:

Here this tale ouer lepyth a whyle vnto Sir Launcelott (*W*, 127233–127252)

In Malory, and across Middle English verse and prose,<sup>36</sup> *lepyth* most commonly collocates with knights. Such deviant metaphorical use creates a story-discourse parity to suggest a naturalness, and thereby a vindication, of the telling. The reading experience iconically and metaphorically mirrors a character's text-world experience to conflate reader and character journeying. A similar variation is seen in:

And so I leve here of this tale and ouer lepe grete bookis of sir Launcelot what grete aduen-tures he ded whan he was called le shyvalere de Charyot (*W*, 323451–323482)

*C* chooses the editorial *ouer hyp*, 'to omit from text' (*MED*),<sup>37</sup> justifying narratorial brevity on grounds of editorial design. This more readily suggests writerly mediation in contrast to *W*'s iconic conflation of the reading and story worlds. As a representation of a reader's schematic associations, collocation intimates an overarching mediating strategy that iconically seeks to negate the separateness of story and text to interpersonally align reader and narrator.

#### 4.2.2 *Adventure*

The kinds of metaphorical mapping seen with *tale* repeatedly alert the reader to consider the link between the narrative and its telling, discourse and story. Also embodying this mapping is *a(d)venture*, which *MED* defines as fate, event, danger, a knightly quest, miracle, and (crucially) the telling of an adventure. Because *adventure* is both the event *and* the telling of that event, entailed in this is a conflation of story and discourse that primes readers to see the

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<sup>36</sup> In Malory's 70 occurrences of *lepe* 68 relate to knights, 1 to a horse, and 1 to the text. In the *MED* corpus for *lēpen* v., 168 relate to physical (jumping) 6 relate to text (*overlēpen* v.), 15 relate to physical movement (jumping or overtaking) and 11 mean textual omission.

<sup>37</sup> Thomas Hoccleve, *Regement of Princes*, "Of swiche stories cowde I telle and heepe, But.þise schol suffise; And for-þi.wole I make a leepe ffrom hem" (Hrl 4866, 1767).

two as transparent and iconic and, to an extent, accounts for Malory's plain prose style that downplays the artifice of telling.

*Adventure*'s alternative meanings are established in *W* and *C* at the end of Book 1:

as hit rehersith aftir in the booke of Balyne le saueage that folowith nexte aftir that was **the adventure** how Balyne gate þe swerde (*W*)

as it rehercyth after in the book of Balyn le saueage that foloweth next after how **by adventure** Balyn gat the swerd Explicit liber primus (*C*, 18312–18341)

In *W*, *adventure* refers to the text-episode, the tale. *C* connotes 'fate' and conceptually frames the event teleologically. Variation has the effect of shifting the focus from *W*'s structural considerations (i.e. episodes) to *C*'s conceptual construal (i.e. iconicity).

Yet deriving a dual meaning from *adventure* may be a particularly modern imposition as the medieval understanding was more homogenous (Lambert, 2001: 4). The medieval conception of *adventure* as *fate* stems from the Boethian philosophical understanding that events are ordained by God (e.g. *De consolacione philosophiae*). This is further evident in *C*-only repeated use of "by aduenture": "at the laste he cam by" (*W*) "and so by aduenture he came by" (*C*, 284742–284748).

Nevertheless, traces of this dual meaning are evidenced in the text. In *W*, the following proximate usage has two senses, relating to the event and to fate:

And so aftir this feste sir Launcelot rode **on his aduenture** tyll on a tyme **by adventure** he paste ouer the Pounte de Corbyn (*W*, 225335–225358)

*Adventure* reveals its polysemy as the the difference in meaning requires the repetition. It is not "sir Launcelot rode **on his aduenture** tyll on a tyme **by \*it** he paste ouer the Pounte de Corbyn" as the anaphoric referent switches and would cause a sylleptic mismatch.

Grammatical cohesion underpins successful construal. Repetition repaints and alerts the reader to this distinction.

Instantiations of *tale* and *adventure* both within *Morte Darthur* and in other contemporary texts therefore provide subtler means of understanding of how the text positions itself and how it is expected to be received by readers. Lexical choice may therefore be read as local instantiations of broader metacommentary strategies.

### 4.3 Negation and paralepsis

In contrast to the narratorial voice foregrounded by metacommentary is the medieval peculiarity of narratorial silence, the rhetorical conceit of paralepsis. Paralepsis is the indicative form of narrative negation, in that it renders the narrative untellable. But as discussed above with brevity, despite stating a tale's inability to be told, such metacommentary in fact foregrounds a narrative's status as mediated.

It does so by exposing the story-discourse divide as the discourse rendering of a story element is minimal or elided.<sup>38</sup> For example:

and to telle the Joyes that were be twyخته la beall Isode and sir Trystramys there ys no maker can make hit nothir no harte can thynke hit noþer no penne can wryte hit noþer no mowth can speke hit (*W*, 135054–135093)

Here story and discourse are brought into striking opposition, foregrounding the mediating narrator. Its evaluative and affective power derives from the irony that it draws attention to itself whilst claiming to disnarrate. Rhetorically, this paradoxical euphemising and elevation situates it within a tradition of adynaton or hyperbolic impossibility. As a form of pragmatic

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<sup>38</sup> Elision is a form of (grammatical) cohesion, which operates on the same assumption of narrative indeterminacy that readers proactively gap fill.



flouting, this further characterises the narrator (Kukkonen, 2013: 205), in this instance, highlighting the partiality of the teller and the piecemeal process of narrative construction.

That this is evaluative is evident again in collocational patterns. A common collocate of these brevity topoi is emotional lexis, resulting in the backgrounding of character emotion:

And there was grete Ioye bitwene them for there is no tonge can telle the Ioye that they made eyther of other and many a frendely word spoken bitwene as kynde wold the whiche is no nede here to be reherced And there eueryche told other of their adventures and merueils that were befallen to them in many Iourneyes sythe that they departed from the courte (*C*, 285146–285220)

The extension in *C* (underlined) reveals that this is a conceit due to the fact that it partially puts into words what cannot be put into words. These events are untellable due to the limitations of both the text and the language itself and as an example of underspecification it draws on the advantage of gap-filling for more intimate and highly subjective reading experiences (see Iconicity).

Such brevity topoi provide a useful narrative trope for telescoping time and avoiding repetitious non-progression. Despite being self-deprecating and gnomic, these moments foreground the teller's skill in terms of narrative construction as well as their schooling in a literary tradition. That it is a conceit is made evident by their proximity to other literary tropes such as deferral, here being immediately followed with: "And as the freynshe booke makith makith [sic] mension" (*W*, 135094–135101).

What makes this sense of partial telling consonant to the medieval reader is that, materially, reading was also a contingent and piecemeal practice. *W* (in addition to its missing opening and closing sections) has several parts of its text missing (Figure 5.2). Narrative deferrals and absences may be read therefore as iconic of what was materially incomplete for some readers; a pitfall for any writer working with several sources. When at the end of Book

ye be wellcom and he answered and salued hym a gayne & seyde  
Sir what ys your name for myght my herte geueth vnto you truly  
seyde he my name ys Sir **Lancelot du lake** Sir seyde he than  
be ye wellcom for ye were the begynner of me in this worlde  
thi sir ar ye Sir **Salahad** / ye for sothe and so he kneled do done &  
kysed hym this blyssynge and after that toke of his helme and  
kysed hym and there was grete ioy be trayete them for no tynge  
can telle of other what ioy was be trayete them and yeny of yem  
tolde other the adventures that had be falle them with y they de-  
parted frome the court And anon as Sir **Salahad** sawe the  
santit woman dede in the bedde he knewe her well and seyde grete  
worship of hir that she was one of the beste maydyns lyving  
and hit was grete pite of hir dethe / But when Sir **Lancelot**  
herde howe the merdayles swerde was gotyn and who made hit  
and all the merdayles reversed a fore than he prayd Sir **Salahad**  
**had** that he wolde shew hym the swerde & so he brought hit forth  
and kysed the pomell and the hiltis and the scabborde // truly  
seyde Sir **Lancelot** neu arste kned / of so thyre adventures done  
and so merdayles swerde // So dwelled Sir **Lancelot**  
**Salahad** with in that tynge half  
myghtly with all y godys  
frome folke where th  
they founde many  
brought to an end  
and nat in the a  
bath here mena  
them // So after  
edge of a fore  
armed all in  
vyght hand

Figure 5.2: Winchester Manuscript (f.400r)

19 Malory says he has lost his source, a reader is reminded that storytelling was a piecemeal practice. We can read these absences as evidence that medieval readers were more attuned to the gap-filling, inference-making requirements of reading.

A moment that, according to the sources, should occur in Book 14 but which is omitted by Malory, indicates how such textual indeterminacy serves character foregrounding. After Perceval embarks on the Grail Quest, his mother dies from grief. On learning this, his response is the “perfunctory” (Rovang, 2014: 73) “but all we muste change the lyff” (*W*, 256615–256621). In the *Vulgate Queste del Saint Graal*, this moment is lengthened by Percival’s lamentation and resolution “I must bear it, for to this end we all must come” (Comfort, 2000: 70-71) and makes an important thematic point about his personal journey to better understand the impact of his actions. In Malory, the effect is different. Percival’s response is backgrounded by its brevity and dismissive sentiment. Its gnomic, all-encompassing quality situates it alongside other metacommentary about generalised character behaviour. Rather than characterising Percival individually, the text uses him as a template by which to instruct the reader about character behaviour more broadly.

Thus, a recurrent characteristic of this type of deferral is narratorial convenience in relation to individual character motivation:

Make ye no noyse seyde the quene for my wounded knyghtes lye here fast by me **So to passe vppon thys tale** sir Launcelot wente to bedde with the quene (*W*, 317217–317247)

Just as discourse markers help to structure the text into comprehensible chunks, here discourse marking serves a metanarratorial function. In effect, it advertises its tellability through its cohesive reference to the next episode and makes clear its consideration of interpersonal coherence through its adherence to pragmatic maxims of quantity and manner.

Mediating strategies thus foreground the interpersonal nature of tellability by highlighting a teller. Such mediation is produced with differing degrees of explicitness, ranging from the metanarratorial identification of the narrator and metacommentary, to subtler collocational cues as to how a reader should interpret the text, and even to the outright refusal to narrate. Each of these creates effects and implicatures that demonstrate the extralinguistic determination of coherence; the way different narrative strategies foster tellability in the mind of the reader.

## **5. Extralinguistic phenomena (effects)**

Above I illustrated how the bottom-up features of evaluation and repetition serve coherence by enhancing the text's tellability. I now reverse the focus to explore what extralinguistic effects might create coherence and cohesion.

Tellability can apply to both the intended point of the narrator and the point as understood by the text receiver (Prince, 1983: 529–530). How a speaker's point is negotiated and arranged has the ultimate aim of having an audience deem a tale tellable (Sacks, 1972). As such, tellability is a pragmatic and cognitive criterion that acknowledges the relationship between the narrative and its extralinguistic effects and is seen in how the reader is positioned with respect to the text's affective qualities and relevance.

### **5.1 Audience**

Tellability can therefore be viewed from the perspective of how a reader receives the text. Whilst the subjective nature of tellability has the potential to blur the lines between literary criticism and literary theory (Chatman, 1990: 324), subjective introspection is a valid tool for text analysis (Stockwell, 2015: 440). But subjectivity in this case is complicated by historical distance. Although not pragmatic in name, New Historicist studies that explore how *Morte Darthur* was received by a fifteenth-century gentry experiencing political instability (e.g.

Radulescu, 2003; Nievergelt, 2016) practice the pragmatic theory that tellability is derived from the evocation of cultural ‘canonical scripts’ (Bruner, 1991: 11).

Appeals to the reader are principally paratextual, evident in manuscript marginalia or Caxton’s ‘Preface’. By outlining themes (including love and murder), Caxton alerts his audience to the text’s tellability. That the ‘Preface’ frames audience interpretation is seen in how the text is described as thematic and moral. For instance, Roger Ascham’s famous review in *The Scholemaster* (1570):

*Morte Arthure*: the whole pleasure of which booke standeth in two speciall poyntes, in open mansslaughter and bold bawdrye: in which booke those be counted the noblest Knightes that do kill most men without any quarrell, and commit fowlest adouleries by sutlest shifte [...] This is good stuffe, for wise men to laugh at, or honest men to take pleasure at. (in Loughlin et al., 2012: 337)

This interpretation of its narrative content combined with a social antipathy to inelegant and immoral literature potentially attests to why *Morte Darthur* remained unprinted between 1634 and 1816.

Whilst Caxton’s ‘Preface’ outlines how the text meets the ‘so-what?’ conditions of tellability, yet another way in which he puts *Morte Darthur*’s tellability ‘up front’, I suggest, is chapter rubrics. 451 of the rubrics (89.5%) follow the formula:

[How] + [S (usually a character)] + [V (past tense)] + [O]

These are all indicative of his preference for SVO word order (Simko, 1957), which is strongly suggestive of narrative sequence and logic (see Iconicity). *How*’s adverbial status indicates that the narrative warrants explanation, presupposing its significance and thereby entailing its tellability. For example, “How a Devil in Woman’s Likeness Would Have

“Tempted Sir Bors, and How by God’s Grace He Escaped” (16:12) is a simple finite clause that illustrates narrative point through a complication-to-resolution ordering.

*C*’s alternative to *how* is the preposition *of*. Its prepositional status means that *of* tends to take a more abstract grammatical Subject (*of* relates to 29 events, *how* to none), where *how* tends to take an animate character (*how* relates to 431 characters, *of* to four). As characters can affect a process, they therefore take the adverbial *how*. These *of*-prefixed chapters thus represent more evaluative and descriptive (rather than narrative) parts of the text; for example, “Of the good counceyl that the heremyte gaf to them” (16.5). Furthermore, as *of* is able to take abstractions, it can front shift tellability by summarising such tellable matters as birth, death, marriage, battle, and war, and also attracts evaluative language, rendering its topics as *strange*, *wondrous*, *marevlous*, and *grete*. Rubrics thus represent sites whereby the episodic and tellable interact. Succinctness exploits the episode’s recursive ability to be repackaged according to the ‘so-what?’ demands of tellability.

## 5.2 Affective telling

As discussed above, in-text tale-telling, what Labov (1972) calls “Evaluative Action”, alerts the reader to the affective qualities of storytelling. When *W* states “Truly seyde sir Palomydes hit grevyth myne harte for the hyre you tell this dolefull tale” (202825–202840), the affective potential of tale-telling is seen both evaluatively in his reaction, and narratively as it initiates his desire for revenge. Evaluatively, his reaction reflects the cognitive principle that metaphor develops through embodied experience (Lakoff and Johnson, 1980) and fits a pattern where the affective quality of tales is described in terms of the heart:

Fy vpon treason said sir Trystram for hit **kylleth** my herte to here this tale So it doth myn said Gareth bretheren as they be myn I shall neuer loue them nor drawe in their felauship for that dede (*C*, 199525–199565)

The *C*-only variation (underlined) narratively situates this affective quality in that it motivates his character to act differently. Where *C* has *killeth*, *W* uses *sleyth*, which frequently collocates with *heart*:

And than dame Elayne seyde vnto her woman dame Brusen the vnkyndenes of sir  
Launcelot **sleyth** myne harte nere (*W*, 229715–229733)

The reference proleptically foreshadows Elaine’s actual death and illustrates how Malory exploits the literal potential of metaphor to motivate character action.

Character reactions frequently provide the coda to embedded episodes to motivate narrative progression and reader interpretation. When Andred sends a lady to tell Mark the (false) tale of Tristram’s death, Isolde attempts suicide in response (137500). When Bedivere tells Lancelot of Arthur’s death, it triggers remorse and his conversion to monastic life: “but whan syr Bedwere had tolde his tale al hole syr Launcelottes hert almost braste for sorowe” (*C*, 349861–349922). Telling “al hole” reflects the importance of completeness, in particular, endings, to a tale. In some instances, the Coda alone is narrated, to the exclusion of the tale, suggesting that tellable effect is more important than the tale itself. When a damsel is sent by Lancelot to broker peace, the reader simply sees its impact on Arthur:

Soo whan she had told her tale the water ranne out of the kynges eyen and alle the lordes were ful glad for to aduyse the kyng as to be accorded with syr launcelot sauf al only syre Gawayne and he sayd my lord myn vnkel What wyl ye doo wil ye now torne ageyne now ye are past thus fer vpon this Iourney alle the world wylle speke of yow vylony Nay sayd Arthur wete thou wel sir Gawayne I wylle doo as ye wil aduyse me and yet me semeth sayd Arthur his fayre profers were not good to be refused but sythen I am comen soo fer vpon this Iourney I wil that ye gyue the damoyssel her ansuer (*C*, 339257–339384)

This is the pivotal moment when Gawain dissuades Arthur from reconciling with Lancelot and thereby seals the tragic fate of the Round Table. Lexically, the text signposts this

affective quality through repetition by having Arthur adopt Gawain's vocabulary “fer vpon this journey”. The metaphorical use activates the associations with narrative journeying the text has hitherto established. Gawain’s use of *turne*, something that reader is regularly prompted to do, lends this passage a metatextual resonance that further conflates reading practices and text world events to create a proximity that encourages readers to live with and by these characters.

Such moments prompt a reader to shape their own reading experience and reaction. Titles, such as “The Most Piteous Tale of the Morte Arthur Saunz Guerdon”, suggest that Malory recognises tellability arises from its affective quality. Titles are therefore not just thematisation devices (see Episodes) but heuristics that encourage particular ways of reading. That *tale/story*, titles, and Caxton’s rubrics are usually premodified with an evaluative adjective (true of many medieval and Early Modern narratives) is an indicator that readers find the answer to the ‘so-what?’ question in the text’s affective qualities.

### **5.3 Relevance**

When analysed pragmatically, ‘point’ represents a reader’s demand for relevance. But errant episodic narrative, when analysed within a pragmatic framework, flouts cooperative relevance maxims, arguably prompting the dreaded ‘so-what?’ question. Repetitions and digressions lead Lacy to argue that the Hitchcockian concept of the McGuffin “helps us understand that what was once taken as compositional flaws or incoherence may - not always, but often - be instead a deliberate narrative strategy designed to open or advance the text” (2005: 58). The McGuffin in this respect represents the errant capacities of narrative, a reader’s willingness to suspend disbelief and assume coherence within the constraints of the romance genre. Apparent conflicts between aesthetic and pragmatic aims are reconciled if viewed as evidence of the ‘escapist’ pragmatic function of medieval literature (Huizinga, 1996). McGuffins offer a pragmatic means of salvaging Malory’s apparent incohesion by



reconsidering it as narrative errantry and therefore coherent to the extent that it conforms to reader expectations as prescribed by romance schema.

Looking beyond genre and the text, relevance may be derived subjectively when analysed cognitively and pragmatically: the ‘point’ of a story corresponds with a reader’s top-down context. *Morte Darthur*’s most striking reference to the fifteenth century is:

And yet myght nat thes englyshemen holde þem contente with hym Lo thus was the olde custom and vsayges of thys londe And men say that we of thys londe haue nat yet loste that custom Alas thys ys a greate defauzte of vs englysshe men for there may no thyng vs please no terme (*W*, 342996–343056)

Foregrounding features, such as the gnomic present, first-person plural, and generic “men say” create immediacy. As exclamations, “Lo” and “Alas” are tellability markers (Pratt, 1977: 137) and interpersonal to the extent their spoken quality they create the illusion of placing the reader within hearing distance. The passage also creates immediacy through iconicity, seen in the syntactically deviant “myght nat thes englyshemen holde þem contente with hym” (*W*, 342998–343007), “thus was the olde custom and vsayges” (*W*, 343009–343015), and “there may no thyng vs please” (*W*, 343049–343054). Syntactical complexity forces a reader to iconically reconstrue their understanding. Following the words on the page (syntax and narrative) becomes explicitly linked with following a narrative’s didactic message by implicating its English audience and exploiting the stylistic affordances its vernacular form.

Relevance is also reinforced by deploying episodic-structuring techniques. As noted in the last chapter, whilst place names cluster to create contextual frames, the dispersion of references to real English place names cluster at the text’s start and end. References to *England* cluster in this way, suggesting a different form of contextual framing; a bookending usage that frames the narrative with respect to the reader’s real-world context (Figure 5.3).



**Figure 5.3: dispersion plot of *England* across *Morte Darthur***

The idea that episode boundaries are sites of narrative point may be therefore extended to the ‘hoole book’. Suggesting further that these references are metatextual, Kelly argues that English place names allude not to the text world of an ancient past but to sites of the Wars of the Roses (2005: 80). A consequence of bookended clustering is that *England* performs a cohering role by making the macro-narrative point in terms of its relevance to the real world without impinging on the text world.

More frequently in Malory, and as seen with Percival’s departure, subjective, relevance-based tellability arises from universalising personal experience. One of Malory’s few gnomic apostrophes ends with Sir Segwarydes avoiding confrontation with Tristram:

for he þat hath a prevy hurte is loth to haue a shame oute warde (*W*, 105703–105717)

This subtler means of creating relevance avoids superimposing metanarratorial commentary by exploiting narrative resources, such as characterisation. As *C*’s ‘Preface’ makes clear, the relevance of protagonists’ experience is central to the narrative’s ‘point’ and potentially accounts for some variants, illustrated in Figure 5.4. *C* includes an emotional reaction that universalises the experience by including as victims the “poure comyn peple”. Similarly, “robbynge” and “pyllynge”, being participles, are evaluative rather than narrative, and, furthermore, semantically morally evaluative. Even the nominalised *seruage* and *truage* are evaluative in erasing the knights’ agency to iconically indicate their vulnerability. More

252578	And <b>thenne</b> by grete force they helde <u>alle</u> the knyghtes
252588	of <b>this Castel</b> ageynste <b>theire wylle</b> vnder <b>theyre obeysaunce</b> and
252598	<b>in</b> grete seruage and truage <b>robbynge</b> and <b>pyllynge</b> the poure
252608	<b>comyn</b> peple of all that they had <b>Soo</b> hit happend

**Figure 5.4: parallel-text illustration of variants (C, 252578–252617)**

broadly, this exposes how narrative structure is also made evaluative as descriptive pause manipulates duration (see Iconicity). Grammatically, this is reinforced by *C* hanging an extensive adjunct off the finite *helde*; narratively, action is loaded with description, which in this case adds further experiential effects by iconically *holding* the narrative still. Tellability, supported by iconic effects, attempts to salvage relevance, to anchor narrative errantry through relevance and ensure onward narrative progression through expectation.

#### 5.4 Expectation

One of the extratextual, pragmatic drivers of coherence and tellability then is expectation. *Morte Darthur*'s title generates expectation, as does its place in a tradition of Arthurian legends. Both story elements and discourse arrangement create expectation, in particular, in the use of 'cliff hangers'. As discussed in Episodes, whilst not a feature of the largely continuous *W*, *C* and Vinaver's *Works* use paratextual organisation to segment the text in such a way as to have tellability promote coherence between episodes.

In Episodes, I argued that where to place chapter boundaries was determined mainly by narrative content and that discourse markers' prevalence compromises their ability to mark narrative junctures:

And anone as he was alyghte there was a monke broughte hym vnto a Tombe in a  
Chirche yerd where that was suche a noyse that who that herd hit shold veryly nyghe  
be madde or lese his strengthe and syre they sayd we deme hit is a fende

Capitulum xij

NOw lede me thyder sayd Galahad and soo they dyd alle armed sauf his helme Now  
sayd the good man goo to the Tombe and lyfte hit vp (C, 249956–250036)

Here two discourse-marking *nows* follow in quick succession. *C* encourages continuous reading, in disobedience of episodic, discourse-marked organisation. By giving *fiend* end focus, *C* prioritises tellability, that tellability being derived from its fictional provenance,<sup>39</sup> *fiend*'s hypernymic vagueness, and by being projected through sensory experience (*demed*). Along with the similarly hypernymic *noyse*, it is experiential, the reader iconically shares characters' bewilderment and terror. Because suspense produces cohesion and coherence, tellability sometimes dictates *C*'s (and *V*'s) textual delineation; tellability overrides considerations of both "perspicuity" and maxims of manner (Pratt, 1977: 147).

Expectation also works at a larger structural level to link books. Between Books 20 and 21, the cliff hanger is climactic, proleptic, and cataphoric:

Ryght so cam tydyngis vnto kynge Arthur frome Inglonde that made kynge Arthur  
and all hys oste to remeve (*W*, 342166–342184)

Again, the vague, hypernymic *tydyngis* creates an underspecified referent, like a cataphoric pronoun, which has no identified antecedent. Such forward pointing generates narrative expectation, speculation even, and demonstrates how tellability serves narrative cohesion.

Despite this, suspense is more often immediately resolved and local, a feature also typical of Early Modern prose (Collins and Evans, 2018). The problem in Malory is that long-distance prolepsis is sometimes incoherent as various promised episodes do not happen.

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<sup>39</sup> For example, Tolkien 'Beowulf: The Monsters and the Critics' (1936) argues that paying attention to narrative elements such as monsters should be central to discussions of literature.

Yet whilst resolution may provide a thematising and cohering function (cf. Brown and Yule, 1983) the fact prolepsis and resolution are not a principal means of coherence reinforces the thematic focus on journeying rather than arriving, experience not conclusion. Rather, expectation is underwritten by a reader's ability to speculate on particular narrative outcomes.

### **5.5 Polyvalent and hypothetical narration**

The errant flexibility of the episodic model primes readers' readiness to hypothesise various narrative outcomes. This generates tellability as it is both a Labovian comparator and because "Tellability demands a certain degree of semantic complexity, and complexity derives in part from functional polyvalence" (Ryan, 2010: 590). Although complexity (e.g. the complicating action) is a core feature of narrativity, these virtualities foster readerly speculation that might be considered the tellable 'point' of literary narratives.

The cognitive grounding for polyvalence shares ground with Labov's negation:

Negative sentences draw upon a cognitive background considerably richer than the set of events which were observed. They provide a way of evaluating events by placing them against the background of other events which might have happened, but did not. (1972: 381)

Hypothetical events generate tellability through the reader's participation in co-creating the text and is part of the gap-filling process critical to creating narrative worlds (Emmott, 1998: 175–176) that are encouraged by Malory's paratactic style (see Iconicity). Polyvalent and hypothetical elements thus generate tellability via the mental activity they encourage.

The crossroads is the prototypical example of polyvalent narratives and thus has high salience in terms of its literary provenance as well as metaphorical meaning. When a crossroad appears, a reader is alerted to tellable hypotheticals. In Book 13, Melyas and Galahad arrive at a crossroads (250899), one road for worthy men, the other promising an

adventure. In Book 16, Bors must decide which road to follow and, consequently, whether to save his brother or a maiden (270615). These moments are an iconic mapping of story to discourse, of narrative action and setting, which helps prime the NARRATIVE IS JOURNEY metaphor in readers' minds.

Though tellability is a pragmatic term, a cognitive appraisal of complexity further elucidates its functions and limitations. Rosenwald argues that "Better stories tend to be structurally more complex" (1992: 284). Malory, however, is known for his episodic disentangling; a narrative strategy that promotes cohesion but weakens tellable complexity. Whilst Vinaver states that this was Malory's main modification and was key to *Morte Darthur's* readability by a post-medieval English audience (1963: 39), Lewis claims that its interwoven structure is central reader enjoyment (1963: 13). The suggestion that complexity produces readerly enjoyment is reiterated in broader philosophical approaches to art (Carroll, 2012: 172) and corroborated by pragmatic approaches in narratology (Ryan, 2010: 590) and cognitive-linguistic experiments (Wallendorf et al., 1981).

Malory oscillates between woven and unwoven narrative as a means of internal deviation that foregrounds the Abstract and Coda aspects of event sequences. A Proppian analysis of the opening to Book 13 (Figure 5.5) demonstrates the complexity of book openings when compared with their embedded episodic quests. The hierarchical ordering of episodes discussed in the last chapter simultaneously fosters coherence and engagement because structural complexity foregrounds these macro openings. Propp's model can only partially account for complexity; its morphological value is limited by its development through fairy tale analysis.<sup>40</sup> A result of Malory's unlacing is that the structural simplicity

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<sup>40</sup> In Character I discuss how this level of unlacing is lexically manifest in the text of the 'Book of the Holy Grail', which is structured around the principle that readers follow one protagonist.

$\gamma^2 \beta^1 \beta^? \beta \uparrow D^7/D^{10} F^1/F^9 Fneg \downarrow$	}	Lancelot summoned by King Pelles
$F^2 G^3 [D Fneg]^3$		Sword in the stone
$F^6$		Grail mention
$D^{10} \downarrow Q$		Arrival of Galahad
$a^3 M N$		Grail appearance
$a^6$		King Pelles, Dolorous Stroke, damsel on white horse
$a^6$		Vow to undertake quest to see the Grail
$Q$		Guinevere asks Galahad who he is
$\gamma^1$		Arthur berates Gawain
$[B^3] [C \text{ omits}]$		$[Guinevere \text{ berates Lancelot}]$
	~	
$\uparrow D^1$		Galahad's quest
$D^9/H^1 F^1$		Badegamus's quest
...		...

**Figure 5.5: a Proppian analysis of the opening to Book 13 (key in Appendix 11)**

that attends the narrative proper cannot be applied to the sections that bridge larger text structures and ensure the macro-coherence of the text as a whole.

Part of Malory's motivation in disentangling the *entrelaced* form that typified many of his sources may stem from a pragmatic concern with the threshold of a reader's ability to hypothesise potential developments, what Herman calls "an upper limit of tellability [as] narrative disprefers both unadorned results and the unchecked proliferation of acting situations" (2002: 59). But Malory indulges readerly pleasure as such narrative virtualities are both realised, not hypothetically left to reader speculation. With respect to the crossroads examples above, both Melyas and Galahad's adventures are narrated and Bors first rescues the maiden before also seeking his brother. Having both virtualities play out means that rather than reader speculation, it is character decision making that is foregrounded, as these hypotheticals become demonstrations of character behaviour (Bremond, 1973).

Extralinguistic effects are the result of tellability strategies driven by the interpersonal facets of the narrative. As such, they are evidence of coherence as they cue cognitive processes that make sense of, and thereby make a whole of, the text. Although I have delineated the discussion according to story and discourse, close reading reveals how linguistic and extralinguistic features of tellability are difficult to disentangle.

## **6. Case studies**

Tellability is identifiable as a story feature (the tellable event) and as a discourse feature (its evaluative linguistic features). Malory uses both to foster interpersonal coherence. I now offer a case study that looks at two passages to show how tellability may be derived from discourse or story features and how these features often interact.

### **6.1 Discourse example: ‘Pelleas and Ettarde’**

The ‘Pelleas and Ettarde’ story narrates how Gawain tells the damsel Ettarde that the knight Pelleas is dead, in the hopes that this will trigger her remorse and force her to at last recognise her love for him. Instead, it triggers Elaine’s attraction to Gawain and, as detailed in the episode below, Pelleas’s discovery of them sleeping together.

Following Hasan’s framework for analysing verbal art (1985: 30), I here separate this episode into clauses and tagged to indicate how cohering and tellability strategies interact (Table 5.4). Tellability markers are evident in various types of repetition. The narrative action is comprised of Pelleas’s repeated visits to Ettarde’s pavilion. A triad pattern creates expectation, in part generated by the cultural salience of the triad as a powerful rhetorical trope. Its cognitive salience is also key, as “three is the smallest number of elements required to create a pattern” and such a “combination of pattern and brevity results in memorable content” (Goodings, 2016). Cognitive studies have also found that triads generate the



assumption of causality and foster interpersonal trust (Shu and Carlson, 2014), suggesting that tellability is the gestalt effect of causal narrative and its mediation.

The function of repetition is analogical characterisation, as it prompts the reader to compare Pelleas and Gawain. Pelleas is repeatedly characterised in terms of Gawain's knighthood (rather than his love for Ettarde), which complements the macro-narrative strategy of emphasising combat narratives over romantic ones. Yet the tropes of knighthood meleés (horse, sword, pavilion) are put to alternative use. For example, drawing a sword usually initiates battle scenes. A reader is primed, by virtue of narrative discourse marking and the expectation of relevance, to expect conflict. Similarly, tying the horse to a tree repeats a narrative trope conventionally used in battle scenes to initiate a foot battle. Here, reader expectation is thwarted, albeit with compensatory narrative surprise, and readers must deduce coherence in a battle-scene framework that is disarmed.

The episode is in fact built on a series of expectations that are effected by the passage's syntactic configuration. The passage is paratactically arranged relying on a series of coordinated clauses, with the two uses of adversative coordination 'though' and 'yet' foregrounding Pelleas's decision not to act (a narrative surprise). But significant here is that the subordinate clauses contain the narrative's key elements. Just as embedded episodes may contain plot kernels, so "the content presented in subordinate clauses is often the most important" (Langacker, 2008: 418). In contrast, the passage's main clauses perform a projecting function, foregrounding the narrative's mediated nature. Murder, arguably the most tellable aspect of the episode, is subordinated due to its hypothetical status. Irrespective of this unfulfillment, merely entertaining the possibility of murder, generates the episode's tellability through functional polyvalence.

**Table 5.4: ‘Pelleas and Ettarde’ clausal breakdown (*W*, 52475–52709)**

Action	Line	Clause	Conjunction	Text	Disco pres.
1	A	1	<b>And than</b>	<b>he yode to the thirde pavylyon</b>	
	B	2	<b>And</b>	<b>founde sir Gaway-ne</b>	
	B	3		lyggyng In the bed with his lady Ettarde	
	B	4	and	eythir clyp-pynge oBer In armys	
	C	5	And whan	he sawe that	
	C	6		<b>his hert well nyze braste for sorow</b>	
	C	7	<b>And</b>	<b>sayde (2)</b>	
	D	8	(alas) Pat	euer a knyzt sholde be founde so false	DS
2	E	9	<b>And than</b>	<b>he toke his horse</b>	
	E	10	<b>and</b>	<b>myght nat a-byde no lenger for pure sorow</b>	
	F	11	And whan	he had ryden nyze half a myle	
	F	12		<b>he turned a-gayne</b>	
	F	13	<b>&amp;</b>	<b>thouzt</b>	
	F	14	for	to sle hem bothe	DT
	G	15	And whan	he saw hem lye so bothe slepyng faste	
	G	16	Pat	vnnethe he myght holde hym on horse bak for sorow (1)	
	G	17	<b>&amp;</b>	<b>seyde thus to hym-self (2)</b>	
	H	18	though	this knyght be neuer so false	DS
	H	19		<b>I woll neuer sle hym slepyng</b>	DS
	I	20	<b>for</b>	<b>I woll neuer dystroy the hyze ordir of knyghthode</b>	DS
3	J	21	<b>&amp; Per-with</b>	<b>he departed a-gayne</b>	
	K	22	And	or he had rydden half a myle	
	K	23		<b>he returned a-gayne</b>	
	L	24	<b>&amp;</b>	<b>thought</b>	
	L	25	than	to sle hem bothe	IT
	L	26		makynge be grettyst sorow	
	L	27	Pat	euer man made	
	M	28	And whan	he come to be pavylyons	
	M	29		<b>he tyed his horse to a tre</b>	
	N	30	<b>And</b>	<b>pulled oute his swerde naked In his honde</b>	
	O	31	<b>&amp;</b>	<b>wente to them there as they lay</b>	
	P	32	<b>and yet</b>	<b>he thought</b>	
	P	33		sha-me to sle hem	DT
	Q	34	<b>&amp;</b>	<b>leyde be naked swerde ouerthawrte bothe Per throtis</b>	
	R	35	<b>&amp; so</b>	<b>toke his horse</b>	
	S	36	<b>&amp;</b>	<b>rode his way</b>	

Other tellability indicators include negatives (*never, no*), which combine with repetition in exploiting the Middle English affordance of chained negatives. External evaluation is also evident in the use of the superlative “Þe grettyst sorow þat euer man made”. Externally, this confers an omniscience to the narrator, being non-negotiable. Internal evaluation is however what is most striking about the passage because such psychological interiority is unusual in Malory. Here, Pelleas’s interiority is evident: his heart bursts, he thinks of killing, he is so sorrowful he is unsteady on his horse. Even “seyde thus to hym- self” indicates Direct Thought which encourages readers’ alignment. That Pelleas is not mentioned by name in this section fosters tellability as he retains the narrative focus by being the passage’s main cohesive tie.<sup>41</sup>

Such surface linguistic features indicate how tellability is fostered by discourse. I now look at story-derived tellability to illustrate how story and discourse features collaborate.

## **6.2 Story example: the death of Arthur**

The prototypical example of tellable event is death, and, as discussed above, death pervades the *Morte Darthur*’s narrative action. Repeated embedded tales of deaths (Lamorak, Sir Ebell’s king, Arthur etc.) disclose its tellable nature. *W*’s marginalia literally point this out as their “commonest subject is death” (Field, 2001: 227). Whilst this makes the story the generator of tellability, Arthur’s death also derives its tellability in part from its extratextual relevance, the reader’s top-down understanding of who Arthur is.

*C*’s title *The Death of Arthur* reveals some of the differing contextual constraints of print and manuscript with respect to tellability. Despite the narrative telling of the birth and life of Arthur too, Caxton’s title is evidence of the way tellability can commodify a text. It is

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<sup>41</sup> Since Direct Thought and pronominal reference represent characterising strategies, they are considered in detail in the chapter on Character .

a marketing strategy, one that seeks the widest possible readership and one that places the text within a tradition of *Morte Arthurs* that had already recognised the attraction of an absolute-interest theme.<sup>42</sup>

That the title thematises the narrative means that it is not just expectation generating but also prompts a reader to read the life of Arthur in the light of his death; to make a gestalt inference that his death illustrates a broader macro-coherent point about the collapse of the ideal society. Such foreshadowing, further seen in Merlin's prophecies of Mordred's betrayal and Arthur's misgivings about the Grail Quest, exploits the affective quality of such prolepsis. This foreshadowing situates narrative anachrony pragmatically, suggesting that these moments disrupt chronology with the specific aim of generating reader expectation and experientially shading the text in the light of the ending.

This textualization demonstrates how the discourse interacts with the story by deploying evaluative surface features and Arthur's death cooccurs with metacommentary and metalepsis. The mediated nature of the narration foregrounds a pragmatic, interpersonal concern with the veracity and transmission of the event:

for thys tale sir Bedivere a knyght of the table rounde made hit to be written (*W*,  
347755–347770)

This is followed by an immediate deferral in first-person singular suggestive of the 'historian' finding facts about Arthur's death and offering two alternate endings increasing tellability through polyvalent, hypothetical narration (Figure 5.6). Arthur's death is elongated by three embedded narratives, detailing Bedivere's attempts to cast Excalibur back into the lake. As with 'Pelleas and Ettarde', the repeated, triad episodic structure contributes to tellability. The

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<sup>42</sup> The two most prominent English versions of the Arthurian legend were the stanzaic *Morte Arthur* (c.1350) and alliterative *Morte Arthure* (c.1400).

repetition and character crisis for Bedivere uses such virtualities to foster experientiality. It makes Arthur's death thematic; a social, not personal experience that links the king's death to the angst-ridden collapse of the Arthurian world.<sup>43</sup>

Analysing experientiality and character reveals how it is tellability that dictates how story and discourse relate in their manipulation of time. The tellability of deaths is foregrounded by extended textual duration (see Iconicity). The challenge is how to lengthen a momentary process. As Brady in her discussion of seventeenth-century elegy says "Death is never punctual. Early or late, sudden or protracted, it is never over in an instant" (2006: 1).<sup>44</sup> Extension makes death episodic rather than momentary, resulting in a broadening of focus

Now more of Pe deth of kyng Arthur coude I  
 neuer fynde but that **Pe**s ladyes brou3t hym to hys  
 grave and such one was entyred there whych Ermyte  
 bare wytnes that some tyme was bysshop of Caunter byry  
 But yet the Ermyte knew nat in sertayne that he  
 was veryly the body of kyng Arthur for thys tale  
 sir Bedivere a knyght of the table rounde made hit  
 to be wrytten yet som men say in  
 many partys of Inglonde that kynge Arthure ys nat dede  
 but had by the will of oure lorde Jhu in  
 to a noPer place and men say that he shall  
 com a gayne and he shall wyne the holy crosse  
**yet** I woll nat say that hit shall be so  
 But rather I wolde sey here in thys worlde he  
 chaunged hys lyff And many men say that Per ys  
 wrytten vpon Pat tumbre thys Hic iacet Arthurus ver  
 quondam rex & futurus And thus leve I here sir  
 Bedyvere with the Ermyte that dwelled that tyme in a  
 Chapell be sydes Glassyngbyry and there was hys Ermytage

**Figure 5.6: the death of Arthur (W, 347698–347886)**

<sup>43</sup> That there is a literary convention of elongated deaths makes those that are brief or subordinated foregrounded by their unusualness. Gareth's death, in a list of three others is striking, similar in effect to Woolf's killing-off of Mr Ramsay in parentheses (1927). Such understatement draws on pragmatic implicatures that arise from manner flouting for their effect.

<sup>44</sup> Tennyson's choice of this episode for his poem 'Morte D'Arthur' exploits the expansive potential of the episode. His elongation of death also indicates its tellability.

that invites the reader to chunk the event according to its tellable point and furthermore recognise its significance to, and coherence with, the text as a whole.

## 7. Conclusion

Tellability offers a useful linguistic notion by which to understand narrative coherence by focusing text analysis on the reading experience. As a concept, it is particularly lucrative for medieval and literary text analysis in understanding narrativity and development of the prose narrative form into the novel.

In the preceding chapter, I argued that *Morte Darthur* uses both story and discourse to generate tellability. Tellability is linguistically identifiable through the use of evaluation, repetition, and episodic embedding. Metonymy was explored as a way of understanding the link between literary conceits and as indicative of the sociocultural resonance of particular narratives; particularly useful for historical text analysis.

The implication of a teller in tellability is foregrounded by the text and is used not just for structural cohesion but to also serve the interpersonal function of making explicit the pragmatic concern with a reader successfully understanding the narrative point. Explicit glossing and narrative framing mean that such mediation is also socioculturally situated by virtue of explicit metacommentary that relates the text to contemporary concerns.

Such an extra-linguistic determination of tellability for literary texts must also consider literary effects. In Malory, this reader engagement is cued by how characters respond to stories within the text. Narratively, this engagement is fostered by adhering to a reader's pragmatic demand for relevance as well as generating interaction through expectation and polyvalent narration.

Tellability is therefore predicated on coherence: for a story to be coherent it must be tellable, have a point. In this way, tellability bridges the gap between the textual and the

ideational, studied here with respect to episodes and iconicity. The interpersonal nature of tellability and a reader's pragmatic assumption that a text is cooperative, means that much of this cohesion is achieved not just by the text but also through the reading experience; the cognitive process of a reader making the text coherent. Yet tellability, if it is to make its 'point' coherent, must be predicated on some degree of iconic consonance between the real world and the text.

## CHAPTER SIX: Iconicity

### 1. Introduction

In the previous chapter, I argued that tellability situates coherence in terms of narrative ‘point’, its interpersonal message. In contrast, iconicity is a feature that illustrates how cohesion and coherence are created through a text’s ideational consonance with the real world, meaning that successfully creating a text world iconically draws on in-text cohesion and extra-linguistic coherence.

Whilst a discussion of the ideational consonance could address narrative content alone, there is comparatively little difference between *W* and *C* in this regard. Instead, iconicity permits an analysis of subtler ideational variations in a way that discloses the link between the ideational and textual metafunctions. When considered a cohesive resource, iconicity is highly interpersonal in its reliance on consonance and its evocation of the top-down, real world knowledge and behaviours of readers.

#### 1.1 Tellability

In the previous chapter, I argued that tellability is partly a product of cultural consonance. This means that the interpersonal rapport fostered by tellability relies on the way the text represents its ideational content. For a reader to ‘identify’, a story must cohere in terms of its own narrative structure and with other narrative structures with which readers are familiar (Fisher, 1985: 349) and iconicity demonstrates how narrative can also cohere with a reader’s lived experience.

Effects can be simultaneously iconic and tellable, in that the reader ‘gets the point’ based on the text’s affective qualities. As Toolan states “That narrative discourse can be iconic of emotions is reflected in readers’ commenting that ‘the novel/story made them feel



the protagonist's fear or shame or misery or pleasure' rather than reporting that 'the story told them about the protagonist's fear, shame or pleasure'" (2016: 248). Shifting the focus from tellability to iconicity reimagines coherence as a product of mimesis rather than diegesis, to demonstrate how coherence arises from showing rather than telling.

In this chapter, I explore how iconicity contributes to the differing reading experiences of *W* and *C*, and how *W* shows a preference for showing rather than telling through linguistic features that make iconicity evident.

## 2. Definition

Iconicity enacts an intended meaning in verbal form. It arises from

the strong drive human beings have to describe their world by means of signs (pictures, gestures and, in language, sounds, words and phrases), which are seen or felt to have a natural connection with the object or concept (often termed the signified or the referent) that the sign (more narrowly, the signifier) refers to. (Fischer, 2014: 377)

Consequently, iconicity is a contentious issue for modern linguistics that, founded on Saussurean theory, posits an arbitrary, unmotivated relationship between signifier and signified.<sup>45</sup>

Despite being a linguistic notion, a concern with iconic effects is evidenced in the body of literary-critical approaches to Malory. Whetter's recent examination of the Winchester manuscript argues that an unprecedented link exists "between the physical layout of the manuscript text and the major narrative and thematic concerns of the lexical text"

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<sup>45</sup> Nevertheless, this resistance has been disputed by studies that see iconicity in Saussure's linguistic 'motivation' (Radwanska-Williams, 1994: 1) and likewise studies that suggest that symbols are "dependent upon icons and indices at implicit (corporeal, felt) levels of tacit knowability" (Merrell, 2001: 101).

(2017: 1). New Historicist criticism and material approaches that look to the context and the artefact of the historical text similarly typify an interest in the link between world and word.

Iconicity provides a linguistic concept by which such interpretations can be developed through pragmatic and cognitive analysis. For pragmatic approaches, iconicity provides a touchstone that emphasises the link between form and function and context-bound meaning making. For cognitive approaches, top-down/bottom-up interaction is predicated on a correspondence between the text and real world, how material existence underpins language use and construal. Cognitively speaking, iconicity is “a general property of language, which may serve the function of reducing the gap between linguistic form and conceptual representation to allow the language system to ‘hook up’ to motor, perceptual, and affective experience” (Perniss et al.: 2010: 1). Since “Language is an expression of stable conceptual patterns”, cognitive approaches stress that “the shape of language discloses the structure of cognition” (Turner, 1991: 48).

Iconicity operationalises the examination of real-world consonance through its applicability to a broad range of linguistic features and stylistic devices, meaning “strategies of sentence-grammar and of narrative telling can be iconic, in the sense of exploiting iconic norms” such as “delayed disclosure, postponed constituents, premature disclosure with withheld elaboration, or prominence of minor information and deep embedding of important information” (Toolan, 2016: 248). Syntactical form is one of the major resources by which Malory’s text exploits iconic norms and a comparative analysis of *W* and *C* illustrates how variations create more or less iconic reading experiences. In the following chapter I define iconicity and its scope, consider lexis and syntax as iconic resources, and lastly examine how this is reflected in the text’s discursal disposition of time.

## 2.1 Historical context

*Morte Darthur*'s text and context make it a suitable candidate for iconic examination. The text's thematic concern with how character's words equate to deeds reflects medieval philosophical debates about the association between words and the world. William of Ockham's *Summa of Logic* (c.1323) had outlined a semantic philosophical theory that examined the relationship between words and reality, had argued that human experience informs conceptualisation, and had even categorised thought processes grammatically. This Nominalist approach gained traction in the fifteenth century, during which its opposition to realism was debated most widely (Gillespie, 2008: 16).

The relationship between words and reality had already been foundational in literary criticism. Aristotle furnished literary criticism with "the conception of art as imitating nature" (Frye, 1976: 35) and Plato became the figure through which Middle English writers explored how word and world link:

The wise Plato seith, as ye may rede,  
The word moot nede accorde with the dede.  
If men shal telle proprely a thyng,  
The word moot cosyn be to the werkyng  
(‘The Manciple’s Tale’: 207-210; see also ‘General Prologue’, 741-742)

Chaucer's view is Platonist: philosophy and literature combine to transform Platonic philosophy into an *ars poetica*. The philosophical provenance of the words-to-world relationship is further evident in his translation of Boethius: "sith thow hast lernyd by the sentence of Plato that nedes the wordis moot be cosynes to the thinges of whiche thei speken" (IV: 4.16).

Malory's 'May Passage', where the lament for a golden age is associated with the degradation of language, can be read as participating in these contemporary literary debates about the status of language. He aligns himself with a literary tradition that associated the

disparity of world and word with the instability of love, a concern that Chaucer had already attributed to a ‘Lak of Steadfastnesse’ and which in *Troilus and Criseyde* he charts diachronically in a passage expressing anxiety about language change (II, 11; 22–28).

In part, this diachronic shift anticipates the polyvocal novel. As Todorov states, “[m]yth implies a transparency of language, a coincidence of words and things” in contrast to a novel, which “starts out with a plurality of languages, discourses, and voices, and the inevitable awareness of language as such” (1984 [1981]: 66). In Malory, such transparency is evident between names and attributes. It is a text where, in name, castles can be *Dangerous* (78213), *Perilous* (83764), *Wepyng* (112119), *Orgulous* (126382), and *Joyus* (221967), and where in name knights are *brave* (Bedivere) and damsels *fair* (Isolde) (see Character). This stability and transparency of language is, I argue, essential to establishing a paradigm through which a reader understands the text’s moral point and one of the principal ways in which the episodic errant narrative is anchored and made coherent.

## 2.2 Narrative

As “narrative is the principal way in which our species organizes its understanding of time” (Abbott, 2002: 3), a narrative analysis requires a discussion of the temporal qualities of iconicity. Diagrammatic iconicity, where texts “display a correspondence between structure of form and structure of content” (Hiraga, 1994: 8), incorporates the idea that a text may be iconic with respect to time (Dingemanse et al., 2015: 608–609). This type of iconicity arises from the fact that time and words both have a sequential disposition as “language prescribes a linear figuration of signs and hence a linear presentation of information about things” (Rimmon-Kenan, 2005: 46). Cognitively, this is captured in the metaphor TIME IS SPACE and is validated neurologically by experiments that have indicated that thinking about time activates parts of the brain that process spatial thinking (Pinker, 2008: 238).

Chronological iconicity also determines Labov and Waletzky's definition of narrative as a "[verbal] technique of constructing narrative units which match the temporal sequence of that experience" (1967: 13), to "recapitulate experience in the same order as the original events" (ibid: 21). For Malory, the text's overall chronological sequencing has been a matter of debate (Olefsky, 1969), despite local narrative coherence being established by a texture composed of paratactic structures with its "and then" linking. Nevertheless, just as episodic structure is exploited to both underpin and disrupt chronology, *W-C* comparison highlights subtle syntactic variations that disrupt iconic chronological sequencing.

In narratology, iconicity underpins the reading process in that both Culler's *naturalization* (1975) and Fludernik's *narrativization* (1996) presuppose a reading strategy that results from a reader's association of the text to real world experience. Narrativity is determined by an experiencer, alongside change and causation (Bal, 1997: 177). What's more, Bal argues, "the fabulas of most narrative texts do display some form of homology, both with a sentence structure and with 'real life'" (ibid.). Understanding narrative as mimetically experiential situates reading as a combination of top-down/bottom-up processing and predicates coherence on the consonance of a text with a reader's experience.

### **3. Lexical items**

Above I stated that iconicity allows us to examine the ideational aspect of text coherence and that this is warranted by both historical debates about the relationship of words and reality and owing to the iconic predisposition of narrative to chronology. I now look at lexical items in terms of how they are sequenced within clauses and how they create links between clauses to discuss how such ordering can be determined as stylistically meaningful, to see whether this is exploited iconically by Malory, and to examine whether *W-C* comparison evidences more or less iconic reading experiences.

Middle English's flexible word order alludes iconically to its own unstable (linguistic and political) historical moment. The fifteenth century, Smith notes, was

an epoch of literary transition, with all the features of experiment and uncertainty which characterise periods. Such uncertainty reflected the uncertainties of contemporary society, whose upper classes were divided through dynastic wars and whose rising middle classes were beginning to assert their presence (2000: 97)

Similarly, Allen investigates episodic form from the perspective of “how narrative discontinuity reveals social concerns [...] to examine anew the link between narrative incoherence and dynastic discontinuity” (2007: 191). Diachronic word order change throughout the Middle English period indicates the language's synthetic-to-analytic development (Lass, 1992: 94). *Morte Darthur* typifies this process with Simko arguing that *C*'s more regular word order helps stabilise “the new literary language” (1957: 111). Stylistic analysis thus illuminates our understanding of historical language more broadly (Busse, 2010: 54). But a stylistic tenet is that literary language deviates, albeit deviation is complicated in a pre-standardised language like Middle English. Whilst *C*'s greater consistency of word order provides local coherence, the price paid is literary deviation.

Another reason for such flexibility is Malory's lack of English prose precedent. Such a lack of precedent created “formally unique” vernacular works that “resist interpretation” resulting in “tediousness (when referred to our reading experience) or ineptitude (when referred to an author's activities)” (Cannon, 2007: 178). Evident in Caxton, Vinaver, and other modern editions is the impact that editing has on meaning. These, Horton argues, include sequencing and parataxis because:

In stylistics, the fundamental assumption that literary texts create meaning (partly) via the semanticization of form has led to extensive investigations of processes of segmentation, sequencing, and relative salience – the linear organization and hierarchization of information in the sentence – as a primary contributor to textual meaning (2010: 45).

That word order is affected by both iconicity and cognitive parameters (Fludernik, 1996: 18) means that the manipulation of word order creates iconic effects. These encompass differing cognitive construals of event focus and agency, and variable levels of pragmatic cooperativeness through their different patterning of information structure.

Anticipating Functional-linguistic discussions of Theme and Rheme, Simko states “Th-N [...] is the so-called objective order. The opposite order, N-Th [...] is employed in cases when special emphasis is laid on N and this is front-shifted in order to produce a certain effect on the reader or the hearer” (ibid: 8). Word-order variation is functional and stylistic, adhering to iconicity inherent in Theme and Rheme conventions, i.e. where Theme is Subject, aligning “the semantic and the grammatical buildup of the English sentence” (ibid: 106). That effect can be cognitively foregrounding as “a prototypical subject acts as both topic and agent” (Stockwell, 2002: 35). It is these “subjective orders” that were noted by Simko as representing a narrative “liveliness” and a narrator “uttering his thoughts in a way, which is as effective as it is expressive” (Simko, 1957: 45). Word order approximates oral iconic effects, offering experiential, psychological proximity.

### 3.1 Word order

In the parallel-text database, word order changes are tagged ‘Switch’ and represent the most infrequent of variations (Table 6.1). Their infrequency suggests a respect for word ordering that underlines its importance. When they do occur, switches can indicate local, rhetorical restructuring. For instance, where *W* opts for chiasmus, *C* again opts for parallelism:

I lykken love now a dayes vnto sommer and wynter for lyke as the **tone ys colde and the othir ys hote** (*W*)

I lyken loue now adayes vnto somer and wynter for lyke as **the one is hote & the other cold** (*C*, 313023–313044)

**Table 6.1: count of taxonomy of variations**

Variation	Count	Percentage
Variant spelling	104,208	61.4%
<i>C</i> -only	24,269	14.3%
Split	17,330	10.2%
<i>W</i> -only	14,676	8.7%
Substitution	4,948	2.9%
Synonym	3,110	1.8%
<b>Switch</b>	<b>1,050</b>	<b>0.6%</b>

Word-order variation, although apparently minor and local, has the potential to adjust a text's ideational content and shifts reader focus. That word order prompts a shift in focus has already been seen in Episodes where the successful interpretation of a discourse marker is based on its clause-initial position. Yet how such shifts in the reading experience are determined is complicated by the text's historical and literary status.

### **3.1.1 Deviation (salience)**

Stylistics contends that a fundamental characteristic of literary texts is deviation. The difficulty in analysing word order is to establish what is stylistically meaningful and what is diachronically prescribed by a language's grammatical rules. Stockwell warns of the fallacy of ascribing meaning to standard grammatical rules in Old English (2002: 83) and Blake (1965: 77) questions whether Simko's sample set of changes in word order is substantial enough to extrapolate stylistic meaning. The advantage of a comparative approach is that it demonstrates how two clauses are syntactically permissible, effectively discounting grammatical restrictions in favour of stylistic motivations.



Adjective-Noun modification patterns illustrate how word order may be foregrounding or simply the realisation of diachronic possibilities. Variants like ‘round table’ and ‘table round’ might be considered indicative of a language in transition, hybridizing Old English (where premodified Adj+N is typical) and French (postmodified N+Adj).<sup>46</sup> Alternatively, N+Adj may be seen as literary as in PDE (Fowler, 2005: 82), with even its French form carrying connotations of literariness by evoking the romance genre. Both forms are used in *W* and *C* respectively:

He beryth seyde sir Trystram a **shylde covyrde** close (*W*)

He bereth said sir Tristram a **couerd sheld** close with clothe (*C*, 158430–158441)

wyth a **covyrd shylde** of lethir (*W*)

with a **sheld couerd** with leder (*C*, 171485–171491)

These examples tend to a diachronic interpretation in that the switches occur in both *W* and *C* and apply across parts of speech with *covyrd* here being used as both adjective and verb.<sup>47</sup>

A key story element that illustrates the difficulty of interpreting whether word order has meaning is the Round Table. Tables 6.2 and 6.3 illustrate its distribution and correlation with the taxonomy of variations in *W* and *C*. Its interchangeability indicates that it is construed as a complete, compound Noun Phrase. *Round* is classifying not descriptive. It thereby infers its cultural salience, as is evidenced by its metonymic status as a collective term for Arthur’s knights.<sup>48</sup> The definite article, as discussed previously with *the* Grail,

<sup>46</sup> The Adj+N construction (despite being typical of English) is also found in earlier French texts: Invent. Agincourt in *Archaeol* 70 Item (c.1415), ‘vn fote pur vn Rownde table’, pris j d. (99).

<sup>47</sup> ‘a shield covered with leather’ may be parsed as an NP containing a VP, even though the effect is adjectival.

<sup>48</sup> Although the historical meaning of the phrase is disputed. It represents both a joust followed by a feast, and Edward III’s proposed palace *The Encyclopedia of Diderot & d’Alembert Collaborative Translation Project*, Vol. 15 (1765), 800–801.

**Table 6.2: ‘round table’ and ‘table round’ differences**

	<i>W</i>	<i>C</i>
<i>round + table</i> (Adj+N)	24	9
<i>table + round</i> (N+Adj)	76	91
<b>Total</b>	<b>100</b>	<b>100</b>

**Table 6.3: *round + table* variations between *W* and *C***

<b>Variations</b>	<b>Count</b>
Match	66
<i>W</i> (Adj+N), <i>C</i> (N+Adj)	24
<i>W</i> (N+Adj), <i>C</i> (Adj+N)	9
<i>C</i> -only	1
<i>W</i> -only	1
<b>Total</b>	<b>101</b>

indicates this exophoric quality, as references do not necessarily follow a local antecedent.

The largest expanse between references extends to 31,670 words (259861–292502).

Successful reference in such instances is drawn from a reader’s top-down schema rather than text proximity or the current episodic contextual frame.<sup>49</sup>

Whilst literary deviance can be determined by comparison with corpora of contemporary texts (Busse, 2010: 39), meaningful, literary uses of particular grammatical constructions can be determined co-textually as internal deviation (Leech and Short, 1981: 146). Such foregrounding is iconic to the extent that it gives prominence and cognitive salience to narrative elements requiring focus and attention. When the occurrence of the N+Adj construction is tracked across the text, it shares a characteristic of other foregrounding

<sup>49</sup> There are no instances of *W* and *C* having ‘round table’ in the same position in the text.

devices: the tendency to correlate with climactic plot moments. This suggests stylistic deployment. After achieving the Grail, Galahad's final words requesting that Bors remember him to his father, Lancelot, undergo a N+Adj inversion in *W*:

and as sone as ye se hym bydde hym remembir of bis **worlde vnstable** (*W*)

And as soone as ye see hym byd hym remembre of this **vnstable world** (*C*, 291745–291758)

Here, *W*'s N+Adj construction can be read as foregrounding owing to its co-occurrence with heightened lexis (the all-encompassing, generalised *world*) and the climatic moment when readers experience the apotheosis of the purest knight. These foregrounding effects are supported by lexical exclusivity, as *unstable* is used only once elsewhere, in the also resonant 'May Passage'. Iconic principles dictate a stylistic reading of the construction. The syntactical arrangement in *W* iconically manifests instability by using postmodification to prompt readers to revise the meaning of the preceding clause.

Differences in word order therefore give rise to pragmatic implicatures and cognitive effects that are determined by the text and reader context. Comparing *W* and *C* makes these different effects and implicatures apparent and iconicity offers an interpretive frame by which these changes can be analysed as stylistically meaningful.

### 3.2 Conjunctions

Lexis also has a logical and a temporal bearing on clausal ordering, with conjunctions having "a pragmatic function which clarifies the purpose of the sentence that follows" (Gotti, 2008: 107). Examining conjunctions can help chart a text's logic and narrative structure (Smith and Frawley, 1983: 371) by its cohesive relationships as determined by their four categories: additive, adversative, causal, and temporal (Brown and Yule, 1983: 191). Table 6.4 illustrates the cohesive makeup of *Morte Darthur* by these criteria. Additive conjunctions provide most

**Table 6.4: count of conjunctions by type**

<b>Conjunction</b>	<b>Count</b>	<b>Percentage</b>
Additive	19,371	56.0%
Causal	9,485	27.4%
Temporal	3,639	10.5%
Adversative	2,117	6.1%
<b>Total</b>	<b>34,612</b>	

**Table 6.5: variations in conjunction type between *W* and *C***

	<b>Match</b>	<b>C-only</b>		<b><i>W</i>-only</b>	
<b>Additive</b>	14,944	740	55.5%	1,108	55.3%
<b>Adversative</b>	1,822	44	3.3%	92	4.6%
<b>Causal</b>	5,399	372	27.9%	757	37.8%
<b>Temporal</b>	82	177	13.3%	47	2.3%
<b>Total</b>	22,247	1,333		2,004	

**Table 6.6: conjunction synonyms and substitutions in *W* and *C***

		<b><i>C</i></b>					
		Additive	Adversative	Causal	Temporal	Other	<b>Total</b>
<b><i>W</i></b>	Additive	7	17	34	2	124	<b>184</b>
	Adversative	22	-	10	-	23	<b>55</b>
	Causal	39	8	17	7	274	<b>345</b>
	Temporal	-	-	-	1	8	<b>9</b>
	Other	8	-	-	-	1	<b>9</b>
<b>Total</b>		<b>76</b>	<b>25</b>	<b>61</b>	<b>10</b>	<b>430</b>	<b>602</b>

links; a result of the paratactic nature of Malory's prose. What is perhaps surprising is the frequency of causal and temporal (subordinating) conjunctions, which account for over a third of the text and suggest that causal and temporal logic is a key aspect of Malory's cohesive structure. Comparison shows that *W* prefers causal to *C*'s temporal linking (Table 6.5). In its overall omission of conjunctions, *C* reveals a trend, already seen in its reduction of discourse markers, of not relying on functional items to same extent as *W* (Table 6.6). This pattern is extended with respect to synonymy and substitution, where *W* uses conjunctions, *C* frequently adopts a word from a different grammatical class. I now examine how such substitutions impact the text's logical construal by looking at the stylistic effects of Malory's temporal and causal conjunctions.

### 3.2.1 Temporal (sequence)

Coherent structure can be created through chronology marked by adverbial phrases (Brown and Yule, 1983: 143). One of the recurrent tropes of *Morte Darthur* is the book-initial *after* which contextualises the episodes following through analepsis. *After* respects chronology as it presents information in chronological sequence, despite being a subordinating conjunction that permits the non-chronological relation of events through hypotaxis. Conjunctions like *before* disrupt chronological iconicity as they permit the mention of a later event first. But significantly *Morte Darthur* foregoes this capacity, using *before*<sup>50</sup> more frequently as a spatial, rather than temporal, marker. There are no instances of *before* performing a proleptic, anticipatory function and unlike *after* it never occupies a 'sentence'-initial position. This suggests that when temporal subordinating conjunctions are used they forego their potential to disrupt chronology and, like parataxis (see below), preserve chronological iconicity.

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<sup>50</sup> This examination of *before*'s usage includes its synonyms: *afore*, *before*, *beforne*, *beforn-hande*, *bifore*, *byfore*, *byforehande*, *tofor*, *tofore*, *toforehande*, *to-forehande*, *toforehonde*, *tofore-honde*, *toforne* (*W*).

One of *before*'s recurrent analeptic functions is orientation, as it is used as a discourse marker that refers to the text, rather than the text world, in phrases like “as hit is be-fore rehersed” (*W*, 47259–47264). This use of *before* is ambiguous as to whether it is temporal or spatial, as in text, time is manifested in the horizontal space of language unfolding. This spatial use of *before* is supported by the fact that parallel clauses in *W* and *C* substitute *before* with *above*. It iconically maps the reading process upon the material text.

Similarly, *whan* can be used to manipulate chronology, although *C* foregoes this in the interests of coherence:

But whan they were departed Governayle and sir Lambegus and sir Sentrayle de Lushon that were sir Trystrames men sought sore aftir their maystir whan they herde he was ascaped (*W*)

SOo whanne they were departed Gouvernaile and sire Lambegus and sire Sentraille de lushon that were sir Tristrams men soughte their maister whanne they herd he was escaped thenne they were passynge gladde (*C*, 119063–119099)

The second *whanne* in *C* can relate to both subclauses. In *W*, this *whanne* is absent, suggesting that *C* assumes that the second *whanne* is sentence-initial, thus requiring a main clause (duly inserted) on which to depend. Owing to its “requiredness” created by the subordinate clause, the main clause is cognitively foregrounded (Tsur, 1972). Whereas *W* reverses chronology, *C* restores chronological iconicity. *W* has characters motivated by action whereas in *C* the action is evaluated by characters.

### 3.2.2 Causal (consequence)

As seen with discourse-marking *so*, attributing PDE logical functions to Middle English conjunctions requires caution. Like discourse markers, a conjunction's function is derived according to text type (Fludernik, 1996: 595). For instance, Allen argues Malory's use of the conjunction *for* “shows characters trying to assess their situations and their relationships”

rather than narrative logic “which defies explanation” (2003: 72–73). But *for* does however prompt reader assessment of a situation. An example is the punishment for Guinevere’s adultery is explained as follows:

she sholde there be brente **for** such custom was used in tho dayes for favoure love  
nother affinité there sholde be none other but ryghtuous jugemente (W)

she shold be brente suche customme was vsed in tho dayes that neyther for fauour  
neyther **for** loue nor affynyte there shold be none other but ryghtuous Iugement (C,  
296383–296412)

Here, *for* is explanatory and thus carries the presupposition that this is contrasted with the customs of a contemporary reader. That an explanation is required foregrounds it; the narrative is justifying its story elements on factual grounds. Causal conjunctions carry with them a strong presupposition of fact and with that, the inference that syntax is iconic of logic, albeit potentially superficial. Causal conjunctions therefore have the benefit of deferral and obfuscation, of using both a fictional historical context and conjunctive texture to cover over the illogical and incoherent.

This obscurity is discussed by Auerbach who argues that the ambiguity of conjunctions “does not harm the narrative continuity; on the contrary, the loose connections make for a very natural narrative style” (1974 [1953]: 127–128). The loose associative style is seen as natural; a written form iconic of spoken discourse. Due to its direct bearing on characterisation, I will develop the exploration of speech’s iconic affordances in my chapter on Character.

As with discourse markers, a key reason that these conjunctions are potentially ambiguous is their polysemy. Simko highlights how *that* may retain the same text position but perform a different grammatical function:

with **that** his woundis were serched with the swerde and the cloth (*W*)

so **that** his woundes were serched with the swerde and the clothe (*C*, 66565–66576)

He sees this as an editorial interpretation:

The change found in *Cx* may lead to some speculation as to how the author of this changed construction may have conceived the original construction perhaps found in the MS he was using. [...] While in *W* it is the *Sb*, in *Cx* it is a conjunction with causal meaning. (1957: 73)

Some evidence that these causal conjunctions are not Caxtonian (or in Caxton's copy manuscript) is seen in the reverse pattern:

So whan the Blak Knyght saw hir he seyde Damesell (*W*)

with that the black knyghte whanne she came nyghe hym spak & sayd damoyse (*C*, 73489–73505)

*C* recapitulates to clarify the *that* which, as a cohesive tie, can be an ambiguous referent to its antecedent text (Toolan, 2016: 79). Here, *that* is clarified (and thereby made redundant) by 'whanne she came nyghe hym', essentially repeating the subordinate circumstances. *With that* also has a looser temporal linking function (i.e. meaning "at that moment" not "because of"), resulting in linking that is not causal and consequential, but temporal and sequential.

In the preceding section, I explored how word order is a stylistic resource that can create foregrounding effects in its disruption of iconic norms. These effects are made apparent through reading the lexical shifts between *W* and *C*, allowing us to uncover the covert and subtle differences affecting meaning. Comparison also demonstrates that, broadly speaking, temporal and causal cohesion demarcate a key difference between *W* and *C*,



illustrating that how iconic consonance is derived from consequential, motivated characterisation and chronological, sequential narrative action.

#### **4. Syntax**

Apparent in the examples of word order rearrangement is its impact on syntax. SVO ordering creates new grammatical meaning due to the co-dependency of word order and syntax in analytic languages. I therefore now look at taxis and seek to understand how parataxis, so often associated with Malory's style, plays a role in cohesion and coherence. I frame this with *W-C* comparison to see how the use of coordination and subordination create different levels of iconic reading experiences.

In terms of iconicity, syntax is an iconic resource for narrative disclosure, postponement, and embedding (Toolan, 2016: 248). Fischer notes that "iconicity is especially common in the area of syntax because syntax is all about the way linguistic elements are positioned or arranged" (2014: 381). Middle English's fluid syntax and spelling affords the writer greater capacity for stylistic effects, including iconicity,<sup>51</sup> to the extent that iconic arrangement can impact on communicative efficiency (De Beaugrande and Dressler, 1981: 56). Syntactic manipulation disrupts efficiency but forces new readings to exploit the cognitive potential of syntax in "fashioning those very shapes of thinking that readers follow in their journeying" (Davis, 2013: 30; cf. Stockwell, 2002: 128).

##### **4.1 Malory studies**

*Morte Darthur* represents a paradigmatic example of the ways in which story and grammar are iconic. Malory's narrative technique of unlacing the interwoven events of his French sources is iconically manifest in his grammatical replacement of French subordination with

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<sup>51</sup> For example, iconic speech (eye dialect) in novels uses non-standard spelling and syntactical deviation (Levenston, 1992: 54).

parataxis (Vinaver, 1981: 10). This, Caxton notes, is a virtue of writing, stating that Chaucer “comprehended his matters in short, quick, and high sentences, eschewing prolixity, casting away the chaff of superfluity, and shewing the picked grain of sentence uttered by crafty and sugared eloquence” (‘Proem’ to *Canterbury Tales*, second edition).

The earliest linguistic studies of Malory focused on syntax but only hinted at its stylistic exploitation. Baldwin’s 1894 study uses *Morte Darthur* to track diachronic changes in English, examining how parts of speech differ in meaning and function in relation to discourse type.<sup>52</sup> His study, prior to *W*’s 1934 discovery, was based on *C*. Rather than relying on a comparison with a corpus of other literary texts (for which Baldwin uses Chaucer and Malory’s sources), *W* now provides a ‘control’ text that is closer in terms of time, content, and composition.

Post-discovery, Simko’s 1957 study of Books 4 and 5 was the most immediate and extensive. In part, the study replicated Baldwin’s attempt over sixty years earlier to use *Morte Darthur* as a barometer of diachronic linguistic change at the end of the Middle English period. But Simko’s comparative approach went beyond diachronic considerations to identify “grammatical, semantic, stylistic, rhythmic” factors impacting word order (1957: 8).

What becomes apparent is that diachronic linguistic change is intrinsically linked to stylistic change. The transitional state of late fifteenth-century English permitted a greater variety of linguistic options, which, whilst determined socioculturally, are exploited for stylistic effect. Amongst Malory’s options is syntax, which even literary criticism has long argued is iconic: “Matter matches grammar, and presentation is normally given in the order in which things happen or are perceived” (Field, 1968: 479). But many studies of syntax in historical texts have focused on lexis and the stylistic properties of particular constructions,

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<sup>52</sup> One such example is the use of the subjunctive in indirect question (Baldwin, 1894: 68).

leading to calls for a broader discursial approach (Blake, 1992: 15). This broader approach can be enabled by considering syntax in relation to cohesion and coherence.

#### 4.2 Subject-Verb-Object

Simko's analysis demonstrates several factors affecting word order, one of which is the grammatical adoption of Subject-Verb-Object (SVO) as the standard clause sequence. He notes the grammatical drive to pair Subject and Verb and order other words iconically according to importance (1957: 26–27).

In Tellability, Percival's departure was noted as indirect and backgrounded.

Syntactically, when *W* is compared with *C*, the Indirect Object shifts at Percival's departure:

after them she sente a squyar            (*W*)

she sente a squyer after them            (*C*, 232278–232283)

In *C*, the word order is dictated by event (SVO); in *W*, by foregrounding the knights rather than Percival's mother. As noted previously, whereas in the sources Percival's abandonment leads to his mother's death and results in his failure in the Grail Quest, in Malory, this is reduced to incidental detail. That *W* backgrounds Percival's mother syntactically indicates how text-local features reflect broader narrative changes.

Word order impacts discourse ordering, meaning that 'story grammar' is not simply metaphorical shorthand for how plot elements combine, but represents how grammatical structure relates to story-telling structure. In their discussion of Middle English, Bernárdez and Tejada argue that "The high degree of variability in the narrative texts is perhaps a consequence of their being centred on the actions and events more than on the agents themselves" (1995: 230). They associate word order with cognitive capabilities, hence 'heavy' elements are placed at the end of clauses (ibid: 220), giving 'end focus' (Wales,

oure oste is destroyed and slayne is much of oure people (W)  
 our hooste is destroyed and moche peple of ours slayne (C)

**Figure 6.1: phrasal variation (39352–39368)**

2011: 134) a cognitive basis. For example, Figure 6.1 illustrates phrasal variation that creates ambiguity in *W* as to who is slain until the full line is read and thus prompts readers to ‘circle back’ (see below). *C* draws comparison between the army and citizens killed, whereas *W* better illustrates extent (cf. Zirker, 2017). Such sentence revision is an aspect of text comprehension at sentence and narrative levels (Toolan, 2001: 27) that lends to the cohesive texture of a literary work (Stockwell, 2002: 75).

SVO word order is considered ‘natural’ in both stylistics (Leech and Short, 2007: 189) and cognitive grammar (Stockwell, 2002: 61). The iconicity inherent in both sentence structure and event structure therefore manipulates and aids narrative comprehension:

SVO structure [...] is iconic of the cognitively basic schema or template referred to by Conradie (2001) as the *Event Model*, such that SVO represents the trajectory of activity from the beginning (the subject as agent or initiator of the action), to the action, to the patient or goal, which is the target of the action. (Aski and Russi, 2015: 81)

If we accept Conradie’s Event Model, with the proviso that SVO iconicity applies to active sentences alone, syntax iconically replicates chronology, correlating newness with end focus. In the example above, the first clause of *W* and *C* both adhere to a functional placement of Subject first (albeit they are patients due to the passive construction). *C*’s second clause in the example above, shows how its preference for parallelism, rather than *W*’s chiasmus, permits the cognitively iconic SV order.

*C*'s inclination towards parallelism over chiasmus indicates how iconicity clarifies by drawing on a reader's assumption of sequentiality:

as ye woll so woll I (*W*)

I wylle as ye wylle (*C*, 292391–292395)

*W*'s chiasmus, an initial subclause and VS construction, imposes more cognitive burden by violating the SVO Event Model. This construction arguably thereby foregrounds Bors's promise to never leave his cousin Lancelot, to focus on character over action. Contrastingly, *C* deploys balance for clarity as parallelism, through locally priming clausal patterns, is easier for a reader to process (Frazier et al., 2000). Such balance simplifies the text for readers divested of the intonational clues of oral delivery to determine meaning.

But whether chronological sequencing, in effect the synchronisation of story and discourse, is both pragmatically and cognitively beneficial in maximising experientiality is debateable. Although Givón's Iconicity MetaPrinciple states: "All other things being equal, a coded experience is easier to store, retrieve and communicate if the code is maximally isomorphic to the experience" (1985: 189), narrativity does not simply derive from ease of processing. Indeed, manipulations between story and discourse often create experientiality, as is evident when *C*'s clarifications reduce some of *W*'s stylistic affordances.

### **4.3 *W-C* comparison**

Syntactical structure has been the focus for determining stylistic differences between *W* and *C* (e.g. Simko, 1957; Field, 2000: 148) and the flexibility of parataxis's loose form in part accounts for the extent of *W-C* variation. *C*'s later date and publication by a humanist and Latin scholar, would suggest *C* be more hypotactic. The 'Preface' uses extensive subordination, beginning with three dependent clauses, eventually resolved by a main clause.

**Table 6.7: hypotactic and paratactic structures**

<i>W</i>	<i>C</i>	Count	Percentage
parataxis	hypotaxis	37	54.4%
hypotaxis	parataxis	28	41.2%
(absent)	parataxis	3	4.4%

The variation in taxis however is bidirectional, seen in the two-way conversion of clauses between *W* and *C* (Table 6.7). That variations occur reveals the stylistic interchangeability of coordination and subordination. That variations like these are possible (and *W-C* variations are roughly equal) shows that taxis differences are sometimes slight and cannot always be interpreted as variations in meaning.

Although paratactic clauses are individuated in a way that hypotactic clauses are not, a reader seeks cohesion based on an iconic assumption of chronology and proximity. Levinson argues that “Parataxis is an important instance of the tendency to find from minimal specifications maximally cohesive, rich interpretations” (2010: 126) because coordination links by assertion, rather than subordinated presupposition (Quirk et al., 1972: 551). One effect of subordination is to shortcut such inference-making as “Subordinating junctives make common types of coherence relations explicit” (de Beaugrande and Dressler, 1981: 73). With parataxis, the relation between two clauses can be retrieved through the co-text, clause order, and the iconic assumption of chronology.

Close-reading comparison highlights how the difference between hypotactic and paratactic clauses may be marginal, for example in the elision of a subordinating conjunction:

and than hys speare brake and ded passyngly well (*W*)

And thenne whan his spere was broken kynge Arthur dyd passyngly wel (*C*, 310621–310633)

*W* and *C* agree in terms of content but differ in terms of meaning. *W* represents incohesion (a switch in grammatical Subject requires the reader to semantically infer the second Subject from the Verb Phrase) and potential logical incoherence (Arthur's spear breaks *and* he does well). *C*'s hypotactic *whan* gives the reader a greater chance of resolving this incohesion and incoherence: *despite* a broken spear, Arthur does well.

Such variations also affect prominence:

they come to gydir so harde **that** eythir **smote** oþer in mydde the shyldis that all to shevird there speris (*W*, 16051–16070)

*C* omits the subordinating conjunction and verb, demoting the “either in each others sheldes” to a descriptive adjunct rather than a distinct action. This recurrent variation between *W* and *C* uses subordination to iconically relegate narration to descriptive background and generates reading experiences that place differing emphasis on action.

Instead of action, common to many of these paratactic-hypotactic transpositions is character motivation:

Whan sir Bors undirstood hir wordis he was ryght evyll at ease **but** in no wyse **he** wolde breke his chastité (*W*)

Whanne Bors vnderstood her wordes he was ryght euyll at ease **whiche** in no maner wold not breke chastyte (*C*, 272303–272334)

*W* creates a contrast. Despite the maiden's words, Bors will not sleep with her. The adversative conjunction negates and generates a hypothetical which, as argued earlier, has a characterising effect; here, Bors's ability to forbear. In *C*, this connotation is attenuated by the neutral ‘which’. The deletion of the pronoun ‘he’ in *C* relates the ‘which’ not to Bors directly but to the discomfort (‘euyll at ease’) that Bors feels. Agency for the act of not

sleeping with the maiden is removed in *C*, again, illustrating *C*'s focus on action over character.

#### 4.4 Parataxis

Malory's paratactic prose is stylistically distinctive, albeit considered undistinguished (Smith, 2000: 103), with E.M. Forster deriding plots that use "and then" as their principle means of construction (in Sternberg, 1990: 902). Whilst Smith objects to Field's (1971) assertion that simple sentence style makes him "untutored" and his skill "unconscious" (2000: 100), such critical evaluations effectively excluded Malory from the literary canon until the 1960s (Sklar, 1993: 309). However, I argue that *W-C* comparison reveals that when considered in relation to iconicity, parataxis is a stylistic resource.

As with word order, stylistic use of parataxis is constrained by broader diachronic factors. Diachronically, the complex, Latinate syntax of subordination is evidenced more in sixteenth-century humanist writing (Fludernik, 1996: 93). Stylistically, Smith argues that the "native tradition of prose discourse [is] expository [...] characterised by an avoidance of complex subordinate clauses" (2000: 99). Parataxis is 'chronicle style' (ibid: 104) and such genre evocation encourages a reader to cognitively frame *Morte Darthur* like history, as Caxton discusses in his 'Preface'.

Parataxis in Malory is therefore mimetic rather than diegetic, creating "a characteristic tone of flat truth" that is "unobtrusive, where the greater patterning imposed by complex subordination draws the reader's attention to a controlling mind" (Field, 1968: 478). When Guinevere needs a knight to defend her honour, in *W*, the conjunction *that* links the two halves of the reported clause, as an extended interrogative (albeit a rhetorical one):

What aylith you seyde the kyng **that** ye can nat kepe sir Launcelot uppon youre syde  
(*W*)



what eyleth yow said the kyng ye can not kepe sir launcelot vpon your syde (*C*, 295071–295086)

In *C*, the same (hypotactic) reading is possible, but the elision of *that* also creates the possibility of (paratactic) reading, effectively making the second imperative, rather than an elaborating clause. Paratactic-hypotactic substitution therefore lends *W*'s Arthur an ironic tone. This serves consistent, and therefore coherent, characterisation as the imperative grammatical mood is maintained within much of Arthur's speech and this cohesive characterisation underpins the text's pathos. Arthur's language casts him as dominant, the tragic irony is that as king he is forbidden from defending Guinevere, leaving Lancelot the best candidate.

#### 4.5 Hypotaxis

The iconic principle of subordination is that it is backgrounding (literally subordinate). As such it works in conjunction with parataxis as part of the suite of foregrounding syntactical devices, such as inverted openings (de Beaugrande and Dressler, 1981: 62), word order (Hopper, 1979), phrasal reordering (Fludernik 1995: 387), and tense and aspect changes (Brinton, 1996: 177).

The anticipatory quality of a 'sentence'-initial subordinating conjunction is evident in its literary provenance. Cohesion is not just associative but immersive as the subordinate clause anticipates grammatical resolution because a subordinate clause is cognitively asymmetrical and pragmatically non-asserted (Cristofaro, 2003: 33). Subordination is therefore an iconic realisation of immersion, hence its occurrence at story beginnings in *Morte Darthur* and other literary texts (Harweg, 1968).

Although the anticipations created by subordinating constructions have cohesive, suspenseful potential, such effects are often undercut by other discoursal features. In *C*, main

**I olbed? Vnto hym for to wryte a letter in this maner /**

**RE**commaunderge vnto kyng Arthur & to al his knyghtes  
**Capitulum lxiij**  
ste exraut bifekynge them al that in so moche as I by

Figure 6.2: Caxton (f.260r)

and subordinate clauses are sometimes split by a chapter boundary. The following example was discussed in Episodes as a way of marking switches in discourse presentation:

to wryte a letter in this maner

Capitulum lxiij

REcommaunderge vnto kyng Arthur

(C, 202489–202502; Figure 6.2)

Here, “in this maner” acts as a cataphoric discourse marker to signal a stretch of Indirect Writing, with *this* having the capacity to stand as referent “so as to focus attention” (Hoey, 1991: 20). Paratextual chapter structure reinforces this focus, aligning clausal and episodic cohesive structures.

Yet the iconic potential of taxis is most clearly understood when paratactic and hypotactic clauses are compared. *W* and *C* present the opportunity for such comparison and their construal and effects are discussed below with respect to the top-down and bottom-up operations of the reading process as evident in logic and indeterminacy.

#### 4.6 Logic

The nominalist debate philosophically scrutinised language’s relation to logic. Features such as salience and consequence all depend on logical similarity and a coherent set of events.

Narrative, due to its causal and temporal characteristics, approximates logic alongside syntax.

That syntax is linked to logical, rhetorical, and discourse organisation is evident in Malory criticism. Wade argues that parataxis “facilitates an organization based on repetition,

symmetry, and analogue rather than on causal logic” (2013: 27). The idea that the text is structured analogically (Vinaver, 1971) leads Mann to argue that parataxis embodies the randomness of chivalric experience (1981: 78–9). Analogical arrangement also encourages a reader to comprehend the text as a collection of discrete episodes that compare a series of knights in a manner iconic of a knightly tournament.

Coordinating and subordinating variations reflect whether narrative cohesion is derived through sequence or consequence. Here, *W*'s *than* becomes *whan* in *C* and *V*, resulting in a hypotactic structure:

**Than** the Eremyte had kepte Sir Launcelot iij dayes þan the Eremyte gate hym an horse (*W*, 261945–261960)

The consequential connotations of hypotaxis are perhaps more consistent with present-day teleological expectations of narrative and prompts Vinaver's twentieth-century amend.

Nevertheless, *W* similarly uses subordination to lend logical coherence:

sir Launcelot answerd hym **so that** made the teares falle oute at the kyngis yen (*W*)

sir laūcelot ansuerd hym **and thenne** the teres brast oute of the kynges eyen (*C*, 334923–334938)

Psychologists argue that such clefting (expressing hypotactically what can be expressed paratactically) is foregrounding (Emmott et al., 2006: 4). Examples of clefting in *Morte Darthur* repeatedly correlate with, and thereby foreground, thought processes. In *C*'s example above, sequential action overrides consequence (i.e. character motivation), meaning that a reader is required to combine bottom-up text sequence with top-down knowledge of human behaviour to infer character motivation.

Top-down reader processing is therefore iconic in that it draws on real-life inference-making skills. Here, *W* is paratactic, meaning that coherence is assumed because of the two sentences' proximity:

and the quene tolde hym of that adventure He was well pleased (*W*)

And **whanne** the Quene tolde hym of that aduenture he was wel pleased (*C*, 124973–124985)

Despite being prompted by considerations of flow and polish (i.e. sentence length), such variations have characterising effects. Narrative coherence, through characterisation, is entailed grammatically as subordination makes explicit how preceding events prompt Arthur's emotional reaction. In *W*, this meaning is derived by analogy. Thus, whilst criticism of Malory's style cites the seeming inability of parataxis to handle causation, parataxis in fact fosters tellability by iconically invoking readers' experience of how they 'read' people in the real world.

Such analogical inference-making is evident in Elaine of Astolat's death. *C* combines two clauses, narrating her death in a subordinated clause (Figure 6.3). Unusual though it may be to background death, a tellable event, it configures a more coherent event structure by adhering to chronological sequence. Where the "this" in *C* references arrangements, in *W*, "this" references their mourning, based on the assumption of proximity.

1	2 $\alpha$	2 $\beta$
Than her fadir and hir brothir made grete dole for her	And whan thys was done	anone she dyed
1 $\alpha$	1 $\beta$	1 $\gamma$
Thenne her fader and her broder made grete dole	for when this was done	anone she dyed

**Figure 6.3: clausal analysis *W* and *C* (308193–308211)**

The co-dependent nature of hypotaxis is iconic of a world of cause and effect, where actions are motivated, not atomistic or fragmentary. In many cases, the hypotactic equivalent explicitly links actions and reactions, and thereby characterises and motivates the narrative. That coordination and subordination are deployed in this way is evident in their co-occurrence with other characterising features. *C*'s hypotaxis sometimes combines with additional text (italicised) to reinforce this emphasis on character motivation:

And than sir Launcelot departed suddeynly and no creature wyste where he was become but sir Bors (*W*)

& thenne *the noble knyghte* sire Launcelot departed *with ryghte heuy chere* sodenly that none erthely creature wyste *of hym nor* where he was become but sir Bors (*C*, 293647–293675)

*W* is more objective and externally focused, iconically reflecting that other individuals' motivations are unknown. But such an elliptic style conflicts with *C*'s general clarifying agenda, in evidence here through indications of interiority and motivation. In *C*, this is striking in that it occurs at the end of a page (Figure 6.4). Where *W*'s more succinct version

For wel ye note I wille do what I may to please you  
 thenne the noble knyghte sire Launcelot departed with ryghte  
 heuy chere sodenly / that none erthely creature wyste of hym

where he was become / but sir Bors / Soothly sir Lau  
 was departed / the quene outbarded made no maner of so

Figure 6.4: detail from Caxton (364r; 364v)

adopted, it would provide an appropriate chapter boundary, suggesting that *C*'s characterisation strategies outrank material or episodic-structuring considerations.

#### 4.7 Indeterminacy

Despite the logical cohesive potential of hypotaxis, parataxis is “not invariably a sign of logical incoherence” (Kelly, 2005: 85). Top-down, schematic knowledge bridges coherence gaps and iconicity plays a crucial role in creating such coherence (see Ehrlich, 1991). A hallmark of readerly, ‘literary’ texts, indeterminacy encourages pragmatic, cognitive, and historical analyses, as Malory invites readers to recognise political realities, subtly and fragmentally referred to (cf. Lexton, 2014).

Such gap-filling in Malory is “intensely audience-centred” (Smith, 2000: 104), having experiential affordances that encourage novelistic audience involvement (Allen, 2003: 71; Knight, 1969: 79). Linguistic approaches concur, stating “The lack of referential or causal cohesion forces the reader to infer ideas, relations, or events” (McNamara et al., 2010: 293) to suggest that gap-filling draws on gestalt operations. Syntax places greater demands on readers’ minds to produce coherence at clause and discourse levels as “syntactic parataxis facilitates a broader narrative parataxis” (Wade, 2013: 26). This “narrative parataxis” means that reader schema underwrite coherence (Spiegel, 1997: 109). Fundamental to this is that gap filling is undertaken with the top-down presumption of iconicity (not just bottom-up considerations of cooperation); that the text world behaves like the real world.

In part, *W-C* variations represent instantiations of gap filling and comparison reveals how the gap-filling requirements of parataxis underpin characterisation and prompt different reading experiences. When Morgan le Fay discovers her beloved Accalon is dead, what seems coherent in *W* is seemingly incoherent in *C*:

she wyste nat that he was there And a none she asked were he was (*W*)

she knowyng he was there she asked where he was

(*C*, 46276–46290)

Although a potential copying error, *C*'s reader nevertheless seeks coherence between the dependent and main clauses on the pragmatic assumption of cooperativeness. When that coherence is not retrievable locally, it can be sought by appealing to narrative coherence, i.e. character motivation. A reader can reconcile the incoherence by characterising Morgan as villain, reading the passage as a reflection of the disparity between her outward actions and inner thoughts. Along with *C*'s shift in polarity and subordination, the resulting characterisation creates dramatic irony that in turn fosters interpersonal proximity by sharing her deceit with the reader. A reader's assumption of coherence, rather than explicit textual markers, engenders this characterisation.

Lack of cohesion is stylistic because indeterminacy places demands on a reader's pragmatic engagement; an example of the literary-critical and Structuralist argument that every reading is a rewriting.<sup>53</sup> A recurrent example of syntactical gap-filling is what Hanks and Fish call the 'circle-back passage' where ambiguity requires that "Malory's early readers had to construct a significant part of the syntax [...] for themselves" (Hanks, 2000: 289).

Hanks cites:

That love may nat endure by reson for where they bethe sone accorded and hasty  
heete sone keelyth (*W*, 312939–312957)

He states that a medieval reader would first read "hasty" as adverbial (along with "accorded") then revise this to construe it as an adjective modifying "heete" (2005: 42). Hanks thus highlights how ambiguous syntax exploits syllepsis to obscure a word's grammatical function. That this ambiguity was noticed by contemporary readers is evidenced in *C*, which

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<sup>53</sup> This rewriting extends in some critical theories (e.g. Marxism) to entire social groups: "All literary works [...] are 'rewritten', if only unconsciously, by the societies which read them" (Eagleton, 2008: 11).

clarifies with an additional pronoun “and hasty hete soone it keleth”. Whilst refining word order and syntax are central aspects of Caxton’s clarifying editorial technique (Simko, 1957: 41), the consequence is a text rendered less readerly by reducing a reader’s inference-making participation. That this is a stylistic conceit is seen in its use across Middle English texts, where readers are similarly required to deduce clausal wholes (Blake, 1977: 67).

*C*’s clarifications prefigure the adoption of punctuation for syntactic cohesion. Yet beyond clarity, modern editorial punctuation has the potential to impose “entirely different semantic content” (Moore, 2011: 9), and critics concur that punctuation makes Malory appear clumsy (Cooper, 2000: 272; Hanks, 2000: 292) and negates his stylistic exploitation of parallelism for irony, repetition, rapidity, and expressiveness (Hanks, 2000: 290).

That *C* opts for clarity at the expense of reader deferral suggests coherence overrides considerations of reader engagement. This means that the non-determinate shortcomings of polyvalence and ambiguity (de Beaugrande and Dressler 1981: 84) can be resurrected as tellability features (Ryan, 1991: 155; Empson, 1930). Field cites Steinbeck’s unsuccessful adaptation of Malory to demonstrate how the addition of causality and reasoning have a negative impact on tellability (in Lacy, 2008) and Doležel argues that such authorial gap-filling risks undermining narrative texture that is underpinned by narrative disclosure (1998: 184).

Iconicity therefore underwrites some of the stylistic affordances of syntax, meaning that syntactic variations between *W* and *C* result in texts where iconicity is felt differently. A comparative approach highlights how paratactic-hypotactic variation leads to different construals of story and characterisation and how stylistic effects derive iconically from the inference-making strategies readers acquire in real life.



## 5. Narrative time

In the foregoing section, I explored how Malory uses the affordances of Middle English syntax to create an iconic reading experience and how *W-C* comparison demonstrates that syntax is a site of variation that can generate reading experiences that differ in terms of iconic consonance. I now shift the discussion from one of lexical and syntactical structure to discourse structure, and look at time to discuss how Malory uses iconicity in chronology, extent, and repetition to generate narrative coherence.

### 5.1 Order

Genette's (1980) discussion of time in narrative covers order, duration, and frequency. Each is determined by the relationship between story and discourse, the 'norm' for which is iconic correspondence.

Iconic foregrounding is reflected at a structural-episodic level, which puts Lancelot first on the basis that he is the most important knight (see Episodes), lending coherence by hierarchically ordering episodes according to perceptual considerations. That chronological ordering governs episodic ordering in Malory is made explicit by metatextual and paratextual cues: "And cause sir Dynadan had the firste aduerture of hym I woll be-gyn" (*W*, 153808–153822).

More locally, perception grounds such narrative organisation as episodic story structure emerges from teller experience (Fludernik, 1996: 15). Often who a reader 'sees' first dictates how they perceive the narrative action (ibid: 74) and is iconic to the extent that experientiality encourages readers to identify with a particular character. Consequently, here, a reader identifies with four queens:

Thus as they rode they herde a grete horse be-syde them grymly nyȝe Than they loked & were ware of a slepyng knyght lay all armed vnder an appil tre and a-no-ne as they loked on his face they knew well hit was Sir Launcelot (*W*, 57832–57884)

Ideational content is ordered to iconically align reader and character perception, which simultaneously perceive that this sleeping knight is Lancelot. As Leech and Short argue, such psychological sequencing can override chronology:

other principles, such as psychological immediacy, can take precedence over chronology. And if the story is told from a fictional point of view, the most important sequencing factor is not objective chronology, but PSYCHOLOGICAL SEQUENCING, the order in which a character comes to learn about the components of the fiction. (2007: 142)

That such a syntactic manipulation, here a postposed antecedent, is stylistically motivated is corroborated by similar effects at a narrative level in the trope of the *fair unknown*, whereby a knight's identity is withheld until the end of an episode (see Character).

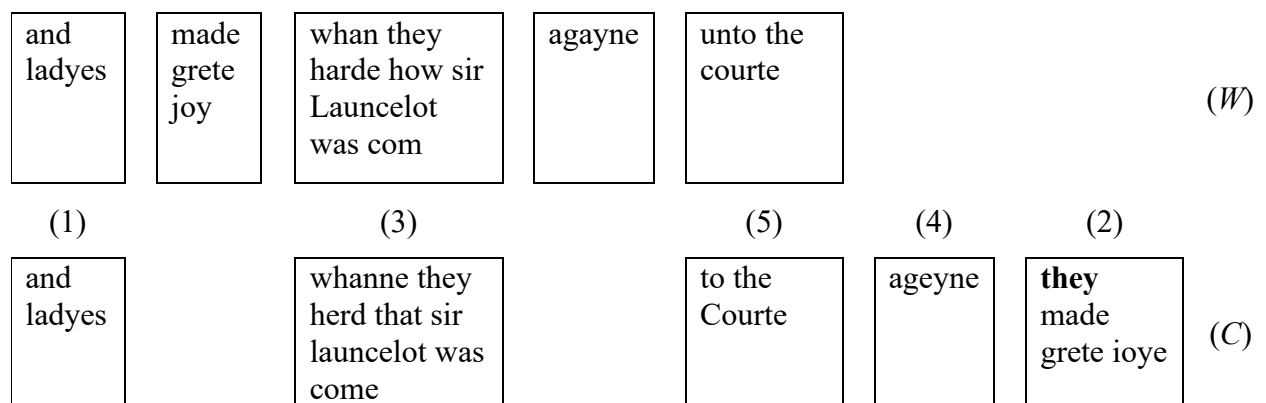
Narrative progression is thus partly dictated by character comprehension, and, as discussed in Episodes, operates iconically by aligning experience. Repeatedly, plot kernels correlate with such *W-C* phrasal reordering, like Sir Mellygaunt's accusation that Lancelot has been in Guinevere's chamber (Figure 6.5). Functionally, reordering clarifies the *knight/nyght* homophony. But there is also a deviant, stylistic effect. *C*'s SOV construction (SVO in *W*) is foregrounded by being atypical in the language (Lightfoot, 1991) and atypical in *C* (Simko, 1957: 26). Its atypicality suggests that such reordering is stylistic, with *C* creating local suspense by delaying the Subject (participant) and Verb (event). Read as an

a wounded knyght	thys nyght	hath layne	by the queen	<i>W</i>
(4)	(2)	(1)	(3)	
by the quene	this nyghte	a wounded knyghte	hath layne	<i>C</i>

**Figure 6.5: phrasal reordering (317681–317693)**

example of iconicity’s semanticization of form, the distance between Verb and Subject reinforces narrative suspense and expectation (Simko, 1957: 86). *C* frontshifts the two adjuncts<sup>54</sup> “by the queen” and “this nyghte”, to create the background scene (also suspending action), whereas *W* uses the Verb Phrase to split them. In placing Guinevere upfront, *C* confers agency.<sup>55</sup> The shifting of adjuncts is given further meaning as ‘hath layne’ in *C* is underspecified, whereas *liēn+by* (*W*) connotes sex (*MED*); a meaning that is attested elsewhere within *Morte Darthur*, including twice more in this scene alone. Stylistically, the separation of queen and knight in *W* iconically indicates a physical separateness albeit undercut by sexual connotations that combine to shroud Lancelot and Guinevere’s relationship in ambiguity.

As with lexical and syntactical manipulation, the narrative function of such phrasal reordering often correlates with characterisation (Figure 6.6). Order in *C* is again dictated by both chronological and logical sequence, creating a cause-and-effect chain that progresses from event to reaction. In *W*, characters’ internal evaluation is placed upfront, reflecting the



**Figure 6.6: phrasal reordering (240605–240627)**

<sup>54</sup> Although ‘the queen’ may be Object in ablative sense.

<sup>55</sup> Guinevere’s increased agency is a feature of *C*, which is explored in the chapter on Character.

simultaneity of action and situating the scene experientially to answer the ‘so-what?’ demands of tellability. This variation foregrounds the ladies’ reaction to more readily characterise Lancelot as lover. Overriding such psychological immediacy in *C* is mediation, which generates the impression of greater objectivity to render the text historical and didactic.

This evocation of simultaneity encourages gestalt reading practices that operate by analogising events and character. Analogy in turn requires a reader’s evaluative judgement as to how these elements relate. In Wynkyn de Worde’s 1529 edition of *Morte Darthur*, the woodcut to Book 8 depicts Tristram’s naming and his mother’s death within one frame, despite their consecutive occurrence (Wade, 2014: 666). Similar pictorial simultaneity is also evident in Books 1, 6, 10, 11, 12, 15, and 18. Book 15’s woodcut (Figure 6.7) shows Lancelot encountering an old man, his departure, and the appearance of a hermit. That these suggest simultaneity rather than comic-strip chronology is suggested by Books 13 and 17, where chronology reads from right to left; for example, Sir Galahad is shown arriving at Percival’s ship before his departure towards it (Figure 6.8). Placing consecutive events within one frame encourages gestalt reading, where coherence, through analogy and tellability, overrides considerations of sequence and chronology by highlighting the salient points that warrant an episode’s telling.



Figure 6.7: *WdW* (Book 15)



Figure 6.8: *WdW* (Book 17)

## 5.2 Duration

Genette's concept of duration considers the length of text relative to the duration of the event itself and other events in the narrative. Duration manipulation is particularly applicable to paratactic texts because their loose syntactic texture renders text supple enough for extension and interpolation. This is evidenced in *W-C* comparison. During Lancelot's madness he disappears and *C* has an additional a line to fill the year-and-a-day gap:

yere endlonge and ouerthwarte in many places forestes and wildernes and oftymes  
were euylle lodged for his sake and yett for alle theire laboure and sekyng coude  
they neuer here word of hym (*C*, 231651–231684)

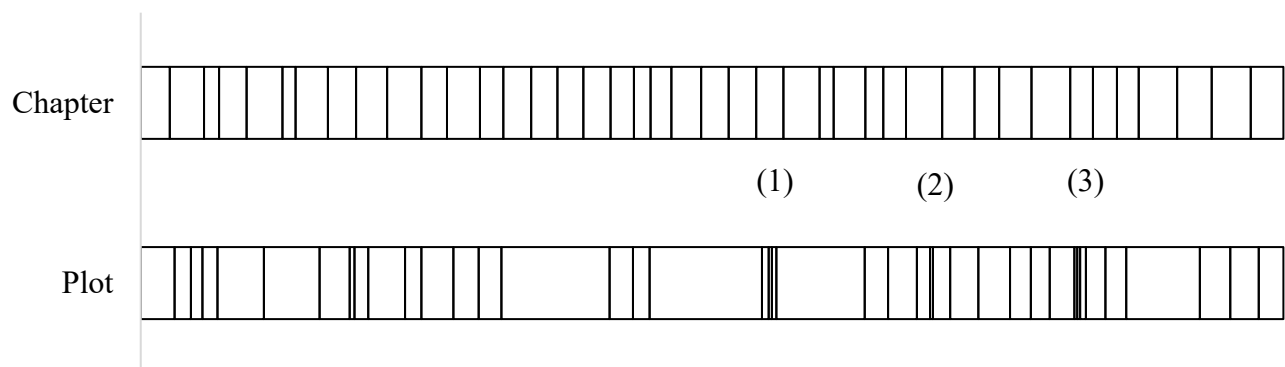
Whilst the text is coherent without the interpolation, it is stylistically warranted by iconically compensating for the acceleration in duration.

In order to consider more than close-text, clausal iconicity, I have operationalised the concept of textual duration through the parallel-text database. Genette offers various ways to define stretches of text (1980: 87–88), but, as a more granular unit of measurement, the lexical item, is more suitable as it permits “greater exactitude” (Richardson, 2002: 53) and is the calculative unit for corpus approaches.

A macro-level analysis shows duration manipulations in the dispersion of plot elements, for example, in Book 8 (Figure 6.9). The dispersion shows rapid condensations of incidence (‘plot-heavy moments’) sandwiched between extended stretches of text (e.g. 1).<sup>56</sup> Such neighbouring fluctuations themselves make this manipulation of plot duration even

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<sup>56</sup> See Episodes for how equitable portioning is identified through comparison with *C*'s chapters.



**Figure 6.9: dispersion plot of chapter and plot structure in Book 8**

more prominent. Expanded sections detail Tristram’s knightly prowess, the deeds of arms he must undergo. In contrast, the condensed plot points 1, 2, and 3 represent his relationship with Isolde, their elopement, and the pivotal moment when they drink the love potion that will seal their fate.<sup>57</sup>

These condensations may be interpreted pragmatically as flouting Quantity and Manner maxims, or cognitively as foregrounding. This complements experiential notions of time as personalised through how emotionally salient it is to a narrator and their characters (Fludernik, 2003: 130). The condensation of plot kernels risks sacrificing macro-coherence for local experiential intensity. That Tristram and Isolde’s relationship is illicit is iconically captured in its brevity meaning their affair is played out in snatched moments for which Tristram must fight hard and extensively. Point 2 also has the consequence of backgrounding of Isolde, as her attempted suicide and rescue is fleetingly narrated.

Rather than having a relationship frame plot macro-coherence, the discourse focuses on battles and knightly prowess, rendering the narrative in medieval chronicle style. When

<sup>57</sup> Several Pre-Raphaelite paintings that take the drinking of the love potion as their subject matter under the title of Tristram and Isolde, suggesting this is the typifying moment of the story’s events.

compared with nineteenth-century retellings of Tristram and Isolde, the Romantic shift in cultural appetite is evident. For the Victorians, the tale becomes an epic love tragedy, apt subject matter for opera, poetry, and Pre-Raphaelite art. Not so in Malory. Plot's relationship to its textual duration can therefore be analysed as a foregrounding mechanism that encourages a particular reading of character; here, Tristram's knightly prowess.

These brief clusters re-occur each time the narrative switches to the love affair, with two months of lovers' bliss being reduced to two clauses. *C* again has an additional line that here indicates an anxiety with the narrative accelerating so quickly as to disrupt temporal iconicity and give the protagonists so little attention. Brevity iconically captures the illicitness of their affair as well as a degree of propriety being exercised by the narrator, made tellable in paralipsis such as 'But the Joy Pat la beale Isode made of sir Trystrames þer myght no tunge telle' (*W*, 111446–111462).

The emphasis on chivalry rather love is likewise seen at point 3:

And so he toke hys men and wente thereas was La Beale Isode and fette her away and brought her into a fayre foreste to a fayre maner and so he abode there with hir (*W*, 119172–119207)

A long period in fabula terms (domestic life), is reduced to a single clause. Such ellipsis in narrative is iconic as it "expresses the perception of narrative void or gap" (Genette, 1980: 106–107). *C* backgrounds further. Where one might expect a chapter break to paratextually indicate the passage of time,<sup>58</sup> no such boundary occurs. The episode narrating their time together is embedded, thereby making it less salient and encouraging its analogical interpretation in relation to Tristram's chivalric characterisation. Duration thereby illustrates how episodic chunking can itself be foregrounding and characterising.

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<sup>58</sup> The next line also begins with the discourse-marking *so*, another indication of text boundary (see Episodes).



That duration manipulation is a stylistic choice is illustrated by co-occurrence of other stylistic changes. Point 3, when subjected to a close reading, shows a cluster of lexical variations that reinforce this episodic backgrounding (Figure 6.10). The foregrounding devices found in *W*, but absent in *C*, include double alliteration and the repetition of “fayre forest”. In *C*, both the event and Isolde are backgrounded further. Whereas Isolde is pronominalized in both texts, *W*’s “he” is “Sir Tristram” in *C*, and Tristram’s speech switches to Direct form, calibrating his prominence via Isolde’s backgrounding. Duration iconically reinforces themes, event, and characterisation to make the text coherent.

119172	And so he toke hys men & wente Per as	And soo he took his men and wente there as
119182	was la beale Isode and sette her a way &	was la Beale Isoud and fette her aweye / and
119192	brought hir in to a fayre foreste to a fayre	broughte her in to a forest to a fayre
119202	maner And so he a bode there with hir	manoyre and sire Tristram there > abode with her
119212	So how this good knyght bade his men departe	Soo the good knyghte badde his men goo from
119222	For at pat tyme he myght at helpe them	hym For att this tyme I maye not helpe you
119232	And so they departed all save Gouvernayle & so vpon	soo they departed alle sauf Gouvernaile And soo vpon
119242	a day sir Trystrames rode in to the foreste for	a daye sir Tristram yede in to the forest for
119252	to disporte hym And Per he	to disporte hym and thenne hit happend that there he
119262	felle on slepe And so happynde there cam to sir	felle on slepe And there came
119272	Trystrames a man Pat he had	a man that sire Tristram afore hand had

Figure 6.10: parallel-text illustration of (3) (119172–119281)

### 5.3 Frequency

The above example illustrates how macro-level analysis, enabled by digitisation, corroborates close-text analysis. The concept of duration may be combined here with Genette's considerations of frequency, or repetition. Event repetition may be seen as disrupting the link between iconicity and time due to anachrony. Indeed, repetition, as an evaluative device, may be considered a feature that generates coherence via tellability rather than iconic chronology.

Book 18 tells how Sir Patryse is poisoned, an event iterated at least three times (Figure 6.11). The longest of the repeated episodes (1, 2, and 4) is that in which Guinevere is accused. As the first telling presents new information, maxims of manner would dictate this be longest, but instead the text opts to elaborate given information. Yet whilst the ideational content of (2) is given information, what makes such a repetition coherent is the shift in point of view (Ehrlich, 1997: 326) as the poisoning is retold afresh as accusation, with Guinevere as perpetrator.

(1)	(2)	(3)	(4)
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	<b>Event</b>	<b>Word count</b>
(1)	Poisoning	158
(2)	Accusation	738
(3)	Lancelot's rescue	2,214
(4)	Revelation	323

**Figure 6.11: Book 18, Chapters 3–8 event structure**

Just as order lucratively combines with considerations of duration, so too does frequency. In terms of duration, size is one way to attract a reader's cognitive attention (Stockwell, 2002: 15). That the repeated accusation (2) is in Direct Speech suggests an evaluative, iconic immediacy absent in the (Indirect) equivalent of the stanzaic *Morte Arthur*. By extending the duration of the event repetition, Malory encourages the reader to consider the action anew. A study relating to slow-motion replay used in trials found that juries were four times more likely to find a defendant guilty (intent) when the evidence (event) was played in slow motion as "slow motion can systematically increase perceptions of premeditation itself" (Caruso et al., 2016: 9253). As the reader already knows the true perpetrator, this elongated repetition is not necessarily to be interpreted as a comment on Guinevere's guilt. Rather it is a (mis-)characterisation strategy. Tellability features, in the form of internal evaluation by other characters, flout truth and by that scandalise sufficiently to align a reader's sympathies with Guinevere.

A reader's sense of injustice and thereby investment in the story is fostered creating dramatic irony as readers witness characters being manipulated into believing Guinevere's guilt. Dramatic irony, emphasised by slow motion, motivates narrative progression by warranting Lancelot's rescue and Guinevere's exoneration. A further consequence of this is that it warrants *C*'s editorial strategy of characterising Guinevere as blameworthy (see Character). Being embedded, retelling also draws on the power of the episodic model for tellability, because embeddedness encourages gestalt interpretation by providing a context for Lancelot's rescue. Battle here is not simply errant or performative but ethically motivated to cohere character, themes, and overarching plot.

Such manipulations of time are dependent on a reader's assumption of iconic temporal norms. Disruptions to that norm underwrite reader's recognition how the 'so-what?' demands of tellability exploit the recursive potential of episodic form. Order, duration, and

frequency are thereby manipulated for stylistic effect, which derive their effectiveness from their iconic correlation with or disparity from time, both in relation to story events as well as discursal co-text.

## **6. Case study**

I now apply the iconic concepts discussed above to explore how battle scenes exploit iconicity. As discussed earlier in terms of narrative duration, battles make up a large part of the text's content and display iconic properties in terms of event action and foregrounding.

As a narrative event, battle is a prime site for iconicity due to its action-driven content, Pearsall stating that the “almost narcotic or balletic repetition of the rituals of jousting and fighting, is part of the dominant experience of reading Malory” (2003: 84). ‘Balletic’ battle suggests a degree of artistry, reflecting that meleés were highly-structured, rule-governed affairs.

Battle narratives thereby represent a tension that can arise between tellability and iconicity, as Twain's Hank notes:

“the fights are all alike: a couple of people come together with great random [...] and a spear is brast, and one party brake his shield and the other one goes down, horse and man, over his horse-tail and brake his neck, and then the next candidate comes randoming in, [...] you can't tell one fight from another, nor who whipped; and as a picture, of living, raging, roaring battle, sho! why, it's pale and noiseless” (Twain, 1997 [1889]: 103–104)

In Tellability, I argued that battles share the characteristics of report and Twain even uses direct quotations from sport reports for his battles (Coleman, 2007: 81). This implies their low narrativity, yet I argue these iconic features can in fact underpin the experiential effects of battle narration.

As a literary event, battles are difficult to achieve iconically, and tragedians accordingly kept them offstage. Nevertheless, their non-immediacy did not attenuate battles' tellable status and Malory indexes the chronicle and epistolary form in terms of content and style, exploiting their paratactic form to evoke blow-by-blow experience. Parataxis proves to be a flexibly iconic form, through which a reader's experiential engagement can be fostered and which reveals its iconic potential in its application in describing grammar as well as experience (Sullivan, 1953). Literary-critical talk of "the hurtling parataxis of Malory's 'action mode'" (Allen, 2003: 76) implies syntax iconically performs narrative momentum. The texture of parataxis and Middle English more generally, also lends speed through a lack of punctuation (Cooper, 2000: 272) and asyndetic constructions (Müller, 2001: 306). With parataxis, "Instead of waiting [...] the sense runs on" (Stockwell, 2002: 77). For example:

Wyth this euery knyght departed in sundir & cam to gydir all that they myzt dryve  
 And aythir of þer horsis felle to the erthe Than they a voyde theire horsis & put þer  
 shyldis be fore hem & drew þer swerdys & eythir gaff oþer sad strokys now here now  
 þer trasynge trauersynge & foyning rasing & hurlyng lyke ij borys þe space of ij owrys  
 (*W*, 75799–75867)

The entire passage is linked by coordination, which allows for a quick succession of events rather than subordinated digression. This, along with repetition and participles, evaluates battles as acts of durability and scale.

It is perhaps surprising that *Morte Darthur's* battles generally show lower rates of *W*-*C* variation. After all, Book 5, 'The Roman War', is a battle narrative and represents the most extensively different stretch of text between *W* and *C*. Variation in the passage in Figure 6.12 is limited to spelling variation and honorific omission. Although paratactic clauses are syntactically complete and therefore portable, they tend not to be ported. More often clauses are omitted altogether, suggesting these clusters are doggedly iconic; of stylistic rather than informational value.

12993 <sup>1</sup>	Than <b>si</b> r Plenoryus gate hys horse and cam with a	<b>■</b> Plenorius gat his hors and came with a
12994 <sup>1</sup>	speare in hys honde waloppynge towarde sir Launcelot And than	spere in his hand walloppyng toward syr launcelot and thenne
12995 <sup>1</sup>	they be gan to feauter their spearys and cam to	they beganne / to feutre their speres and came to
12996 <sup>1</sup>	gydir as thundir and smote aythir othir so myghtyly that	gyders as thonder and smote eyther other so myghtely that
12997 <sup>1</sup>	Per horsis felle downe vndir them And Pan they avoyded	their horses felle doune vnder them And thenne they avoyded
12998 <sup>1</sup>	Per horsis and pulled oute Per swerdis and lyke too	their horses and pulled out their swerdes & lyke two
12999 <sup>1</sup>	bullis they laysshed to gydirs with grete strokis and foynys	bulles they lashed to gyders with grete strokes and foynes
13000 <sup>1</sup>	But euer sir Launcelot recouerde grounde vppon hym and sir	but euer syr launcelot recouerd ground vpon hym and sire
13001 <sup>1</sup>	Pleno ryus traced to haue gone a boutte hym But	Plenorius / traced to haue gone aboute / hym But
13002 <sup>1</sup>	sir Launcelot wolde nat suffir that but bare hym backer	sire launcelot wold not suffer that but bare hym backer
13003 <sup>1</sup>	and backer tyllle he cam nye hys towre gate And	and backer tyll he came nythe his toure gate And
13004 <sup>1</sup>	than seyde sir Launcelot I know you well for a	thenne said sire launcelot I knowe the wel for a
13005 <sup>1</sup>	good knyght but wyte Pou well thy lyff and deth	good knyght but wete thou wel thy lyf and dethe
13006 <sup>1</sup>	ys in my honde and there fore yelde the to	is in my hand and therfore / yelde the to
13007 <sup>1</sup>	me and thy presonere <b>but</b> <b>■</b> he answerde no worde	me and thy prysoner <b>■</b> <b>The other</b> ansuerd no word
13008 <sup>1</sup>	but strake myghtyly vppon sir Launcelotis helme that the fyre	but strake mystely vpon sir laucelots helme that the fyre
13009 <sup>1</sup>	sprange oute of hys helme that <b>pe fyre sprange oute</b>	sprange out of his <b>■ ■ ■ ■ ■</b>
13010 <sup>1</sup>	<b>of hys</b> yen Than sir Launcelot doubeled his strokes so	<b>■ ■</b> eyen thenne syre Launcelot doubled his strokes soo
13011 <sup>1</sup>	thycke and smote at hym so myghtyly that he made	thyck and smote at hym so myghtely that he made
13012 <sup>1</sup>	hym knele vppon hys kneys And there with all sir	hym knele vpon his knees And there with / sir
13013 <sup>1</sup>	Launcelot lepe vppon hym and pulled hym groveylnge downe Than	launcelot lepte vpon hym and pulled hym grouelyng doune Thenne

Figure 6.12: W-C comparison of battle (129931–130140)

Lexically, battle passages show their formulaicity through repeated vocabulary and clusters such as “he raced of his helme” (*W*, 61950–61954) and “smytyng on the ryght hand and on the lyfte” (*C*, 187583–187592). These clusters illustrate the iconic nature of these passages<sup>59</sup> to the extent that they replicate the norms of battle narration and adhere to battle-telling schema. Caxton’s *Eneydos* (1490) demonstrates this formulaicity:

But assone that they myghte espye eche other, they approched for to fyght togyder. They thenne lete renne theiyr horses / And gaaff grete A bloody battle, strokes, the one to the other, wyth their speres. And atte their comynge hande to hande togyder, there was grete noyse of horses and of barneys (151–152)

Malory uses similar brief detail and linguistic clusters. That such clusters occur in letters from the fifteenth century onwards demonstrates that these are predefined tropes (Collins and Evans, 2018). Whilst it is difficult to know how letters and fiction influenced each other, there is a strong correlation between discourse form and content. Thus, Malory’s battles were coherent in their conformity to other discourses that narrated battle. Such intertextuality is perhaps unusual given that Fludernik sees an existential difference between the two discourse types, with regards the “zero narrativity” of report style devoid of experientiality (1996: 238; cf. a modification in Fludernik, 2004: 129).

Parataxis suits battle narration as the emphasis is on confused and fast action, rather than analysis or etiology (Davis, 2013: 74). In Malory, “The man of action is not adept in hypotactic mode” (Allen, 2003: 76). Whilst parataxis is particularly suited to reordering and

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<sup>59</sup> The repeated clusters and lexis noted in Episodes are worth reiterating here: *marvellous deeds of arms, many, passing well, all men praised/had wondir, met, smote, horse and man, (wax) wroth (out of wit), fell to earth/down, un/armed, wonder to tell, left and right hand, slain under him, (eyther) smote, that saw, brast, put, foul defiled, as a lion, ran, horse/d, on the helme that it went to (neck/teeth), shield, carved down to neck, hyght/named, defiled, led horse to, that head and helme went to earth, found, hardy, made redy, woodness, as fast as, good knight, blood up to the fetlocks, driven back.*



interpolation at a phrasal level, it also informs the random discourse ordering of episodes to create a narrative errantry, iconic of the knightly experience of battle encounters.

Syntax however, also performs an important function in terms of anchoring that narrative errantry. Stockwell notes that coordinating constructions have an important grammatical function in maintaining perceptual deixis in terms of character reference, one which compliments lexical subject-chaining, such as pronominal reference (2002: 53). Parataxis thus supports frame maintenance and the successful episodic construal of the text, whilst simultaneously encouraging engagement through gap-filling based on readers' understanding of battles in real-life and other texts.

These gap-filling superimpositions undertaken by readers frequently relate to battle:

There with alle they lepte on theyr horses & hurtled vnto syre launcelot (C, 65355–65367)

The printed text's additional clause (underlined) gap fills where the manuscript relies on a reader recruiting jousting schema. Variants in this manner may be thus classed as tautological. Knights in battle *fall [off horse] [dead] [to the ground]*, the optional nature of these elements indicating that they are not critical to narrative coherence, owing to a cultural familiarity with battle. Their inclusion is thus stylistic, assigning a different role to the reader in terms of inference making and impacting different aspects of the reading experience, such as tempo, vividness, perspective, and salience.

In contrast to parataxis, hypotaxis alters the salience of narrative action through backgrounding. Such variations impact speech presentation, like when a messenger went to King Lott:

and tolde hym whyle he tarryed there **how** nero was destroyed and slayne with all his oste (W)

and told hym whyle he taryed there nero was destroyed and slayne with al his peple  
(*C*, 23679–23695)

*C* reads like Indirect Speech, the reader infers a subordinating *that*. *W*'s adverbial "how" suggests more narrative detail as a Narrative Report of Speech Act. This sense is not retrievable in *C* due to it eliding the subordinating "how"; the go-to adverb of chapter rubrics and a marker of tellable events (see Tellability). These shifts in speech presentation, owing to their direct impact on characterisation, are considered in more detail with respect to their iconic properties in my next chapter, Character.

Hypotactic variations in battles also clarify narrative sequentiality:

for euer they fought lyke wood men **so that** there were neuer knyghtes sene fyghte  
more fyersly **than they dyd** (*C*, 110535–110558)

*C* merges two independent clauses through hypotaxis, giving logical justification for the evaluative statement. In *W*, readers must take the narrator at their word; seemingly logical conjunctions foster narratorial trust. *C* has "than they did", elided in *W*'s null comparative. *C*'s general trend of clarifying logic is often effected by adding cohesive ties in this way. The inference is that grammatical cohesion creates logical coherence.

Finally, syntax is manipulated to imply character motivation in battle. Often a grammatical shift can create the effect of a hypotactic structure, for example, here *C* uses the participle "seyng":

THE mene whyle as this was a doying in cam merlyn to kyng mark **seyng** alle his  
doynge said Here shalle be in this same place the grettest bataille (*C*, 22304–22335)

Whilst *W* joins the two clauses paratactically with "and saw", *C* ties Merlin's speech to the activity he witnesses. It transforms speech from an utterance to a reaction. Merlin is not

merely a function of plot progression but a character integrated and motivated by narrative events, resulting in higher narrativity. This is further reinforced syntactically by the shift from ‘thys’ to ‘his’, which ascribes culpability for the deaths of Launceor and Lady Columbe to King Mark. Motivated narrative is coherent narrative and reassures a reader that their gestalt gap-filling efforts are rewarded.

Battles scenes are sites of experiential narrative when considered in relation to iconicity. As Davidson argues, “Malory inadvertently opened up the possibility for his readers that anyone can feel like a knight” (2004: 40). Malory exploits the dynamic between bottom-up affordances of word order, syntax, and discourse and top-down reader schema to generate experientiality and harness iconic consonance between the real world and the text.

## **7. Conclusion**

In this chapter, I argued that a discussion of iconicity addresses narrative coherence from the text’s ideational perspective, by linguistically representing the text world in forms that are consonant with the real world. Iconicity is thus a principle that rehearses the medieval concern with language’s relationship to reality and through which time in narrative can be explored.

Historical sensitivity is of course a crucial issue. Any text’s mimetic success will vary depending on reader context and their exposure to literary forms and norms (Genette, 1980: 266–267). Middle English is particularly open to iconicity due to its linguistic variety and its proximity to the oral and performative tradition. With *Morte Darthur*, a *W-C* comparison reveals how word order and syntax provide resources that can be deployed for stylistic effects that foreground and alter the logical disposition of the two texts and anchor errant, episodic narrative. Malory exploits parataxis in particular to promote comprehension and to promote the gap-filling activities of the reader and experiential effects of the narrative. Manipulations

in word and clause structure are replicated at a discourse level in a way that fosters macro coherence. Giving narrative action different salience and focus according to order, duration, and frequency assists readers' gestalt operations that make a whole of the text and means that iconic consonance is also the principle that enables the coherent construal of episodes on the basis of tellable points.

That cognitive approaches suggest narrative is a key means by which we understand the world implies a symbiotic, iconic correspondence between literary and everyday language usage and supports literary-linguistic methodologies that bring pragmatic theories to bear on literary texts. The text's consonance with the real world, as well as with the text world itself, generate narrative cohesion and coherence.

A recurrent subject matter for the examples of cohesion and coherence based on episode structure, interpersonal tellability and ideational iconicity, is character. Consonance prodigiously derives from the experiential bond that readers have with characters. The naturalness inhered in iconicity creates experiential reading experiences. It is this association between world and word that underpins the idea that these are stories we live by and grounds a reader's ability to both follow a narrative and follow an example. My final chapter therefore looks at how cohesion and coherence are created by a core narrative feature, character.

## CHAPTER SEVEN: Character

### 1. Introduction

This chapter takes an applied rather than theoretical approach to the text by discussing the ideas of the previous three chapters in relation to a core narratological concept, character. Character has proved an area of debate in Malory studies, in part compounded by the variations between *W* and *C*, which I shall argue generate different reading experiences and resulting characterisations.

Character has long been posited as a cohering device in literary texts (e.g. Lubbock, 1921) and in *Morte Darthur* more specifically (Wright, 1964: 15; Wilson, 1951: 21). Despite this, arguments for coherent and consistent characterisation in Malory (Lumiansky, 1959: 20; Rumble, 1964: 159–160; Guerin, 1964: 235) are disputed (Weiss, 1997: 418), with some citing the downright erroneous reappearance of characters pages after their death (Knight, 1969: 21–22). *W-C* comparison indicates how this concern with consistent and coherent characterisation is manifest in the language of the text itself.

To complement the stylistic-functional approach undertaken in this thesis, I begin the chapter by discussing how two trends in narratology broadly classify character as linguistic referents or as humanised entities. I then reverse normal proceedings by using the chapter's case study as a point of departure to illustrate how a particular passage relating to Sir Tristram problematises this stylistic-functional divide and to highlight how variations between *W* and *C* can be profitably analysed linguistically to show how character and characterisation operate. I next look at how episodic structure, iconicity, and tellability inform characterisation in relation to characters across the text and to Lancelot and Guinevere in particular.

The portrayal of Lancelot and Guinevere is central to the cohesion of *Morte Darthur*. Their relationship exposes the paradoxes of courtly and chivalric behaviour alongside the conflicts societal and religious fidelity that result in the ultimate collapse of the Round Table. The eponymous ‘Book of Lancelot and Guinevere’ occurs at the point when the text begins to demonstrate thematic linking and the attenuation of the episodic model (see Episodes). As such, the book’s:

position alone invites questions about its function. Is it evidence of how Malory’s characters fall short of the sententious piety and sanctimonious allegorizing of the hermits in the Quest section? Are the flaws in its characters preparation for the ultimate collapse in the final book? (Cole, 1996: 36)

These questions presuppose that character interacts with episodic structure, tellable point and iconic consonance. The following chapter therefore explores how character functions in relation to these three aspects and how Lancelot and Guinevere in particular are valorised and villainised.

## **2. Definitions**

### **2.1 Narratological**

With respect to analysing character as a feature of cohesion and coherence, narratology offers particularly productive frameworks. It principally approaches character in two ways: as “people or words” (Jannidis, 2014: 32), with the humanising approaches of literary criticism (e.g. Bradley, 1904) contrasting with structural approaches that equate characters with signs (Barthes, 1970; Eder et al., 2010: 9).

Pragmatic and cognitive approaches stress that characters are “non (or pre-) verbal abstractions, constructs” (Rimmon-Kenan, 1983: 33; cf. Emmott, 1997: 201; Searle, 1975: 330). Their linguistic manifestation simply provides a textual basis for characterisation. Characterisation is itself a pragmatic and cognitive process that draws on bottom-up and top-

down information (Culpeper, 2001) and which encourages readers to understand fictional characters by drawing on the way they understand real people, thereby rendering these words as human entities (Stockwell and Mahlberg, 2015: 132). Owing to this emphasis on top-down reader processing, characterisation becomes a concept central to narrative coherence.

## **2.2 Historical**

Throughout this thesis, I have sought to ground each concept in historical context and Bray argues the same principle is critical to historical-stylistic studies of character (2014: 488). Medieval conceptions of the word *character* pertained to a distinctive mark. Its metaphorical association with personality traits is first attested just after *Morte Darthur* was printed.

Consequently, character coheres *Morte Darthur* in two ways. Character reference enables readers to follow the text because functionally a character name acts as a narrative guide, entailing the NARRATIVE IS A JOURNEY metaphorical schema. Simultaneously, readers are encouraged to follow certain characters as exemplars, a form of characterisation inculcated through medieval Everyman antecedents. Aristotelean thinking had long established this exemplary role, as for literature, “character (ethos) is a moral concept” (Smithson, 1983: 5).

This chapter will therefore move from an exploration of how successful narrative comprehension is dependent on following characters through the text’s episodic patterning to discussing how iconicity underpins a reader’s ability to follow the text’s characters as paradigms, ultimately deriving coherence from tellability, their narrative point.

## **3. Case study: the problem with Sir Tristram**

I first look at how a series of episodes in the ‘Book of Sir Tristram’ demonstrates the importance of character reference. Rather than dismissing the passage as incoherent, I offer a new reading that argues character reference is exploited for stylistic effects. These stylistic

effects are driven by the framing episodic situation, iconic psychological sequencing, and tellable macro-coherence.

Tristram is the text's second-most prominent protagonist in terms of naming frequencies and serves as a blueprint for Lancelot's characterisation as the greatest knight (Tolhurst, 2005: 139). But despite that frequency, the way Tristram is named threatens to cohesion and coherence. To avoid recognition in the court of his adversary, King Angwysch, Tristram introduces himself as *Tramtrist*. The name inversion problematises the referential function of a name and deliberately plays with (written) linguistic form. Norris claims that the names *Tramtrist/Tristram* are used "inconsistently" by the narrator (2008: 101), owing perhaps (based on evidence of MS. B.N. fr.103) to the fact that Malory's source introduces the alias later in the text (Vinaver, 1977: 1455–1456). *W* and *C* appear to corroborate these literary-critical interpretations, which vary their references both within and between the texts from the point at which he introduces himself as *Tramtrist* (101260).

However, I suggest that these switches, rather than indicating Malory's shortcomings or inconsistent compositional errors, show narrative dexterity as the selection of *Tramtrist* or *Trystram* correlates with setting, character point-of-view, and Tristram's narrative role. Appendix 12 applies the concordance model adopted in the previous chapters to illustrate how, in *W*, selection between the two names is determined by episodic situation, iconic psychological sequencing, and tellable macro-coherence. Switches to *Tramtrist* keep up the pretence (and alias) for actions and interactions concerning those characters of King Angwysch's court who believe him to be Tramtrist. This thereby fosters narrativity by aligning the narration with the perspective of those within the court whilst additionally creating dramatic irony as readers know who Tramtrist really is.



Primarily, the selection of name is related to episodic setting or the iconic evocation of character point-of-view. An exception in *W* is his fight with Palomides as *Tristram*. But here I suggest the local conditions (i.e. setting) that dictate whether he is labelled *Tristram* or *Tramtrist* are superseded by a macro-textual need to valorise Tristram, to characterise him as a hero knight. As noted in *Iconicity*, the chivalric is foregrounded in the ‘Book of Sir Tristram’ through manipulations in plot duration. Here, the same foregrounding is deployed locally as tellability overrides local episodic constraints and psychological iconic effects. From this perspective, as the fight valorises Tristram, it is key he be named as Tristram in the interests of preserving macro-coherent salience. This salience is supported by the embedded narrative that immediately follows the fight in which Tristram is mistaken for Lancelot “for she demed that þer was no knyȝt In the worlde þat myght do suche dedis of armys” (*W*, 102816–102833). The narrator repeats Tristram’s real name to underscore his inherent knightly valour.

In *C*, tellable macro-coherence overrides episodic and iconic stylistic effects. This corresponds with *C*’s ‘clarifying’ trend, resulting in *C* replacing *Tramtriste* with *Tristram*, but never vice versa. Some of the *Tristram* references (in relation to his love for Isolde, battle, ordering Palomides to surrender, revealing his name) are significant enough to narrative macro-cohesion to suggest that clarification takes precedence. This makes the narrative more salient in terms of hero orientation and, through psychological sequencing, iconically aligns a reader’s experience with characters to create a proximity sometimes considered absent in Malory.

What this case study indicates is how the episodic frame creates the grounds for the iconic effects and features of tellability associated with character. I therefore begin the discussion of character by looking at how such framing operates with respect to the referential and stylistic functions of character across *Morte Darthur* as a whole.

#### **4. Episodes and character**

In this section, I will apply some of the concepts discussed in Episodes to look at how character has a referential cohesive function and how this is stylistically exploited for coherent characterisation. This application draws on the idea that episodes are textual as well as mental concepts, illustrates the way in which episodes create cohesion through their role as contextual frames, and builds on the argument that text-world elements, principal amongst which is character, define episodes ‘from within’.

Character, as a means of textual cohesion, is co-referential; a network of dispersed textual indicators that readers interpret as referring to the same entity. In *Morte Darthur*, such reference is complicated by a cast of doppelgangers and fair unknowns, alongside spelling variation within each text, and intertextual relations to the Arthurian canon. I begin by discussing how naming’s centrality as a cohering device is evidenced in its navigational properties and its functional transparency.

##### **4.1 Naming (functional)**

A key difference between Malory and his sources is that he names minor characters (Mahoney, 1980: 648). For example, Sir Pionel, the victim of the poisoned apple, and Sir Patryse, the poisoner, are referred to as a “squier” and a Scottish knight respectively in the stanzaic *Morte Arthur*. Names provide explicit cohesive referents by which readers follow the text and lend coherence by imbuing these referents with humanising attributes. I first explore how such naming is one way that Malory anchors episodic errantry.

##### **4.1.1 Lexical cohesion**

The lexical-cohesive properties of names can be seen in both their semantic properties and their deployment across the text. Names’ semantic properties are foregrounded by transparency. Just as shields and armour declare individual identities, some knights are

named for the colour they wear. Malory repeatedly uses the metatextual *name+translation* apposition to call readers' attention to this transparent correlation between name and characteristics. Sir Gareth is 'Beaumays', meaning 'fair handed' and Tristram means "sorrowfull byrth" (*W*, 96669–96670).<sup>60</sup> Names often iconically reflect character (Greimas, 1966: 174–185) and are therefore metanarratorial authorial cues. Malory uses tropes from other genres to emphasise romance's thematic concern with identity transparency by adopting the apposition translation construction found in his sources and fifteenth-century historical and fictional macaronic texts.<sup>61</sup> Alysaunder le Orphelyn's (orphan's) adventures are motivated principally by a desire to avenge his father's death. That his name coheres plot, prompts *C*'s substitution of *W*'s proper name with just *Orphelyn* (182277), indicating *C*'s emphasis on action over *W*'s emphasis on character.

This transparency serves a navigational function at an extratextual level, but names' orientational function within the text works by virtue of their deployment as elements of in-text cohesive chains. In *Episodes*, I argued that semantic features such as setting grounded episodes as contextual frames and that keyword dispersion plots reveal how these text-world building elements cluster to create these frames. Character names form a critical part of that text-world building inventory as they appear as top keywords in every book. In Book 7, the character keyword shifts from *Beaumains* to *Gareth* at around the halfway mark (Figures 7.1 and 7.2). Semantic content, as reflected by repetition (here names), indicates aboutness as it traces the revelation that Beaumains is Gareth. To the extent that keyword patterning reveals change and progression, it also illustrates a cohesive narrative structure.

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<sup>60</sup>Here the French *triste* meaning *sad*. Owing to its French etymology, the explanation of the name is omitted from German versions of the Tristram story (Schoepperle, 1913: 100), which thereby forego its iconic potential.

<sup>61</sup> For example *Capgrave's Chronicle* (1461-1464) (Cmb Gg.4.12)158 "Trecente marce. This is the Englisch: Thre hundred mark" and Langland's *Piers Plowman* (c.1400) "Qui parcit virge, odit filium. Þe English of þis latyn is · who-so wil it knowe" (l.40, Passus V: B Text).



Figure 7.1: *Beaumains* (Book 7)



Figure 7.2: *Gareth* (Book 7)



Figure 7.3: *Lancelot* (Books 13–17)



Figure 7.4: *Galahad* (Books 13–17)

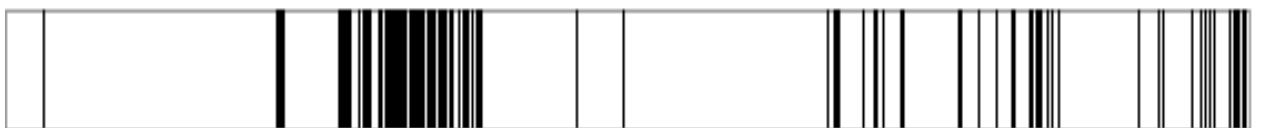


Figure 7.5: *Percival* (Books 13–17)



Figure 7.6: *Bors* (Books 13–17)

Proper names thereby provide guiding referents by which readers determine how episodes are delineated. The distribution of proper names of the Grail knights (Lancelot, Galahad, Percival, and Bors) charts such episodic delineation (Figures 7.3–7.6). Dispersion illustrates diagrammatically how each knight’s quest is narrated separately before the episodic model becomes increasingly interwoven; a feature corroborated by the Proppian determination of complex macro-openings (see Tellability).

Such distributions are made salient by keyness and frequency. Lancelot is the character whose name is repeated most (Table 7.1), statistically corroborating Brewer’s observation that in *Morte Darthur* Lancelot is “our main guide” (1963: 47). In addition to repetition, in *W*, there is an additional semiotic layer of rubricated proper names that iconically highlight “the guiding function that repeated use of a character’s proper name can have” (Toolan, 2009: 54).

In Figure 7.7 rubrication invites the reader to follow these characters. Visually, the page iconically piles up slain knights. Only Lancelot, Gaherys, and Gareth emerge (albeit

**Table 7.1: character proper-name mentions**

<b>Character</b>	<b>Count</b>
Lancelot	1,917
Tristram	1,701
Arthur	1,122
Gawain	615
Galahad	238
Percival	225
Guinevere	161
Merlin	143
Elaine	79

the fyre And who that stode a yenste them þ' were they  
 slayne full many a noble knyght For there was slayne  
 þ' **Bellyas le orgulus** þ' **Segwarydes** þ' **Gryfflet** þ' **Braun**  
**dyles** þ' **Agglouale** þ' **Tor** þ' **Gaut** þ' **Gyllymer** þ' **Raynold** iij  
 brethir and þ' **Damas** þ' **Priamus** þ' **Kay le straunge** þ' **Dryaun**  
 þ' **Lambegus** þ' **Hermynde** þ' **Pertolyp** þ' **Perymones** ij breþern  
 whych were called the grene knyght and the rede knyght  
 And so in thys russhynge and hurlyng as þ' **Launcelot**  
 thraunge here and there hit mysfortuned hym to sle Sir  
**Gaherys** and þ' **Gareth** the noble knyght for they were vn  
 armed and vn wares as the freynsh booke sayth þ' **Launcelot**  
 smote þ' **Gaherys** and þ' **Gareth** vpon the brayne pannes  
 where thorow that they were slayne in the felde how be  
 hit in very trowth þ' **Launcelot** saw them and so were they  
 founde dede amonge the thyckyste of the prees Than Sir  
**Launcelot** when he had thus done and slayne and put to

the fyre And who that stode a yenste them Þer were they slayne full many a noble knyght For there was slayne sir Bellyas le orgulus sir Segwarydes sir Gryfflet sir Braun dyles sir Agglouale sir Tor sir Gauter sir Gyllymer sir Raynold iij brethirn and sir Damas sir Priamus sir Kay le straunge sir Dryaunnt sir Lambegus sir Hermynde sir Pertolyp sir Perymones ij breþern whych were called the grene knyght and the rede knyght And so in thys russhynge and hurlyng as sir Launcelot thraunge here and there hit mysfortuned hym so sle Sir Gaherys and sir Gareth the noble knyght for they were vn armed and vn wares as the freynsh booke sayth sir Launcelot smote sir Gaherys and sir Gareth vpon the brayne pannes where thorow that they were slayne in the felde how be hit in very trowth sir Launcelot saw them and so were they founde dede amonge the thyckyste of the prees Than Sir Launcelot when he had thus done and slayne and put to (W, 329783–329976)

**Figure 7.7: Winchester Manuscript (f.457v)**

temporarily) from this initial slaughter. The point is to solidify Lancelot’s exceptional prowess as hero. The *C*-only textual variation in this passage (Figure 7.8) can be read as compensating for the loss of rubrication. *C* recognises *W*’s iconic implication, and the tellable ‘point’, Lancelot’s prowess, is made textually, meaning that the symbolic and thematic exploitation of naming and its navigational role thereby have characterising implications.

Names are also cohesive navigational devices at a macro-textual level. In *Tellability*, I discussed how character names metonymically frame episodes, and Wilson suggests that Malory’s famous list of 103 knights (Book 19; Figure 7.9), which includes “representatives of every one of the previous tales”, is “evidence that Malory was using the lists of names as a device for unification” (1951: 23). The list, being an affordance of written form that replaces the mnemonics of oral culture (Ong, 2005 [1982]: 42, 97-8), becomes an index for the ‘hoole book’.

But its indexical function has attendant characterising effects. The list has an affective value in that it becomes a litany that memorialises exploits and anticipates the collapse of the Round Table. Just as Lancelot’s heroic emergence from a list of those who have fallen in battle is foregrounded, so here the list offers a backdrop against which he emerges as the best

And who that stood ageynste / them there were they  
 slayne there myghte none withstande sir Launcelot so all that  
bare armes and withstoode hem there were they slayne ful  
 many a noble knyghte For there was slayne sir Bellyas

**Figure 7.8: parallel-text illustration (*C*, 329785-329974)**

hys woundis reueded vpon bledynge Then kynge **Clary**  
**amice** of northmberlonde serched and hit wolde nat be And  
 than **¶ Sarrainte** le apres that was called the kynge w<sup>t</sup>  
 the hundred knyghte he assayed and fayled So ded kynge **Dry**  
**ence** of the londe of gove So ded kynge **Auglysh** of Irelande  
 And so ded kynge **Neltrys** of Barlotz So ded kynge **Caryde**  
 of Scotlonde So ded the duke **¶ Galahalt** the haute pryncce  
 So ded **¶ Constantyne** that was kynge **¶ Cadors** son of fornd  
 ayle So ded duke **Chalamice** of Claramice So ded the erle of  
**Wbairys** So ded the erle **lambayle** So ded the erle **Drystante**  
 Then cam In **¶ Galwayne** wyth hys iii. knyghtes **¶ Syngalyn** **¶**  
**fflorence** and **¶ Idell** thes ii were be gotyn vpon **¶ Branude**  
**les** syster and all they fayled Then cam In **¶ Agredayne** **¶**  
**Saherys** and **¶ Wordred** and the good knyght **¶ Gareth** <sup>†</sup> was  
 of very knyghtshod North all the brethren So cam In **¶ knyght**  
 of **¶ launcelottis** kyn but **¶ launcelot** was nat thyn in the  
 court for he was that tyme vpon hys adventures Then  
**¶ Lyonell** **¶ Actou de mayes** **¶ Pors de ganyes** **¶ Blamonv de**  
**ganyes** **¶ Wleoberys de ganyes** **¶ Sahalantyne** **¶ Salphodyn**  
**ayenaduke** **¶ Wyllars** **¶ valyramte** **¶ Hobes le vendone** all thes  
 were of **¶ launcelottis** kynne and all they fayled Then cam  
 In **¶ Sagramo le desyr** **¶ Dodynas le saboage** **¶ Dynadan** **¶**  
**Wreldone le noyre** that **¶ Kay** named **la cote male taye** and **¶**  
**Kay le senestrall** **¶ Kay destraynges** **¶ axellhot de logris** **¶ pe**  
**tipace of Wynchylse** **¶ Galleron of Galway** **¶ methon of the**  
**mountayne** **¶ Cardok** **¶ Wwayne les abontres** **¶ Ozanna**

Figure 7.9: Winchester Manuscript (f.446r)



in the world; the only knight who can heal Sir Urry. Lancelot’s emergence from all the preceding knights and their tales replicates his emergence from battle to prime the TALE IS CHARACTER metaphor and encourage readers to see him as a character around which *Morte Darthur* coheres.

#### 4.1.2 Contextual framing

Whilst the distribution of character names across the text performs a navigational role that supports macro-coherence, it also illustrates how episodes function as contextual frames. In Tellability, I noted how Pelleas retains focus despite no proper-name mentions because pronouns can be interpreted successfully by virtue of the episodic frame (Emmott, 1997: 13). Examining how Lancelot and Guinevere are referred to in the books which bear their names (Books 6 and 18) shows that pronominal chains extend to twenty consecutive pronouns. Despite lengthy chaining, these chains cross neither the Plot Table’s episode boundaries or Caxton’s chapter boundaries, indicating the episode’s function as a referential frame.

Table 7.2 shows the different referent forms used. Whilst proform and vocative distribution remain stable, later parts of the text show a switch from using proper names to epithets/labels.

Although transparent correlation between names and characteristics is a feature of *Morte Darthur*, epithets and labels have a tendency to foreground characterising features

**Table 7.2: Lancelot and Guinevere referents (Books 6 and 18)**

Book	Proform	Proper name	Epithet/label	Vocative
6: ‘Lancelot’	679 (69.7%)	215 (22.1%)	52 (5.3%)	28 (2.9%)
18: ‘Lancelot and Guinevere’	348 (68.9%)	45 (8.9%)	94 (18.6%)	18 (3.6%)

more so than names, meaning that Book 18 draws on the social role rather than the personhood of a character.

Yet these variations are not just features within the text. Between *W* and *C*, patterns of proform, name, and label use vary (Table 7.3). *C* prefers proper names over labels: an exophoric means of character reference that reduces the need for an episode’s contextual-framing function. That this indicates *C*’s preference for lexical specificity, rather than potentially ambiguous cohesive ties, is reinforced by pronoun-label substitutions (Table 7.4).<sup>62</sup>

**Table 7.3: *C*-only, *W*-only, and substitution of names and labels**

	Count	<i>W</i>	<i>C</i>
<b><i>W</i>-only cf. <i>C</i>-only variations</b>			
name cf. name+label	1	<i>balyne</i>	<i>the knyzt balyn</i>
label cf. name+label	24	<i>hys brothir</i>	<i>balan his broder</i>
name cf. name omission	1	<i>scawberd for excaliber</i>	<i>scauberd</i>
label+name cf. label	4	<i>the quene La Beale Isolde</i>	<i>the quene</i>
<b><i>W</i> to <i>C</i> substitutions</b>			
label to name	20	<i>thes two knyghtes</i>	<i>Vlfius &amp; Brastias</i>
name to label	10	<i>Alysaundir</i>	<i>Orphelyn</i>
name to proform	14	<i>sir Mordred</i>	<i>he</i>
proform to name	37	<i>he</i>	<i>sire Lamorak</i>

<sup>62</sup> That such clarification was editorial is seen in its application to chapter rubrics between Caxton and de Worde. Book 3 Chapter 13 reads “How kyng Pellynore gate the lady” Where the next chapter rubric refers to “he” in Caxton, de Worde disambiguates this by repainting “kyng Pellynor”. Such pronominalization in Caxton suggests the rubrics were expected to be read consecutively, as a narrative in their own right, not possible by de Worde’s placement of these rubrics as headers within the narrative itself.

**Table 7.4: proform and label substitutions**

<i>W</i> cf. <i>C</i>	Count	Proportion
Label cf. proform	36	14.4%
Proform cf. label	214	85.6%
<b>Total</b>	<b>250</b>	

*C*'s clarification therefore suggests that episodic framing is insufficient for macro-coherence. This is supported by the fact that such substitutions correlate with narrative kernels. For example, where *W* has 'the quene' *C* repeatedly uses 'Isoud' at climactic moments. In the first substitution, two ladies resolve to kill Brangwayne;

by the assent of two ladyes that were with quene Isoud they ordeyned for hate and enuy for to destroye dame Bragwayne that was mayden and lady vnto la beale Isoud (*C*, 114495–114527)

*W*'s "Be quene" is a potentially confusing cataphoric reference, as other local co-textual references refer to her as "la beale Isode". *C* uses the episodic principle that repetition creates unity to clarify character reference through consistency. For Lancelot, his centrality as our main guide is protected by consistent reference and reinforces his role as a touchstone by which other characters are compared.

*W-C* comparison additionally exposes the 'repainting' function of proper names, required to remind readers to whom the narrative is referring during lengthy stretches of text (Brinton, 1996: 154; Simko, 1957: 41). Within episodes, *W* prefers a concatenated pattern of interchanging forms, whereas *C* opts for endophoric references (i.e. proforms) framed by initial and concluding proper names. "And anone the kynge" (*W*) is consecutive, and therefore co-text referential; "Anone Kyng Marke" (*C*, 176416–176420) is initial, and therefore less cohesive. Such texturing allows *C* to deploy proper-name referents at climactic

moments, typically occurring at the start and end of episodes. That such *W-C* variations cluster at climactic moments suggests the characterising effect of proper-name reference was understood by scribes, editors, and readers.

Other occurrences illustrate how *C* uses proper-name substitution to disambiguate characters from one another. After King Mark orders one hundred ladies to drink from Lamerok's horn to prove their chastity:

Thenne the kynge maade Quene Isoud to drynke therof (*C*, 118360–118369)

In *W*, potential ambiguity arises as Isolde has no recent co-text appearance and Guinevere is the last queen mentioned. Successful identification is dependent on the contextual frame of setting and other characters (Emmott, 1997: 235) and demonstrates how the semantic construal of episode content underwrites narrative coherence. *C* negates this function by explicitly naming Isolde. Yet whilst *C* ensures clarity, such specification erases potential stylistic effects. In *W*, the ambiguity more readily links the two queens, drawing a characterising parallel; the horn having already been sent for Guinevere to drink. It shapes an understanding of Isolde's character by analogy, foregrounding her marital role and expectations of fidelity, with *C* even losing a possessive 'his' that reinforces Mark's control. Clarification erases implicatures that prompt *W*'s readers to speculate and characterise.

Yet to state that label/proper-name selection is dictated by clarity rather than characterisation risks undermining the top-down inference-making aspects of how readers characterise. All six occurrences of *W*'s proper names where *C* has labels are in Book 10, four occurring consecutively, and such clustering suggests editorially-conscious selection. Five of the six relate to King Mark. As kings Mark and Arthur are both active characters at this point, potential ambiguity arises, but the setting of Cornwall, Mark's kingdom, makes

this book the sole contextual frame where ‘the kyng’ is most extensively a default label for a character other than Arthur.<sup>63</sup>

When the jester Dagonet talks with the cowardly Mark, three proper-name references analogise him against the heroic Lancelot:

Who is captayne of this felyshyp seyde kyng Marke For to feare hym sir Dynadan  
seyde hit was sir Launcelot A Jesu seyde kyng Marke myght ye knowe sir Launcelot  
by his shyld Ye seyde sir Dynadan for he beryth a shyld of sylver and blacke bendis  
All this he seyde to feare kyng Marke for sir Launcelot was nat in the felyshyp (*W*,  
164419–164485)

In *C*, the substitution of Mark with ‘the kyng’ cues mental models of kingly ideals and thus ironises his cowardice as he fails to live up to his social role. Accordingly, although variations in reference assist clarity, serving the functional requirements of text cohesion, referencing strategies also entail attendant stylistic effects that impact characterisation. This develops the concept of the contextual frame beyond its local-cohesive function to suggest it has a macro-coherent function of contributing to characterisation.

## 4.2 Naming (stylistic)

As I have argued throughout this thesis, functionally-motivated variations have attendant stylistic effects. I now examine this connection by discussing how naming informs characterisation and affects the reading experience.

### 4.2.1 Memory and empathy

In *Episodes*, I noted that epithets are cognitive anchors to the extent that they serve a mnemonic function; guiding readers through the narrative action. As such, epithets

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<sup>63</sup> Other books show local, rather than book-length “the king” antecedents. Book 1: Uther (where Arthur is not viable candidate pre-coronation); Book 2: Mark, Royns; Book 4: any one of “the five kings”; Book 6: Bagdemagus; Book 8: Mark, Melyodas; Book s 11 and 12: Pelles; Book 14: Guelake of Sarras; Book 17: Estorause, Mordrayns, Pelles, and Solomon. Such contextual framing is also key to disambiguating the five Elaines, none of whom appear in the same book.

cohesively orientate in two ways that represent the crossover of character and characterisation, the functional-stylistic fallout. But an anchor's memorability may depend on other orientational cognitive processes, primarily, how they create empathetic proximity.

Repeated clusters or bundles such as “the good knyghte” pervade both texts to mnemonically and empathetically orientate readers. These ‘hero’, and equivalent ‘villain’ epithets serve a mnemonic function that replicates transparent naming strategies. For Lancelot, such epithets represent internal evaluations that foreground him owing to their frequency and superlative nature, such as “the moste man of worship in thys worlde” (295477–295484) and “floure of all knyghtes” (67732–67737). As such, these epithets are stock collocations, resulting in a type of characterisation where “all knights are noble, all ladies are fair, and so on” (Coleman, 2007: 81). Whilst these mnemonics aided the memory of the oral bard, epithets’ mnemonic properties are here repurposed to benefit reader memory and following. Stock collocations further create the conditions for text coherence as they reinforce a reader’s romance schema, reducing cognitive burden and enhancing to the ability of a reader’s memory to episodically chunk the narrative. The attendant stylistic effect is one of emphasising the stabilising, idealistic, and affirmative properties of romance.

The mixture of titles and names, alongside the substitutions between *W* and *C* problematises the distinction between functional names and evaluative characteristics. Whilst referential transparency inclines to a Proppian analysis of character as functional actants (1968: 25–65), in *Morte Darthur* this division between function and characterisation is not clear-cut. Sir Brewnys Saunze Pite (‘without pity’) is both a name and villainising epithet; la Beale (‘the beautiful’) Isolde is both a name and physical description. Elaine, who dies because of Lancelot’s unrequited love, switches from the honorific *dame* to *fayr* (e.g. 231161). But to state that *C* thereby characterises figures like Elaine by emphasising internal rather than social traits, neglects how repetition and the cohesive function of these epithets

results in semantic bleaching. Just as readers analyse Round Table as a composite Noun Phrase, epithets such as *fayr Elaine* become nominal referents rather than internal evaluations of character.

Determinations as to what is characterising and what is functional have important ramifications for Lancelot. *W-C* epithet variations attest to their characterising potential, as is illustrated in the scene where Guinevere tries to entrap Lancelot by discovering him sleeping with Elaine:

And now speke we of quene Gwentyer that sente one of her women that she moste trusted unto sir Launcelotys bedde (*W*, 230186–230205)

*W*'s additional "that she moste trusted" implies Guinevere's distrust of Lancelot, an implication deleted in *C*. Contrastingly, *C* deploys hero epithets to corroborate Lancelot's heroism:

and every day ther came a lady [...] & wowed hym to haue layne by hym and euer the noble knyghte syre Launcelot sayd her nay (*C*, 318656–318691)

The *C*-only epithet represents internal evaluation to highlight the 'point' of Lancelot's refusal to sleep with the damsel in exchange for his freedom; tellability is evident in both discourse and story as the epithet foregrounds his chivalric (in)action.

Such epithets, though limited in stylistic variety, shape reader empathy due to their evaluative nature. Hero/villain epithets and family epithets align reader empathy by personalising characters. That epithets regularly appear in either only *W* or *C* suggests their non-essential status and that they are of pragmatic rather than informational value (Table 7.5). *C*'s greater use of epithets is therefore a cohesive strategy; one that simultaneously clarifies and aligns reader empathy through the narrative voice.

**Table 7.5: epithet changes**

	Examples			
	<i>W</i> -only	<i>C</i> -only	<i>W</i>	<i>C</i>
hero/villain epithet	27	49	<i>sir Launcelot</i>	<i>the noble knyghte syre Launcelot</i>
family epithet	23	85	<i>my queen</i>	<i>my Quene and my wyf</i>

#### 4.2.2 Titles and proximity

In much the same way that epithets have empathetic potential, so character titles have a similar capacity to create proximity between readers and characters. In Episodes, it was noted that titles and author names have a thematising power, and a similar effect is seen in the way that titles ‘thematised’ characters. Comparison of *W* and *C* highlights how nominal titles position characters differently.

As discussed above, the shift from *king* to a proper name can create a differing emotional tone and level of interactivity, evidenced in Figure 7.10 with reference to Arthur. That title-to-proper-name switches are motivated by characterisation is supported by the co-occurrence of other variations pertaining to character; including psychological characterisation, explicit characterisation through a hero epithet, character interaction by the addition of an addressee, and character motivation.

Titles are thus deictic markers that position readers in differing proximities to characters. A recurrent *W-C* substitution is *sir* and *kynge* (e.g. 166949). Lexton argues that Book 5’s shift from *kynge* to *sir* demonstrates Arthur’s different characterisations as monarch and knight and is corroborated by *C*’s kingly characterisation, seen in its later omission of Arthur’s anger (2014: 41, 50). That both *W* and *C* vary their use of *sir* and *kynge*, particularly



188267	A	sir	Lamerok	a	byde	wyth	me	and	be	my	0	Lamorak	abyde	/	with	me	and	by	my	
188277																				
188287																				
188297																				
188307																				
188317																				
188327																				
188337																				
188347																				
188357																				
188367																				
188377																				
188387																				
188397																				
188407																				
188417																				
188427																				

Figure 7.10: parallel-text illustration (Book 10, 188267–188436)

in battle passages, suggests that scribes and copysetters recognised the characterising potential of honorifics.

As with proper names, titles show exophoric-endophoric switching, with similar *W-C* substitutions occurring in Lancelot and Guinevere's interactions with Arthur:

And than sir Launcelot spake on hyght unto the kyng (*W*)

and thenne sir Launcelot spak on hygh vnto kyng Arthur (*C*, 340162–340172)

But their effect in terms of functional cohesion is difficult to ascertain. Whilst *W*'s "the kyng" is endophoric (dependent on the co-text), the referent in *C* may be retrieved from either the text or the extralinguistic context of Arthurian literature. Because of this, the stylistic impact substitutions have on coherence must be analysed with respect to characterisation. For example, Guinevere is characterised variously as consort through using a title (*W*) and more personally through using first-name terms (*C*):

I telle my lorde the kyng thus (*W*)

I telle my lord Arthur thus (*C*, 296235–296241)

Two moments, both in Book 19, demonstrate how a switch from "the quene" to "Quene Gueneuer" delivers similar intensifying effects; when Mellygaunt begs for Guinevere's mercy (302279) and when Lancelot seeks direction from Guinevere as to whether to kill Mellygaunt:

sir Launcelot loked upon the quene gyff he myght aspye by any sygne or countenaunce what she wolde have done (*W*)

sir Launcelot loked vp to the Quene Gueneuer yf he myghte aspye by any sygne or countenaunce what she wold haue done (*C*, 319788–319809)

That such variants are meaningful cues to characterisation is again corroborated by other local variants. *C* uses ‘Quene’ as an honorific, a distal form of social deixis implying Lancelot’s deference, which is reinforced by a variation in preposition, from ‘upon’ to ‘up to’. That across the text Guinevere is referred to by proper name alone before her marriage and thereafter has the prefix honorific *Quene* or, in fewer instances, *dame*, shows how lexical cohesion prescribes her characterisation in terms of her social role.

#### 4.2.3 Theme and macro-coherence

When understood as serving episodic structure, epithets anchor the errant narrative to create local coherence, but in their characterising potential, epithets also serve a macro-coherent role. The critical consensus is that Malory makes Lancelot central to the Arthurian legend (e.g. Lewis, 1963: 18) resulting in character providing a focal point by which the text coheres. But such focus is felt differently in the reading experiences of *W* and *C*, with critics noting how *C* attempts to restore Arthur’s centrality (e.g. Lexton, 2014: 78; Hanks, 2005: 32). This differential is potentially attributable to Caxton, when considered in the light of the ‘Preface’, which claims to respond to the reading public’s demand for a book about King Arthur.

Foregrounding Lancelot is achieved through analogy with Arthur, which disrupts Freytagian notions of sequence and overall plot progression and results in ‘vertical’ analogical structures. The medieval metaphor of the Wheel of Fortune exemplifies these structural properties as character and narrative structure are intertwined, with structure being errant rather than linear. Towards the end of *Morte Darthur* Lancelot laments:

But fortune ys so varyaunte and the wheele so mutable that there ys no constaunte abydyng And that may be preved by many olde cronycles as of noble Ector of Troy and Alysaunder the myghty conquerroure and many mo other whan they were moste in her royalté they alyght passyng lowe (*W*, 336904–336955)

The passage is foregrounded by classical allusion, rare in Malory as intertextual conceits are usually confined to metatextual references to sources of the narrative proper. The speech is also intratextually allusive, the Wheel appearing in Arthur's dream in Book 5, analogising Lancelot and Arthur.

Allusion acts as an activation of top-down characterising processes, which, when comparing *W* and *C*, appear to serve thematic reinforcement. *C* has an additional name in the passage: "Ector and Troylus and Alysander" (336933–336937), potentially ascribable to Caxton on the grounds of its rhetorical triad form and its allusion to another of his printed offerings, Chaucer's *Troilus and Criseyde* (1483). The variation characterises Lancelot as both hero and lover, cohesively linking with his description as such in Book 8. Caxton printed *Morte Darthur* as part of his Nine Worthies project and such allusions help contextualise the text more broadly. The text thereby intertextually aligns itself with Middle English 'Advice to Princes' literature (Lexton, 2014: 106), one of which was Lydgate's *Troy Book*, noted for its powerfulness by Caxton. Below, I discuss how such genre activation underpins Lancelot's characterisation to support the text's overall ethical narrative point.

#### **4.2.4 Progression and comprehension**

In Episodes, I argued that discourse markers delineate comprehension, or psychological progression in a way that mimics their plot-progressing role. This is manifested by what I see as a pattern of delayed characterisation; that is, the slow revelation of a character's identity, which uses episodic ordering and tellable expectation to foster reader engagement.

Delayed disclosure promotes characterisation over character by focusing on a character's actions before they are named. Here, Merlin retells a story and appends character names, meaning that rather than orientation devices, they are revelatory adjuncts:

that lady was youre owne doughtir begotyn of the lady of the rule and that knyght that was dede was hir love and sholde have wedded hir and he was a ryght good knyght of a yonge man and wolde a proved a good man and to this courte was he commynge and hys name was sir myles of the laundis and a knyght com behynde hym and slew hym with a spere and hys name was lorayne le saveage a false knyght and a cowherde and she for grete sorow and dole slew hirselff with his swerde and hyr name was alyne (*W*, 37644–37749)

Merlin's gloss proleptically warns Pellinore of his best friend's betrayal and consequent death. Postposing structures like this anticipate at a clausal level the episodic structures of later books, where dreams are later explained through hermits' glosses. Such delays are local, suspension is temporary, and thus appeal to the episodic memory to prime a reader for broader textual revelations.

This structure thus deploys features that are iconic of knowledge acquisition in the real world, with psychological sequencing having readers iconically share characters' experience of gradual understanding. For example, Malory borrows from the stanzaic *Morte Arthur* the conceit of postposing Lancelot's identification in battles. Similarly, Lancelot's rescue of Guinevere from the stake delays his identification: by his deeds he is known. This is a consequence of these passages' paratactic nature. Without subordination to background, the alternative is to postpone a character name, thereby backgrounding a character chronologically. Delay in this sense is thematic, an iconic realisation of Lancelot's ability to forbear, both in battle and in love, but also has the potential to drive narrative interest through suspense.

That character revelation is a narrative driver is evidenced by the medieval 'fair unknown' tradition, which comprised stories of unknown knights undertaking adventures to prove their knightly worth before revealing their identity. The 'Tale of Sir Gareth' is Malory's fair unknown. With no known antecedent source, a reader's top-down knowledge is limited; any inferences can be based only on the schematic understanding of comparable

types in Malory and other romances. Gareth's tale is full of unknowns: the many knights he encounters are labelled merely by the colour they wear, and Lynet, who brings the quest, is equally unknown because the lady for whom she seeks help remains anonymous for most of the tale:

I haue a lady of grete worshyp to my sustir and she is beseged with a tirraunte that she may nat oute of hir castell (*W*, 70971–70999)

*C* omission of “to my sustir” is evidence of narratively warranted editorial variation as it further obscures her lady's identity, *C* exploiting indeterminacy for reader hypothesising that fosters tellability.

Although Lancelot is not unknown, these episodic conceits are repurposed for his characterisation, particularly with regards to his relations with women. In Iconicity, I discussed a psychologically-sequenced episode that encourages readers to share a point-of-view that establishes Lancelot as an object of desire. This conceit is reversed when Lancelot stays with a damsel who tries to seduce him, with her naming being delayed until the end of entire episode. At this point, the reader also learns the damsel built a chapel for Lancelot and intended that if he refused her, she would kill, embalm, and kiss his corpse daily. Name revelation co-occurs with narrative revelation and can only occur at the end of the episode because she is a *sorceress* (67325); the reader and Lancelot know her only as *damsel* (67021, 67081) until that point. Delays in character identification like this allow a reader to adopt character perspectives and calibrate their own moral judgement alongside action and through parallel experiences of characters.

Consequently, the text encourages readers to characterise in hindsight. The stylistic advantage of delaying a name is that a reader defines characters by their actions. This is a romance trope, meaning deviations from this pattern are foregrounded. In the stanzaic *Morte*

*Arthur*, it is not until the penultimate line of Elaine's suicide note that we see Lancelot's role in her death. Contrastingly, in *Morte Darthur*, Lancelot reads the note from its beginning, making him present to defend himself. This, along with *C*'s inclusion that Elaine wanted him as "paramour", enables disavowal, to make her suicide an unintended result of his virtue not his villainy. Lancelot is less the agent than the teller that gives Elaine's fate a voice.

In the section above, I considered character as a referent due to its guiding and cohering function. As character has a guiding function, then any *W-C* variation automatically has an impact on text cohesion. But I have also argued that any such variations also have, indeed are exploited for, stylistic effects that underpin the process of characterisation that impacts on *Morte Darthur*'s coherence.

## **5. Iconicity and character**

I now turn to apply two specific aspects of iconicity to character discussed in the last chapter. Firstly, I discuss how word ordering and syntax are used for characterisation and how comparing *W* and *C* makes this evident. Secondly, I use the discussion of discourse and its relation to time to look at speech presentation, as this is a discourse type particular to character and a crucially iconic component of characterisation.

### **5.1 Indeterminacy**

In *Iconicity*, I argued that indeterminacy has stylistic affordances and demonstrated how battle scenes deploy iconic linguistic resources to simulate combat. Character reference illustrates these two strategies. In battle scenes and jousts, a recurrent variant is *W*'s use of pronouns where *C*'s uses referent forms. *C* prioritises clarity as naming lightens the cognitive burden placed on a reader who must track numerous jousting participants. In *W*, iconicity dominates, as pronouns offer the economic means by which to create fast-paced interchanges between characters.

Consequently, a reader is encouraged to iconically share the experience of characters thrown into a dizzying array of swords, horses, and unknown opponents. The term for such jousts, *meleé*, has metaphorical connotations of such confusion attested from the Seventeenth century onwards (*OED*). That a medieval reader may have also associated meleés and confusion is illustrated by Malory's contemporary René d'Anjou (Figure 7.11). In René's painting, the identities of individuals are indistinct, hidden by armour that covers their bodies yet revealed by coats of arms. In Malory's narrative, this is further complicated by knights switching sides. When Lancelot battles with three knights dressed as Kay (64702–66105), frequent pronoun switching leads to the risk of incoherence, made evident in a strikethrough where a confused scribe mistakes Lancelot for Uwayne mid battle (65790). Despite potentially jeopardising narrative coherence, Malory exploits this ambiguity to iconically simulate battle.





Figure 7.11: *Le Livre des tournois* by René d'Anjou

## 5.2 Word order

In Iconicity, I also explored how substitutions and switches affect construal and here I consider how substitutions and switches affect characterisation. Substitution accounts for 1.5% of *W-C* differences, 8.5% of which pertain to characters. This difference cannot simply be attributed linguistic accommodation (e.g. pronominalization) because it also repeatedly relates to changes in the order in which characters are mentioned:

I founde youre brothir sir Gaherys and sir Terquyn ledyng hym bounden afore hym  
(*W*)

I fonde his broder syr Turquyn in lyke wyse ledyng sir Gaherys youre broder boūden  
afore hym (*C*, 335925–335947)

Here, *C* predilection for parallelism foregrounds the two sets of brothers. Whereas *C* places Sir Turquyn, the agitator, upfront, *W* focuses on the victim, the episode's protagonist. Cognitively, Langacker notes that “[a]gent orientation reflects our role as sentient, willful creatures forcefully acting on the world [...] Theme orientation reflects the fact that we operate in a world laid out in a certain way” (2008: 367). *W*'s “theme orientation” places narrative focus on Gaherys's passivity, implying that he is subject to events. Contrastingly, *C* focuses on Turquyn's agency, deriving its coherence from character motivation.

Participant ordering and lexical choice indicate narratorial stance and affect readers' identification with text participants (Brown and Yule, 1983: 147). Even when both characters act as Subject (i.e. when the change is relates to word ordering that does not impact on syntax), differences in ordering can affect how coherence is construed:

and so **sir Dynas and dame Brangwayne** rode to the courte of kynge Marke (*W*)

and so **dame Brangwayne and syre Dynas** rode to the courte of kynge Marke (*C*, 134962–134975)

Reordering here repositions the reader in terms of construing agency as well as sympathy. This example functions as the discourse-marked episode Resolution and therefore impacts the entire episode's interpretation. *C*'s front shifting of Dame Brangwayne encourages a reader to interpret the episode's 'point' as her rescue, not as Sir Dynas's heroism. As Langacker notes, "[c]hoosing either person as trajector (primary focal participant) has the effect of selecting that person's action as the profiled process (in which the other person functions as landmark)" (2008: 115). In other words, participant ordering has a hierarchical effect, one which affects foregroundedness, tellability, and the construal of agency.

A similar effect is seen in the climactic moment in which Lancelot kills Gareth:

as syre Launcelot thrange here and there it myhapped hym to slee Gaherys and syr Gareth the noble knyghte for they were vnarmed and vnware For as the Frensshe booke sayth syr Launcelot smote syr Gareth and syr Gaherys (*C*, 329884–329925)

Whereas *W* maintains the Gaheris-Gareth ordering, *C* reverses it in the second mention. In the first mention, this allows Gareth to retain focus through the epithet "the noble knyghte" and in the second mention it gives him textual prominence. Whilst temporal iconicity dictates *W*'s ordering, tellability dictates *C*'s ordering; corroborated by the metacommentary reference indicating it is summarising 'the Frensshe booke'. *C*'s switch is foregrounded in its internal deviance and therefore impacts Lancelot's characterisation as it subtly highlights the tragedy of him killing his protégé. That between *W* and *C* character names are lexical items prone to reordering indicates their stylistic capacity to shift emphasis and clarify narrative events.

### 5.3 Syntax

As argued in Iconicity, syntax is a key linguistic strategy by which to position the reader with respect to character. A recurrent grammatical variation specific to Guinevere is *C*'s conversion of agentless (passive or existential) clauses to ones where Guinevere is agent.

Whilst superficially, assigning agency may be presumed positive, the semantic content of these clauses reveals that most deal with negative activity, meaning that assigning agency actually assigns blame.

When Elaine comes to Camelot, the Subject varies between *it* and *queen*:

than hit was ordayned that dame Elayne shulde slepe in a chambir nyȝ by the queen  
(*W*)

at nyghte **the quene** commaunded that dame Elayne should slepe in a chamber nyghe  
her chamber (*C*, 229823–229841)

The example shows the conversion of an existential clause, with the dummy *it*, to one in which Guinevere is Subject. As Pinker argues

Though causative constructions ordinarily finger a guilty party, they can jettison their subject when expressed in the passive voice. That makes the passive a convenient way to hide the agent of a transitive verb and thus the identity of a responsible party (2008: 71)

Her role as “chyef causer” (an epithet unique to *C*) is reflected in these causative constructions and is reinforced in *C* by Elaine’s additional Direct Speech critical of Guinevere (Figure 7.12). This iconicity may be read as a clausal realisation of the discursual elongation of Guinevere being blamed for Patryse’s murder (see Iconicity). Grammar’s semantic value is exploited for iconic effects.

231159	Truly seyde <b>dame</b> Elayne I shall do all that I	Truly sayd <b>fayr</b> Elayne I shalle doo alle that I
231169	may do for ■■■ I wolde ● ● ■	may do for as <b>fayne</b> woid i ● ● knowe
231179	■■■ ■■■ ■■■ ■■■ ■■■	and wete where he <b>is</b> become as yow or ony
231189	■■■ ■■■ ■■■ ■■■ ■■■	of <b>his</b> kynne or Quene Gueneuer and cause grete ynough
231199	■■■ ■■■ ■■■ ■■■ ■■■	haue I therto as <b>wel</b> as ony other And wete
231209	■■■ ■■■ ■■■ ■■■ ■■■	<b>ye</b> wel said fayre Elayne to sire Bors I wold
231219	lose my lyff for hym rathir than he shulde be	lese my lyf for hym rather than he should be
231229	hurte ■■■ ■■■ ■■■ ■■■	hurte but alas I cast me neuer for to see
231239	■■■ ■■■ ■■■ ■■■ ■■■	<b>hym</b> and the chyef causer of this is dame Gueneuer
231249	Madame seyde dame Brusen ■■■ ■■■ ■■■	Madame said dame Brysen the <b>whiche</b> had made the enchauntement
231259	■■■ ■■■ ■■■ ■■■ ■■■	<b>before</b> betwix sir Launcelot and her I pray you hertely
231269	lat sir Bors departe and hyze hym ■■■ ■■■	lete syre Bors departe and hye hym with al <b>his</b>
231279	as faste as he may to seke sir Launcelot	<b>my3t</b> as fast as he may to seke syre Launcelot

Figure 7.12: parallel-text illustration (231159–231280)

Syntactical assertiveness is also reinforced through collocation. In a similar variation, *C* shifts a grammatical Subject from king to queen:

hit was done as the kynge commaunded (W)

it was done as the quene commaunded (C, 229851–229857)

*C* deviates from the collocational *king+command* pattern hitherto established in the text and represents a lexical reinforcement of Guinevere's assertiveness that is encoded syntactically. Such collocational priming thereby encourages readers to adopt an analogical assessment of character. It is notable that *C* omits Guinevere's berating of Lancelot at the start of the 'Book of the Holy Grail', which would serve its negative characterisation of her. However, macro-coherent constraints mean that *C*'s omission is warranted in order to preserve Lancelot's hero status. Guinevere is an analogical foil against which Lancelot's valorisation is achieved; a comparison reinforced at the episodic level by embedding Lancelot's rescue within Guinevere's trial.

That a reader is expected to read characters analogically is emphasised in *C*'s representation of Guinevere and Elaine. Characterising Guinevere as blameworthy works in tandem with Elaine's purity as well as Lancelot's valour. In *C*, additional text blames Guinevere for beguiling Lancelot, and an additional line exonerates him when Dame Brusen highlights how his infidelity was caused by a witch's magic potion. To this extent, *C* takes explicit lexical clues to characterisation and exploits grammatical form for iconic reinforcement.

Yet, as with Sir Tristram's characterisation, local characterising features are thus constrained by macro-coherent characterising features. In terms of plot, in *C*, Arthur commands Bors defend the queen; in *W*, Guinevere's asks Bors directly. Although this

variation reverses the pattern of *C* assigning agency to Guinevere, it arguably renders her more sympathetically in *W* because she acts to exonerate herself. *C* represents the latest iteration of a diachronic trend that attenuates Guinevere's agency, for in the stanzaic *Morte Arthur* she pleads with a series of knights to defend her.

Whilst syntactical manipulations suggest shifts in agency and proximity, as a clause-level phenomenon their effects are local, albeit contributors to overall patterns of characterisation. To examine how those aspects of agency and proximity apparent in syntax are reflected at a broader level, I now turn to an aspect of discourse central to the presentation of character, speech.

#### **5.4 Speech presentation**

Discourse presentation is central to many stylistic analyses of character (McIntyre, 2014) and represents a site of overlap for iconicity and character. Despite reservations regarding the limitations of applying the standard narratological speech and thought presentation model (Leech and Short, 1981) to historical texts (Moore, 2011), I follow Busse in applying that model here (2010: 41).

A tradition in Chaucerian character criticism explores how characterisation is “dramatic—that is, its text consists of an array of speeches” (Allen and Moritz, 1981: 45). That Malory uses more dialogue than his sources (Guerin, 1964: 236) suggests this dramatic mode offered him a way to iconically enact the thematic concern with things being openly said and heard (e.g. 323155). The iconic affordances of speech noted in Malory (Noguchi, 2000: 121) are nonetheless tempered by arguments questioning speech's mimetic properties in fictional discourse (Fludernik, 1993: 2; Moore, 2011: 39). Rather than its realism, speech presentation is perhaps best discussed in terms of vividness and its ability to create “a more immediate experience” (Sanford and Emmott, 2013: 7).

In Iconicity, I indicated that speech presentation is a principle means of creating iconic reading experiences. As speaking time duration approximates reading time, it implies temporal iconicity. Furthermore, the idea that readers characterise people through speech represents the application of top-down reading strategies corresponding with how readers characterise people in the real world. Here, I seek to determine whether a comparative approach reveals different discourse presentation strategies that result in different characterisations.

#### 5.4.1 The reporting clause

The difference in presentation strategies is superficially seen in *W* and *C*'s use of the reporting clause. As one of several options available to the Middle English writer (Moore, 2011: 16), the reporting clause is more striking than in PDE. Its optionality is apparent in the *W* and *C*'s varying usage (Table 7.6). Two-thirds of these changes are reporting clauses found in *C* alone. Reporting clauses themselves perform a referential function as proper name repetition foregrounds character and the marking of conversational turns allows a reader to follow exchanges clearly. Their absence however prompts a reader to recruit inferencing skills on the pragmatic assumption of cooperativeness. The stylistic affordances of blurring the edges between narrated and spoken discourse include ambiguity, a conflation of narrative levels, and foregrounding events over characterisation. Each of these encourages a reader to apply top-down knowledge (Claridge, 2017: 21) to gap fill and overcome incoherence.

**Table 7.6: reporting clause differences between *W* and *C***

Reporting clause	Count	Percentage
<i>C</i> -only	215	67.4%
<i>W</i> -only	44	13.8%
change of position	60	18.8%
<b>Total</b>	<b>319</b>	



Whether these variations are editorial, however, is debateable, owing to the fact that such marking of transitions between speakers are absent in other Caxton works (Moore, 2017: 178). In contrast, *W*'s fewer reporting clauses, and indeed fewer proper-name references, may be editorial due to the expense and time-consuming process of shifting to a quill of red ink for names; a material change that impacts narrative style. The exact impact of a reporting clause on characterisation is ambivalent as it simultaneously foregrounds character (through name reiteration) whilst reasserting the narrative voice. In contrast, reporting-clause omission provides continuous character speech; the impression of unmediated access and iconic proximity.

Dispersion plots illustrate where reporting clauses appear in one text and not the other (Figure 7.13). The distribution shows how reporting clauses create macro-coherence by co-occurring with climactic moments and fulfilling several functions. Clusters of *C*-only reporting clauses coincide with climactic events, including the clarification of event sequences that are tightly packed with characters and the reinforcement of themes such as identity and promises (Table 7.7). Point 5 relates to passages thought original to Malory and may indicate that reporting-clause omission is a Malorian conceit and not just a consequence of scribal economy. Point 6 marks the biggest cluster of reporting clauses found in *W* but not in *C*, and indicates where knights board a ship surrounded by a black cloud (262745–264765). It is possible that lack of clarity, ‘cloudiness’, is iconically created in *C* through its uncharacteristic omission of reporting clauses, as readers share in the knights’ confusion over who speaks, and, more importantly, whose word to trust.



**Figure 7.13: dispersion plot of reporting clause variation between *W* and *C***

**Table 7.7: *W* and *C* reporting-clause variations and plot correlations**

1	(112757–116685)	‘La Cote Mal Tayle’ a passage populated with many male characters that require differentiation when they speak
2	(149821–150374)	Tristram and Lancelot meet, both revealing their identity
3	(172427–173519)	Alysaunder’s adventures, a condensed series of events
4	(246236–248281)	Percival’s adventures, a thematic emphasis on promises being made; here a number of variations occur within a relatively short book
5	(309412–311153)	‘The Healing of Sir Urry’ and the ‘May’ passage, significant in that these two passages are thought to be original to Malory

A close-text examination of reporting-clause variations reveals other local co-occurrences that suggest referential clarification (Figure 7.14). The passage is the climactic point when Sir Gareth reveals his identity. Each non-orthographic change here relates to identity or reporting clauses, with four additional reporting clauses and another shifting position in *C*. Beyond the thematic importance of identity, it has significance in terms of narrativity by marking climax and character development, both of which demand clarity to preserve tellability and macro-cohesion.

Such variations extend to the word order of the reporting clause itself. *C* prefers the Latinate inquit VS word order, although this is also evident alongside SV word order in *W*. This alone is where *C* consistently reverses its usual SVO word order. VS word order suggests reconstrual, iconically prompting a reader to hear a different voice, and foregrounds the switch between narrative and embedded speech. As is the convention with Latin reporting clauses, in *C* they always appear embedded within or after the reported speech, not, as in *W*, preceding it. That portability results in some episodic disjunction in *C*, where reporting clauses and their associated reported clause split across chapters (see Episodes). It also mimics the strategy of delay and is another way that *W* frontshifts character agency over action.

72015	hope ye so pat I may any whyle stonde a	Hope ye so that I maye any whyle stand a
72025	proved knyght	proued knyght <b>sayd</b> <b>Beaumayns</b> <b>ye</b> <b>sayd</b> <b>Launcelot</b> <b>doo</b> as ye
72035	have done <b>to</b> <b>me</b> <b>seyde</b> <b>Sir</b> <b>Launcelot</b> and I shall	haue done <b>and</b> <b>and</b> <b>and</b> <b>and</b> <b>and</b> I shal
72045	be your warraunte Than I pray you seyde <b>Beaumaynes</b> <b>geff</b>	be your waraunt Thenne I praye you <b>sayd</b> <b>Beaumayns</b> <b>yeue</b>
72055	me pe order of knyghthod <b>Sir</b> than muste ye tell	me the ordre of knyghthode <b>and</b> thenne must ye telle
72065	me your name <b>of</b> <b>ryght</b> and of	me your name <b>seyd</b> <b>Launcelot</b> <b>and</b> of <b>and</b>
72075	what kyn ye be borne Sir so pat ye woll	what kynne ye be borne Syr soo that ye wyllle
72085	nat dyscouer me I shall <b>tell</b> <b>you</b> <b>my</b> <b>name</b>	not discover me I shal <b>and</b> <b>and</b> <b>and</b> <b>and</b> <b>and</b> <b>sayd</b>
72095	Nay <b>sir</b> seyde Sir Launcelotte and pat I promyse	<b>Beaumayns</b> nay <b>and</b> <b>and</b> <b>and</b> <b>and</b> <b>and</b> <b>and</b> that I promyse
72105	you by pe feyth of my body vntyll / hit	yow by the feithe of my body vn tyl hit
72115	be opynly knowyn Than <b>he</b> seyde my name is	be openly knowen Thenne <b>syr</b> he sayd my name is
72125	Garethe and brothir vnto Sir Gawayne of fadir <b>syde</b> &	Gareth and broder vnto <b>syr</b> Gawayn of <b>fader</b> <b>and</b>
72135	modir <b>sy</b> <b>de</b> A sir <b>and</b> I am more	moder <b>and</b> <b>and</b> <b>and</b> <b>and</b> <b>and</b> <b>and</b> I am more
72145	gladder of you than I was for <b>evir</b> me thought	gladder of you than I was For <b>euer</b> me <b>thou3te</b>
72155	ye sholde be of <b>grete</b> bloode & that ye	ye shold be of <b>a</b> grete blood and that ye
72165	cam nat to pe courte <b>noPer</b> for mete <b>noPer</b>	cam not to the courte <b>neyther</b> for mete <b>ne</b> <b>for</b>
72175	drynke <b>Than</b> sir La unmlot gaff hym <b>pe</b> order	drynke <b>And</b> thenne sire <b>Launcelot</b> / gaf hym <b>thordre</b>
72185	of knyghthode And Than Sir Gareth prayde hym for to	of kny3thode and thenne <b>sire</b> <b>Gareth</b> prayd hym for to
72195	departe and <b>so</b> <b>he</b> <b>to</b> <b>folow</b> <b>the</b>	departe and <b>lete</b> <b>hym</b> <b>god</b> <b>and</b> <b>and</b> <b>and</b> <b>and</b>
72205	Lady So sir Launcelot departed <b>frome</b> hym & <b>com</b> to	<b>Soo</b> <b>syre</b> <b>launcelot</b> departed <b>from</b> <b>hym</b> <b>and</b> <b>came</b> to

Figure 7.14: parallel-text illustration of Book 7 (72015–72214)

### 5.4.2 Direct and Indirect Speech

One factor that distinguishes *W* and *C* is the use of Direct and Indirect Speech (Table 7.8).

The figures statistically corroborate *C*'s preference for indirectness (Noguchi, 2000: 121), although the reverse variation occurs (albeit half the rate). Combined with *C*'s relatively high (4:1) conversion of Direct Speech into Narration, *C* represents a more mediated text. Such mediation may reflect a diachronic change, as narration attempts to compensate for some of the effects formerly provided by the intonational clues of oral delivery.

Little attention has been given to how these discourse strategies are deployed to characterise Guinevere differently in *W* and *C*. I suggest these variations reflect a tradition of her differing characterisation throughout antecedent sources. For example, Malory's Guinevere is more sympathetic than in Monmouth's *History* or the alliterative *Morte Arthure* (Rovang, 2014: 141–142). *C*'s more negative characterisation may therefore be read as an attempt at coherence by making the text more consistent with the Arthurian canon.

Although generally *W-C* variation is higher in Narration than Direct Speech (48.6% cf. 44.9%), this pattern flips and the variation rate for both increases during Guinevere and Lancelot's interactions (52.6% cf. 54.3%). Here, *W* and *C* both have Lancelot's speech

**Table 7.8: discourse presentation between *W* and *C***

<i>W</i> to <i>C</i>	Count	Percentage
Direct Speech to Indirect Speech	24	49.0%
Indirect Speech to Direct Speech	12	24.5%
Direct Speech to Narration	9	18.4%
Narration to Direct Speech	3	6.1%
Indirect Thought to Direct Speech	1	2.0%
<b>Total</b>	<b>49</b>	

backgrounded as Narrative Report, but *C* foregrounds Guinevere by (uncharacteristically) having Direct Speech where *W* is Indirect:

ALle this whyle the quene stood styllle and lete sir launcelot saye what he wold And when he hadde alle said she brast oute on wepyng and soo she sobbed and wepte a grete whyle And whan she myght speke she sayd launcelot now I wel vnderstande that thou arte a fals recreaūt knyghte and a comyn lecheoure and louest and holdest other ladyes and **by** me thou hast desdayne scorne For wete thou wel **she sayd** now **vnderstande** thy falshede **and therefore shalle I neuer** loue the no more and **neuer be thou** so hardy to come in my sight (*C*, 293178–293285)

*W*'s indirectness is diegetic and, being mediated, distances Guinevere. Direct Speech's evaluative affordances (Labov, 1997: 404) attract closer reader attention (Sanford and Emmott, 2012: 183). *C*'s directness thereby makes Guinevere's criticism of Lancelot immediate and available to reader judgement, inviting an iconic reading strategy whereby a reader applies, top-down, skills they have developed through 'reading' people in the real world.

Analysing the use of discourse presentation as iconically manifesting Guinevere's assertiveness is warranted by other the variants in *C* that characterise her more assertively here. Preposition shifting, from "of" to "by" ("me thou hast desdayne scorne") carries additional volitional force, suggesting Lancelot's disdain is not simply present but justified. The change from SVO "I shall never love thee more" to VSO (deviant for *C*) and double negative further foreground this. Similar reordering is seen in the contrasting "loke thou be never" and "neuer be thou" and assertiveness is increased in *C* by deleting the polite "loke". *C* also adds a connecting relative "and therefore", demonstrating how conjunctions iconically intimate logical cohesion through character motivation.

Each of these variations enhances narrativity. This includes mood switching from the declarative to imperative 'now vnderstande', which implies a progression, linking back to the

earlier 'I understonde'. Whilst *W* shows simple repetition, in rhetorical terms *conduplicatio*, *C* adopts complex repetition, *antanaclasis*, enhancing narrativity by making the text progressive rather than reiterative and reflective. That narrativity is also enhanced through characterisation by way of conflict. In *W*, Guinevere refers to Lancelot with the informal, intimate *ye*, to stress affinity and intimacy. In *C*, this is substituted for *thou*, adhering to social politeness norms but also distancing the two to show Guinevere rebuking Lancelot. Although a stylistic interpretation, a diachronic understanding of linguistic form and their differing presentations in *W* and *C* indicates that their pragmatic characterising effects did not go unnoticed by writers and editors.

### 5.4.3 Mixed forms

Within each text, mixed forms represent sites of *W-C* variation specific to Lancelot and Guinevere, for instance, when Sir Bors tells Lancelot of the queen's anger that he wore Elaine's favour (Table 7.9). Here, directness switches six times in *W*; in *C*, just once. Such consistency maintains readers' expectations of coherence through a continuity of directness. *C* (atypically) adopts Direct forms to maintain voice and that this stability in discourse presentation offers a more coherent reading is evidenced in *V*'s adoption of *C*'s discourse presentation for stretches of speech. By retaining its form of discourse presentation, *C* keeps focus. It also means that *C* renders Lancelot's association with Elaine of Astolat in Direct form, meaning that it is subjectively voiced and distanced from the narrative which, in *C* particularly, works to edify his character.

In Iconicity, I discussed how in Book 18 Guinevere's guilt was manifest in manipulating narrative frequency and duration and this is replicated in the repetition of the episode of her exoneration by mixed forms of discourse presentation. The plot withstands retelling, being repeated within the episode and at the end (Table 7.10). Whilst story remains

**Table 7.9: clausal analysis of Sir Bors's speech (305207–305258)**

<i>W</i>	Presentation type	<i>C</i>
tolde sir Launcelot	N : N	told sire Launcelot
how þe quene <b>was</b> passynge wrothe with <b>hym</b>	IS : IS	how the quene <b>was</b> passynge wrothe with <b>hym</b>
because <b>ye</b> ware the rede slyve at the grete justes	DS : IS	by cause <b>he</b> ware the reed sleue at the grete Iustes
And there sir Bors tolde <b>hym</b> all	IS : IS	and there sir Bors told <b>hym</b> alle
how sir Gawayne discoverde hit by <b>youre</b> shyld	DS: DS	how sir Gawayne discovered hit by <b>youre</b> sheld
that <b>he</b> leffte with the Fayre Madyn of Astolat	IS : DS	that <b>ye</b> leftte with the fayre mayden of Astolat
Than <b>ys</b> the quene wrothe	DS : DS	Thenne <b>is</b> the quene wrothe



static, its discourse rendering differs, exemplifying how episodic embeddedness entails the tellable nature of retellings. Frequency disrupts chronological iconicity to reinforce its evaluative function. There is a movement from Indirect Speech (1) to Narration (2) to Direct Writing (3) to Indirect Writing (4) (Semino and Short, 2004), thus imitating the chronicle practice of quoting written documents to imply their “witness status” (Claridge, 2017: 12). The thematic point, indicated by the word ‘opnyly’, is that stories are to be told and shared, and repetition iconically suggests this openness. Repetitions across various levels of discourse directness act as corroboration, creating a gestalt effect of different voices in agreement.

This polyvocality is made evident in modern editions. Vinaver (1977) and Shepherd (2004) both use block capitals to iconically mimic the engraving and reinforce that events are literally set in stone. It is of course a conceit; the flexible, recursive nature of the episode, as well as its construal in terms of blame, proves its malleability. That Guinevere’s innocence

**Table 7.10: ‘The Poisoned Apple’ conclusion by discourse type (*W*, 297914–298145)**

- (1) And so whan she herde how the quene was greved for the dethe of sir Patryse than she tolde hit opnyly that she was never gylty and there she disclosed by whom hit was done and named hym sir Pynel and for what cause he ded hit There hit was opnyly knowyn and disclosed and so the quene was excused
- (2) And thys knyght sir Pynell fledde unto hys contrey and was opnyly knowyn that he enpoysynde the appyls at that feste to that entente to have destroyed sir Gawayne bycause sir Gawayne and hys brethirne destroyed sir Lamerok de Galys which sir Pynell was cosyn unto
- (3) Than was sir Patryse buried in the chirche of Westemynster in a towmbe and thereuppon was wrytten here lyeth sir patryse of irelonde slayne by sir pynell le saveaige that enpoysynde appellis to have slayne sir gawayne and by myssefortune sir patryse ete one of the applis and than suddeynly he braste
- (4) Also there was wrytyn uppon the tombe that quene Gwenyvere was appeled of treson of the deth of sir Patryse by sir Madore de la Porte and there was made the mencion how sir Launcelot fought with hym for quene Gwenyvere and overcom hym in playne batayle All thys was wretyn uppon the tombe of sir Patryse in

has been proven through combat, as courtly convention dictates, means that actions validate her word (Taylor, 2015). This suggests that readers are being alerted to the text's thematic concern with the link between language and reality.

The evaluative nature of such transpositions demonstrates that Direct Speech is both an iconic and tellable means of characterisation, owing to the ultimately mediated nature of all speech presentation. *W*'s more fluid representation of boundaries result in greater proximity to the psychological experience of characters. I now argue that this fluidity is also manifest, at clause level, in Free forms of discourse, which themselves signal iconicity through experiential proximity.

#### 5.4.4 Free Indirect Speech

Whilst Free Indirect speech is a superimposition of twentieth-century literary-critical models (Leech and Short, 2007 [1981]: 260–261), comparing *W* and *C* illustrates where Free-Indirect effects are created, even if they were not labelled as such. The Free Indirect classification of discourse in pre-modern texts is disputed (Banfield, 1982; Moore, 2011: 3), despite others arguing that this classification is applicable to texts that predate the eighteenth-century novel (Fludernik, 1993: 89–90; 1996: 589).

Comparison reveals that classifying parts of the text as Free forms provides a more aligned reading experience between *W* and *C*. When Mador vows to prove Guinevere's guilt for killing Sir Patryse, he states:

and unto myne othe I woll preve hit with my body honde for hande who that woll sey  
the contrary (*W*)

vnto his othe he wold preue hit with his body hand for hand who that wold saye the  
contrary (*C*, 296484–296502)

Shifting tense in *C*, from *woll* to *wold*, not only backshifts the speech into Indirect form but also marks a potential semantic shift. Whilst *woll* suggests volition alone (*woll* is indicative of ambition and determination), *wold* can also indicate narratorial omniscience. *C* can be read as Free Indirect Speech adhering to *W*'s depiction of character intent, or, if read as Narration, it proleptically anticipates Mador's later success. But reading *C* as Narration proves erroneous as Mador fails. Reading *C*'s line as Free gives a reading experience that is consistent with *W*, globally coherent within the narrative, and locally coherent within the line, which ends in the decidedly personal "who that wold saye the contrary". A Free reading Mador's lines thus contributes to a reader's sense of injustice at Guinevere's mischaracterisation as murderer and motivates the reader to rally behind Lancelot in his defence.

Free forms of discourse lend coherence as feelings are more immediately associated with an experiencer:

well seyde sir torre for my horse and i have fared evyll syn we departed frome Camelot (*W*)

wel said syr Tor for his hors and he had ferd euyll syn they departed from Camelot (*C*, 35286–35302)

*C* is Indirect (demonstrated by back shifted tenses and a reporting clause). But parallel analysis creates the possibility of reading *C*, in the light of *W*, as Free Indirect Discourse as this retains the experiential centre of the narrative. Here, retaining a character's evaluative, idiolectal lexis (*euyll*) suggests Free Indirect form (Leech and Short, 1981: 263). For Lancelot and Guinevere, the ambiguity of Free forms' point of view is well suited to fostering the ambiguity concerning their relationship.

The argument that Free forms exist in Malory represents the potential to use modern stylistic tools to read historical texts in new ways, here resulting in the interpretation that Malory is creating a psychological proximity often considered absent in his text. That *W-C* variations in discourse presentation, ordering, and syntactical disposition cooccur with character and have local iconic effects suggests that iconic principles drive much of Malory's characterisation. Whilst proximity is achieved through iconicity, proximity is more indicative of the text's interpersonal behaviour and despite the conceit of mimesis, the mediated essence of narration discloses its fundamentally diegetic nature.

## **6. Tellability and character**

As the discussion of discourse presentation indicates, iconic effects are supported and delimited by narrative's mediated nature. A text's requirement to be tellable means that characterisation is framed by a narrator voice; which results in characterising the narrator to differing degrees in *W* and *C* (see Tellability). I now use the aspects that I discussed in Tellability to consider how narratorial features affect characterisation.

### **6.1 Narrator mediation**

Like Free forms of discourse, the conflation of narrative voice and character voice may be perceived as moments of narratorial corroboration: "narrative confirmation that lulls the reader into assuming that there are no differences between individual voices or points of view" (Lexton, 2014: 63; cf. Wade, 2013: 29; Lambert, 1975: 13). Confirmation, or rather, conflation, is apparent in passages where Narration shares its lexical items and constructions with Direct Speech, creating a narratorial validation of characters' words:

ye for soth seyde he I shall ascape harde frome the dethe [...] And as the booke tellith he lay there longe and ascaped hard with the lyff (*W*,248861–248925)

Through parallelism and complex repetition (*dethe/lyff*), the narrator vindicates the character's perception of events. Repetition between Narration and Direct Speech, coupled with the indistinct boundaries between them, exposes the mediated nature of speech presentation and suggests a tellable, rather than iconic grounding.

Speech presentation's mediated nature is apparent in Malory's 'collective utterance'.

Examples range from symbolic gestures of public solidarity:

Than all the peple felle downe on her knees and cryed kynge Arthure mercy (*W*, 45016–45029)

For Lancelot and Guinevere, this is repurposed for intimidation:

But whan the ten knyghtes harde of sir Mellyyagaunteys wordys than they spake all at onys and seyde Sir Mellyyagaunte thou falsly belyest **my** lady the queen (*W*, 317598–317625)<sup>3</sup>

Both texts have examples of collective utterances reallocated to a single character (*C*, 53308; *W*, 164454). Where *C* binds two of *W*'s utterances into a single collective utterance (324267–324323), the function is efficient narration but stylistically it implies solidarity. Such speech presentation conflates individuals, subsuming independent characters into groups. In doing so, it is suggestive of a moral and social cohesion that frames the text and is a direct instantiation of romance's monovocal quality.

Whilst repetition and the collective utterance serve coherence, the semantic profile of *Morte Darthur*'s Direct Speech indicates some distinctiveness when compared with Narration (cf. Wade, 2013: 25–26). Speech has its own discourse markers: for instance, in *Morte Darthur* the word *well*, what Jucker and Taavitsainen describe as Direct Reported Speech (2013: 140), performs the same pragmatic function as in real speech, calling a listener to attention. Malory also relies on other resources for foregrounding in Direct Speech, such as

repetition, intensifiers, and pragmatic noise (Jucker, 2012: 521).<sup>64</sup> Similarly, *W*'s *goten* is particularly prone to substitution in *C* (which uses as *obtain* and *begotten*). That *goten* almost exclusively appears in Direct Speech suggests *C* is 'correcting' infelicitous, idiomatic, colloquial usage.

Narrative levels are distinguished by the semantic profiles that distinguish books. A semantic analysis of the senses illustrates this distinction. Passages of Narration have a higher rate of sensory lexis (957, 74.8%) than Direct Speech (322, 25.2%), with the only exception to this being words related to 'taste'. That 'sound' and 'sight' represent most of this sensory lexis (1,183, 92.4%) and that these are the primary senses through which humans orientate themselves (Eysenck, 1993: 11) stresses their navigational or 'picturing', rather than characterising, function.

These figures challenge the idea that Malory's language does not differ between Direct Speech and Narration. Direct Speech requires different grammatical forms (present tense, second person pronouns, exclamations, backshifted forms), and, as noted in Episodes, speech also lacks narrative discourse markers. As the lack of orthographic indicators meant that speech had to be marked lexically (Moore, 2011), this functionally necessitates the lexical distinction between narrator and character voices. Such evidence suggests that whilst characters' Direct Speech has iconic affordances, it is still constrained by mediating narration and the overall tellable aims of the text.

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<sup>64</sup> The irony being that discourse markers descend from speech-related expressions, which stress immediacy and aim to maintain coherence by keeping clear the communication channel.

## 6.2 Thought presentation

The mediated nature of character discourse presentation is most evident in thought presentation, which may be considered tellable rather than iconic because it both fictionalises the possibility of narrating Direct Thought (Evans, 2017: 49) and is internally evaluative. Most critics argue Malory offers little on the inner lives of his characters, although Guerin argues in comparison with the stanzaic *Morte Arthur* he “desired greater celebration of the thoughts of his characters and deep analysis of their emotional reactions than the poem provided” (1964: 244). Paradoxically, the infrequency with which moments of character interiority occur in *Morte Darthur* actually serves to foreground them (Marshall, 2015: 40).

In Iconicity, I discussed how causality indicates motivation when related to character. But when rendered as thought presentation, such moments become highly evaluative. *C* repeatedly shows a tendency to supplement the text with narrativizing character motivation, for example Tristram:

thenne he tolde her all what he was and how he had chaunged his name by cause he wold not be knowen (*C*, 104071–104093)

However, sometimes local coherence overrides larger editorial strategies of narratorial mediation, particularly when related to character thought. One instance where *C* does transfer from Indirect to Direct forms illustrates this point:

as Jesu be my help She wyst nat how noþer in what manere Where ys sir Launcelot (*W*)

so god me help I wote not how or in what maner where is sir launcelot (*C*, 294869–294885)

Although *C* usually prefers Narration, *C*'s use of Direct Speech rather than *W*'s Indirect Thought avoids the potentially incoherent switches in discourse directness discussed above.

Albeit functionally clarifying, its stylistic effect is narratorial deferral as it avoids Direct Thought presentation altogether.

As with speech, thought presentation is signalled in non-distinct manners: no reporting clause manages this external-to-internal shift. The ambiguity that arises from such omissions can be recalibrated as Freeness. Such Freeness is thereby construed as an illustration of the transgressive properties of *Morte Darthur* that further complicates the story-discourse distinction, conflating the knight with his environment and his tale.

Again, such variations attract to Lancelot and Guinevere. Malory uses the episode of Lancelot jousting with Elaine's favour to indicate Guinevere's state of mind:

But whan the quyene wyst that hit was sir Launcelot that bare the rede slyve of the Fayre Maydyn of Astolat she was nygh ought of her mynde for wratthe (*W*, 303801–303831)

Indirectness here mutes Guinevere's anger, which is resurrected somewhat through *C* substituting the title with her proper name. The change personalises her anger in contrast to the "fayre mayden of Astolat". The clause structure in *W* also mutes Guinevere's anger by interpolating an existential "it" as Subject over *C*'s more immediate "syre Launcelot".

Alongside grammar, Guinevere's agency is realised by systematic changes in lexis pertaining to her thoughts. Lexically, her reaction to Patryse's death is characterised as *greved* (*W*) versus *angred* (*C*, 297925), with *C* reflecting the macro-coherent point that his death is merely a pretext. The episode's point is Guinevere's false accusation meaning that *C* ensures tellability by making her reaction relevant; an aspect that I now consider more thoroughly in an analysis of this episode's relevance.



### 6.3 Relevance

In Tellability, I argued that metacommentary foregrounds external evaluation and cues reader interpretations. I apply here the collocational analysis deployed in that chapter to similarly indicate how readers are primed in terms of evaluative stance and how this affects Guinevere's characterisation.

The murder of Sir Patryse (Book 18) is described as *treson*. The Treason Act of 1350–1351 defined treason in English law as either high (against the state), or petty (against an individual), for example, murder. But this legal definition of treason as 'murder' is not explicitly attested in *MED*, questioning its salience to readers. Rather, it is defined primarily as disloyalty to king, spouse or vows:

**treisōun** (n.) Disloyalty [...] manifested as: (a) treachery to one's king [...] (b) betrayal of or infidelity to one's spouse [...] (c) faithlessness to religious vows, obligations, or ideals. (*MED*)

Malory's 'murder' usage is therefore deviant, at least in literary texts, and its deviance is corroborated by the fact that it requires an in-text definition that explicitly states its meaning is archaic:

For the custom was such **at that tyme** that all maner of [s]hamefull deth was called treson (*W*, 294395–294411)

And alle maner of murders **in tho dayes** were called treson (*W*, 108965–108975)

Meaning is both contextually derived and, as suggested by *treson*'s dispersion (Figure 7.15), co-textually created. That *treson* disappears in the 'Book of the Holy Grail' (1) illustrates how the episode provides a defining contextual frame, as events here largely occur away from court, where integrity is measured by spiritual values rather than courtly law.



**Figure 7.15: dispersion plot of *treson***

But Malory is attuned to the connotative potential of *treson*, possibly because it was the crime for which he himself was imprisoned (Riddy, 2000: 55). Although the text equates *treson* with murder, the selection of the word potentially triggers in fifteenth-century readers those other connotations found in the *MED*. Guinevere’s legally-defined treason (her affair with Lancelot) means that these literary connotations of disloyalty to king, spouse, and religious vows are potentially cognitively evoked (Stockwell, 2014b: 365). These connotations are further reinforced by Guinevere’s sentence: being tied to a stake and burnt to death. When, in Book 19, Mellygaunt accuses the queen of high treason, the repetition of the cluster *in tho days* (relating to punishment by burning) encourages a reader to make these connotative associations.

Top-down, a queen-on-trial script would not however have included capital punishment for adultery or treason for the fifteenth century reader (Lexton, 2015: 222). Still, a hallmark of a literary texts is their “schema refreshing” capacities (Cook, 1994: 191): fictional worlds change the readers and practices of the real world. As a bottom-up influencing of the top-down context, literature’s schema-refreshing capacities embody the cognitive-poetic argument that schematised knowledge is negotiated through the reading process and develops experientially. As Lexton notes in her examination a corpus of contemporary commentaries on Anne Boleyn’s execution in 1536:

the conceptual groundwork for killing a queen through an accusation of treasonous adultery likely lay not in legal or historical precedent, but in habits of reading inculcated by late medieval and early modern romance, particularly Malory's popular Arthurian story. (2015: 222)

Guinevere not only exemplifies the way that readers construct characters through top-down and bottom-up processing, but indicates the potential bottom-up influence that such characterisation has on the real world. The principle that literature has transformative potential, particularly vis-à-vis character, is crucial to the 'entente' set out in Caxton's 'Preface'.

#### 6.4 Metacommentary

Beyond the 'Preface', metacommentary, such as in-text references to Malory and external evaluation, are rare. Book 18 represents the most narratorial and materially-differentiated form of metacommentary in its 'May passage'. That *V* puts this passage at start of Knight of Cart episode analogously links it with Lancelot (the titular Knight of the Cart). In contrast, *C* divorces the passage from this episode by inserting a book division. *W*'s continuation results in a deviant page of almost entirely black ink due to the absence of rubricated characters, effectively distinguishing and universalising the thematic gloss by not limiting it to any specific character.

I argued in Episodes that exhortations to *leve*, along with its first-person plural colligation, illustrate how interpersonal trust is fostered between narrator and reader. Fiction has the ability to extend this interpersonal aspect beyond narrator and reader to character and reader. Characters enact narrative cohesion in that the underlying TALE IS CHARACTER metaphor provides the narrative conceit of leaving one character (rather than event) to go to another. The correlation of both *leve* and *turne* in episode endings suggests its tellable function as codas represent the sites of the evaluative endpoint. The errant nature of episodic

structure encourages readers to share the knightly experience of a series of encounters. I now wish to suggest that a corresponding effect is seen with *turne*, which establishes an interpersonal common-ground frame between readers and characters. This extends the common ground metaphorical mapping of *leve*, but with a difference in experiential emphasis. Whereas *leve* principally refers to a reader following the text and narrative progression, *turne* metaphorically transposes this into an act of moral following.

The metaphorical affordances of *turne* are similar to *leve* as it can refer to the turning of book or manuscript leaves or changing direction within the narrative proper (see Appendix 13). The last three instances of *turne* collocate with *agayne*, highlighting the narrative's thematic idea of a re-‘turn’ that is so central to Malory's conception of Arthur. For example, the climactic moment of Lancelot's departure, when Guinevere says:

And there fore sir Launcelot I requyre þe and be seche the hartily for all the lowe that euer was be twyxt vs that þou neuer se me no more in the visayge And I commaunde the on goddis be halff that þou for sake my company and to thy kyngedom loke þou *turne a-gayne* and kepe well thy realmes from warre and wrake (*W*, 349251–349315)

Followed by:

Now my swete madame seyde sir Launcelot wolde ye þat I shuld *turne a-gayne* vnto my contrey and there to wedde a lady Nay madame wyte you well that shall I neuer do for I shall neuer be so false vnto you (*W*, 349394–349436)

And:

A sir Launclot if ye woll do so and holde thy promyse But I may neuer be leve you seyde the quene but that ye woll *turne* to þe worlde *a-gayne* (*W*, 349473–349507)

This sequence is cohesively tied through lexical repetition, drawing on the meaning of “agayne” (which lexicalises cohesion). Applying the repetition model (Hoey, 1991: 43) demonstrates again the stylistic tendency towards multi-layered repetition and makes the use

of *turne* evaluative. As *turne* extends its connotations, so the range of Objects that *turne* takes broadens. The Object slot of the VP *turne agayne* is filled by the synonymic “kyngedom” and “country”. Such collocations provide bundles that specifically analogise characters’ feelings. For Guinevere it is Lancelot’s duty as knight, for Lancelot his role as lover. This is replaced by the hypernymic substitution of “worlde” which reiterates the thematic, firstly by broadening to global considerations (denotation) and by linking to the thematic concepts established by the co-text with regards to worldly, rather than spiritual values (connotation). The devices used for episode making and episode marking are deployed for thematic and characterising purposes, to bring readers closer to text world by having them identify with characters. Such metaphorical transpositions merge story and discourse to invest the act of reading with moral purpose and to extend the ‘Preface’ exhortation to “leve the evil” through glossing.

## **6.5 Glossing**

Relevance and metacommentary answer the ‘so-what?’ demands of tellability, which gloss makes explicit through external evaluation. In *Tellability*, I argued that metanarrative glossing was one of the text’s cohering strategies. When considered as moral exemplars, characters have a glossing function that indicates how character ‘following’ underpins narrative cohesion and moral coherence. I now develop the methodological principle outlined in *Tellability* that patterns of collocation evidenced in corpora provide indications of reader schema, to see how collocation differences between *W* and *C* cue different evaluative responses.

### **6.5.1 *Good and noble***

In *Tellability*, I argued that *good* and *noble* collocate with both tale and character names (e.g. the ‘Book of the Holy Grail’: 231458, 260857). Caxton’s apprentice, Wynkyn de Worde even

adds *noble* to the text's very first line, perhaps indicating that this is a Caxtonian editorial practice. That such changes are attributable to Caxton is supported by his editorial exhortation in the 'Preface':

Doo after the good and leve the evyl, and it shal brynge you to good fame and renommee

Often lexical items such as *good* and *noble* collocate with Arthur's knights, most frequently "Sir Launcelot the good knyzt" (*W*, 271867–271871). The evaluative adjectives within hero-epithets do not simply align reader sympathies but also encourage an analogical reading to stress that both tales and characters are open to evaluation. This crucially primes readers to view characters as the narrative's point, exemplars. This accounts for why *tale* avoids the negative prosody conventional in Middle English (see Tellability). *C* preserves these items for hero epithet guidance by omitting or substituting *good* and *noble* references found across *W* (e.g. 7422; 7449; 112601; 206893; 325499) describing villains' prowess to direct reader empathy and alignment.

Lexically, the adjective frames a reader's interpretation more than the noun. As an epithet, *good* orientates readers by enabling them to follow characters both through the narrative and in terms of moral alignment, meaning as an epithet it is thematised, imbued with moralistic and theological significance. This moral association also appears in the text's metacommentary that ends episodes, where it fuses a knight's character with his story (see Tellability). Book 9 begins:

Here Levyth of the Tale of Sir Lamerok and of Syr Trystramys and here begynnyth the Tale of Syr La Cote Male taylor that was a Good Knyght (*W*, 124298–124338)

*C* uses paratextual markers in place of *W*'s title and abstract, which includes the hero-orientating 'Good Knyght'. *C* is framing to chunk the text, rather than gloss it, providing a

paratextual cue as to how to read the tale and reinforce its tellability in terms of narrative point. As discussed above, naming titles share the thematising affordances of episodic titles. To the extent that titles thematise text, they have the capacity to characterise people. Further justification for this is seen in that *good* is here acting as a corrective against misinterpreting ‘mal’ as evil in relation to a new character. Rather, *mal* modifies *tayle* a point highlighted by adapting the appositional translation motif, ‘that is as much to sey the evyll shapyn cote’ (*W*, 124439–124448).

This lexical conflation is reinforced at a genre level, to inform how a reader interprets the text more broadly. Lancelot’s story has been likened to the saint’s life genre (Cherewatuk, 2006: 68–72). That such conventions lend coherence owes as much to structure as it does character. As Batt states, “The complexity of the issues surrounding Lancelot makes him a focus of the desire for a consonance and cohesiveness of narrative meaning while it indicates the ultimate impossibility of achieving a harmony of vision” (1994: 282). Textual unity and characterisation are inevitably complicated by the text’s iconic, thematic evocation of the impossibility of a unified society.

These different characterisations are most evident in the *W*-only and *C*-only variations between the texts. For example, *C* includes an edifying coda from Lancelot (Figure 7.16). *C* also omits text found in *W* that would undermine this spiritual characterisation. For example, when Elaine prepares to kill herself, *W* includes text that accentuates her pained love for Lancelot in spiritual terms (Figure 7.17). The variation is all the more striking when seen in relation to the *W*-*C* consistency immediately preceding it. Such variations indicate conscious patterning related to characterisation strategies. What is apparent is that these strategies depend on analogy. Lancelot’s spiritual characterisation is undermined by Elaine attributing blame to him in spiritual terms. Such contradiction is absent in *C*, maintaining character

292301 god his prayer shalle auayle / me thenne ■ Launcelot  
 292311 took syr Bors in his armes and sayd gentyll cosyn  
 292321 ye are ryght welcome / to me and alle that  
 292331 euer I maye doo for yow and for yours ye  
 292341 shalle fynde my poure body redy atte all tymes whyles  
 292351 the spyryte is in hit and that I promyse yow  
 292361 feythfully and neuer to fayle And wete ye wel gentyll  
 292371 cosyn syre Bors that ye and I wylle neuer departe  
 292381 in sonder whylest oure lyues may laste Sir sayd he  
 292391 I wylle as ye wylle ■ ■ ■ Thus endeth

Figure 7.16: C, 292301–232400

307668 all the meanys that he myght for to speke with  
 307678 the quene but hit wolde nat be Now speke we  
 307688 of the fayre maydyn of Astolat that made such sorow  
 307698 day and nyght that she neuer slepte ete ~~no~~ dranke  
 307708 and euer she made hir complaynte vnto sir Launcelot So  
 307718 whan she had Pus endured a x dayes that she  
 307728 fyebled so Pat she muste nedis passe oute of thys  
 307738 world Than she shrove her clene & resséy ved hir  
 307748 creature and euer she complayned styll vypon sir Launcelot Than  
 307758 hir gostly fadir bade hir leve such thoughtes Than she  
 307768 seyde why sholde I leve such thoughtes am I nat  
 307778 an erthely woman and all the whyle the brethe ys  
 307788 in my body I may complayne me for my bé  
 307798 lyvé ys do Pat I do non offence Pou I  
 307808 love an erthely man vnto god for he foured me  
 307818 per to and all maner of good love commyth of  
 307828 god and othir Pan good love loved I neuer sir  
 307838 Launcelot du lake And I take god to ■ recorde  
 307848 I loved neuer none but hym ■ ■ ■ nor  
 307858 neuer shall of erthely creature and a clene maydyn I  
 307868 am for hym and for all othir and sithyn hit  
 307878 ys the sufferance of god that I shall dye for

Figure 7.17: W, 307668–307878



cohesion as the basis of characters' analogical evaluation against one another and the wider social group.

### 6.5.2 *Felawes and knights*

Lancelot's spiritual characterisation is seen specifically in his quest for the Holy Grail, where goodness and nobility are pitted against one another as spiritual and courtly ideals. This inner conflict is made evident in *C*'s substitution of *W*'s *knyghtes* with *felawes* (six occurrences in Book 17; Figure 7.18) and substitutions of *knyght* (*W*) and *felawe* (*C*) throughout the remainder of the book (289214; 291373; 291812; 284374). Referentially, this serves a clarifying function, distinguishing the Round Table knights from enemy knights. Referential distinction is supported grammatically by the subtle variation between the deictic "thes iij knyghtes" to the definite article "the thre felawes", which suggests that the mode of cohesion and coherence shifts. Whereas in *W* functional items (e.g. *these*) perform the clarifying function, in *C* that role is transferred to the lexis (e.g. *felawes*).

Yet variation between *W* and *C* highlights how functional amends have stylistic, characterising consequences. *Felawes*, unlike *knights*, would have had potential religious connotations for the medieval reader; most famously evidenced in Chaucer's references to his Canterbury pilgrims. That *C* substitutes the chivalric, courtly world with the religious is intimated by even shifting the narrative setting from *castle* to *chapel* to create a religious contextual frame. Such semantic shifts support the macro-coherent point of the 'Book of the Holy Grail', where knights must learn to translate their earthly virtues into spiritual ones (Hodges, 2012: 116).

Literary criticism emphasises how Malory reduces the mystical aspects of the Grail story when compared to his sources (Lewis, 1963: 7; Vinaver, 1971: xxi). That this mysticism was a feature of antecedent texts (e.g. *Peredur Son of Efraug*) suggests a

283142	Than lette they ren ech <b>horse</b> to oþer and þis	thenne lete they renne eche <b>to</b> to other and the
283152	iiij knyghtes bete they x knyghtes and þan set þer	thre felawes bete the ten knyghtes and thenne sette theire
283162	hondis to þer swardis and bete them doune	handes to their swardes and bete them doune and siewe
283172	þan þer cam oute of the castell a Sixty	þen thenne there came oute of the Castel a thre
283182	knyghtes armed <b>xxx</b> fayne lordis seyde þes iiij knyghtes	xxx lordes seyde the thre felawes
283192	haue mercy on youre selff and haue nat á dō	haue mercy on youre selfe and haue not addō /
283202	with vs Nay fayne lordes seyde the knyghtes of the	with vs Nay fayne lordes sayd the knyghtes of the
283212	castell we counceyle you to with drawe you for ye	Castel we counceyl you to withdrawe / you for ye
283222	þen the beste knyghtes of the worldé and þer fóré	þen the best knyghtes of the world and theírfóre /
283232	do no more for ye haue done I nõw we	doo no more for ye haue done ynõugh / We
283242	woll lat you go with thys harme but we muste	wille lete you go with this harme but we must
283252	nedys haue the custum Serites seyde <b>xxx</b> Galahad for nougte	nedes haue the customme Certes sayd Galahad for nought
283262	speke ye well sey they woll ye dye <b>iii</b> we	speke ye wel sayd they wille ye dye <b>iii</b> we
283272	þe nat yet com þer tō seyde <b>xxx</b> Galahad than	þe not yet come theírfō / sayd Galahad thēne
283282	þé gán they to meddyll to gydirs And <b>xxx</b> Galahad	þégánné / they to medle to gyders and Galahad
283292	with the straunge gurdylls drew his swardé and smote on	with the straunge gvyrdals drew his suerd and smote on
283302	the ryght honde and on the lyfite honde And slew	the ryght hand and on the lyfte hand & slewe
283312	whem that euer á bōdé hym And dud se mervaylously	what that euer abodé / hym & dvd suehe merueills
283322	þat they had mervayls of hym	that þat there was none
283332	and þys ij felowis holpe hym	that sawe hym they wend he had þer none arthely
283342	passyngly well and so they helde þer Journey euerych in	nan but á monstre and hist two felawes halp hym
283352	lycke harde tyll hit was <b>xxx</b> nyght Than muste they	passyng wel and soo they held the Journey eueryche in
283362	nedis departe So <b>xxx</b> cam á good knyght and	lyke hard tyl it was <b>xxx</b> nygt thenne must they
283372	seyde to <b>xxx</b> iiij knyghtes if ye woll com In	nedes departe So <b>xxx</b> cam in a good knyghte and
283382	to nygt and take such herberow as here ys ye	sayd to the thre felawes if ye wll come in
283392	shall be ryght wéll cōm and we shall ensure you	to nyght and take suche herberow as here is ye
283402	by the fayth ofoure bodyes and as we be	shal be ryght wéllcōmé / and we shall ensure you
283412	trew knyghtes to leue you in such á staté to	by the feyth of our bodyes and as we be
283422	morrow as <b>here</b> we fynde you with outé ony falsehode	true knyghtes to leue you in suche estat / to
283432	And as some as ye know of the custom we	morrow as <b>we</b> fynde you withouté / ony falsshede
283442	dare sey we woll accorde theré foré for goddis love	And as soone as ye knowe of the custome we
283452	seyde the Jantyll woman go we thydir and spare nat	dare say <b>we</b> wll accorde theírfōr / for goddes loue
283462	for me well go we seyde <b>xxx</b> Galahad and so	said the gentywoman / goo <b>xxx</b> thyder and spare not
283472	they entird in to the <b>Castell</b> and whan they were	for me <b>we</b> go we sayd <b>xxx</b> Galahad and soo
283482		they entryd in to the <b>chappe</b> And when they were

Figure 7.18: W and C lexical differences (283142–283491)

diachronic impulse towards more realistic and iconic tales. *W* and *C* comparison indicates how Caxton, as is clear in his ‘Preface’, seeks to reintroduce this spiritual focus. Even *C*’s omission of the honorific *sir* suggests a kind of muting of knightly characteristics. Whilst *sir* omission is a feature across *C*, the ‘Book of the Holy Grail’ accounts for 25.8% of such omissions despite being only 14.0% of the text. Similarly, there are a further 12 omissions of *knight*, *knighthood*, and *king*. A digital mapping of these synonymic character references reveals that they occur exclusively in the ‘Book of the Holy Grail’, specifically in proximity to the Grail’s actual appearances. These moments are climactic but brief. What the selection of spiritual vocabulary provides is a local contextualisation of the Grail which enlarges its presence through the significance it exerts. The Grail is affecting not just characters but the lexis around it.

A top-down consideration of contemporary corpora in *MED* shows that *knights* and *fellows* were synonyms. This suggests that they were also understood similarly in medieval minds. But despite their synonymy, they retain distinct meanings and have the potential to create different construals. Furthermore, the consistency of these substitutions suggests conscious, even evaluative editorial intervention. In Books 13–17, *C* repeatedly applies the language of the court to spiritual relationships and prayers are sites of high *W-C* variation, for example, Sir Bors prays:

fayre swete lorde Jhu cryst whos **creature** I am (*W*)

Fair swete lord Ihesu Cryste whoos **lyege man** I am (*C*, 270975–270984)

There is, created in *C*, a different kind of knightliness: lordship fealty pledged to the Lord, suggesting *C* roots thematic coherence in the knightly-versus-spiritual conflict, which in turn lends Lancelot focus. Such metaphorical mapping is repeated, for example when Lancelot says “Jhu cryste be pou my shyld and myne armoure” (*W*, 325889–325897). This repeated

use establishes a metaphorical schema that primes readers for its evocation at a genre level in the allegorical presentation of spiritual values as knightly adventures. A typical example is the hermit interpreting Lancelot's dream of jousting as an allegory of the Grail Quest (266630–266754). The narrative of visions and interpretations primes readers to rethink the court spiritually, to anchor errant narrative by having reader contemplation answer the 'so-what?' demands of tellability.

Following is therefore metaphorically an ethical act that is reinforced interpersonally by its particularly experiential quality. Semantically, as a dynamic verb, *follow* is a cognitive attractor; grammatically, its frequent use in imperative form, likewise implicates readers. Coherence and cohesion are means by which a reader follows narrative both in terms of picturing the narrative world and in terms of understanding narrative's heuristic capacities. Caxton's exhortation to "follow virtue" is thereby reinforced by *C*'s synonymic variants as the narrative qualifies its readership as its own fellowship.

In the preceding section, I concluded my discussion of character by focusing on the ways in which the features of tellability relate to characters, to argue that this represents a duality to 'following' in *Morte Darthur*. Whilst this chapter began with a discussion of reference, situating following as a specifically cohesive, textual act, I conclude by arguing that to the extent that following becomes a moral act, it situates the text's coherence in its portrayal of characters.

## **7. Conclusion**

Character is an illustrative concept by which to discuss cohesion and coherence as it demands fixity and transparency to successfully function as a guide, albeit this function must be balanced with the understanding that narrative, and the characters within them, embody change. The way *Morte Darthur* handles this is evident in its lexical composition. Episodes

are demarcated by a local inventory of semantic reference, for which characters are both dependent on and are key components of creating the contextual frame. Characters are understood locally and are means by which the reader successfully *follows* the text. But such following is also metaphorical, the strategy of delayed disclosure and the use of discourse markers to chart psychological progression invites a reader to iconically mirror characters' inner experience.

Sharing the experiences, though not necessarily the thoughts, of characters renders characterisation through iconicity. What *W-C* comparison reveals is that manipulations of lexis, syntax, and narrative regularly differ in relation to character, suggesting that iconic principles inform characterisation. Readers undertake top-down and bottom-up processing within a complex of real world, cultural and psychological knowledge, which is itself dependent upon the reader's own familiarity with genre conventions that include character types (Eder et al., 2010).

Identification is the crux of different views on character (Crittenden, 1991: 69) and such identification may be read as underpinning the text's tellability, by which readers recruit the pragmatic and cognitive operations of everyday life to understand the text's point. That our understanding of character behaviour is modelled on experience of the real world and that Malory encourages his readers to 'follow' characters' lives establishes characterisation's grounding in iconic and tellable principles.

Comparative analysis of *W* and *C* suggest a conscious *correctio* or clarification with respect to characters. Key moments in the plot (climaxes) house many of the differences, suggesting that many of these changes are meaningful and purposeful. Furthermore, it offers support to the idea that an examination of small textual elements such as lexis and syntax, are warranted in a discussion about narrative features such as character. This is one way of

mapping cohesion from a grammatical phenomenon to a discourse one. Characterisation exposes the co-dependence of coherence and cohesion as it is a linguistic rendering of personhood and psychology, and the primary means by which a reader experientially identifies with a text.

## CHAPTER EIGHT: Conclusion

### 1. Cohesion and coherence

Unity in *Morte Darthur* has been a critical flashpoint in Malory criticism. Following the call from New Historical Stylistics to apply a range of cutting-edge stylistic and linguistic thinking I have suggested that the critical approaches of Historical Pragmatics and Cognitive Poetics can contribute to the ‘hoole-book’ debate by considering unity with respect to linguistic definitions of cohesion and coherence and comparing the two oldest witness texts, *W* and *C*. Situating this debate comparatively between two texts assesses cohesion and coherence in relation to the different reading experiences each text creates.

Episode structure, narrative tellability, linguistic iconicity, and character representation warrant investigation because these features recurrently vary between *W* and *C*. The discussion of episodes, tellability, and iconicity also provides a framework for the examination of cohesion and coherence beyond the lexical focus of traditional approaches because they encompass language’s textual, interpersonal, and ideational metafunctions. Studying narrative further broadens the definition of cohesion and coherence in ways that can attend to narratological concerns including progression, motivation, engagement, comprehension, and experientiality.

I have argued that narrative considerations of cohesion and coherence can be usefully understood via the notion of ‘following’. Following is a product of cohesion and a generator of coherence; an ability for a reader to both understand the surface text as a narrative and to comprehend the extralinguistic message and point of the story. Narrative as a genre requires its audience follow (whether linguistic or in another medium) due to the temporal basis of processing and the necessity of complicating action or plot progression. Consequently, following applies across linguistic levels, from phrasal and clausal connectivity to

overarching narrative progression. Due to this scalar application, notions of following, cohesion, and coherence can claim to account for the ‘hoole book’.

That *Morte Darthur* offers an apposite text by which to examine these phenomena is supported by the notion that the rise of romance as a genre cultivated contemplative, thematic reading that dominates ‘literary’ reading today (Vinaver, 1984 [1971]: 15). These texts are reminders that present-day text-critical practices are descended from of the exegetical practices that dominated text scholarship in the Middle Ages. *Morte Darthur* and Caxton both attest to reading’s heuristic potential by imbuing the notion of following with didactic connotations. Like *follow*, *hoole* has dual connotations relating to text and morality in its etymology, which encompasses concepts of unity and moral healthiness. Successfully understanding the ‘hoole book’ includes successfully construing the text’s didactic meaning.

The notion that a reader can learn from the text depends on its pragmatic and cognitive affordances that in its iconic evocation of lived experience it creates tellable values, shaping its episodes into moral exempla. In one of the few stylistic appreciations (and perhaps hitherto the only cognitive-poetic appreciation) of Malory, Stockwell notes “the knights in Malory’s Grail Quest have their established cognitive models undermined by new experiences (and of course the reader parallels this confusion)” (2002: 131). The iconic parity evoked between the experience of readers and knights not only generates narrative coherence, but also puts it to work for a reader’s moral education.

Structuring this moral journey is the errant nature of the episodic form. Beyond the possibilities narrative errantry presents for fostering narrative interest and mimicking the random experience of life, it also inheres the capacity to err; a notion corroborated by the etymological association of *errant* and *error*. Malory’s text is full of omission, disjuncture, and inconsistency that each raise the possibility of reader erring in their understanding of the



plot as well as its significance. The NARRATIVE IS A JOURNEY schema primed by the text underwrites this capacity for errantry, as such journeying entails the potential, even the joy, of ‘getting lost’ in a book; a hallmark of the transportive potential of romance and literary texts. Both episodic structure (approximating moral exemplum) and the disposition of that structure (being errant) encourage readers to derive coherence by suggesting these texts be interpreted didactically.

## **2. Episodes, tellability, and iconicity**

Whilst the concept of reader following and journeying ground the reading experience conceptually, the three notions on which I have chosen to focus demonstrate a means of linguistically interrogating the operations of cohesion and coherence.

In Episodes, I argued that the heavily discourse-marked narratives of Middle English provide ideal data for digital interrogation and are well suited to testing theories that define the episode from ‘without’. But in suggesting that pragmatic discourse marking only offers a partial descriptive framework I suggested episodes can and should be understood as mental concepts; the product of a process of meaning making whereby readers ideationally segment the text into coherent units ‘from within’. Collocational and semantic analysis can uncover the ideational blueprint of a narrative and I proposed this definition as complementary to their pragmatic marking. Alongside this, I noted the need to account for embedded elements such as speech and description within the text’s episodic chunking. In part, this broader definition reflects the pressure contemporary stylistic thinking can apply to historical definitions that over emphasise historical difference to the exclusion of noting continuities in reading practice.

My application of digital stylistic tools reveals textual patterning that indicates Malory’s text is thematically whole. Semantic content repeats across local episode boundaries

and towards the end of the work comes to increasingly represent conceptual content, to create thematic links. My interpretation puts into practice the principle that style is linguistically evidenced and thereby retrievable. When variations occur regularly, they may even suggest the outline of an editorial plan, albeit emphatic conclusions about Malory's style are harder to make.

Reconsidering style as a semantic profile I argued makes style more cognitively sensitive, and my research indicates that such profiles typify discourse-level structures, including Caxton's and Vinaver's books, which had suggested that, structurally, Malory's text is a collection of tales. These profiles are also observable in clusters that are distributed across the text (e.g. battle passages, epithets, metacommentary), creating lexical cohesion that constitutes a whole book. Digitisation's ability to integrate antecedent and contemporary language use shows how the text reflects a variety of literary forms and linguistic norms. This allows the analyst to understand style in terms generic consonance, thereby centring analysis on the reading experience.

Semantic and thematic determinations of episodes inevitably lead to the same determinations of pragmatic episode analysis in their consideration of 'point'. This shifts a discussion of cohesion and coherence beyond the text's structural composition to understand it socioculturally. Textual and interpersonal functions align as metatextual features provide the cohesive forces that paratextual elements provide structurally. The proximity of texts like *Morte Darthur* to an oral tradition implies that employing pragmatic and sociolinguistic models might be more lucrative when applied to historical, rather than more recent, literary texts. Caxton's 'Preface' claims *Morte Darthur* addressed audience demands and needs, meaning tellability is also the criteria by which contemporary audiences considered Malory's text a whole book. Linguistic analysis reveals its relevance to audiences was established by the text's lexical and collocational patterning that reflects common associations and primings.

Iconicity is also a concept which recognises a text's consonance is determined by contextualising it with respect to its historical period. Middle English offers texts that provide extraordinary lexical and semantic affordances within the history of English for examining iconicity. When instantiations are captured by varying witness texts, such non-standardised and non-authorial texts also provide legitimate literary data to explore the reading experience as understood by the cognitive-linguistic principle of construal. *W-C* comparison is offered here as an example of how stylistic analysis can adopt, test, and extend modern linguistic frameworks.

What an examination of these three concepts has revealed is their interrelatedness; transforming three discrete linguistic concepts into a comprehensive stylistic framework. These three concepts reveal their interrelatedness in the ways they work in tandem or opposition and derives from their relationship to textual, interpersonal, and ideational metafunctions.

I argued in *Episodes* that, based on the analysis of *Morte Darthur*, the episode can be defined by its recursive nature, seen in its ability to be repackaged into units of differing size. Identifying an episode's plot kernel operationalises the episode as is evidenced in the database's Plot Table and suggests that the definition of an episode is not simply structural but depends on its interpersonal tellable 'point'. Whilst Fludernik argues that 'point' is a structural component, I suggested in *Tellability* that it is threaded within the texture of an episode as a whole and that it can only be determined more specifically when summarised as a plot kernel. This broadens the understanding of 'point' to explain *C*'s supersedence of the episodic form. By considering point's extratextual function, tellable features, such as suspense, motivate *C*'s use of chapter disjuncture to create cliff hangers and encourage continuous reading.

As argued in *Episodes*, Malory exploits episodes' unitary form for iconic errantry. Often errant episodic disposition reflects principles seen at a syntax level, e.g. word ordering. Iconicity underpins word order and can impact construal of an episode in respect to its tellable point. Episodes frequently disrupt chronology in ways that affront modern reader expectations of orderliness and the use of iconicity and tellability partially restore this through relevance and consonance. Where lexical patterning offers local cohesion, theme offers macro-cohesion that keep in check the errant narrative form.

Nevertheless, iconicity may counteract tellability. Battles are coherent in their doggedly iconic replication of individual actions, but this results in a repetitious format of reported action low in narrativity. The relationship between iconicity and tellability differs at discourse level, where temporal duration (as manifested in the extent of text devoted to battles) foregrounds and fosters the macro-coherent point about knightly conduct.

Furthermore, features suggesting iconic showing (e.g. Direct Speech) may in fact be more usefully analysed by considering them as features of telling. Voice, although creating an impression of iconic mimesis, is better understood as mediated and therefore analysed with respect to its interpersonal, tellable function. As such, these three features offer a comprehensive framework for approaching cohesion and coherence, and their interrelations provide lucrative insights into the nature of linguistic and extralinguistic interaction.

### **3. Methodology**

This thesis is therefore an exploration of new methodologies, of opening the text up both through its digitisation and through the application of linguistic theory. Digitisation opens up the text in several ways. Firstly, it presents the text to readers in a format and with functionality that allows readers to engage with it differently, through both its reader-view and its suite of analytical tools. Secondly, digitisation opens the text up to other

computational tools, including online corpora or text-analytic software. Although such tools offer new ways of reading, the interpreter's role is still crucial, albeit shifted.

Where features and effects are considered local, digitisation provides a means for generalising these effects both in terms of their recurrence across the text and in terms of how these features are replicated at different linguistic levels; an advantage of the one-to-many database structuring of the text. Through quantitative analysis, the database provides exactly that: a base of data from which existing literary criticism can be rigorously corroborated, defended, or critiqued and new avenues of research revealed. In short, the database is a manifestation of how linguistic and literary-critical approaches can be mutually beneficial.

Subjecting text to data-analytic procedures primarily uncovers aspects of textual patterning. Keyword and collocational analysis show the predominance of specific text-world building elements, such as character and setting. But considering narrative texts requires methods, like dispersion plots, that visualise their distributive patterns temporally. Such plots suggest a conceptual link in terms of how it approximates the reading experience by displaying narrative aspects such as foregrounding, contextual framing, and duration.

Alongside understanding the text's lexical makeup, also essential in narrative analysis is accounting for the action of a story, which I have suggested can be attempted by integrating data that captures how readers understand *Morte Darthur's* plot. Constructing the Plot Table from online summaries demonstrates how big data, here reader consensus, integrates both quantitative and qualitative interpretations that are the products of the pragmatic and cognitive operations of the reading experience. This table, in mapping the relationship of individual lexical items to the text's larger discourse units, makes the relationship between different linguistic levels retrievable and creates a model for making explicit the interaction of story and discourse.

The database is both a resource and a prototype for those interested in Malory and comparative textual analysis. The one-to-many configuration of database architecture captures and reflects the recursive nature of language to encourage scalar and comprehensive analytic procedures. Corpus-linguistic tools, such as collocation and dispersion reporting, provide a macro-textual basis for and complement to close-reading literary-critical approaches. The capacity to synthesise the examination and interpretation of lexical items, clause patterns, plot structures, and paratextual features is after all, a means of achieving comprehensive, whole-book stylistic analysis.

Historical Pragmatics has provided methods of digitally interrogating and understanding texts as contextualised communicative acts. Its emphasis on form and function provides a methodology that raises the potential of retrieving the past through language. Form-and-function approaches also complement a holistic approach to cohesion and coherence as textual and extratextual phenomena.

Likewise, top-down and bottom-up approaches allow greater consideration of cohesion and coherence in specific reference to the reading experience. Cognitive frameworks provide possibilities in developing and explaining the proto-cognitive intuitions offered by literary criticism and anatomises the cognitive grounding of literary tropes. This is key to identifying the continuity of readerly effects and writing practices across historical periods and as such is indicative of the potential for historical stylistic research to deepen our understanding of language transition and continuity (Busse, 2010: 54).

The interdisciplinary nature of historical stylistic research is partly a product of the apprehension of applying frameworks developed in the study of spontaneous language usage to literary and historical texts. But it is also partly a demonstration of the field putting into practice the belief that literature draws on, engages with and is central to everyday language

usage. Historical-Pragmatic methodologies can combine lucratively with Cognitive-Poetic theory, not least in how top-down and bottom-up analysis can imbue form-and-function approaches with a greater acknowledgement of the reading experience.

#### **4. The comparative approach**

I have largely deployed these frameworks within the bounds of an even broader methodological approach: comparison. While comparative approaches to *W* and *C* are not unusual, previous versions of such an approach are restricted in their interpretive scope by the fact that neither text is authorial and by the uncertain relationship between the two. Applying new methodologies wrests the text from philologically-focused approaches to counter the belief that *Morte Darthur*'s variations are meaningless. A key argument of this thesis is that despite neither text being authorial, or even antecedent, *W* and *C* can be productively compared as different construals of the same narrative content. Vanquishing the spectre of authorial intention allows us to read the two texts as reader responses; both explicitly evident in indicators like paratextual organisation, prefacing, marginalia, and rubrication and implicitly captured in the text's linguistic texture and narrative disposition.

Although my emphasis has been on how variation has meaning, this should not understate meaning derived from textual agreement. Drops in *W-C* variation rates indicate an adhesion that preserves the iconic, foregrounding, and experiential effects, of which battle scenes and Direct Speech are two examples. Nevertheless, such passages ultimately highlight the analytical significance of variation when it does occur.

Where variants often represent clarification at a local level, digital analysis demonstrates that the variants cluster and underpin climatic plotting strategies. This means that what at a local level represents the disambiguation of a cohesive chain underpins macro-coherence or clarification at a whole-book level. Although recurrent types of variation can be

attributed to concerns with clarity and coherence and can therefore be categorised as functional, one of my key arguments has been that functional variations have attendant stylistic effects, which alter the reading experience. Whether intended or not, a stylistic fallout results. Studies of editorial changes analogous to my own have shown how shifts alter perceptions of truth and objectivity (e.g. Moore, 2011). What my study shows is how this relates to the conception of the work as a whole; how subtle shifts in local text features shape how readers evaluate and understand a particular work.

The functional clarity enables readers to correctly identify character referents simultaneously and stylistically induces readers to align with or distance from these characters in ways that impact both textual cohesion and extratextual coherence. Even relatively small linguistic features, such as discourse markers, word order, and pronouns are variables that have affective potential. That impact is determined meaningful by recognising their role within the patterns and aggregated sum of such variations as well as overall narrative macro-coherence.

Recognising small variants as more than the sum of their parts, I suggest, derives its persuasiveness as a method by being cognitively sensitive to gestalt approaches that consider parts in relation to the whole. My attention to small variations is also motivated by their historic and pragmatic appropriateness. That literary evolution happens through a process of incremental change I believe highlights how even limited variation has an impact, which informs different literary experiences and practices over time.

At a broader level, variations position the text differently in ways that I propose reflect their historical moment. Where *W* glosses, *C* frames *Morte Darthur*. Many of *C*'s variations are narrative instantiations of the doctrine set out in his Preface:



I accordyng to my cotype haue doon sette it in enprynte to the entente that noble men may see and lerne the noble actes of chyualrye the Ientyll and vertuou dedes that somme knyghtes vsed in tho dayes by whyche they came to honour and how they that were vycious were punysshed and ofte put to shame and rebuke

That good characters are rewarded and bad characters punished illustrates how well-formed narratives correlate with blueprints of moral learning. Character provides the basis for the text's heuristic value. The narrative manifests "actes" as episodic adventures that readers can "see" by way of iconic features that suggest consonance with the real world. Both of these contribute to the tellable "entente" that motivates Caxton's printing.

A comparative approach can therefore validate stylistic intuitions. In my collation of two different discourse iterations of the same story, I provide comparative control texts by which to calibrate interpretations and even chart or dispel diachronic changes in literary form. Read independently, mixed forms are often interpreted as reflecting the fluid nature of Middle English speech presentation. Only comparison provides the opportunity to test a potential Free-form utterance against its equivalent iteration in another text. Such comparison underpins my contention that *Morte Darthur*'s two earliest versions represent instances where a Free-form interpretation is the only reading that aligns the two texts and is therefore coherent in terms of narrative meaning. More broadly, I suggest that this provides corroborative evidence of Free forms of discourse presentation predating the novel.

My comparative approach addresses synchronic and diachronic matters. Thus, I analysed *W*'s multimodal and metatextual affordances compared with *C*'s paratextual structures diachronically, as indicative of the shift from a manuscript to print culture. The move from metatextual to paratextual linking, I suggested, can further be contextualised as a decline in the influence of iconic practices due to its backgrounding of the performative oral nature of literary works. My thesis has charted how *Morte Darthur* itself captures how

mnemonic devices are redeployed: epithets and epic catalogues that served the bard now serve the reader as following devices in the form of cohesive ties and content rubrics. Similarly, that in *C* cohesion is created through lexical items that are functional in *W*, I analysed as a shift to reading as a private act. Divested of the affordances of oral public performance that make a text coherent, I noted how these duties are transferred to the text itself, resulting in a more endophoric and cohesion-driven reading experience.

Determining whether *W* or *C* is the more cohesive and coherent text is dependent on which text features the analyst privileges. Broad distinctions that classify *C* as ‘writerly’ imply that in-text cohesion drives text coherence. In contrast, *W*’s incohesion and ambiguity generate a more ‘readerly’ text where coherence is derived. As a result, these two texts evidence the distinction between cohesion and coherence and how these two concepts interact.

In terms of Episodic structure, *C*’s paratextual books and chapters present the text in the unified form familiar today. Yet discourse marking clarification and reduction is partly a consequence of paratextual resources undertaking this text-cohering work, as extratextual effects like suspense result in episodic structure being undermined. Consequently, I argued that tellability is a key cohering strategy for *C*. That variations in the use of lexical repetition, proper-name references, conjunctions, and reporting clauses, can be interpreted as ‘clarifications’ indicates *C*’s concern with interpersonal considerations of coherence. Tellability is also narratorially manifest in *C*’s more mediated style. Its use of narratorial forms in contrast to *W*’s directness foreground the teller, such mediation lending coherence through a consistency of voice. For *W*, the immediacy of Direct forms means that its coherence is derived more from the text’s iconic affordances albeit these are constrained through the mediating frame of narrative.

I therefore suggest that a major difference between *W* and *C* is that the determination of their unity is broadly reflective of the functional-stylistic divide. *W* exploits gaps and ambiguity that *C* seeks to clarify. Such clarification is itself an indicator of mediation as, by reducing ambiguity, it short-circuits interpretation. This invites the broad observation that *W* is a more readerly text, *C* more writerly. *W*, through the inconsistencies and incohesion clarified in *C*, confers on the reader a greater degree of participation in terms of making sense of the text. Such responsibilities cannot simply be products of textual error. The more mediated discourse presentation and paratextual mechanisms deployed in *C* demonstrate that this act of reader deferral is a narrative feature rather than simply a by-product of gaps in the surface text. When considered from pragmatic and cognitive perspectives, I believe that cohesion and coherence represent linguistic principles that are particularly enlightening of that understanding since they are products of top-down and bottom-up reading processes; a culmination of text interacting with real-world knowledge and experience.

## **5. Adaptation and paradigm**

Considering later adaptations reinforces how some of the stylistic features that make *Morte Darthur* coherent are adopted and developed by other writers. I suggest that the proliferation of Arthurian adaptations is in part an attempt to find cohesion and coherence more broadly, to use these narratives as a means of making sense of the world and use fiction as a medium in which to safely explore social concerns. Malory's reflection on the concerns manifest in the upheaval of the Wars of the Roses is recalibrated in Tennyson's exploration of Victorian societal uncertainty in *Idylls of the King* and T.H. White's use of Arthurian legend to consider twentieth-century tyranny in *The Once and Future King* (1938–1958). This reflects how Arthurian legend tends to evoke an idealised past as a proxy for the present, suggesting a continuity in tellable human concerns.

I have argued that one of the key components that makes Malory's book whole is its heuristic value, and this is attested in the way descendants of *Morte Darthur* are felt in several different cultural spheres. Arthurian characters look down on politicians through the frescos with which Pugin decorated his Houses of Parliament. Its exemplary and educative coherence informed the rulebook of 'The Knights of King Arthur', American groups that inspired Baden Powell's Boy Scout movement. Indeed, Strachey's 1868 edition of Malory was intended "especially for boys" (Gaines, 1990: 21) and early twentieth-century guides even took Arthurian chivalric values as a blueprint for adolescent moral development (Forbush and Forbush, 1915). These transform the textual into real-world performances of Arthuriana that reflect the text's resonance and consonance, its tellable and iconic capacities.

This heuristic value is statistically validated by empirical studies that look at the virtue of knightly narratives in character education to argue "The moral imagination is a place of identification, empathy, rehearsal, and vicarious relationships. It provides data for reflection and can support or undermine healthy character formation" (Bohlin, 2014: 4). Arthurian legends tap into human beings' moral and spiritual aspirations (Carr and Harrison, 2015: 72), for:

it seems likely that such narratives have often served a significant educational function – not least in pre-literate societies – in assisting appreciation by the young of the ethical complexities of agency, character and motive, and of the way in which much if not most interpersonal association is implicated in larger moral struggle of good against evil, or virtue against vice. (ibid: 89)

Malory's reworking, in part, and Caxton's printing, in particular, evidence how adaptation is often driven by narrative's heuristic value and it is that value which contributes to the continued interest in Arthurian narratives today.

Literary criticism and linguistics share an interest in exploring these ways in which text reflects social realities that is most evident in discussions of historical texts and literary evolution. *Morte Darthur*'s heuristic and moral value anticipates Renaissance 'self-fashioning', itself predicated on the way literature interacts with readers' social lives (Greenblatt, 1980: 3). Yet emphasising such large-scale, real-world consonance may underemphasise the intimate and immediate pleasure of reading. As noted, it is a risk that is encoded in theoretical practices that emphasise context over the text itself. That Tennyson pronounced his text's title as "idles" indicates that a key aspect of these tales was the errant pleasure of the reading experience, that journeying itself is a pleasurable pursuit. Mixing "sentence and solas" (Chaucer, 'General Prologue': l.798) is evident across Arthurian literature of differing historical periods. Spenser states the purpose of *The Faerie Queene* (1590–1596) is "to fashion a gentleman or noble person in vertuous and gentle discipline", whilst admitting that his choice of Arthurian legend is "the which the most part of men delight to read".

## 6. The proto-novel

Whether *Morte Darthur* can be considered the first English novel is complicated by present-day readers' familiarity with the novel form. Familiarity primes both our reading minds and interpretive methodologies. Many narratological tools are fashioned in response to the novel and therefore will over-fit to aspects of the text that behave novelistically. Sklar notes:

although our historical sense admonishes us that the composition of the *Morte Darthur* (completed 1469) preceded the rise of the novel by more than three centuries, the latter portions of the work, with their linear narrative structure, their tragic thrust, and their intensive focus on the motivations and responses of individuals, cry out to be read as a kind of proto-novel. (1993: 310)

She argues that romance “ceases to be generically viable” (ibid: 312) and so any generic classification of the text remains unstable. Yet comparison with the novel informs Malorian criticism and offers useful foils by which modern readers understand historical texts.

The resistance within literary criticism to classifying *Morte Darthur* as a novel is in part a consequence of its episodic nature. But this depends on how the episode is defined. A semantic definition shows that episodes extend and become more ideationally abstract, meaning the text reflects within its own pages a progression from romance to novel to better “imitate human life in its extensive complexity” (Knight, 1969: 91). This imitation of life also results from the iconic affordances of episodic form and paratactic structures. Rather, increased complexity and abstraction marks a shift in experiential emphasis.

Where once experientiality was iconic, due to the immediacy of action of the episodic form, it evolves to more accurately capture the experiential, contemplative aspects of lived experience. Psychological sequencing, in redeploying episodic discourse marking, illustrates one such shift in the function of linguistic forms. The form is outgrowing its relationship with plot and being redefined by character, making the text more didactic, abstract, and thematic.

Caxton’s ‘Preface’, in playing with the liminality of real and fictional, the patterned history (Fludernik, 1996: 25), experientially situates the text with respect to human values and anticipates the experientially structured, rather than episodically structured, novel. Praz states that for Malory:

episodes tend to become independent of the laws of cyclic composition and to respond to the needs of a new world— a world which is alive and shapeless, and quite different from traditional stylized forms: Malory’s work represents precisely this transition from medieval romance to the modern novel. (transl. Vinaver in Rovang, 2014: 15)

Changes in textual form thereby reflect not just material change but shifts in thinking, meaning that narrative was adapting to the social realities and transitions. In the absence of antecedent English prose romances, Malory resorted to other genres, leading to a conflation that resulted in the advent of the novel (Fludernik, 1996: 94; Hunter, 1990: 5). The advantage, and challenge, of studying a text like *Morte Darthur* is its hybridity; as an unprecedented epic prose romance, it displays characteristics of epistolary, poetic, and chronicle forms. Corpus-inspired approaches make the linguistic patterns indicative of this polyphonic style more readily apparent, meaning that we may read *Morte Darthur* as capturing a transitioning narrative mode.

Beginning with the episodic narrative typical of romance, coherence is local, plot resolution is immediate. The second narrative style relies on exegesis for meaning making; ‘The Book of the Holy Grail’ repeats episodes in allegorical fashion resulting in foregrounding the interpersonal basis of narrative that emphasises the ‘so-what?’ conditions of tellability. Ultimately, this episodic structuring attenuates somewhat. The final four books, with their greater frequency of dialogue, psychological sequencing, and causal logic simultaneously have an iconic basis that create a reading experience that approximates real life and have novelistic characteristics.

This three-part division of *Morte Darthur* can be discerned by looking at character. From initial character studies that exemplify chivalric prowess, to spiritual contemplative character analyses offered by commentators, to interiority and relationship-based characterisation. Steinbeck finds that Malory’s identification with Lancelot underwrites the text’s experiential affordances and it is this that qualifies the text as a novel:

Malory has been studied as a translator, as a soldier, as a rebel, as a religious, as an expert in courtesy, as nearly everything you think of except one, and that is what he

was - a novelist. A novelist not only puts down a story but he is the story. (in George and Heavilin, 2007: 6)

Characterisation thus becomes a defining aspect of Malory's text and its novelistic hallmark as it anticipates the experiential shift that typified the novel. Collectively, the dissolution of the episodic model alongside romance's move from poetry to continuous prose, the adoption of paratextual forms, the use of thematic structures, and the focus on character experience are all novelistic attributes. But whilst describing *Morte Darthur* as novelistic sometimes says more about our critical practice than the text itself, such definitions are critical to the extent that they identify commonalities and continuities in writing practices and reading effects that are restricted by neither genre nor period.

Taking the view that language reflects cognition perhaps indicates why the text has traditionally been considered a key relic of the shift from the medieval to modern mind:

Thus it comes to pass that the conclusion of the *Morte Darthur* presents, not merely the tragic death of Arthur and his queen, but the death of the Middle Ages. The epoch witnessed a great experiment in living; and it failed, through the ancient failure to harmonize factors good in themselves but evil if stressed in isolation. (Scudder, 1917: 353)

Scudder identifies a moral basis for wholeness and text cohesion is analysed as a thematic realisation of social concerns, even diachronic change. Such views intimate that shifts in the mindsets of individuals themselves are evidenced by historical shifts in text practice. The challenge for the historical stylistician is how far such literary shifts represent the experience of historical readers.

## **7. Stylistics**

I have argued that language is a key artefact by which to understand our predecessors.

Applying linguistic theory to literary texts provides new routes to understanding that are



contextualised by, and align with, historical practices. When viewed pragmatically and cognitively, we can understand how text structure is dictated by reader coherence.

Such applications have a symbiotic potential as stylistic methods and theoretical knowledge can in turn be enhanced by historical texts. Diachronic change is instructive as to the provenance of literary effects, reading practices and, on this basis, I have argued the methodological validity of applying narratological models to historical texts. Similarly, the narratological story-discourse distinction has proved a foil that exposes present-day reading practices and attendant biases when undertaking text analysis. That the distinction is complicated and transgressed exposes how underlying conceptual metaphors conflate story and discourse to prime particular ways of reading. The implication is narrative's potential to encode character behaviour and become the texts we live by.

Although my thesis attempts a comprehensive stylistic analysis of the 'hoole book', there are inevitable limitations. My text is restricted by the margins of digitisation. I recognise the potentially mediating effect that digitisation can have on historical texts and note that although my digitisation captures characteristics such as abbreviations, markings, and pagination, this is stored as metadata; an analytical gloss separate to the immediate reading experience. A further methodological challenge arose from the small body of historical studies that use cognitive approaches, resulting in analysis based on ideas developed and tested via more recent texts. Whilst I have argued that this provides an important corrective that recognises continuities in reading operations, a greater understanding of reading experiences and cognitive operations can be gained from direct empirical analysis of readers, rather than relying on theory or secondary empirical data.

As such, my thesis attempts to provoke a reflection on how we can analyse historical literature most effectively, robustly, and objectively, whilst also recognising such objectivity

should accommodate reading as a subjective experience. These two ambitions I believe can be achieved firstly, in comparative approaches that recognise the analytical value of the different reading experiences alternate versions generate, and secondly, in adopting the latest thinking with regards to how language is used and processed.

As a provocation, some of the analytical procedures are piloted as potential new ways of reading old texts. For example, the use of dispersion plots to chart plot progression, duration, and aboutness; the use of semantic profiling to suggest the ideational blueprint by which readers chunk narrative; and the use of historical texts and corpora as instantiations of readers' minds are all explored tentatively and would provide worthwhile subjects for the empirical studies suggested above. More broadly, I believe greater interdisciplinarity, beyond literature and linguistics, will bring more methodological rigour and greater understanding of historical texts. One such project is already applying bioinformatics modelling to the Parallel-text Database to perform stylistic analysis to assess source influence and provenance and providing new insights into the wholeness of Malory's text (Edlich-Muth et al., forthcoming).

A key limitation of the study is that of the historical reader and my own position as analyst. Whilst this has been mitigated somewhat through the use of literary criticism and reader consensus, these reader responses are still limited by their modern context. Pragmatic concepts, such as the Uniformitarian Principle, alongside the cognitive premise that human cognition is transhistorical, offer intermediate resolutions in the absence of greater empirical data studies and developing understanding of the mental operations involved in reading.

In our quest to understand 'the fifteenth-century reader', research has emphasised the fifteenth century at the expense of the reader. A context-sensitive approach should not demote the similarities that exist in human cognition and pragmatic effects that have persisted despite many centuries of changing literary culture. Consequently, such examinations are also

quests to understand our own ways of reading. By taking note of historical texts, our own practice, whether literary or linguistic, is scrutinised and extended.

## APPENDICES

## Appendix 1: Perl script to identify variations between *W* and *C*

```
use strict;
use warnings;
use String::Similarity;

#####
## Change the file paths to the correct locations
#####
## Note the WS files must be fname1 otherwise the matches.csv will be wrong
way around
#####
my $fpath = 'C:\Users\Matty\Pearl';
my $fname1 = 'C:\Users\Matty\Pearl\WSProb.txt';
my $fname2 = 'C:\Users\Matty\Pearl\CXProb.txt';
my $altWordFile = $fpath . '\Matches.csv';
#####
## Maximum number of words distance to look for an insertion/deletion
## ie any greater than this gap and it won't match
#####
my $numberOfWordsGap = 12;
#####
## Number of words to check after finding the next match, to confirm it is
an insertion/deletion
## ie if set to 2, script will look for current word and the next 2 to
confirm the move
#####
my $numberOfWordsCheck = 2;
#####
## Set how tolerant the auto-matching is. 1=exact match. 0 will match
anything!
#####
my $similarLimit = 0.70;

#####
## Shouldn't need to change anything below here
#####
my $fileSplitAt = 100000;
my $outputFileName = undef;
my @words1 = undef;
my @words2 = undef;
my @change = {"nothing"};
my @altWords1 = undef;
my @altWords2 = undef;
my @lines = undef;
my $count = 0;
my $inserts = 0;
my $deletes = 0;
my $splits = 0;
my $matches = 0;
```

```

my $swaps = 0;
my $switches = 0;
my $a;
my $b;
my $loopCount = 0;
my @tempo;
my $line;
my $compare = undef;

# read in alt words file
open (FILE, $altWordFile)
    or die "Couldn't open $altWordFile: $!";
    chomp (@lines = (<FILE>));
close(FILE);
foreach my $line (@lines) {
    #find each word
    @tempo = split /\s+/, $line;
    push @altWords1, $tempo[0];
    push @altWords2, $tempo[1];
}
print "Alt Words File 1: $#lines entries found\n";
print "File closed\n\n";
shift (@altWords1);
shift (@altWords2);

# read entire 1st file into an array, line by line
open (FILE, $fname1)
    or die "Couldn't open $fname1: $!";
    chomp (@lines = (<FILE>));
close(FILE);
print "File 1: $#lines lines found\n";
print "File closed\n";

#for each line
foreach my $line (@lines) {

    #strip out all punctuation, leaving just words & spaces
    $line =~ s/[•»«\`\"\'\"\\[[:punct:]]//g;
    chomp($line);
    #convert to all lower case
    $line = lc($line);

    #find each word
    foreach my $word (split /\s+/, $line) {
        if ($word ne "") {
            #add to word array
            push @words1, $word;
            #printf "\rFile 1: %-8s", $words1;

```

```

        printf "\rFile 1: %-8s Word: %-15s added      ",
$#words1, $word;
        #printf $#words1 . " " . $word . " added\n";
    }
}

print "\n\n";
#clear out lines array
@lines = undef;

# read entire 2nd file into an array, line by line
open (FILE, $fname2)
    or die "Couldn't open $fname2: $!";
chomp (@lines = (<FILE>));
close(FILE);

    print "File 2: $#lines lines found\n";
    print "File closed\n";

#for each line
foreach my $line (@lines) {

    #strip out all punctuation, leaving just words & spaces
    $line =~ s/[•»«\`\"\\\"\\\"\\\"[:punct:]]//g;
    chomp($line);
    #convert to all lower case
    $line = lc($line);
    #print $line . "\n";

    #find each word
    foreach my $word (split /\s+/, $line) {
        #add to word array
        if ($word ne "") {
            push @words2, $word;
            #printf "\rFile 2: %-8s      ", $#words2;
            printf "\rFile 2: %-8s Word: %-15s added      ",
$#words2, $word;
            #print $#words2 . " " . $word . " added\n";
        }
    }
}

print "\n\n";
#clear out array
@lines = {};
#first entry is empty??
shift (@words1);
shift (@words2);
shift (@change);

```

```

#Write to file
#open (FILE, '>', $outputFile)
# or die "Couldn't open $outputFile: $!";
#for( my $b = 0; $b <= $#words1; $b++ ){
# print FILE "$b,$words1[$b],$words2[$b]\n";
#}
#close(FILE);

print "There are " . ($#words1+1) . " words in list 1 and " . ($#words2+1)
. " in list 2\n\n";

while ($count <= $#words1) {
    #print "Looping. There are now $#words1 in list 1 and $#words2 in
list 2. Counter is $count\n";
    #check how far through and archive off before continuing...
    if(($loopCount % ($fileSplitAt+1)) || ($loopCount == 0)){
        #count is not exact multiple so carry on
        #print "not exporting\n";
    }
    else {
        #export to file and clear list
        print"\nThere are now $#words1 in list 1 and $#words2 in list
2. Counter is $count\n";
        exportToFile();
        print"\nThere are now $#words1 in list 1 and $#words2 in list
2. Counter is $count\n";
    }

    printf "\rAnalysing: %-7s Word1: %-17s Word2: %-17s ", $count,
$words1[$count], $words2[$count];

    #Are there any words in 2nd list?
    if ($count > $#words2) {
        #No words left in 2nd list
        #printf "Word: %-8s File1: %-15s File2: -
DELETED\n", $count, $words1[$count];
        push @change, 'DELETED';
        splice @words2, $count, 0, '-';
        $deletes++;
    }
    else
    {
        #Compare words
        #printf "Word: %-8s File1: %-15s File2: %-15s --- ", $count,
$words1[$count], $words2[$count];
        $compare = compareWord($count,$count);
        if ($compare) {
            #print "MATCH $compare\n";
            push @change, ('MATCH ' . $compare);
        }
    }
}

```



```

    $matches++; }
else {
    #Is a different word substituted?
    if (checkNextWords($count+1,$count+1)) {
        #print "SWAP\n";
        push @change, 'SWAP';
        $swaps++;
    }
    #Is the word split into two - eg home work/homework
    elsif (checkForSplitWord($count,$count)) {
        #Add empty word to first list
        #print "SPLIT\n";
        push @change, 'SPLIT';
        $splits++;
        $count++;
        #printf "Word: %-8s File1: %-15s File2: %-15s ---
SPLIT\n", $count, $words1[$count], $words2[$count];
        push @change, 'SPLIT';
    }
    #Are two words just switched in order?
    elsif (checkForSwitchWord($count,$count)) {
        #print "SWITCH\n";
        push @change, 'SWITCH';
        $switches++;
        $count++;
        #printf "Word: %-8s File1: %-15s File2: %-15s ---
SWITCH\n", $count, $words1[$count], $words2[$count];
        push @change, 'SWITCH';
    }
    #Is this a single extra word?
    elsif (checkNextWords($count,$count+1)) {
        #print "INSERT\n";
        push @change, 'INSERT';
        splice @words1, $count, 0, '-';
        $inserts++;
        # $count++;
    }
    #Has a word been deleted?
    elsif (checkNextWords($count+1,$count)) {
        #print "DELETE\n";
        push @change, 'DELETE';
        splice @words2, $count, 0, '-';
        $deletes++;
        # $count++;
    }
    #Is it and/the
    elsif (checkAndTheIn($count,$count)) {
        #print "INSERT\n";
        push @change, 'INSERT AT';
        splice @words1, $count, 0, '-';
        $inserts++;
    }
}

```

```

        # $count++;
    }
    elseif (checkAndTheOut($count,$count)) {
        #print "DELETE\n";
        push @change, 'DELETE AT';
        splice @words2, $count, 0, '-';
        $deletes++;
        # $count++;
    }
    #Is this a block of extra words?
    elseif (checkBlockWords($count,$count)) {
        #print "\nINSERT+ count $count\n";

        $a = checkBlockWords($count,$count);
        for( $b = $count; $b < $count+$a; $b++ ){
            #print "INSERT+ $b\n";
            push @change, 'INSERT+';
            splice @words1, $b, 0, '-';
            $inserts++;
        }
        $count = $count + $a - 1;
    }
    #Is this a block of removed words?
    elseif (checkBlockWords2($count,$count)) {
        #print "\nDELETE+ count $count\n";

        $a = checkBlockWords2($count,$count);
        for( $b = $count; $b < $count+$a; $b++ ){
            #print "DELETE+ $b $count $a\n";
            push @change, 'DELETE+';
            splice @words2, $b, 0, '-';
            $deletes++;
        }
        $count = $count + $a - 1;
    }

    else {
        #Not sure what's happened?!
        #print "DIFFERENCE $words1[$count], $words2[$count];\n";
        push @change, 'DIFFERENCE';
    }
}
}
$count++;
$loopCount++;
}

#If there are any words left in list 2, these are insertions
if ($count < $#words2) {
    while ($count <= $#words2) {
        push @change, 'INSERT';
    }
}

```

```

        splice @words1, $count, 0, '-';
        $inserts++;
        $count++;
    }
}

print "\n\nSize of Arrays: $#words1 $#words2 $#change\n\n\n";

print "\nMatches: $matches\n";
print "Inserts: $inserts\n";
print "Deletes: $deletes\n";
print "Splits:  $splits\n";
print "Swaps:   $swaps\n";

$count = $count -1; # This gets incremented at end of loop so will be 1
higher than list length
print "\nThere are now $#words1 in list 1 and $#words2 in list 2. Counter
is $count\n";

#Write remaining words to file
$outputFileName = $fname1 . 'out.csv';
open (FILE, '>', $outputFileName)
    or die "Couldn't open $fname1: $!";
print "\n\n *** EXPORTING TO FILE $outputFileName *** \n\n";
my $tmp = $#words1;
for( $b = 0; $b <= $tmp; $b++ )
{
    $line = $count . ',' . shift (@words1) . ',' . shift (@words2)
    . ',' . shift (@change);
    print FILE "$line\n";
    #print FILE "$b,$words1[$b],$words2[$b],$change[$b]\n";
    $count = $count -1;
}
close(FILE);
print"\nThere are now $#words1 in list 1 and $#words2 in list
2. Counter is $count\n";

#####SUBS

sub compareWord {
my $word1=$_[0];
my $word2=$_[1];

    if ($words1[$word1] eq $words2[$word2]) {
        return 1;}
    else {
        #return 0;
        return checkAltWord($word1,$word2);
    }
}

```

```

    }
}

sub checkNextWords {
my $word1=$_[0];
my $word2=$_[1];
my $localCount=0;

    while ($localCount < $numberOfWordsCheck) {
        if (($word1+$localCount <= $#words1) && ($word2+$localCount <=
$#words2)) {

                if (compareWord($word1+$localCount,$word2+$localCount)) {
                    $localCount++;}
                else {
                    return 0;
                }
            }
        else {
            return 1;
        }
    }
    return 1;
}

sub checkAndTheIn {
my $word1=$_[0];
my $word2=$_[1];

    if (($words2[$word2] eq 'and') or ($words2[$word2] eq 'the')) {
        return 1;}
    else {
        return 0;}
}

sub checkAndTheOut {
my $word1=$_[0];
my $word2=$_[1];

    if (($words1[$word1] eq 'and') or ($words1[$word1] eq 'the')) {
        return 1;}
    else {
        return 0;}
}

sub checkBlockWords {
my $word1=$_[0];
my $word2=$_[1];
my $localCount=0;
my $localMarker=0;

```

```

#print "\nCBW\n";
while ($localCount < $numberOfWordsGap) {
  #Check not end of file
  if ($word2+$localCount <= $#words2) {
    #Find next word match
    if (compareWord($word1,$word2+$localCount)) {
      #now check that next words carry on the same...
      if (checkNextWords($word1,$word2+$localCount)) {
        $localMarker = $localCount;
        return $localMarker;
      }
    }
  }
  $localCount++;
}
if ($localMarker == 0) {
  return 0;
}
else {
  #check next words here
  return $localMarker;
}
}

sub checkBlockWords2 {
my $word1=$_[0];
my $word2=$_[1];
my $localCount=0;
my $localMarker=0;

  #print "\nCBW2\n";
  while ($localCount < $numberOfWordsGap) {
    #Check not end of file
    if ($word1+$localCount <= $#words1) {
      #Find next word match
      if (compareWord($word1+$localCount,$word2)) {
        $localMarker = $localCount; }
    }
    $localCount++;
  }
  if ($localMarker == 0) {
    return 0;
  }
  else {
    #check next words here
    return $localMarker;
  }
}

sub checkForSplitWord {

```

```

my $word1=$_[0];
my $word2=$_[1];

    if ($words1[$word1] eq ($words2[$word2].$words2[$word2+1])) {
        #Add empty word to first list
        splice @words1, $word1+1, 0, '-';
        return 1;}
    elsif ($words2[$word2] eq ($words1[$word1].$words1[$word1+1])) {
        #Add empty word to second list
        splice @words2, $word2+1, 0, '-';
        return 1;}
    else {
        return 0;}
}

sub checkForSwitchWord {
my $word1=$_[0];
my $word2=$_[1];

    if (compareWord($word1, $word2+1) && compareWord($word1+1, $word2)) {
        return 1; }
    else { return 0; }

}

sub exportToFile {
my $subFileName;
my $tmp;
my $line;

    #Calculate file name
    $subFileName = $fname1 . $loopCount . 'out.csv';
    #Write to file
    open (FILE, '>', $subFileName)
        or die "Couldn't open $subFileName: $!";
    print "\n\n *** EXPORTING TO FILE $subFileName *** \n\n";

    for( my $b = ($count-1); $b >= 0; $b-- ){
        $line = $count . ',' . shift (@words1) . ',' . shift (@words2)
        . ',' . shift (@change);
        print FILE "$line\n";
        #print $b . ',' . $words1[$b] . ',' . $words2[$b] . ',' .
$change[$b] . '\n';
        #print "\r$b - $line
";

        $count = $count -1;
    }

    #for( my $b = 0; $b <= ($fileSplitAt-1); $b++){
    #    $line = $count . ',' . shift (@words1) . ',' . shift (@words2)
    . ',' . shift (@change);

```

```

        # print FILE "$line\n";
        # #print $b . ',' . $words1[$b] . ',' . $words2[$b] . ',' .
$change[$b] . '\n';
        # #print "\r$b - $line
";
        # $count = $count -1;
        #}
        close(FILE);
    }

sub checkAltWord {
my $word1=$_[0];
my $word2=$_[1];
my $wSimilarity=0;

    #Try to see if near match
    $wSimilarity = similarity $words1[$word1], $words2[$word2],
$similarLimit;
    if ($wSimilarity >= $similarLimit)
    {
        return 2;
    }

    #Relies on the list having all entries twice, ie both ways around
for( my $b = 0; $b <= $#altWords1; $b++ ){
    if (substr($words1[$word1], 0, 1) lt substr($altWords1[$b], 0,
1))
    {
        return 0;
    }
    if ($words1[$word1] eq ($altWords1[$b])) {
        if ($words2[$word2] eq ($altWords2[$b])) {
            return 3;
        }
    }
}
}

=begin GHOSTCODE
#Write to file
open (FILE, '>', $outputFile)
    or die "Couldn't open $fname1: $!";
for( $b = 0; $b <= $#words1; $b++ ){
    print FILE "$b,$words1[$b],$words2[$b],$change[$b]\n";
}
close(FILE);

=end GHOSTCODE

```

Appendix 2: variations between *W* and *C*

Book:	<i>W</i> -only	<i>C</i> -only	Match	Split	Substitution	Switch	Synonym	Variant spelling	n = word count per book	% of text of <i>Morte Darthur</i>
1	5.4%	3.7%	51.6%	1.0%	2.1%	0.4%	1.0%	34.8%	12,510	3.7%
2	4.4%	3.4%	57.7%	1.1%	1.8%	0.4%	1.1%	30.0%	10,845	3.2%
3	5.2%	4.2%	52.6%	0.6%	2.0%	0.5%	0.9%	33.9%	8,398	2.5%
4	3.4%	3.8%	56.4%	1.3%	1.9%	0.4%	0.7%	32.1%	17,908	5.3%
6	3.1%	5.0%	56.6%	1.5%	1.9%	0.5%	0.8%	30.6%	12,796	3.8%
7	3.7%	4.2%	55.1%	1.0%	1.9%	0.3%	0.8%	33.0%	25,765	7.7%
8	4.3%	4.7%	55.3%	1.1%	1.9%	0.3%	0.8%	31.6%	27,448	8.2%
9	3.2%	3.6%	55.6%	1.5%	1.4%	0.2%	0.8%	33.7%	30,976	9.2%
10	5.1%	4.4%	54.8%	1.2%	1.7%	0.3%	0.9%	31.6%	67,237	20.1%
11	4.6%	4.3%	53.5%	1.1%	1.7%	0.3%	0.9%	33.6%	9,413	2.8%
12	5.6%	4.1%	49.7%	1.5%	1.9%	0.2%	1.2%	35.9%	8,157	2.4%
13	4.4%	3.0%	54.5%	0.8%	1.3%	0.3%	0.9%	34.9%	12,639	3.8%
14	2.1%	4.4%	54.6%	0.9%	1.6%	0.4%	0.9%	35.0%	5,616	1.7%
15	3.1%	4.4%	57.5%	1.1%	1.7%	0.2%	1.0%	31.1%	3,480	1.0%
16	4.9%	4.3%	53.0%	1.0%	2.3%	0.3%	1.0%	33.2%	10,253	3.1%
17	5.0%	3.8%	55.3%	1.2%	2.2%	0.3%	1.2%	31.0%	15,880	4.7%
18	3.9%	4.0%	54.3%	1.3%	0.8%	0.4%	1.1%	34.2%	20,212	6.0%
19	4.4%	5.3%	52.1%	1.1%	1.0%	0.3%	1.3%	34.4%	10,336	3.1%
20	5.4%	4.3%	52.3%	1.3%	1.1%	0.3%	1.1%	34.4%	18,141	5.4%
21	6.1%	4.1%	51.5%	1.1%	2.3%	0.2%	1.0%	33.7%	7,230	2.2%
<b>Total</b>	<b>4.4%</b>	<b>4.2%</b>	<b>54.5%</b>	<b>1.2%</b>	<b>1.7%</b>	<b>0.3%</b>	<b>0.9%</b>	<b>32.8%</b>	<b>335,240</b>	



### Appendix 3: discourse Markers in Malory (adapted from Fludernik, 2000: 258–260)

---

**Discourse marker**

---

**also**

*also anone + INV*

*also there was tolde*

**and**

*and + INV*

*and anone*

*and anon aftir*

*and anone aftir that*

*and anone forthwythall (INC of mini-episode/episode-internal RES)*

*and anone therewythall (INC of mini-episode)*

*and as (setting)*

*and at the last*

*and in the meanewhyle + INV (INC)*

*and ryght so*

*and so (final evaluation: 480; RES/INC 161)*

*and so + INV*

*and so anone (INC)*

*and so at the laste (RES; macro-incipit after summary section 503)*

*and so whan (INC)*

*and suddenly (ICD)*

*and sytthen (episode-internal)*

*and than (INC)*

*and than + INV (RES)*

*and than uppon a day (macro-INC)*

*and there + INV (ICD)*

*and there anone*

*and therewith (RES; macro-RES? 169)*

*and therewithal (INC, ICD, also RES)*

*and therewythall + INV (INC; RES)*

*and therewith anon*

*and whan*

*and within a whyle*

**at the laste****anone**

*anone therewith [macro-RES]*

*anone withal*

**but**

*but so*

*but when*

*but thys knyght (embedded orientation 494)*

---

**Discourse marker**

---

***forthwithall***

***ryght so***

*ryght so/right so (as ICD)*

***so***

*so + INV*

*so [on the morne]*

*so aftir this*

*so aftir that noone + INV (INC)*

*so anone*

*so anon aftir + INV*

*so at that tyme*

*so forthwith*

*so furthwythall (RES? 501)*

*so in the meanwhyle + INV*

*so than (RES; INC)*

*so whan*

*so with this*

*so with that*

***than***

*than + INV*

*than ryght so (RES/INC; 168)*

***the meanwhyle***

*the meanwhyle + INV*

***thenne***

***therewith***

*therewithall + INV (ICD)*

***thus as*** (setting)

***whan***

***when***

*but when*

***wherethorow***

***with that***

*with that + INV (ICD)*

Appendix 4: discourse marker variations between *W* and *C*

Book	<i>W</i> - only	<i>C</i> - only	Match	Split	Substitution	Switch	Synonym	Variant spelling	n= word count per book	% of text that is discourse marker
1	8.7%	3.0%	43.9%	0.3%	3.3%	0.5%	0.3%	40.1%	367	2.9%
2	10.2%	3.7%	48.6%	0.5%	4.2%	0.0%	0.9%	31.9%	216	2.0%
3	13.1%	4.5%	42.6%	0.0%	4.5%	0.0%	0.0%	35.2%	176	2.1%
4	6.6%	4.0%	35.3%	0.4%	3.6%	0.2%	0.2%	49.8%	502	2.8%
6	4.3%	5.9%	25.3%	0.7%	3.9%	0.0%	0.7%	59.2%	304	2.4%
7	4.1%	2.8%	23.3%	0.2%	3.1%	1.2%	0.3%	65.0%	651	2.5%
8	7.7%	4.8%	21.6%	0.1%	7.1%	0.5%	0.1%	58.1%	816	3.0%
9	5.6%	3.1%	17.2%	0.4%	3.9%	0.0%	0.1%	69.6%	958	3.1%
10	6.9%	3.6%	18.7%	0.6%	5.0%	0.3%	0.2%	64.8%	1,959	2.9%
11	4.3%	3.2%	10.8%	0.7%	6.9%	0.0%	1.8%	72.2%	277	2.9%
12	5.9%	1.7%	19.2%	0.0%	7.1%	0.0%	0.8%	65.3%	239	2.9%
13	9.3%	3.4%	18.0%	0.3%	4.2%	0.0%	0.0%	64.8%	378	3.0%
14	3.0%	6.6%	15.0%	1.2%	4.2%	0.6%	0.0%	69.5%	167	3.0%
15	4.3%	4.3%	16.4%	0.9%	2.6%	0.0%	0.0%	71.6%	116	3.3%
16	7.3%	3.1%	14.1%	1.2%	10.4%	0.0%	0.3%	63.6%	327	3.2%
17	6.8%	2.8%	20.2%	0.4%	7.5%	0.4%	0.9%	61.1%	545	3.4%
18	5.3%	5.5%	23.9%	0.2%	3.0%	0.0%	0.9%	61.2%	564	2.8%
19	6.2%	4.1%	19.0%	1.0%	4.8%	0.0%	1.4%	63.4%	290	2.8%
20	5.3%	5.6%	27.4%	1.9%	5.8%	0.5%	0.9%	52.6%	430	2.4%
21	6.8%	4.7%	51.1%	0.5%	8.9%	0.0%	0.0%	27.9%	190	2.6%
<b>Total</b>	<b>6.5%</b>	<b>3.9%</b>	<b>23.3%</b>	<b>0.5%</b>	<b>5.1%</b>	<b>0.3%</b>	<b>0.4%</b>	<b>60.1%</b>	<b>9,472</b>	

**Appendix 5: occurrences of than/thenne across Book 1**

Reference	Left 5	W	C	Right 5	Book	Variation
141	assente vnto the kynge And		thenne	she told the duke her	1	W Missing
222	sodenly he was wonderly wrothe		Thenne	he called to hym his	1	W Missing
243	the duke and his wyf		Thenne	they auysed the kynge to	1	W Missing
269	not come at your somōs		thenne	may ye do your best	1	W Missing
275	may ye do your best		thenne	haue ye cause to make	1	W Missing
311	wold not come at hym		Thenne	was the kynge wonderly wroth	1	W Missing
318	the kynge wonderly wroth And		thenne	the kynge sente hym playne	1	W Missing
414	many yssues and posternes oute		Thenne	in alle haste came Vther	1	W Missing
452	partyes and moche peple slayne		Thenne	for pure angre and for	1	W Missing
666	be long behynde Capitulum Secundum		THenne	Vlfius was glad and rode	1	W Missing
674	glad and rode on more		than	a paas tyll that he	1	W Missing
723	of the pauelions dore And		thenne	Merlyn was bounde to come	1	W Missing
775	ye shal haue your desyre		thenne	the kynge was sworne vpon	1	W Missing
1031	Vther lay with Igrayne more		than	thre houres after his deth	1	W Missing
1096	kynge Vther came to her		thenne	she merueilled who that myghte	1	W Missing
1120	pryuely and held hir pees		Thenne	alle the barons by one	1	W Missing
1269	of Lowthean and of Orkenay		thenne	wedded Margawse that was Gaweyns	1	W Missing
1553	it was by Merlyns counceil		thenne	the quene made grete ioye	1	W Missing
1747	graunted syr ector grete rewardys		Thenne	when the lady was deluyerd	1	W Missing
1828	hym with her owne pappe		Thenne	within two yeres kynge Vther	1	W Missing
1905	your persone be there and		thenne	shall ye haue the vycictory	1	W Missing
1983	the remenaunt to flight And		thenne	the kynge returned vnto london	1	W Missing
2098	realme with all the appertenaunce		thenne	Vtherpendragon torned hym and said	1	W Missing
2145	yelde vp the ghost &		thenne	was he enterid as longed	1	W Missing
2166	sorowe and alle the Barons		Thenne	stood the reame in grete	1	W Missing

Reference	Left 5	W	C	Right 5	Book	Variation
2193	wende to haue ben kyng		Thenne	Merlyn wente to the archebisshop	1	W Missing
2438	kyng borne of all Enlond		Thenne	the peple merueille & told	1	W Missing
2763	out to see the loustyng		thenne	was Arthur wroth & saide	1	W Missing
3251	are of an hygher blood		than	I wende ye were And	1	W Missing
3257	I wende ye were And		thenne	Syre Ector told hym all	1	W Missing
3280	commandement and by Merlyns delyuerauce		Thenne	Arthur made grete doole whan	1	W Missing
3542	put of tyll Candelmas And		thenne	alle the barons shold mete	1	W Missing
3672	tyll the feest of Pentecoste		Thenne	the Archebisshop of Caunterbury by	1	W Missing
3682	by Merlyns prouydence lete purueye		thenne	of the best knyghtes that	1	W Missing
4003	alle the countreyes aboute london		thenne	he lete make Syr kay	1	W Missing
4104	the round table Capitulum octauum		THenne	the kyng remeued in to	1	W Missing
4457	to the Cyte of Carlyon		thenne	all the kynges were passyng	1	W Missing
4505	the dukes wyf of Tyntigail		thenne	is he a bastard they	1	W Missing
4523	deth of the duke more		than	thre houres was Arthur begoten	1	W Missing
4583	and Scotland and moo reames		than	I will now reherce Some	1	W Missing
4626	called hym a wytche But		thenne	were they accorded with Merlyn	1	W Missing
4707	wille or nylle Capitulum ix		THenne	kyng Arthur came oute of	1	W Missing
4935	ye go vnto the wers		thenne	drawe it out and do	1	W Missing
5007	of his dedes and hardynesse		Thenne	Kyng Lot brake out on	1	W Missing
5116	and slewe moche peple And		thenne	the comyns of Carlyon aroos	1	W Missing
5375	haue more chyualry with hym		than	he may make within þe	1	W Missing
5881	there Ban & Bors	Than	whan	was hit tolde the ij	1	Substitution
6025	vndirstoode them & þe lettirs	than	thenne	were they more welcom	1	Variant spelling
6031	were they more welcom	þan	than	þey were to fore And	1	Match
6087	for them in thys marchis	Than	Thenne	Vlphuns & Brastias tolde the	1	Variant spelling

Reference	Left 5	W	C	Right 5	Book	Variation
6228	seyde be fore all Halowmasse	Than	Thenne	the kynge lette purvey for	1	Variant spelling
6422	made hem redy And be	than	than	they were redy on horse	1	Match
6531	turned on þe othir syde	and	than	they dressed þer shyldis and	1	Substitution
6692	welle as he that day	Than	Thenne	there com ladynas and Grastian	1	Variant spelling
6712	that all men praysted them	Than	Thenne	com In Sir Placidas a	1	Variant spelling
6858	And vnto Sir Gryfflet And	than	thenne	they wente vnto coun ceyle	1	Variant spelling
7180	valey lodged hym secretly	Than	Thenne	rode Merlion to Arthure and	1	Variant spelling
7235	well armed at all poyntis	Than	thenne	was þer no more to	1	Variant spelling
7425	they had destroyed Arthure And	than	thenne	they made an othe And	1	Variant spelling
7461	were redy on horse bakke	Than	Thenne	swore kynge Brandegorys of Strangore	1	Variant spelling
7481	of armys on horse backe	Than	Thenne	swore kynge Clarinaus of Northumbirlonde	1	Variant spelling
7498	men of armys with hym	Than	thenne	swore the kynge with þe	1	Variant spelling
7528	of armys on horse backe	Than	thenne	there swore kynge Lott a	1	Variant spelling
7684	Ml of good mennes bodyes	Than	thenne	they were some redy &	1	Variant spelling
7793	way the oste com And	than	thenne	they tolde kynge	1	Variant spelling
7882	a tokyn of grete batayle	Than	Thenne	by counceile of Merlion whan	1	Variant spelling
7936	at youre honde	Than	THenne	kynge Arthure and kynge Ban	1	Variant spelling
8010	fyffty Ml of hardy men	Than	Thenne	hit drew toward day Now	1	Variant spelling
8112	se all youre oste for	than	thenne	woll they be the more	1	Variant spelling
8187	the northe were well comforted	Than	Thenne	Ulphuns & Brastias were	1	Variant spelling
8291	wey greuously set on Vlphuns	Than	thenne	Sir Brastias saw his felows	1	Variant spelling
8354	braste to the harde bone	Than	Thenne	com Sir Kay the seneciall	1	Variant spelling
8404	kynge Idres and kynge Augwyshaunce	than	thēne	wexed the medlee passyng harde	1	Variant spelling

Reference	Left 5	W	C	Right 5	Book	Variation
8529	horse and man downe and	than	thenne	he toke hys horse and	1	Variant spelling
8540	gaff hym vnto Sir Kay	Than	Thenne	kyng lotte saw kynge Nentres	1	Variant spelling
8587	saw kynge Idres on foote		thenne	he ran vnto Gwymarte de	1	C-only
8693	defoyled vndir the horse feete	Than	Thenne	Arthure as a lyon ran	1	Variant spelling
8722	man felle downe	Than	thenne	he toke the horse by	1	Variant spelling
8754	an horse Gramercy seyde Vlphuns	Than	thenne	kynge Arthure dud so mervaylesly	1	Variant spelling
8872	felle downe to the ground	Than	Thenne	Sir Kay com vnto kynge	1	Variant spelling
8903	vnto hys fadir Sir Ector	Than	thenne	Sir Ector ran vnto a	1	Variant spelling
8977	vpon Sir Lucas And	than	thenne	Sir Brastias smote one of	1	Variant spelling
9010	flowe into the felde	Than	Thēne	he wente to the thirde	1	Variant spelling
9030	arme flow vnto the felde	Than		he wente to the thirde	1	Strikethrough
9099	horsed Sir Lucas	Than	THenne	Sir Lucas saw kynge Angwysshauce	1	Variant spelling
9174	and horsed them a gayne	Than	thēne	wexed the batayle passynge harde	1	Variant spelling
9196	were horsed a gayne And	than	thēne	they fought to giders that	1	Variant spelling
9385	dedis of armys dud there	Than	Thenne	Sir Vlphuns Brastias &	1	Variant spelling
9436	them to avoyde the grounde	Than	thēne	kynge Lotte made grete dole	1	Variant spelling
9531	have foughtyn with hem longe	than	thēne	woll we com on freyssshly	1	Variant spelling
9579	longe in the meane whyle	Than		brake the bushemente of kynge	1	W-only
9705	bak hit greved hym sore	Than	thēne	he com on so faste	1	Variant spelling
9731	he knew hym well	and	thenne	seyde .Jhu defende	1	Substitution
9858	all that we may	Than	thenne	kynge Carados and hys oste	1	Variant spelling
9881	Bors as a bowe draught	Than	thenne	eythir lette their horsys	1	Variant spelling
10023	yonge man Be	than	than	com In to the felde	1	Match
10278	stroke and stoned hym sore	Than	Thenne	kynge Ban was wood wrothe	1	Variant spelling
10353	swerde felle to the erth	Than	Thenne	the kynge of the hundred	1	Variant spelling

Reference	Left 5	W	C	Right 5	Book	Variation
10390	from Þe dede horse and		thenne	smote at that	1	C-only
10431	knyghtes and muche peple Be	that	than	tyme com In to the	1	Variant spelling
10663	Ban was mounted on horsebak	than	thenne	there be gan a new	1	Variant spelling
10749	reste in the felde And	than	thēne	the xi kyngis	1	Variant spelling
10942	grete pite of Þer wyfulnes	Than	Thenne	all the xi kynges drew	1	Variant spelling
10952	drew hem to gydir And	than	thenne	seyde kyng Lordis ye	1	Variant spelling
10963	Lott muste do othir wyse	than	than	ye do othir ellis the	1	Match
11108	we sle a cowaarde	than	than	þorow a coward all we	1	Match
11207	they sholde be slayne	Than	Thenne	they amended Þer harneyse and	1	Variant spelling
11647	dud more worshipfully in proves	than	than	ye haue done today	1	Match
11674	seyde kyng Ban & Bors	Than	Also	Merlyon bade hem with	1	Substitution
11700	nat dere you And by	that	than	tyme ye shall hyre newe	1	Synonym
11708	shall hyre newe tydyngis	Than	thenne	Merlion seyde vnto Arthure thes	1	Variant spelling
11720	kyngis haue more on hande	then	than	they ar ware off For	1	Variant spelling
11734	londed in Þer contrees mo	than	than	fourty thousande and brenne and	1	Match
11884	hit was gevyn to them	Than	Thenne	Merlion toke hys leve of	1	Variant spelling
12160	ys nat in youre honde	than	than	to lose grete Ry chesse	1	Match
12198	tolde me so seyde he	Than	thenne	Vlphuns & Brastias knoew hym	1	Variant spelling
12222	that so spekith vnto you	Than	thenne	kyng Arthure was gretly a	1	Variant spelling
12341	and of the table rounde	Than	thenne	the com worde that	1	Variant spelling
12425	Payarne were the leders of	them	tho	that sholde kepe the ij	1	Substitution
12436	kynges londis And	than	thenne	kyng Arthure kyng Ban	1	Variant spelling
12491	putte hem to flyght And	than	thenne	had thes ij kynges gretl	1	Variant spelling
12579	grete destruccion on Þer londis	Than	Thenne	seyde Arthure I woll go	1	Variant spelling
12721	shall haue grete nede	than	thenne	shall he revenge you of	1	Variant spelling



Reference	Left 5	W	C	Right 5	Book	Variation
12926	Lodegreaunce he lovȝe Arthure bettir	than	than	vs And as for kynge	1	Match
13028	othir men of warre mo	than	than	vijj Ml for to fortefye	1	Match
13158	of aventures han	han	THēne	afir the departynge of kynge	1	Variant spelling
13285	at the laste she departed	Then	Thenne	the kynge dremed a mervaylous	1	Variant spelling
13347	people in the londe and	than	thenne	he thought he fought with	1	Variant spelling
13475	brethe and felle downe dede	Than	Thenne	a yoman sette the kynge	1	Variant spelling
13903			thenne		1	C-only
14061	Merlyon I know hit bettir	than	than	ye or ony man lyvyng	1	Match
14115	semed to by ryght wyse	Than	Thenne	seyde the olde man why	1	Variant spelling
14383	modir So Merlion tolde me		thenne	I	1	C-only
14409	she sey so hir selff	than	thēne	woll I beleve hit So	1	Variant spelling
14572	how ye were be gotyn	than		had ye had neuer had	1	W-only
14666	preve hit on his body	Than	Thenne	spake Igrayne and seyde I	1	Variant spelling
14682	may nat fyght but rather	than	than	I sholde be dishonored there	1	Match
14789	I knew hym neuer yette	Than	And	Vlphuns seyde vnto	1	Substitution
14799	M ye ar	than		more to blame than the	1	W-only
14803	ar than more to blame	than	than	the queene Sir well I	1	Match
14831	where he ys be com	Than	thenne	the kynge toke M by	1	Variant spelling
14890	eythir wepte vpon oȝer	Than	thenne	the kynge lete make a	1	Variant spelling
14901	feste that lasted vijj dayes	So	Thenne	on a day ȝer com	1	Substitution
14980	may revenge my maystirs dethe	Than	thenne	the noyse was grete of	1	Variant spelling
14998	euery man seyde hys aduyce	Than	thenne	com Gryfflet that was but	1	Variant spelling
15250	Gryfflet as youre desire ys	Than	Thenne	toke Gryfflet hys horse in	1	Variant spelling
15322	a grete spere ȝer by	Than	Thenne	Gryfflet smote on the shyld	1	Variant spelling
335488	to the erthe	Whan	THan	ȝe knyght saw hym ly	1	Substitution

Reference	Left 5	W	C	Right 5	Book	Variation
15513	he had slayne hym And	than	thenne	he vnaced hys helme and	1	Variant spelling
15726	an evyll tyme com they	But	thenne	the kynge was passyngly	1	Substitution
15824	tyll hit was day And	than	thenne	was he ware of iij	1	Variant spelling
15838	and wolde haue slayne hym	Than	thenne	the kynge rode vnto them	1	Variant spelling
15849	and bade hem fle chorlis	Than	thenne	they fered sore whan	1	Variant spelling
15903	more nerth nere thy deth	Pan	than	I am for Pou goste	1	Match
15937	ryche pavilion Per by hit	Than	thenne	kynge Arthure was ware where	1	Variant spelling
16162	Per sperys to Per hondis	Than	thenne	Arthure sette honde on his	1	Variant spelling
16311	assay the	Than	thenne	was Arthure wrothe and dressed	1	Variant spelling
16420	longe and rested them And	Pan	thenne	they wente to the batayle	1	Variant spelling
16476	Where fore he was hevy	Than	thenne	seyde the knyght vnto Arthure	1	Variant spelling
16543			than	And	1	C-only
16655	a man of more worship	Pan	than	Pou wotist off Why what	1	Match
16673	ys kynge Arthure seyde Merlyon	Than	Thenne	wolde he haue slayne hym	1	Variant spelling
16711	erthe in a grete slepe	Than	Thenne	Merlion toke vp kynge Arthure	1	Variant spelling
16756	was For I had levir	than	than	the stynte of my londe	1	Match
16778	M for he ys holer	than	than	ye he ys but	1	Match
16821	lyvith nat a bygger knyght	than	than	he ys one And afftir	1	Match
16960	was there iij dayes And	than	thenne	wer his woundis well amended	1	Variant spelling
17116	to you a none And	than	thenne	speke speke ye fayre to	1	Variant spelling
17282	swerde that Pe honde hylde	Than		kynge Arthure toke it vp	1	W-only
17542	ye advise me	Than	Thenne	kynge Arthure loked on the	1	Variant spelling
17554	and lyked hit passyng well	Than		seyde Merlion whethir lyke ye	1	W-only
18010	oute he do me omage	Than	thenne	thys messyngere departed Now ys	1	Variant spelling
18025	that knowyth kynge Royns	Than	thenne	answerde a knyght that hyght	1	Variant spelling

Reference	Left 5	W	C	Right 5	Book	Variation
18084	in shorte tyme	Than	THēne	Kynge Arthure lette sende for	1	Variant spelling
18229	xiiij yere of age and	than	thenne	brought hym to the	1	Variant spelling
18275	the wyght on Merlion more	than	than	of Arthure So what for	1	Match
18298	com to þe kynge Royns	than	thenne	was he woode oute of	1	Variant spelling

## Appendix 6: collocations of *so+many*

Reference	<i>W</i> concordance	Book	Function
3577	<i>swerd &amp; fyue alwayes watched Soo at Candalmasse many moo grete (C)</i>	1	Discourse Marker
4846	<i>preuaille though ye were x so many be we wel auysed (C)</i>	1	Intensifier
9230	<i>and harneysse and were so currageous that Per enemyes shooke</i>	1	Intensifier
10144	<i>and dole that he saw so many good knyghtes take Per</i>	1	Intensifier
18137	<i>in payne of dethe and so there were founde many lordis</i>	1	Discourse Marker
18248	<i>of the morte Arthure So many lordys and barownes of</i>	1	Discourse Marker
18262	<i>displeased for hir children were so loste and many putte the</i>	1	Intensifier
26827	<i>dede And kynge pellam lay so many yerys sore wounded and</i>	2	Intensifier
29941	<i>But I wante L for so many hathe be slayne in</i>	3	Intensifier
38171	<i>to the erthe quyk and so he tolde the kyng many</i>	4	Discourse Marker
41036	<i>that put hym there And so Bagdemagus departed and dud many</i>	4	Discourse Marker
55095	<i>trapped with cloth of golde So than sir Vwayne ded many</i>	4	Discourse Marker
56286	<i>In the booke of Frensh So sir Trys trams many dayes</i>	4	Intensifier
66724	<i>fayre ryche shyldis turned up so downe And many of tho</i>	6	Discourse Marker
67527	<i>they departed And so Sir Launcelot rode thorow many</i>	6	Discourse Marker
68326	<i>Pat harde adventure So sir Launcelot rode many wylde</i>	6	Discourse Marker
86932	<i>pyte seyde Pe kynge and so seyde many knyghtes for thes</i>	7	Discourse Marker
88790	<i>Pe turnamente sholde be And so many good knyghtys</i>	7	Discourse Marker
91120	<i>knyght is Pat semyth in so many dyvers coloures Truly me</i>	7	Intensifier
91473	<i>by fore he was In so many coloures and now he</i>	7	Intensifier
111939	<i>dye and hys lady bothe So this custom was vsed many</i>	8	Discourse Marker

Reference	<i>W</i> concordance	Book	Function
18477	<i>enemy to all trew lovers So Per were many knyghtes made</i>	8	Discourse Marker
129442	<i>hys strokis and gaffe them so many woundis Pat he felde</i>	9	Intensifier
143690	<i>Pe worlde for to accompte so many for so many Than</i>	9	Intensifier
143693	<i>to accompte so many for so many Than Per cam In</i>	9	Intensifier
145731	<i>worship of them ye be so many and they so feaw</i>	9	Intensifier
148218	<i>to helpe sir Launcelot and so many knyght cam with</i>	9	Intensifier
156714	<i>ded them self grete shame so many knyghtes to feyght wyth</i>	10	Intensifier
159628	<i>maystir hath not yevyn hym so many but your maystir hath</i>	10	Intensifier
159635	<i>but your maystir hath resseyvede so many or more A Jhu</i>	10	Intensifier
164393	<i>byde for they were so many But how ascaped ye</i>	10	Intensifier
173814	<i>Pe kyng passynge wrothe and many</i>	10	Discourse Marker
189541	<i>he ded for he fared so that many knyghtes fledde Than</i>	10	Cohesive Tie
193873	<i>and so he salewed hym So they spake of many thynges</i>	10	Discourse Marker
198770	<i>redy at youre hande Nat so my lorde sir Trystram for</i>	10	Cohesive Tie
208783	<i>se iiij knyghtes beat so many knyghtes of myne And</i>	10	Intensifier
210293	<i>sir Launcelotes horse Ryght so there we re many knyghtes</i>	10	Discourse Marker
211600	<i>thurs dayes that ded halff so many dedis of armys as</i>	10	Intensifier
213442	<i>smytyth wyth hys speare so many knyghtes to the erthe</i>	10	Intensifier
213792	<i>euer ony knyght endured so many grete strokys But euer</i>	10	Intensifier
214125	<i>shylde And whan he saw so many strokys vppon his helme</i>	10	Intensifier
217714	<i>rescowed hym but there were so many vppon sir Launcelot that</i>	10	Intensifier

Reference	<i>W</i> concordance	Book	Function
236803	<i>man And whan they sawe so many woundys vppon hym</i>	12	Intensifier
247219	<i>kyng that euer had so many worthy men at hys</i>	13	Intensifier
247741	<i>Sir Launcelot ye saw yestirday So many worthy knyghtes Per</i>	13	Intensifier
250150	<i>there envyrowne a boutte the so many angels that my power</i>	13	Intensifier
268158	<i>why we mette nat with so many aduentures as we were</i>	16	Intensifier
279649	<i>longe of grene coloure And so aftir be felle many dayes</i>	17	Discourse Marker
282169	<i>neuer sholde we haue slayne so many men in so litill</i>	17	Intensifier
283550	<i>ys hers and many oPer So hit be felle many yerys</i>	17	Discourse Marker
287747	<i>the kyng to god and so rode thorow many realmys and</i>	17	Discourse Marker
293529	<i>hath bene Sey ye neuer so seyde Sir Bors for many</i>	18	Cohesive Tie
305453	<i>ys the more pyte And so they talked of many mo</i>	18	Discourse Marker
306849	<i>saw neuer knyght bere so many knyghtes and smyte downe</i>	18	Intensifier
309039	<i>I can beste devise and so many knyghtes yode thy der</i>	18	Intensifier
312055	<i>hit were shame for vs so many as we be to</i>	18	Intensifier
312377	<i>muchededis of armys and so many noble knyghtes a yenste</i>	18	Intensifier
312398	<i>du lake I shamed to se so many good knyghtes a</i>	18	Intensifier
315257	<i>on foote but Per were so many dychys and hedgys be</i>	19	Intensifier
316669	<i>le shyvalere de charyotte and so he ded many dedys and</i>	19	Intensifier
322600	<i>me seyde sir Launcelot whyle so many noble kyngis and knyghtes</i>	19	Intensifier
324641	<i>hym and for Pe quene so many tymes that wyte you</i>	20	Intensifier
331431	<i>assomon all hys knyghts And so vnto kyng Arthure drew many</i>	20	Discourse Marker
332879	<i>no maner of meane And so sir Gawayne made many men</i>	20	Discourse Marker

<b>Reference</b>	<b><i>W</i> concordance</b>	<b>Book</b>	<b>Function</b>
4125	<i>paste the fyttlokkes there were so many people slayne And than</i>	20	Intensifier
339499	<i>damesell wepte and departed And so Per was many a wepyng</i>	20	Discourse Marker

## Appendix 7: *so/then+bifel* bundles

Reference	Book	<i>W</i>	Analysis
12560	2	<i>of scotlonde walys and cornuwayle so hit befelle on a tyme</i>	link to time adjunct
13160	2	<i>am sore displeased than hit befelle so that tyme</i>	link to time adjunct
31767	4	<i>syr Tor and kynge Pellynore than hit befelle that Merlyon</i>	link to character
34666	4	<i>knyght of the Rounde Table So on the morne there befelle</i>	link to time adjunct
34683	4	<i>v arthur and accolon Than hit befelle that Arthure and</i>	link to character; chapter opening
89090	8	<i>tyme Trystrams was fostred well Than hit befelle that the kynge</i>	link to character
90101	8	<i>that he wente Than hit befelle that kynge Angwysch</i>	link to character
93585	8	<i>betwyxte Tramtryste and sir Palomydes Than hit befelle that kynge Angwysch</i>	link to character; chapter opening
93652	8	<i>in Fraunce and in Bretayne So hit befelle uppon a day</i>	link to time adjunct “a day” three times in Bk 8
96569	8	<i>Marke loved hir passyngly welle So hit befelle uppon a day</i>	link to time adjunct “a day” three times in Bk 8; chapter opening
97597	8	<i>a shame outewarde Than hit befelle uppon a day</i>	link to time adjunct “a day” three times in Bk 8; chp opening
100470	8	<i>wolde nat ryde Than hit befelle that sir Bleoberys</i>	link to character; chapter opening
129199	9	<i>what maner man he was So hyt befelle uppon a day</i>	link to time, “a day”
169001	10	<i>contrey loved hym passyng well So hit befelle on a tyme</i>	link to time adjunct
174392	10	<i>XI The Tournament at Surluse So hit befelle that sir Galahalte</i>	link to character
176413	10	<i>ilonde was called Pomytayne Than hit befelle thus that kynge</i>	link to character
177714	10	<i>HERE BEGYNNYTH THE FYFTH DAY So hit befell that sir Palomydes</i>	link to character



Reference	Book	W	Analysis
204686	10	<i>of sir Palomydes But aftirward ye shall hyre how there befelle</i>	link to character; proleptic reference to reader: you shall here; futurity and metatextual
225286	12	<i>to hys hondys So hit befelle that kyng Pelles</i>	link to character; chapter opening
226858	12	<i>hys harte schulde to-braste So hit befelle that tyme sir</i>	link to character
228288	12	<i>OURE MATER OF SIR LAUNCELOT So hyt befelle on a day</i>	link to time adjunct
237152	13	<i>fallen Syr seyde the knyght hit befelle aftir the Passion of</i>	link to character, DS
237420	13	<i>they all were discomfite And so hit befelle that a man</i>	link to character
243817	13	<i>art more naked and barer than the fygge- Hit befelle</i>	link to character
250907	15	<i>as he was on slepe hit befylle hym there a vision</i>	link to vision
252510	15	<i>worde and the trouth how hit befelle hym at the turnemente</i>	link to retelling
252692	15	<i>kyng Arthure hylde courte hit befelle that erthely kynges and</i>	link to character
253237	16	<i>never adventure that pleased hym So on a day hit befelle</i>	link to time adjunct “a day”
253241	16	<i>hym So on a day hit befelle that Gawayne mette with</i>	link to time adjunct “a day”
258019	16	<i>chaced oute of their londis that hit befelle that the yonge</i>	link to character
262700	16	<i>leve his batayle for if hit befelle fayre brothir if that</i>	DS; hyopthetical narration of possibly slaying and then dying for sin
263506	17	<i>and on a day as hit befelle as he passed by</i>	link to time “a day” and character
263993	17	<i>the castell of Carbonecke And so hit befelle hym that</i>	link to character
265382	17	<i>men of the worlde And so uppon a day hit befelle</i>	link to time adjunct “a day”
265386	17	<i>And so uppon a day hit befelle that kyng Labor and</i>	link to time adjunct “a day”

Reference	Book	<i>W</i>	Analysis
265505	17	<i>the realme of Logris and so befelle there grete pestilence and</i>	link to pestilence - Subject given rather than placeholder “hit”
265898	17	<i>seyde she to sir Percyvale hit befelle afftir a fourty yere</i>	DS linked to time and telling story
265959	17	<i>clepith the Ile of Turnaunce So befelle hit he founde</i>	link to character
266879	17	<i>longe of grene coloure And so hit befelle many dayes aftir</i>	link to time adjunct
268532	17	<i>but they had no vytayle So hit befelle that they cam</i>	link to character
268610	17	<i>us frome hem So hit befelle as they talked</i>	chapter opening; link to character
270655	17	<i>ys hers and many other So hit befelle many yerys agone</i>	link to time adjunct
272494	17		link to character
272768	17	<i>som tydynges of the Sankgreall So hit befelle on a nyght</i>	link to time “nyghte” - complex repetition
275775	17	<i>aventures of Logrus were encheved So on a day hit befelle</i>	link to time adjunct “a day”
275779	17	<i>encheved So on a day hit befelle that he cam oute</i>	link to time adjunct “a day”
278094	17	<i>So at the yerys ende hit befelle that thys kyng</i>	link to time adjunct “yeres ende”
278920	17	<i>into a shippe And so hit befelle hym by good</i>	link to character; hym = object? Link to sense of story/adventure - that things befalling are linked (semantic field of) to stories and happenings “and so hit befelle hym, by good adventure, he cam unto the realm of logrus, and so he rode a pace tulle he com to Camelot”
279548	18	<i>he was ever opynne-mowthed So hit befelle that sir Launcelot</i>	link to character; befell less aligned with specific event and more with state of affairs
280868	18	<i>ende of mete and so hit befyll by myssefortune a</i>	link to character; qualified by missfortune (complex repetition of adventure?)
284590	18	<i>courte And so hit befelle that the Damesell</i>	chp opening; link to character
299535	19	<i>So hit befelle in the moneth</i>	chp opening; link to time “month”

Reference	Book	W	Analysis
304647	19	<i>man in grete daungere And so hit befelle uppon sir Launcelot</i>	Used in abstract way to suggest state of affairs (i.e. not character but characteristics; not advancing the plot, but characterising the participants) - does this blur the realm of action and psychologising of characters? Means that there is not much of a distinction. A translation might read “because” / “Now Launcelot was not afraid” / “It happens that” “And so hit befelle uppon sir Launcelot that no perell dred: as he wente with sir Mellyagaunce he trade on a trappe, and the burde rolled, and there sir Launcelot felle downe more than ten fadom into a cave full off strawe.”
309942	20	<i>syt by fyres so thys season hit befelle</i>	link to time adjunct “season”
309946	20	<i>fyres so thys season hit befelle in the moneth</i>	link to time adjunct “month”
314391	20	<i>Marke from Joyous Garde loke ye now what felle on the</i>	DS link to story (and moral)
317728	20	<i>wykes were paste So hit felle uppon a day</i>	chp opening; link to time adjunct “a day”
321414	20	<i>tho talys were lyars and so hit felle uppon them for</i>	Abstract and ambiguous antecedent references - what does hit refer to? Seems to be saying that their lies fell down or that what happened to them occurred because of their lies “For they that tolde you tho talys were lyars, and so hit felle uppon them:”
325817	20	<i>of people on bothe partyes Than hit befelle uppon a day</i>	link to time adjunct “a day”

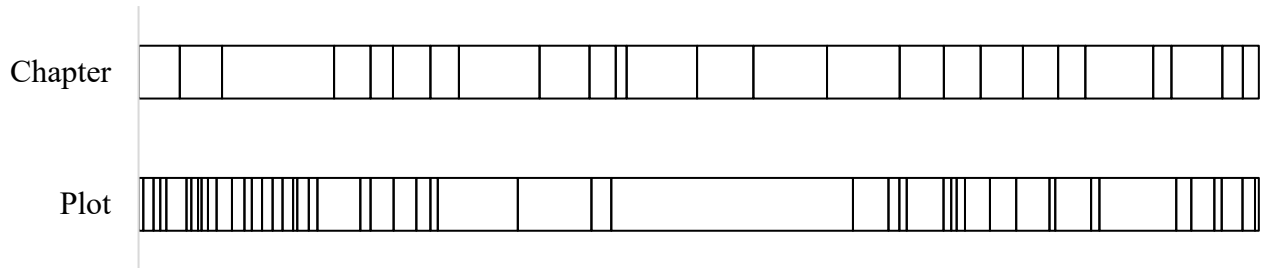
## Appendix 8: *turne+we* bundles across *W*

Reference	Book	<i>W</i>
7070	1	<i>tho lyvyng</i> Now <i>turne we unto the eleven kynges</i>
35893	4	<i>the batayle</i> Now <i>turne we unto Accalon of Gaule</i>
46741	4	<i>lyfe</i> Now <i>turne we unto sir Marhaute that</i>
48241	4	Now <i>turne we unto sir Uwayne that</i>
55642	6	<i>they myght</i> Now <i>turne we to sir Launcelot that</i>
57785	6	<i>his oste</i> Now <i>turne we unto sir Launcelot that</i>
61969	6	<i>an hermyte</i> Now <i>turne we unto sir Launcelot du</i>
65085	7	<i>leve of sir Kay and</i> <i>turne we unto Beawmaynes Whan that</i>
74908	7	<i>som other</i> Now <i>turne we unto sir Bewmaynes that</i>
75366	7	<i>to wacche all nyght</i> Now <i>turne we to the lady of</i>
78531	7	<i>Gryngamour and his sisters and</i> <i>turne we unto kyng</i> <i>Arthure that</i>
81377	7	<i>knyghtis</i> Than <i>turne we to kyng</i>
92809	8	<i>revenged and she myght</i> Now <i>turne we agayne unto sir</i> <i>Trystrames</i>
107472	8	<i>hymselff</i> Now <i>turne we unto sir Trystrames that</i>
112196	8	<i>my lorde</i> Now <i>turne we unto sir Trystrams that</i>
113953	8	<i>Blaunche Maynys</i> So <i>turne we unto sir Lamerok that</i>
114001	8	<i>of his noble dedys</i> Now <i>turne we unto sir Lameroke that</i>
121995	9	<i>La Cote Male Tayle and</i> <i>turne we unto sir Trystram de</i>
128039	9	<i>into Bretayne</i> Now <i>turne we unto sir Dagonet ayen</i>
135302	9	<i>Maydyns The Fyrste Day</i> Now <i>turne we unto sir</i> <i>Trystramys de</i>
144753	9	<i>way uppon hys adventure</i> Now <i>turnyth thys tale unto sir</i>
145859	9	<i>SIR TRYSTRAM DE LYONES</i> Now <i>turne we unto sir</i> <i>Trystram that</i>
151319	10	<i>we sir Trystram and</i> <i>turne we unto kyng Marke</i>
156216	10	<i>grete pace</i> Now <i>turne we unto sir Dynadan that</i>
157610	10	<i>betwene them</i> Now <i>turne we agayne unto sir Palomydes</i>
160569	10	<i>all nyght</i> Now <i>turne we agayne that whan sir</i>
160764	10	<i>they knewe his name</i> Now <i>turne we agayne for on the</i>
162983	10	<i>not endure</i> Now <i>turne we ageyne unto syr Lamorak</i>
163445	10	<i>syr Percyvale</i> Now <i>turne we unto sir Lamorak that</i>

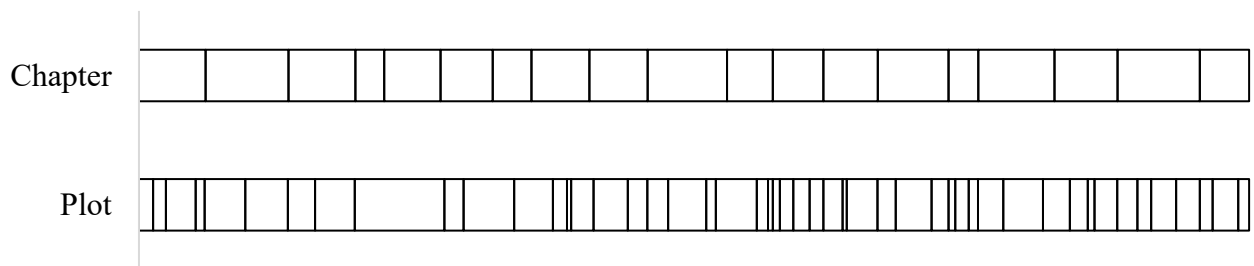
Reference	Book	W
164790	10	<i>castell of Beale Valet and turne we agayne unto kyng Arthure</i>
165842	10	<i>other instrument Now turne we agayne unto sir Trystram</i>
168971	10	<i>VIII Alexander the Orphan Now turne we to another mater that</i>
169844	10	<i>Marke was full glad Now turne we unto Anglydes that rode</i>
171027	10	<i>distroy sir Alysaunder</i>
171034	10	<i>sir Alysaunder Now turne we unto sir Alysaunder that</i>
171385	10	<i>dwell in that contrey So turne we to the damesell of</i>
174383	10	<i>we hym passe and turne we to another tale XI</i>
180512	10	<i>her departyng Now turne we fro this mater and</i>
181344	10	<i>cowde make Now turne we unto kyng Marke that</i>
183149	10	<i>honeste for her astate Now turne we unto sir Trystram and</i>
185291	10	<i>other contereys Now turne we unto sir Trystram that</i>
219188	11	<i>know hym Now turne we unto quene Gwennyver and</i>
220489	11	<i>three and twenty knyghtes Now turne we unto sir Launcelot and</i>
227999	12	<i>playyng wyth them and now turne we unto sir Bors de</i>
265827	17	<i>WOMAN Sir seyde sir Percivale turne thys swerde that we may</i>
271453	17	<i>rescow the wounded knyght NOW TURNE WE TO</i>
288949	18	<i>that were in distresse Now turned we unto kyng Arthure and</i>
291277	18	<i>hurte me Now turne we unto sir Bors de</i>
303036	19	<i>LA SHYVALERE LE CHARYOTE AND TURNE WE TO THYS TALE So</i>
314576	20	<i>wold do Now turne we agayne</i>
316220	20	<i>Vengeance of Sir Gawain Now turne we agayne unto kyng Arthure</i>
333721	21	<i>reson wolde – and now turne we from her and speke</i>

**Appendix 9: comparisons of plot and chapter boundaries**

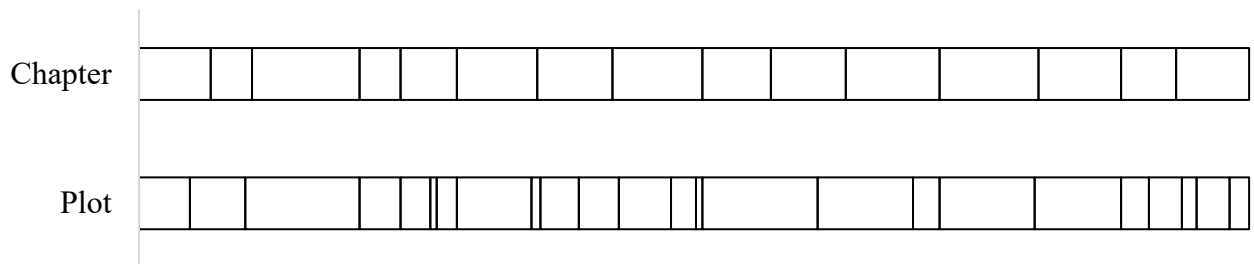
**Book 1**



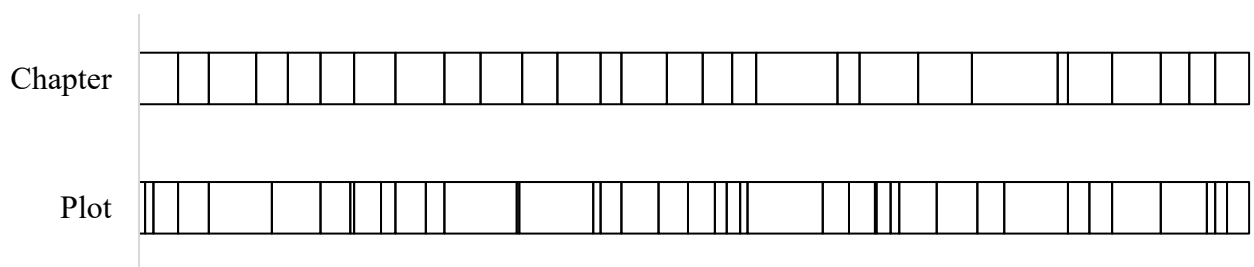
**Book 2**



**Book 3**



**Book 4**





**Book 10**

Chapter	
Plot	

**Book 11**

Chapter	
Plot	

**Book 12**

Chapter	
Plot	

**Book 13**

Chapter	
Plot	



**Book 14**

Chapter																			
Plot																			

**Book 15**

Chapter																			
Plot																			

**Book 16**

Chapter																			
Plot																			

**Book 17**

Chapter																			
Plot																			



## Appendix 10: potential discourse markers and commentary of their function in Book 2

Reference	Marker	Commentary
18345	<i>Afftir</i>	Macro incipit
18389	<i>So hit befelle</i>	Begins specific episode
18396	<i>Whan</i>	Subordinating conjunction rather than discourse marker
18487	<i>Than</i>	Arthur calls knights to Camelot
18529	<i>So whan</i>	Recapitulates the knights having come to Camelot
18566	<i>whan</i>	Places damsel within the narrative setting
18591	<i>than</i>	Damsel lets mantle fall
18602	<i>than</i>	<i>Gurde with a noble sword</i> : temporal undermined as will always have been gurdled with sword
18807	<i>whan</i>	<i>Whan I have assayed</i> ; link between whan and futurity; occurs in DS as well as narrative
18812	<i>Than</i>	Initiates Arthur trying to remove the sword
18846	<i>So</i>	<i>pulle halffe so sore</i> ; intensifier
18885	<i>(for) than</i>	Conjunction
19008	<i>Than hit befelle so</i>	New episode (and chapter in C)
19085	<i>so</i>	Departure of Balin
19165	<i>so (C-only)</i>	<i>so pourely clothed</i> ; intensifier
19226	<i>than</i>	Beholding knight
19259	<i>than</i>	Introduces reporting clause
19365	<i>than</i>	Marks drawing out of the sword
19381	<i>whan</i>	Character perspective, views sword
19391	<i>than</i>	Evaluation, reaction of court
19571	<i>than</i>	Direct Speech; comparative
19600	<i>So</i>	Departure of damsel
19615	<i>Afftir</i>	Departure of Balin
19624	<i>so</i>	Recapitulates departure
19647	<i>so</i>	Direct Speech; intensifier
19709	<i>so</i>	Direct Speech; cohesive tie
19818	<i>than</i>	Evaluation, reaction of court
19847	<i>So</i>	Concurrent events; deleted in C as this marks the third chapter boundary; entrance of Lady of the Lake
19899	<i>whan</i>	Reminder of past event (being given Excalibur and making promise); analeptic
19975	<i>than</i>	Conjunction
20065	<i>So whan</i>	Balin's departure
20100	<i>whan</i>	Motivation for Balin's action
20164	<i>so</i>	Direct Speech
20254		Direct Speech; intensifier
20306	<i>than</i>	Often also appears as first word after Direct Speech to indicate return to narrative

Reference	Marker	Commentary
20339	<i>so</i>	Departure from court, setting
20460	<i>than</i>	Direct Speech; conditional clause, hypothetical narration
20502	<i>so</i>	Departure
20511	<i>than</i>	Summary of sorrow of court
20534	<i>than</i>	Summary of burial of Lady of Lake (mini episode)
20543	<i>so</i>	Introduction of Launceor's story
20619	<i>afftir</i>	<i>ride after</i> ; adverb
20660	<i>than</i>	After Direct Speech
20671	<i>so</i>	Merlin told summary of events
20747	<i>for</i>	Conjunction
20801	<i>whan</i>	After Direct Speech; subordinating conjunction
20838	<i>so</i>	Retells story of damsel and background
20976	<i>than</i>	Direct Speech; conjunction
21019	<i>so</i>	Knight of Ireland arms himself
21108	<i>whan (C-only)</i>	Balin given extra line of speech that motivates his challenge to joust
21306	<i>than</i>	After Direct Speech
21356	<i>so</i>	Preposition; pierce through body
21368	<i>anone</i>	Turning direction in battle
21387	<i>than</i>	Result discourse marker; sees dead body
21398	<i>Thenne (C-only)</i>	Discourse Marker with chapter boundary
21425	<i>whan</i>	Both accompany sorrow of damsell
21484	<i>whan</i>	Both accompany sorrow of damsell
21521	<i>so</i>	Instenifier
21556	<i>whan</i>	Switch to Balin's reaction
21572	<i>so</i>	Instenifier
21614	<i>so</i>	Balin's reaction
21635	<i>than</i>	Introduction of Balan
21650	<i>whan</i>	Discourse Marker of characters meeting
21669	<i>than</i>	Introduction to Direct Speech
21743	<i>anone</i>	Balin tells summary Lady of Lake story
21781	<i>afftir</i>	Adverbial
21796	<i>so</i>	Cohesive tie
21891	<i>so</i>	Cohesive tie
22135	<i>so</i>	After Direct Speech King Mark enters
22154	<i>whan</i>	Mark sees bodies and internal deduction

Reference	Marker	Commentary
22174	<i>thenne</i>	Emotional reaction
22234	<i>than</i>	Burial, followed by proleptic inscription on tomb by Merlin that predicts Lance and Trist's fight, absent of Discourse Markers
22435	<i>Whan</i> (C-only)	Merlin's promise
22444	<i>than</i>	Merlin's promise
22465	<i>Thenne</i> (C-only)	Substitution of exclamatory "A" in <i>W</i> to mark reported clause
22600	<i>than</i>	Merlin departs
22611	<i>so</i>	Cohesive tie
22626	<i>so</i>	Cohesive tie
22650	<i>than</i>	Balin and Balan depart
22694	<i>so</i>	King Mark departs
22722	<i>so</i>	Preposition ( <i>W</i> ); <i>C</i> substitution <i>but</i>
22881	<i>than</i>	After Direct Speech
22926	<i>than</i>	New action, Merlin bids them rise
23028	<i>anone</i>	Introduction to battle
23068	<i>than</i>	Comparative construction
23077	<i>than</i>	Repeated battle move
23098	<i>than</i>	Introduction to reported clause
23126	<i>thenne</i> (C-only)	Introduction to reported clause; line of speech omitted in <i>W</i>
23139	<i>so</i>	Led away
23146	<i>so</i>	Merlin vanishes
23199	<i>so</i>	After Direct Speech, knight's entrance
23235	<i>so</i>	Return at dawn, spatial and temporal
23246	<i>than</i>	Arthur enters
23250	<i>thenne</i> (C-only)	Recapitulation of <i>than</i>
23462	<i>than</i>	Arthur prepares for battle; <i>C</i> chapter boundary
23497	<i>than</i>	Comparative construction
23501	<i>than</i>	Comparative construction
23590	<i>so</i>	Knights enter
23610	<i>so</i>	Cohesive tie
23669	<i>so</i>	Knights enter
23821	<i>than</i>	Comparative construction
23899	<i>than</i>	After Direct Speech; introduction to battle
23983	<i>so</i>	Intensifier
24050	<i>so</i>	Pellinor enters
24127	<i>anone</i>	Kynge Pellinor smites Lot
24144	<i>than</i>	Orkney knights flee
24262	<i>so</i>	Morgawse and four sons enter

<b>Reference</b>	<b>Marker</b>	<b>Commentary</b>
24332	<i>than</i>	Arthur builds tomb
24427	<i>whan</i>	Future events
24599	<i>so</i>	After Direct Speech; location shift
24621	<i>than</i>	Comparative construction
24722	<i>so</i>	Temporal shift
24762	<i>so</i>	Preposition
24821	<i>so</i>	After Direct Speech, location shift
24836	<i>whan</i>	Balin enters and sees Arthur
24922	<i>than</i>	Comparative construction
24933	<i>so</i>	Cohesive tie
24937	<i>than</i>	Comparative construction
25053	<i>so</i>	Balin rides on
25120	<i>than</i>	Comparative construction
25144	<i>whan</i>	Direct Speech; future
25163	<i>so</i>	Departure
25175	<i>so</i>	Burial of knight
25231	<i>so</i>	Balin and damosel ride on
25262	<i>so</i>	Intensifier
25309	<i>so</i>	After Direct Speech, summarises speech
25345	<i>so</i>	Rides on
25355	<i>so</i>	Rides on
25533	<i>whan</i>	Balin perceives damsel
25549	<i>than</i>	Balin throws self off tower; complicating action
25705	<i>so</i>	Balin causes wound; complicating action
25723	<i>so</i>	Damsel rests
25773	<i>than</i>	Rode three or four days
25786	<i>so</i>	Change in location; lodging
25864	<i>than</i>	Direct Speech; promise
25876	<i>so</i>	Direct Speech; preposition
25939	<i>than</i>	Direct Speech; comparative construction
26014	<i>than</i>	Direct Speech; promise
26030	<i>than</i>	Direct Speech; future events
26041	<i>so</i>	Time change; rides on
26072	<i>so</i>	Location change; into castle
26175	<i>than</i>	Departure
26185	<i>so</i>	Location change; into castle
26204	<i>so</i>	Cohesive tie
26268	<i>than</i>	After Direct Speech
26324	<i>so</i>	Balin hits face, complicating action
26347	<i>so</i>	Cohesive tie
26459	<i>than</i>	After Direct Speech, introduces reported clause

Reference	Marker	Commentary
26484	<i>so</i>	Knights rise from the table
26553	<i>than</i>	King Pellam acquires weapon
26589	<i>whan</i>	Balin weaponless, complicating action
26623	<i>afftir</i>	Decitic; Pellam follows
26605	<i>Soo (C-only)</i>	Movement from chamber to chamber
26691	<i>So whan</i>	Balin sees the spear (after it is described to reader; psychological sequencing)
26758	<i>for</i>	<i>C</i> has <i>so</i> : makes narrative, consequential
26774	<i>so</i>	Pellam and Balin lie sick
26784	<i>than</i>	Merlin enters
26830	<i>so</i>	Summary of Pellam lying many years sick
26945	<i>than</i>	Departure
26963	<i>so</i>	Rides on
27032	<i>whan</i>	Balin passing through countryside
27043	<i>so</i>	Rides on
27123	<i>so</i>	Intensifier
27162	<i>than</i>	Balin moves away from him
27174	<i>than</i>	Balin hears
27391	<i>so</i>	After Direct Speech; rides on
27395	<i>than</i>	Comparative construction
27424	<i>soo</i>	After Direct Speech; location shift
27443	<i>thenne</i>	Looks in garden
27484	<i>whan</i>	Sees damsel lying
27489	<i>so</i>	Cohesive tie
27503	<i>thenne</i>	Balin goes through all chambers
27525	<i>so</i>	Garnysh comes upon place she is
27539	<i>whan</i>	Garnysh finds her sleeping; psychological sequencing
27543	<i>so</i>	Cohesive tie
27567	<i>thenne</i>	Garnysh's lament; evaluation
27705	<i>so</i>	Rode forth
27740	<i>thēne</i>	Sees old horseman
27776	<i>soo</i>	Hears the blow of horn signalling death
27854	<i>thenne</i>	Damsel bids him to joust again
27991	<i>so</i>	After Direct Speech
28004	<i>so</i>	Journey to island
28020	<i>whan</i>	Shift in location
28128	<i>thenne</i>	After Direct Speech; arming
28151	<i>thenne</i>	Sees others riding towards him
28177	<i>whan</i>	Red knight beholds him
28214	<i>so</i>	Battle initiated

Reference	Marker	Commentary
28239	<i>soo</i>	Intensifier
28317	<i>thenne</i>	Balin smites Balan with sword
28335	<i>so</i>	Battle initiated
28345	<i>thenne</i>	Balin sees the towers
28360	<i>soo</i>	Battle initiated
28372	<i>thenne</i>	Cluster of discourse markers suggest pace of battle
28377	<i>so</i>	Initiates battle
28411	<i>so</i>	Conjunction
28429	<i>thenne</i>	Initiates battle
28435	<i>so</i>	Intensifier
28476	<i>thenne</i>	Reporting Clause
28526	<i>thenne</i>	Balan rides onwards
28553	<i>so</i>	Intensifier
28559	<i>whan</i>	Balan awakes
28723	<i>so</i>	Lady of the tower enters
28770	<i>so</i>	Direct Speech
28778	<i>so</i>	Balan praises lady's kindness
28852	<i>so</i>	After Direct Speech
28866	<i>whan</i>	Direct Speech; future; dictates epitaph
28904	<i>so</i>	Ladies weep
28913	<i>thenne</i>	Balan dies
28926	<i>so</i>	Burial
29047	<i>so</i>	Merlin bids knight for sword
29071	<i>than</i>	Merlin responds
29145	<i>than</i>	Merlin makes ship of iron
29263	<i>so</i>	Balin's sword in stone sails down to Camelot
29297	<i>so</i>	Galahad achieves the sword



## Appendix 11: key to Propp's taxonomy (from Propp, 1968: 25–65)

ONE OF THE MEMBERS OF A FAMILY ABSENTS HIMSELF FROM HOME. (Definition: *absentation*. Designation:  $\beta$ ) *The person absenting himself can be a member of the older generation* ( $\beta^1$ ).

AN INTERDICTION IS ADDRESSED TO THE HERO. (Definition: *interdiction*. Designation:  $\gamma$ ) "You dare not look into this closet" ( $\gamma^1$ ) *An inverted form of interdiction is represented by an order or a suggestion*, ( $\gamma^2$ )

ONE MEMBER OF A FAMILY EITHER LACKS SOMETHING OR DESIRES TO HAVE SOMETHING. *Wondrous* objects are lacking (without magical power) (a8). (Definition: *lack*. Designation: a.) Various other forms (a6).

MISFORTUNE OR LACK IS MADE KNOWN; THE HERO IS APPROACHED WITH A REQUEST OR COMMAND; HE IS ALLOWED TO GO OR HE IS DISPATCHED. (Definition: *mediation, the connective incident*. Designation: B.) *The hero is allowed to depart from home* (B3).

THE HERO LEAVES HOME. (Definition: *departure*. Designation:  $\uparrow$ )

THE HERO IS TESTED, INTERROGATED, ATTACKED, ETC., WHICH PREPARES THE WAY FOR HIS RECEIVING EITHER A MAGICAL AGENT OR HELPER. (Definition: *the first function of the donor*. Designation: D.) *The donor tests the hero* (D1). *Other requests* (D7). *A hostile creature engages the hero in combat* (D9). *The hero is shown a magical agent which is offered for exchange* (D10).

THE HERO ACQUIRES THE USE OF A MAGICAL AGENT. (Definition: *provision or receipt of a magical agent*. Designation: F.) *The agent is directly transferred* (F1). *The agent is pointed out* (F2). *The agent is prepared* (F3). *The agent suddenly appears of its own accord* (F6). *Various characters place themselves at the disposal of the hero* (F9).

THE HERO IS TRANSFERRED, DELIVERED, OR LED TO THE WHEREABOUTS OF AN OBJECT OF SEARCH. (Definition: *spatial transference between two kingdoms, guidance*. Designation: G.) *He is led* (G3).

THE HERO AND THE VILLAIN JOIN IN DIRECT COMBAT. (Definition: *struggle*. Designation: H.) *They fight in an open field* (H1).

*DIFFICULT TASK IS PROPOSED TO HERO*. (Definition: *difficult task*. Designation: M.)

THE TASK IS RESOLVED. (Definition: *solution*. Designation: N.)

THE HERO IS RECOGNIZED. (Definition: *recognition*. Designation: Q.)

THE HERO RETURNS. (Definition: *return*. Designation:  $\downarrow$ )

*neg* = negative

**Appendix 12: *Tramtrist* and *Tristram* references (Book 8) alongside contextual factors**

Reference	<i>W</i>	<i>C</i>	Context
101260	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
101345	<b><i>Tramtryste</i></b>	<i>Trystra</i>	King Angwysh's point of view - does not recognise Tristram
101354	<b><i>Tramtryste</i></b>	<i>Trystram</i>	King Angwysh's point of view - does not recognise Tristram
101382	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
101431	<b><i>Tramtryste</i></b>	<b><i>Tramtrist</i></b>	King Angwysh's court
101457	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
101518	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
101540	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
101552	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	Isolde's point of view - does not recognise Tristram
101571	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
101657	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
101713	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	Isolde's point of view - does not recognise Tristram
101748	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	Isolde's point of view - does not recognise Tristram
101919	<b><i>Tramtryste</i></b>	<b><i>Trātrist</i></b>	King Angwysh's court
102032	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
102074	<b><i>Tramtryste</i></b>	<i>Trystram</i>	Messenger's point of view - does not recognise Tristram
102082	<i>Trystrames</i>	<i>Tristrā</i>	Messenger's point of view - recognises Tristram
102102	<b><i>Tramtryste</i></b>	<i>Trystram</i>	Isolde's point of view - does not recognise Tristram
102110	<i>Trystrames</i>	<i>Trystram</i>	Squire's point of view - recognises Tristram
102153	<i>Trystramys</i>	<i>Trystram</i>	Squire's point of view - recognises Tristram
102218	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	Isolde's point of view - does not recognise Tristram
102304	<b><i>Tramtryste</i></b>	<i>Trystram</i>	Isolde's point of view - does not recognise Tristram
102358	<i>Trystramys</i>	<b><i>Tramtrist</i></b>	Battle valour (macro supersedes local)
102368	<i>Trystrams</i>	<i>Trystram</i>	Battle valour (macro supersedes local)
102444	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	Tournament knights' point of view - do not recognise Tristram
102458	<i>Trystramys</i>	<i>Trystram</i>	Messenger's point of view - recognises Tristram
102486	<i>Trystrams</i>	<i>Trystram</i>	Messenger's point of view - recognises Tristram
102523	<b><i>Tramtryste</i></b>	<i>Trystram</i>	Tournament audience's point of view - do not recognise Tristram
102570	<i>Trystrames</i>	<i>Trystram</i>	Battle valour (macro supersedes local)
102593	<i>Trystrams</i>	<i>Tristram</i>	Battle valour (macro supersedes local)
102630	<b><i>Tramtryste</i></b>	<i>Tristram</i>	Tournament knights' point of view - do not recognise Tristram
103552	<b><i>Tramtryste</i></b>	<b><i>Tramtryst</i></b>	King Angwysh's court
102704	<b><i>Trystrames</i></b>	<b><i>Trystram</i></b>	Battle valour (macro supersedes local)
102727	<b><i>Trystrames</i></b>	<b><i>Trystram</i></b>	Away from King Angwysh's court
102765	<b><i>Trystrames</i></b>	<b><i>Tristram</i></b>	Away from King Angwysh's court

<b>Reference</b>	<b><i>W</i></b>	<b><i>C</i></b>	<b>Context</b>
102800	<i>Trystrames</i>	<i>Trystram</i>	Away from King Angwysh's court
102940	<i>Trystrames</i>	<i>Trystram</i>	Away from King Angwysh's court
102989	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103013	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103047	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103077	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103219	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103336	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103443	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103509	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103552	<i>Tramtryste</i>	<i>Tramtryst</i>	King Angwysh's court
103639	<i>Tramtryste</i>	<i>Trystram</i>	Denouement of real name
103698	<i>Trystrames</i>	<i>Trystram</i>	Denouement of real name
103718	<i>Tramtryste</i>	<i>Tramtryst</i>	Denouement of real name

### Appendix 13: *lette*+*make* bundles

Reference	Book	<i>W</i>	Subject	Object	Category
2587	1	<i>upon Newe Yeersday the barons lete maake a justes and a (C)</i>	barons	joust	event
4002	1	<i>countryes aboute London thenne he lete make syr Kay sencial of (C)</i>	he (Arthur)	Sir Kay knighted	person
11070	1	<i>looke every of you kyngis lat make such ordinaunce that none other Than the kyng lete make a feste that lasted</i>	kyngis	ordinaunce	Speech Act
14890	1	<i>other Than the kyng lete make a feste that lasted</i>	kyng	feast	event
18487	2	<i>hys malice than the kyng lete make a cry that all</i>	kyng	crye	Speech Act
18516	2	<i>and there the kyng wolde lete make a counceile generall and</i>	kyng	counceil	event
24311	2	<i>the twelve kyngis kyng arthure lete make the tombe of kyng</i>	kyng arthure	tomb	physical object
24331	2	<i>hymselff and than arthure lete make twelve images of laton</i>	arthure	images	physical object
24639	2	<i>slayne and therefore she lete make anothis scawberd for excaliber</i>	she (Morgan le Fay)	scabbard	physical object
28931	2	<i>buryed bothe and the lady lete make a mensyon of balan</i>	lady	mensyon	Speech Act
28994	2	<i>the dolorous stroke also merlyn lete make there a bedde that</i>	merlyn	bed	physical object

Reference	Book	<i>W</i>	Subject	Object	Category
29144	2	<i>of the swerde than merlion lette make a brygge of iron</i>	merlyn	bridge	physical object
29220	2	<i>sholde fynde hit also merlion lette make by hys suttelyté that</i>	merlyn	balyn's sword	physical object
30447	3	<i>the kynge such cryes i lette make and that woll i</i>	kynge	cryes	Speech Act
35030	3	<i>i have gyvyn you but lette hym make amendys in that</i>	(you) [elided]	amendys	Speech Act
98414	8	<i>Marke Than they of Cornwayle lete make cryes</i>	they of Cornwayl	cryes	Speech Act
111235	8	<i>were in Irelonde the kynge lete make hit knowyn thorowoute all</i>	kyng	it known	Speech Act
141254	9	<i>and in especiall kynge Carados lete make grete sykyngge for sir</i>	kynge Carados	sykyngge	event
148305	9	<i>filde thys day Sir Launcelot made another cry contrary</i>	Launcelot	crye	Speech Act
171340	10	<i>three dayes after the kynge lete make a justenyngge at a</i>	kynge	justenyngge	event
178842	10	<i>had sped Than sir Trystram let make lettyrs as goodly as</i>	Trystram	lettyrs	physical object
183085	10	<i>the fyre was done he let crye that he</i>	he (Alysaundir )	crye	Speech Act
191745	10	<i>so thus he ded lete make and countirfete lettirs from</i>	he (King Mark)	lettyrs	physical object
192927	10	<i>and turnement that kynge Arthure let make Whan sir Trystram harde</i>	kynge arthure	turnement	event

Reference	Book	<i>W</i>	Subject	Object	Category
193258	10	<i>of sir Trystram kynge Arthure let make a cry that on</i>	kynge arthure	crye	Speech Act
200284	10	<i>aspeciall my lorde kynge Arthure made this justis and turnement</i>	kynge arthure	turnement	event
202972	10	<i>youres For oure kynge Harmaunce lette make this castell for the</i>	kynge Harmaunce	castle	physical object
238423	12	<i>hath trespass Than sir Launcelot lete make hym a shylde all</i>	Launcelot	shylde	physical object
239939	12	<i>kynge Brandegorys than kynge Arthure let make hym knyghte of the</i>	kynge arthure	Helyne le Blanke knighted	person
242654	12	<i>take thou thy swerde and lat us make an ende of</i>	us	end	event
280080	17	<i>Well seyde she I shall lette make a shippe of the</i>	I	shippe	physical object
280260	17	<i>made all thys I shall lette make a gurdyll thereto</i>	I	gyrdel	physical object
280278	17	<i>all thys kyng Salamon ded lat make as she devised bothe</i>	kyng Salamon	sword	physical object
280303	17	<i>see to sayle the lady lete make a grete bedde and</i>	lady	bed	physical object
280388	17	<i>what tyme And there she lete make a coverynge to the</i>	she (maiden)	coverynge	physical object
280952	17	<i>leve of God I shall lette make a gurdyll to the</i>	I	gurdyll	physical object
291342	17	<i>to beholde hys londe he lete make abovyn the table of</i>	he	cheste	physical object

Reference	Book	W	Subject	Object	Category
293735	18	<i>So the quene lete make a pryvy dynere in</i>	quene	dinner	event
294320	18	<i>the quene bycause she lete make that dyner And the</i>	she (Guinevere)	dinner	event
320493	19	<i>be hole Than hys modir lete make an horse-lytter and</i>	mother	horse-lytter	physical object
342206	21	<i>of all Inglonde he lete make lettirs as thoughe that</i>	he (Mordred)	lettirs	physical object
347938	21	<i>to Amysbyry And there she lete make herselff a nunne</i>	she (Guinevere)	herself [reflexive]	person
348606	21	<i>soule And that nyght he lete make a dole and all</i>	he (Lancelot)	dole	Speech Act

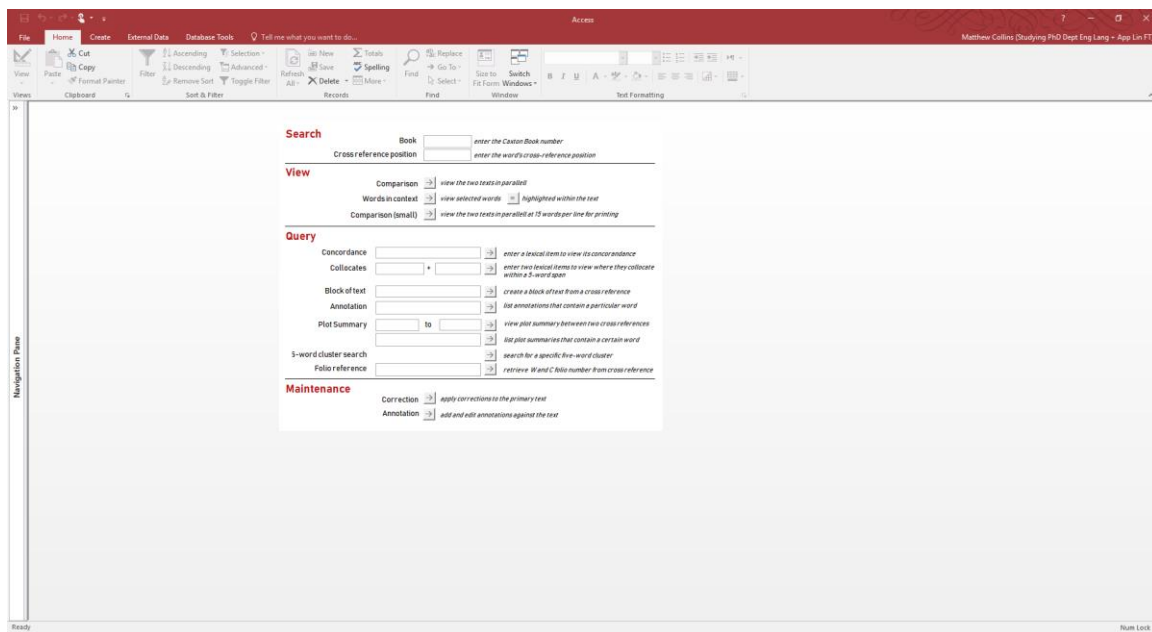
## Appendix 14: the parallel-text database

(The parallel-text file is provided on the USB stick included with this thesis)

### 1. Running the database.

The database is saved as a Microsoft Access file.

On opening the file, the homepage appears. (Security protections mean that a user may have to click “Enable Content” at the top of the page.)





## 2. Homepage

From here users can perform the main functions of the database.

### Search

Book  *enter the Caxton Book number*

Cross reference position  *enter the word's cross-reference position*

---

### View

Comparison  *view the two texts in parallel*

Words in context  *view selected words*  *highlighted within the text*

Comparison (small)  *view the two texts in parallel at 15 words per line for printing*

---

### Query

Concordance   *enter a lexical item to view its concordance*

Collocates  +   *enter two lexical items to view where they collocate within a 5-word span*

Block of text   *create a block of text from a cross reference*

Annotation   *list annotations that contain a particular word*

Plot Summary  to   *view plot summary between two cross references*

*list plot summaries that contain a certain word*

5-word cluster search  *search for a specific five-word cluster*

Folio reference   *retrieve W and C folio no. from cross reference*

---

### Maintenance

Correction  *apply corrections to the primary text*

Annotation  *add and edit annotations against the text*

### 2.1 Search

This allows a user to select a specific text of stretch for various outputs (determined in **View**).

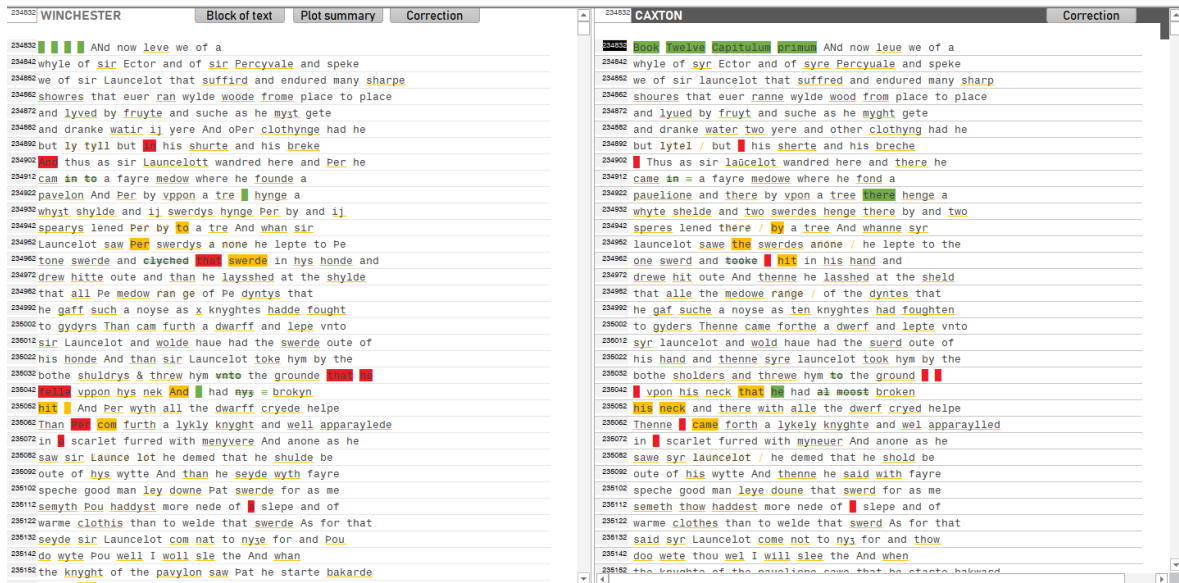
A user can enter either:

- The Book number, according to Caxton's 21-part division of the text.
- The reference position of a particular lexical item (i.e. its position within the text).

## 2.2 View


This allows a user to select the format in which they wish to view the stretch of text selected in Search.

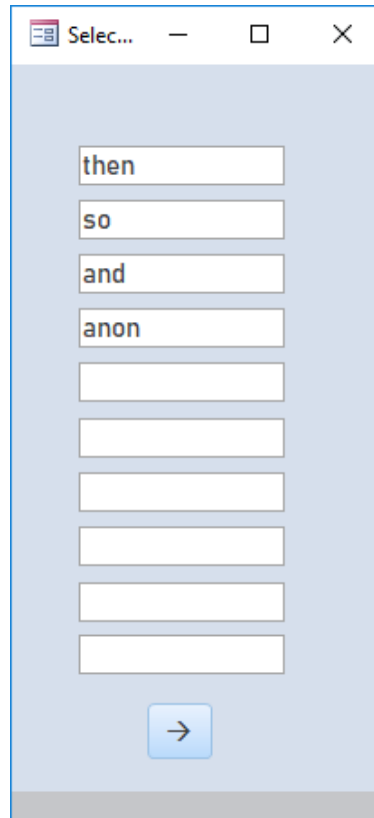
- a) Comparison, allows a user to view the texts in parallel with variations highlighted according to the taxonomy outlined in Methodology.



- b) Words in context allows users to view a preselected list of words highlighted as they appear in the text.

<p>And now leve we of a          whyte of sir Ector and of sir Percyvale and spele          he of sir Launcelet that suffrid and endured many sharpe          shoures that ever ran wyld woode From place to place          and luyed by fruyte and suche as he mygt gete          and dranke watir ij yere And ober clothyng had he          but ly tyll but in his shurte and his breke          And thus as sir Launcelet wandred here and per he          cam in to a fayre medow where he founde a          pavilon And per by vpon a tre hynge a          whyt shyld and ij swerdys hynge per by and ij          spearys lened per by to a tre And <b>thanne</b> sir          Launcelet saw per swerdys a none he lepte to be          tone swerde and clyched that swerde in hys honde and          drew hitte oute and <b>thanne</b> he laysshed at the shyld          that all be medow ran ge of be dyntys that          he gaf such a noyse as x knyghtes hadde fought          to gyders <b>thanne</b> cam furth a dwarf and lepte into          sir Launcelet and wolde have had the swerde oute of          his honde And <b>thanne</b> sir Launcelet toke hym by the          bothe shuldrys &amp; threw hym into the grounde that he          felle vpon hys nek And had nys brokyn          hit And per wyth all the dwarf cryede helpe  <b>thanne</b> per com furth a lykly knyght and well apparaylede          in a scarlet furred with menyvere And anone as he          saw sir Launcelet he demed that he shold be          oute of hys wytte And <b>thanne</b> he seyde wyth fayre          speche good man laye doune bat swerde for as me          semyth pou haddyst more nede of a slepe and of          warme clothis <b>thanne</b> to weld that swerde As for that          seyde sir Launcelet com nat to nys for and pou          do wyte pou well I will slee the And <b>thanne</b>          the knyght of the pavilon saw bat he starte bakarde          in to hys pavilon And <b>thanne</b> he dwarf armed hym          fightly and <b>thanne</b> the knyght thought by force and myght          to have takyn the swerde fro sir Launcelet And <b>thanne</b>          he cam sceppynge vpon hym And <b>thanne</b> sir Launcelet saw          hym com <b>thanne</b> armed wyth hys swerde in hys          honde <b>thanne</b> sir Launcelet fflowe to hym wyth suche a          myght and smote hym vpon the helme suche a buffet          that the stroke trou bled his brayne and per wyth          all the swerde brak in ij And the knyght felle          to the erthe and sende as he had bene dede          the blood brastyng oute of his mouthe nose          and eares And <b>thanne</b> sir Launcelet ran in to          the pavilon and rashed evyn in to the warme bedde          and there was a lady that lay in that bedde          and a none she gat her smoke and ran oute          of the pavilon And <b>thanne</b> she saw her lord lye          at the grounde lyke to be dede <b>thanne</b> she cryed          and wepte as she had bene madde And <b>thanne</b> wyth          her noyse the knyght a wakid oute of his          swowe and lokid vp wekly wyth his yen And <b>thanne</b>          he asked where was that madde man whyche had          yeveyn hym suche a buffette for suche a one had          I neuer of mannes honde Sir seyde the dwarf hit          is nat youre worship to hurte hym for he ys          a man oute of hys wytte and doute ye nat          he hath bene a man of grete worship and for          som hartely sorow that he hath takyn he ys fallyn          madde and me semyth seyde the dwarf that he resenbe          lyth muche unto sir Launcelet for hym I sawe at          the turme mente of Loneap Jhu defende seyde that          knyght that euer that noble knyght sir Launcelet shold be</p>	<p>Book: The I've Capitulum primum And now leve we of a          whyte of syr Ector and of syre Percyvale and spele          he of sir launcelet that suffred and endured many sharp          shoures that ever ranne wyld wood From place to place          and luyed by fruyt and suche as he myght gete          and dranke water two yere and other clothyng had he          but lytel but his sherte and his breche          Thus as sir launcelet wandred here and there he          came in a fayre medowe where he fond a          pavellione and there by vpon a tree there henge a          whyte shelde and two swerdes henge there by and two          speeres lened there by a tree And <b>thanne</b> syr          launcelet sawe the swerdes anone he lepte to the          one swerd and tooke hit in his hand and          drewe hit oute And <b>thanne</b> he lashed at the sheld          that alle the medowe range of the dyntes that          he gaf suche a noyse as ten knyghtes had foughten          to gyders <b>thanne</b> came forth a dwarf and lepte unto          syr launcelet and wolde have had the suerd oute of          his hand and <b>thanne</b> syre launcelet took hym by the          bothe sholders and threwe hym to the ground          vpon his neck that he had al most broken          his neck and there with alle the dwarf cryed helpe  <b>thanne</b> came forth a lykely knyghte and wel apparaylled          in scarlet furred with myneuer And anone as he          sawe syr launcelet he demed that he shold be          oute of his wytte And <b>thanne</b> he said wyth fayre          speche good man laye doune that swerd for as me          semeth thou haddest more nede of slepe and of          warme clothes <b>thanne</b> to weld that swerd As for that          said syr launcelet come not to nys for and thou          doo wete thou wel I will slee the And <b>thanne</b>          the knyghte of the pavellione sawe that he starte bakward          wch in the pavellione And <b>thanne</b> the dwarf armed hym          fightly and <b>thanne</b> the knyghte thought by force and myghte          to take the swerd from syr launcelet and <b>thanne</b>          he came steppynge oute and <b>thanne</b> syr launcelet sawe          hym come <b>thanne</b> alle armed with hys swerd in his          hand <b>thanne</b> syre launcelet flewe to hym with suche a          myghte and hytte hym vpon the helme suche a buffet          that the stroke troubled his braynes and there with          the swerd brak in thre And the knyght felle          to the erthe as he hadde ben dede          the blood brastyng oute of his mouthe the nose          and the eres And <b>thanne</b> syr launcelet ranne in to          the pavellione and rashed euen in to the warme bedde          and there was a lady in that bedde          and she gat her smock and ranne oute          of the pavellione And <b>thanne</b> she sawe her lord lye          at the grounde lyke to be dede <b>thanne</b> she cryed          and wepte as she had ben madde <b>thanne</b> with          her noyse the knyghte awakid oute of his          swoun and lokid vp wekely with his eyen and <b>thanne</b>          he asked her where was that madde man that had          guen hym suche a buffet for suche a buffet had          I neuer of mans hand Sir said the dwarf it          is not worship to hurte hym for he is          a man oute of his wytte and doute ye not          he hath ben a man of grete worship and for          some hertely sorow that he hath taken he is fallen          madde and me besemeth said the dwarf he resenbleth          moche unto sir Launcelet for hym I sawe at          the grete turnement besyde Loneap Jhesu defende said that          knyghte that euer that noble knyght syre Launcelet shold be</p>
---	---

- c) These words can be preselected by clicking the  button on the homepage. This will activate a form of text boxes into which a user enters lexical items that are written to the corresponding database table when the arrow button is clicked:



The image shows a screenshot of a web browser window with a title bar that says "Selec...". The window contains a vertical list of text input boxes. The first four boxes contain the words "then", "so", "and", and "anon" respectively. Below these are five empty text input boxes. At the bottom of the form is a blue button with a white right-pointing arrow.

The database does not include Book 5 owing to the level of variation between *W* and *C* being principally structural rather than lexical.

- d) The 'Comparison (small)' function allows users to produce the text in parallel with fifteen words per line, to reduce the amount of pages and ink required when printing.

## 2.3 Query

This allows a user to run macro reporting procedures and extract passages of text.

- a) ‘Concordance’ allows a user to enter a word and retrieve a concordance of all of its occurrences in the text:

Concordance								
Left	Keyword	Right	Book	Cross Ref	Symbol	CXText	Dispersion Data	
seyde sir Percivale turne thys	swerde	that we mayse what	17	278578	Varial	suerd	Block of text	
founde the bedde and the	swerde	as we haue now	17	278733	Varial	suerd	Block of text	
laste he ran to the	swerde	and whan he save hit	17	278836	Varial	suerd	Block of text	
threw the pecis of þe	swerde	ouer hys bedde and aftir	17	278885	Varial	suerd	Block of text	
þer aduerture & how the	swerde	fayted hym at hys moste	17	278979	Varial	suerd	Block of text	
So whan Mordrayns saw the	swerde	he praysed hit muche but	17	278991	Varial	suerd	Block of text	
And þer he toke the	swerde	and sette the pecis to	17	279021	Varial	suerd	Block of text	
and than he put þe	swerde	in the sheeth a yen	17	279046	Varial	suerd	Block of text	
he was smytten with a	swerde	on the ryght foote that	17	279123	Varial	suerd	Block of text	
dyddist in drawynge of þis	swerde	there fore þou hast resseyved	17	279170	Varial	suerd	Block of text	
and there founde he thys	swerde	and knew hit oute as	17	279320	Varial	suerd	Block of text	
the bed þer hynge ij	swerdys	Also there were spyndelys	17	279408	Varial	swerde	Block of text	
ys kyng Da viith his	swerde	youre fadir whych ys	17	280175	Varial	suerd	Block of text	
with and leyde the	swerde	at the feete and the	17	280327	Varial	suerd	Block of text	
to susteyne			17	280367	C-ont	suerd	Block of text	
aftir he cam to the	swerde	and drew lettyrs of the	17	280697	Varial	suerd	Block of text	
make new gurdylys to þe	swerde	Fayre sirres seyde Percivallis syst	17	280938	Varial	suerd	Block of text	

The Dispersion Data button produces the figures to export to Excel and produce dispersion plots.

- b) ‘Collocates’ allows a user to enter two words and retrieve instances of where these occur within a 5+/- span of each other.

Collocation				
lyonesse But than thorow þe fayre speche of the Jantyll woman	Lyonas But thenne throu the faire speche of the gentyll woman	96763	8	Block of text
aftir that thou3e þer were fayre speche love was þer none	after that though there was fayre speche loue was there none	105642	8	Block of text
vylauce a knyght that by fayre speche shall neuer man gete	vylaynous that by fayre speche shalle neuer man gete	175565	10	Block of text
And than he seyde wyth fayre speche good man ley doune	And thenne he said with fayre speche good man leye doune	235098	12	Block of text
ferde and for all þer fayre speche hit woll nat auayle	and for alle your fayr speche it wil not auayle	333028	20	Block of text
And by cause of her fayre speche sir Mordred trusted her	And by cause of hyr fayre speche Syr Mordred trusted hyr	342371	21	Block of text
quene Gwenyuer wolde neuer for fayre speache noþer for foule	quene Gueneuer wolde neuer for fayre speche nor for foule wold	342492	21	Block of text

- c) ‘Block of text’ creates a stretch of continuous text based on the reference position of a particular lexical item.

The screenshot shows a digital manuscript interface with two columns of text. The left column is titled 'WINCHESTER' and the right column is titled 'CAXTON'. Below the text blocks are three input fields: 'Primary cross reference' with the value '123406', 'Cross reference range' with the value '(123406) - (123516)', and 'Cross reference mid' with the value '(123456)'. There are also two buttons: 'Folio information' and 'Homepage'.

The pop-up also allows a user to navigate to metadata concerning the text’s position within the Winchester Manuscript and Caxton’s printed edition.

- d) The ‘Annotation’ free text box allows users to enter a word or phrase and retrieve all corresponding annotations with the associated stretch of text.

Annotations					
ID	Start	End	L5	Stretch	R5
10828	19603	19612	grete pite So with that	d the damesell and grete sorow sh	And anone afftir Balyn sente
			grete pyte with that	imoysel departed makynge grete soi	Anone after Balen sente
1020	55054	55056	wyn tir of ayge and		there was a turnemente
			wynter of age and	she broughte hym	there as was a turnement
2188	121488	121493	you well for my kyndenesse	ye put many ladyes	to a re preff whan
			for my kyndenes	many ladyes ye putte	to a reпреf whan
2869	156481	156488	batayle of you and yet	youre name we know nat	Neuer the lesse by seynte
			bataille of you and yet	we knewe not youre name	Neuer theles by seynt
4852	232278	232283	whan she was a waked	aftir them she sente a squyar	wyth spendynge I
			whanne she was awaked	she sente a squyar	after them with spendynge ynough
5467	252625	252632	day the deukes dougter seyde	to them ye haue done	grete wronge to sle my
			daye the dukes doughter sayd	ye haue done vnto me	greete wronge to slee myn
5622	259704	259708	oure lorde Jhu cryste There	fore I you ensure a	in what place that I
			our lord Ihesu crist therfor	I ensure yow	in what place I
8807	308670	308676	ladyes I make my mone	yet for my soule ye pray	and bury me at be
			ladyes I make my mone	yet praye for my soule	& bery me atte
8808	308671	308676	I make my mone yet	for my soule ye pray	and bury me at be
			I make my mone vet	prave for my soule	& berv me atte

- e) 'Plot Summary' allows the user to enter two lexical reference numbers and produce a summary of what is happening in the plot at this point, or to enter a word or phrase and retrieve all corresponding plot summaries.

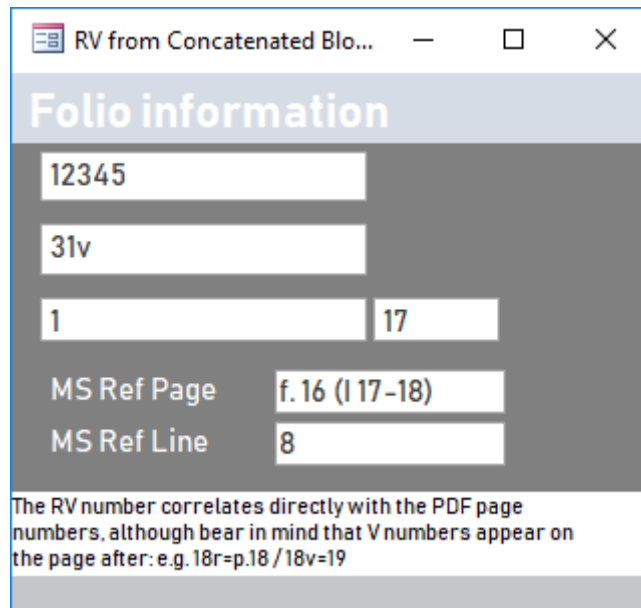
Plot summary					
Start	End	C Ref	Summary	MC Commentary	
60064	29834	29834	<i>As a wedding gift, King Lodegreaun gives Arthur a round table with seats for 150 knights, and a hundred knights, to boot.</i>		
60064	29834	30259	<i>Arthur knights his nephew, Gawain, and a poor cowherd named Torre, who turns out to be King Pellynore's illegitimate son.</i>	cohesion through familial ties	
60064	29834	31143	<i>Mertin seats King Pellynore in the "Sege Perelous," the place for the best knight of the Round Table. Lucky him.</i>		
60064	29834	31458	<i>Arthur marries Gwenyvere, and during the wedding feast, a white hart pursued by a white hound enters the hall and runs round the table. After one of the knights scoops up the white</i>		
60064	29834	31691	<i>This lady's pursued by another knight, who carries her away by force.</i>	concatentaion of narratives	
60064	29834	31739	<i>But Merlin tells Arthur he must retrieve the hart, hound, and the lady or else the event will be a dishonor to his feast. So Arthur sends Gawain after the hart, Torre after the hound, and</i>		
60064	29834	31897	<i>Gawain sets off in search of the elusive deer.</i>		
60064	29834	32480	<i>Along the way, he kills Sir Alardyne of the Out lstes when he annoyingly refuses to allow Gawain to follow the hart over a river without fighting him first.</i>		
60064	29834	32549	<i>Gawain follows the hart into a castle where it's killed by some of his hounds. Then a knight from the castle kills some of Gawain's hounds, so Gawain fights with that guy, too. Don't mess with</i>	repetition of event elements / participants	
60064	29834	32844	<i>At first, Gawain totally refuses to grant the knight mercy for killing his hounds, but when Gawain accidentally kills this knight's lady when she covers his body with hers, Gawain sends the</i>		
60064	29834	33156	<i>Four other knights come into the room and start fighting with Gawain as vengeance for their fallen comrade, until four Ladies ask for mercy for Gawain</i>	non-repetition of some event conclusions, i.e. here don't have another	

- f) The '5-word cluster search' prompts a pop-up box in which a user can enter a stretch of 5 words and retrieve its position in the text.

This will search *W* and *C* and display occurrences of the cluster.

Winchester		Caxton	
Concordance from 5 Word Cluster			
CX Book	Cross Ref	W	C
8	122999	kyngre Arthures courte And in be worship of my lord now	kyngre Arthurs courte in the worship of my lord now <span style="float: right;">T.</span>

- g) 'Folio reference' retrieves the Winchester and Caxton metadata based on the user entering a lexical cross reference.



## 2.4 Maintenance

- a) 'Corrections' pulls up a clickable version of the two texts in parallel (based on the parameters entered in **View**) to allow a user to modify the primary text data or its tagging

256175 WINCHESTER										256485 CAXTON											
256175										256175	Book	fourteen	hert	Percyval	he	galye	Capitulum	etymon	Now	sayth	
256185	the	tale	that	whan	Sir	Launcelot	was	adventures	a	256185	the	tale	that	whan	syr	launcelot	was	adventur	after	syr	
256195	Galahad	the	whych	had	all	thes	the	recluse	where	256195	Galahad	the	whiche	had	alle	these	adventuri	Aboue	/	sayd	
256205	Sir	Percyvale	turned	A	galye	vnto	the	recluse	where	256205	Sir	Percyval	turned	agayne	/	vnto	the	recluse	where	he	
256215	demed	to	haue	tydynges	of	that	knyght	that	Launcelot	256215	demed	to	haue	tydynges	of	that	knygt	that	Launcelot		
256225	followed	and	so	he	kneled	at	hir	wyndow	and	the	256225	followed	and	soo	he	kneled	at	her	wyndow	and	the
256235	recluse	opje	ned	hit	and	asked	Sir	Percyvale	what	he	256235	recluse	opjeied	/	hit	and	asked	syr	Percyvale	what	he
256245	wolde	Madam	he	seyde	I	am	a	knyght	of	kyng	256245	wold	Madame	he	sayd	I	am	a	knyghte	of	kyngde
256255	Arthurs	courte	and	my	name	ys	sir	Percyvale	de	gallis	256255	Arthurs	Courte	and	my	name	is	syr	Percyval	de	gallis
256265	whan	the	recluse	herde	his	name	she	had	grete	Joy	256265	whanne	the	recluse	herd	his	name	she	had	grete	loye
256275	of	hym	for	mykyl	she	loved	hym	to	for	256275	of	hym	for	mykel	she	loved	hym	to	for		
256285	for	ony	oPer	knyght	she	oust	And	to	she	256285	for	ony	other	knygt	she	oust	And	there	she	had	
256295	do	for	she	was	hys	awnte	And	Pan	she	256295	do	for	she	was	his	awnt	And	thenne	she	had	
256305	commaunde	the	gatis	to	be	opym	and	Per	he	had	256305	commaun	the	gates	to	be	opened	and	there	she	had
256315	gnete	chere	to	be	opym	and	Per	he	had	256315	alle	thre	chere	to	be	that	she	myght	make	hym	
256325	in	hir	power	make	hym	256325	and	alle	that	was	in	her	power	make	hym						
256335	so	on	the	morne	Sir	Percyvale	wente	to	the	256335	and	alle	that	was	in	her	power	wente	to	the	
256345	the	recluse	so	asked	her	if	she	knew	why	256345	the	recluse	and	asked	her	if	she	knewe	why	she	
256355	that	knyght	with	the	whyght	shilde	Sir	seyde	she	why	256355	that	knyghte	with	the	whyte	shelde	Sir	said	she	why
256365	wold	ye	wete	Truly	madam	seyde	Sir	Percyvale	I	shall	256365	wold	ye	wete	Truly	madame	said	syr	Percyval	I	shalle
256375	neuer	be	well	at	esse	tyll	that	I	know	of	256375	neuer	be	wet	at	esse	tyl	that	I	knowe	of
256385	that	knyghtes	and	that	I	nae	na	may	fyght	256385	that	knyghtes	felauship	and	that	I	nae	na	may	fyghte	
256395	with	hym	for	I	may	nat	leve	hym	so	lightly	256395	with	hym	for	I	maye	not	leue	hym	soo	lightly
256405	for	I	haue	the	shame	yet	A	so	Percyvale	256405	for	I	haue	the	shame	yet	A	so	Percyval		
256415	seyde	she	wolde	ye	fyght	with	hym	I	se	well	256415	sayd	she	woid	ye	fyghte	with	hym	I	see	wel
256425	ye	haue	grete	wyll	to	be	slayne	as	your	fadir	256425	ye	haue	grete	wylle	to	be	slayne	as	your	feder
256435	was	tho	row	outerageou	Madam	know	me	ye	seyde	256435	was	thorugh	/	outrages	Madame	knowe	me	ye	said		
256445	semth	by	your	wordis	that	ye	know	me	ye	seyde	256445	semeth	by	your	wordes	that	ye	knowe	me	ye	said
256455	she	I	well	oust	to	know	you	for	I	am	256455	she	I	wel	ought	to	knowe	you	for	I	am
256465	your	awnte	all	Pouye	I	be	in	a	poore	place	256465	your	awnt	al	though	I	be	in	a	poory	place
											256475	For	somme	landes	and	I	was	called	the	quene	of
											256485	the	waste	landes	and	I	was	called	the	quene	of



b) 'Annotation' pulls up a clickable version of the two texts in parallel (based on the parameters entered in **View**) to allow a user to add an annotation by clicking on the first and last words of the stretch of text related to the annotation.

The image shows a digital manuscript viewer interface with two parallel text windows. The left window is titled '45645 WINCHESTER' and the right window is titled '45645 CAXTON'. Both windows display Middle English text in a grid format. The text in both windows is nearly identical, representing two different versions of the same text. An annotation tool is overlaid on the bottom left of the 'WINCHESTER' window. This tool has a red background and contains the following fields:

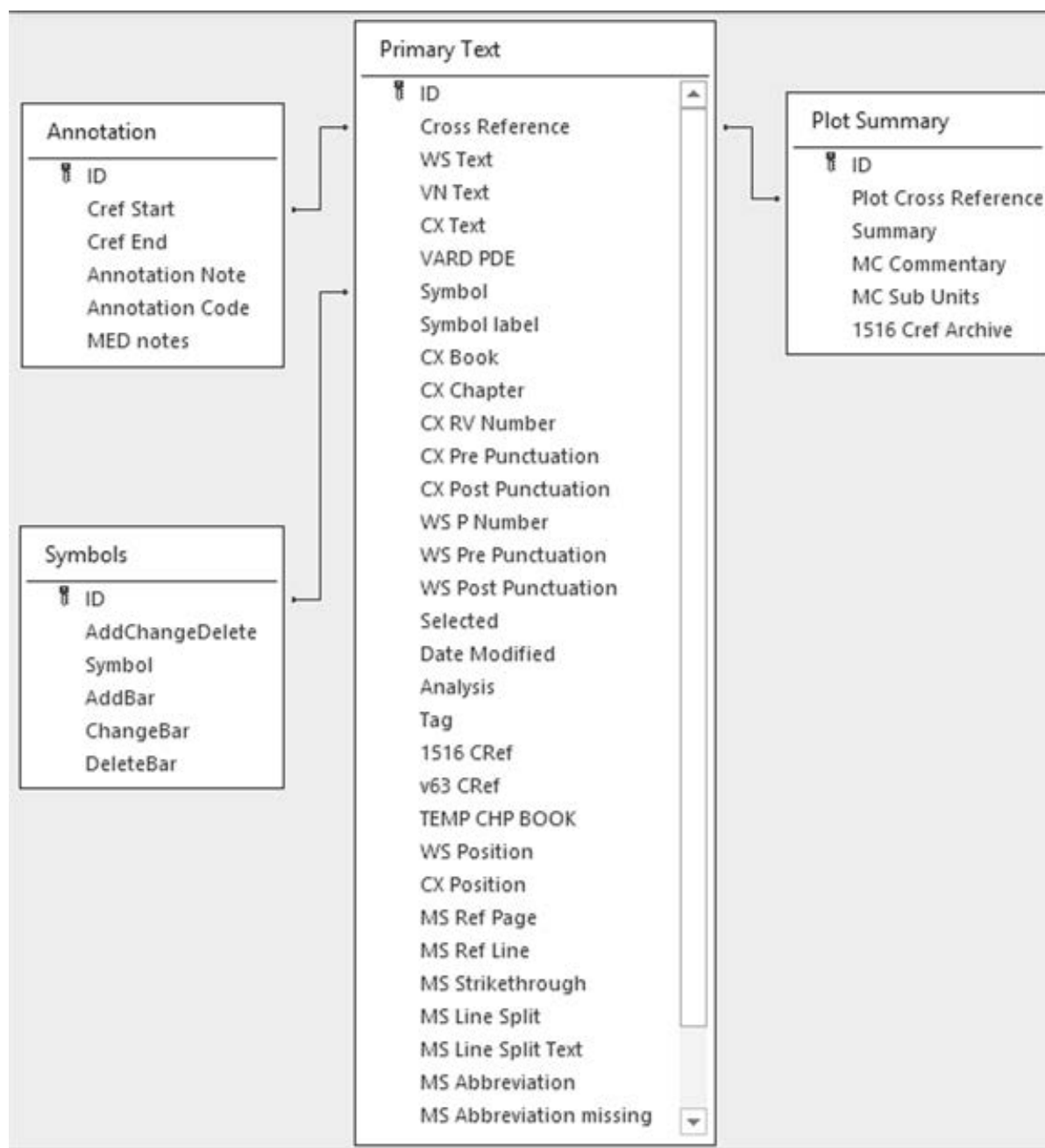
- CrefStart**: 240532
- CrefEnd**: 240542
- Annotation Note**: A text input field with a right-pointing arrow button.
- Annotation Code**: A text input field.

The text in the 'WINCHESTER' window includes lines such as:
   
45645 dyed with in fill dayes for he had bled so
   
45646 much blood that he myght not lyve. But kynge Arthur.
   
45647 was well recouerd. So whan Accoton was dede he lette.
   
45648 sende hym se a horsbere / with spere knyghtes vnto
   
45649 Camelot and bere hym was my systir Morgan le
   
45650 fay and sey Pat i sende her hym to a
   
45651 present. And telle hir i have my swerde Excalibur. and
   
45652 the scauberd so they departe with the body
   
45653 The meane whyle Morgan le fay had wente kynge Arthur.
   
45654 had bene dede so on a day she aspyed kynge
   
45655 Vryence lay his bedde than she
   
45656 called vnto hir a may den of her counseyle and
   
45657 sayde go fetche me my lordes swerde for i sawe
   
45658 neuer bettir tyme to sle hym than now A madame
   
45659 sayde the damesell and ye sle my lord. ye can
   
45660 neuer a scape Care not sayde Morgan
   
45661 for now i se my tyme
   
45662 is beste to do hit And Pier fore hye
   
45663 the faste and fetche me the swerde Than thus da

The text in the 'CAXTON' window is a slightly different version of the same text, with some words in italics and some punctuation differences. For example, 'four' instead of 'dayes', 'myghte' instead of 'myght', and 'Excabur' instead of 'Excalibur'.

### 3. Database schematic

The database comprises 47 database tables, 373 queries, 91 forms, and five tables. The large number of database elements reflects the iterative way in which it has evolved. Its principle architecture is simplified and schematised below and indicates the core position that the words of the primary text have had in this research.



## **Appendix 15: the parallel-text database and full text in parallel print out**

(A full copy of the text in parallel and the parallel-text database are provided on the USB stick below.)

**Appendix 16: excerpt from the text in parallel (Book 14)**

## Winchester

256176 **■■■■■■■■** Now  
 256184 seyth the tale that whan Sir Launcelot was  
 256192 ryddyn aftir Sir Galahad the whych had all  
 256200 thes aduentures á bouén seyð Sir Percivale turned  
 256208 á gayné vnto the recluse where he demed  
 256216 to haue tydynges of that knyght that **Sir**  
 256224 Launclot folowed and so he kneled at hir  
 256232 wyndow and the Recluse opé néd hit and  
 256240 asked Sir Percivale what he wolde Madam he  
 256248 seyde I am a knyght of kyng Arthurs  
 256256 courte and my name ys sir Percivale de  
 256264 galis whan the recluse herde his name she  
 256272 had grete Joy of hym for mykyl she  
 256280 **■** Loved hym to ~~foere~~ as syn ony  
 256288 oþer knyght **■** she ouzt **■** to do  
 256296 **■** for she was hys awnte And þan  
 256304 she commaunded the gatis to be opyn and  
 256312 þer he had grete **■** chere as grete  
 256320 as she myght make hym or **■■**  
 256328 ly **■** in hir power **■■■**  
 256336 **■** So on the morne Sir Percyvale wente  
 256344 to the recluse & asked þat **■** her  
 256352 if she knew that knyght with the whyght  
 256360 shylde Sir seyde she why welle ye wete  
 256368 Truly madam seyde Sir Percyvale I shall neuer  
 256376 be well at ease tyll that I know  
 256384 of that knyghtes felyship and that I nae  
 256392 na may fyght wi th hym for I may  
 256400 nat leve hym so lyghtly for I haue  
 256408 the shame as yette A sir Percyvale seyde  
 256416 she wolde ye fyght wi th hym I se  
 256424 well ye haue grete wyll to be slayne  
 256432 as your fadir was thó rów outerageousnes slayne  
 256440 Madam **■■■** hit semyth by your  
 256448 wordis that ye know me yee seyde she  
 256456 I well ouzte to know you for I  
 256464 am your awnte all þouze I be in  
 256472 a poore place for som þat called me  
 256480 som tyme the quene of the wast landis  
 256488 and I was called þe quene of moste  
 256496 rychesse in the worlde And hit pleased me  
 256504 neuer so much my rychesse **■■** as  
 256512 doth my pouerte þan Percyvale wepte for  
 256520 verry pite whan **■** he knew hit was  
 256528 hys awnte A fyre neuew seyde she whan  
 256536 herde you tydynges of your modir Truly seyde  
 256544 he I herde none of hir but I  
 256552 dreme of hir muche in my slepe and  
 256560 þer fore I wote nat whethir she be  
 256568 dede eþer a lyve Sertes fyre neuew **■**  
 256576 **■** your modir ys dede for aftir your  
 256584 departyng frome her she toke such a sorow  
 256592 that anone as she was confessed she dyed  
 256600 Now god haue mercy on hir soule seyde  
 256608 Sir Percyvale hit sore for thynkith me but  
 256616 all we must change the lyff Now fyre  
 256624 awnte **■■** what ys that knyght I  
 256632 deme hit be he that bare þe rede  
 256640 armys on whytsonday wyte you well seyde she  
 256648 that þei ys he for othir wyse ouzt  
 256656 he nat to do but to go in  
 256664 rede armys and that same knyght hath no  
 256672 peere for he worchith all by myracle and  
 256680 he shall neuer be ouer com of none

## Caxton

fourteen syr Percyual de galys Capitulum primum NOW  
 256184 sayth the tale that whan syr launcelot was  
 256192 ryden after syre Galahad the whiche had alle  
 256200 these aduentures aboué / sayd Sir Percyual turned  
 256208 ageyne / vnto the recluse where he demed  
 256216 to haue tydynges of that knyzt that **■**  
 256224 Launcelot folowed And soo he kneled at her  
 256232 wyndow and the recluse openéd / hit and  
 256240 asked syre Percyuale what he wold Madame he  
 256248 sayd I am a knyghte of kyng Arthurs  
 256256 Courte and my name is syr Percyual de  
 256264 Galys whanne the reeluse herd his name she  
 256272 had grete loye of hym for mykel she  
 256280 had loued hym to ~~foere~~ **■■** ony  
 256288 other knyzt for she ou3 **■** to do  
 256296 so for she was his aunt And thenne  
 256304 she commaunded the gates to be opened and  
 256312 there he had alle the chere **■■**  
 256320 that she myght make hym and alle that  
 256328 was **■** in her power was at his  
 256336 commaundement Soo on the morne syr Percyual wente  
 256344 to the recluse and asked **■■** her  
 256352 yf she knewe that knyghte with the whyte  
 256360 shelde Sir said she why wold ye wete  
 256368 Truly madame said syr Percyual I shalle neuer  
 256376 be wel at ease tyl that I knowe  
 256384 of that knyghtes felauship and that I =  
 256392 = may fyghte wi th hym for I maye  
 256400 not leue hym soo lyghtely for I haue  
 256408 the shame **■** yet A **■** Percyual said  
 256416 she wold ye fyghte wi th hym I see  
 256424 wel ye haue grete wyll to be slayne  
 256432 as your fader was thórough / oultrageousnes **■**  
 256440 Madame said syr Percyual hit semeth by your  
 256448 wordes that ye knowe me ye said she  
 256456 I wel ought to knowe you for I  
 256464 am your aunt al though I be in  
 256472 a þryory place For somme **■** called me  
 256480 somtyme / the quene of the waste landes  
 256488 and I was called the quene of moost  
 256496 rychesse in the world and it pleasyd me  
 256504 neuer **■■** my rychesse soo moche as  
 256512 doth my pouerte þenne syre Percyual wepte for  
 256520 veray pyte whan that he knewe it was  
 256528 his aunt A fair neuewe said she whanne  
 256536 herd ye tydynges of your moder Truly said  
 256544 he I herd none of her but I  
 256552 dreme of her moche in my slepe And  
 256560 thérfore / I wote not whether she be  
 256568 dede er er lyue Certes fyre neuew said  
 256576 she your moder is dede for after your  
 256584 departyng from her she took suche a sorowe  
 256592 that anone after she was confessid she dyed  
 256600 Now god haue mercy on her sowle said  
 256608 syr Percyual hit sore for thynketh / me but  
 256616 alle we must change the lyf Now fyre  
 256624 Aunt telle me what is the knyghte I  
 256632 deme hit be he that bare the reed  
 256640 armes on whytsonday wete you well said she  
 256648 that this is he for other wyse oughte  
 256656 he not to doo but to goo in  
 256664 reed armes and that same knyghte hath no  
 256672 piere for he worcheth alle by myracle and  
 256680 he shalle neuer be ouer come / of none

256688 erthly mannys hande ■ ■ Also MerLyon made  
256696 the rounde table in tokenyng of rowndnes of  
256704 the worlde for ■ ■ sholde by the rounde  
256712 table vnderstonde be rowndenes signyfyed by ryght For  
256720 all the worlde crystenyd and hethyn repayryth vnto  
256728 the rounde table and when they ar chosyn  
256736 to be of the felyshyp of the rounde  
256744 table they thynke hem selff more blessed and  
256752 more in worship than ■ they had gotyn  
256760 halff the worlde and ye haue sene that  
256768 they haue loste hir faders and hir modirs  
256776 and ■ all hir kynne and hir wyves  
256784 and hir chyl dren for to be of youre  
256792 felyship hit ys well seyne be you for  
256800 synes ye departed from your modir ye wolde  
256808 neuer se her ye founde such felyship at  
256816 the table rounde whan MerLyon had ordayned the  
256824 rounde table he seyde by them whych sholde  
256832 be felowys of the rounde table the trowth  
256840 of the Sankegreall sholde be well knowyn And  
256848 men asked hym how they myght know them  
256856 that sholde best do and to encheve the  
256864 Sankgreall Than he seyde Per sholde be iij  
256872 whyght bullis ■ sholde encheve hit and be  
256880 iij sholde be maydyns and the thirde sholde  
256888 be chaste And ■ one of Pos iij  
256896 shold passe hys fadir as much as the  
256904 Lyon passith the Lybarde both of strength and  
256912 ■ hardines They that herde MerLion sey so  
256920 seyde Pus ■ ■ Suthyn Per shall be  
256928 such a knyght pou sholdyst ordayne by thy  
256936 craufftes a syge pat no man shold sytte  
256944 in hit but he all only that shold  
256952 passe all ober knyghtes Than MerLyon answerde that  
256960 he wolde so do And pan he made  
256968 the Syge perelous ■ ■ whych Galahad sate  
256976 ■ at hys mete on whyttsonday last past  
256984 Now madam seyde Sir Percyvale so much haue  
256992 I herde of you that be my good  
257000 wyll I woll neuer haue ado with Sir  
257008 Galahad but by wey of goodnesse And for  
257016 goddis love fayre awnte Can ye teche me  
257024 ■ ■ whe I myght fynde hym for  
257032 much þ worde love the felyship of hym  
257040 Fayre né véw seyde she ye muste ryde  
257048 vnto a castell the whych ys called Gooth  
257056 where he hath a Cousyn Jermayne and Per  
257064 may ye be lodged thys nyght and as  
257072 he techith you sewith afftir as faste as  
257080 ye can and if he can telle you  
257088 no tydynges of hym ryde streyete vnto the  
257096 castell of Carbonek where be mayné kyng  
257104 ys ■ Lyyng for there shall ye hyre  
257112 trew tydynges of hym ■ ■ Than departed  
257120 Sir percivale frome hys awnte aythir makingre grete  
257128 sorow and so he rode tyll ■ ■ evynsonge  
257136 ■ and than he herde a clock smyte  
257144 and anone he was ware of an house  
257152 closed well with wallys and depe dyches and  
257160 there he knocke at the gate and ■  
257168 none he was lette In ■ ■ ■  
257176 and was ledde vnto a chamber and sone  
257184 ■ ■ on arméd And there he had  
257192 ryght good chere all pat nyzt And on  
257200 the morne he herde hys masse and in  
257208 the monestery he founde a preste redy at  
257216 the awter and on the ryght syde he

erthely mans hand Capitulum ij Also MerLyn made  
the round table in tokenyng of roundenes of  
the world for ■ ■ by the round  
table is the world sygnefyed by ryghte For  
al the world crysten and hethen repayren vnto  
the round table And when they are chosen  
to be of the felaship of the round  
table they thynke hem ■ more blessid &  
more in worship than yi they had gotten  
halfe the world and ye haue sene that  
they haue loste her faders & her moders  
and ■ alle her kynne and her wyues  
and her children for to be of your  
felauship It is wel sene by yow For  
syns ye departed fro your moder ye wold  
neuer see her ye fond suche felaship at  
the round table whan MerLyn had ordeyned the  
round table he said by them which shold  
be felawes of the round table the trowth  
of the Sancgreall shold be wel knowen and  
men asked hym how men myghte knowe them  
that sholde best do and to encheue the  
Sancgreall thenne he said ther shold be thre  
whyte bulles that shold encheue hit and the  
two sholde be maydens and the thyrd shold  
be chast And that one of the thre  
shold passe his fader as moche as the  
Lyon passeth the Lybard bothe of strengthe and  
■ hardynes They that herd MerLyn saye soo  
sayd thus vnto MerLyn Sythen ther shalle be  
suche a knyghte thow sholdest ordeyne by thy  
craftes a sege that no man shold sytte  
in hit but he al only that shalle  
passe alle other knyghtes Thenne MerLyn ansuerd that  
he wolde doo soo And thenne he made  
the sege perillous in the whiche Galahad satte  
in at his mete on whytsonday last past  
Now madame sayd syr Percyual so moche haue  
I herd of yow that by my good  
wyll I wille neuer haue adoo with syr  
Galahad but by wey of kyndenes and for  
goddess loue fayr aunte can ye teche me  
some way where I maye fynde hym for  
moche word þ loue the felaship of hym  
Fair révévé / sayd she ye must ryde  
vnto a Castel the whiche is called Goothe  
where he hath a cosyn germayn and ther  
may ye be lodged this nyghte And as  
he techeth you seweth after as faste as  
ye can and yf he can telle yow  
noo tydynges of hym ryde streyght vnto the  
Castel of Carbonek where the mayné / kyng  
is there lyenge for there shalle ye here  
true tydynges of hym Capitulum Terclum I Henne departed  
syr Percyvale from his aunte eyther makingre grete  
sorowe And soo he rode tyl ■ euensonge  
tyme And thenne he herd a clok smyte  
and thene he was ware of an hows  
closed wel with wallis and depe dyches and  
there he knocked at the gate and ■  
■ ■ was lete in and he alyght  
and was ledde vnto a chamber and soone  
he was vnarméd / And there he had  
ryght good chere alle that nyghte and on  
the morne he herd his masse and in  
the monastery he fonde a preest redy at  
the aulter And on the ryght syde he

257224	saw a <u>pew</u> closed wi th <u>Iron</u> And <u>by</u>	sawe a <u>pewe</u> <u>closyd</u> wi th <u>yron</u> and <u>beyhnyde</u>
257232	<u>hynde</u> the <u>awter</u> he <u>saw</u> a ryche bedde	/ the <u>aulter</u> he <u>sawe</u> a ryche bedde
257240	and a fayre as of <u>cloth</u> of sylke	and a fayre as of <u>clothe</u> of sylke
257248	and golde <u>Than</u> <u>Sir</u> <u>Percivale</u> aspyed Pat <u>there</u>	and golde <u>Thenne</u> <u>syr</u> <u>Percyual</u> aspyed that <u>therin</u>
257256	<u>In</u> was a man or a woman for	/ was a man or a woman for
257264	the <u>vi</u> sayge was <u>couerde</u> <u>than</u> he <u>leffte</u> of	the <u>vysage</u> was <u>couerd</u> <u>thenne</u> he <u>left</u> of
257272	<u>hys</u> <u>Lokynge</u> and herd <u>hys</u> seruyse & whan	<u>his</u> <u>Lokynge</u> and herd <u>his</u> seruyse <u>And</u> whan
257280	hi t <u>cam</u> <u>wate</u> the <u>sakarynge</u> he that lay	hi t <u>came</u> <u>te</u> the <u>sacrynge</u> he that lay
257288	<u>with</u> <u>In</u> <u>the</u> <u>parclose</u> <u>drés</u> <u>syd</u> hym vp	<u>within</u> / <u>that</u> <u>Perclous</u> <u>dréssyd</u> / hym vp
257296	and <u>vncoverde</u> <u>hys</u> <u>hede</u> and <u>pan</u> hym <u>bé</u>	and <u>vncoverd</u> <u>his</u> <u>heede</u> and <u>thenne</u> hym <u>bésémed</u>
257304	<u>séméd</u> a <u>pas</u> <u>syng</u> <u>olde</u> man and he	/ a <u>passyngé</u> / <u>old</u> man and he
257312	had a crowne of <u>golde</u> <u>vppon</u> <u>hys</u> <u>hede</u>	had a crowne of <u>gold</u> <u>vpon</u> <u>his</u> <u>hede</u>
257320	and <u>hys</u> <u>shuldurs</u> were naked and <u>yn</u> <u>hylvéd</u>	& <u>his</u> <u>sholders</u> were naked & <u>ynhylvéd</u> /
257328	vnto <u>hys</u> <u>navyll</u> And <u>than</u> <u>Sir</u> <u>Percyvale</u> <u>aspyde</u>	vnto <u>his</u> <u>navel</u> And <u>thenne</u> <u>sir</u> <u>Percyual</u> <u>aspyed</u>
257336	<u>hys</u> body was <u>full</u> of grete woundys <u>both</u>	<u>his</u> body was <u>ful</u> of grete woundes <u>bothe</u>
257344	on the <u>shuldurs</u> <u>armys</u> & <u>vysayge</u> and euer	on the <u>sholders</u> <u>armes</u> and <u>vysage</u> And euer
257352	he <u>hylde</u> vp <u>hys</u> <u>hondys</u> <u>a</u> <u>gáynst</u> oure	he <u>held</u> vp <u>his</u> <u>handes</u> <u>agáynst</u> / oure
257360	<u>Lordis</u> body and cryed <u>fayre</u> swete <u>lorde</u> <u>Jhu</u>	<u>Lordes</u> body and cryed <u>Fair</u> swete <u>fader</u> <u>Ihesu</u>
257368	<u>cryste</u> <u>fór</u> <u>déte</u> <u>nat</u> me and <u>so</u> he	<u>Cryst</u> <u>fór</u> <u>déte</u> / <u>not</u> me and <u>soo</u> he
257376	<u>Lay</u> <u>all</u> <u>downe</u> but <u>was</u> <u>al</u> way <u>all</u>	<u>Laye</u> <u>all</u> <u>downe</u> but <u>al</u> wayes he <u>was</u> <u>all</u>
257384	in <u>hys</u> <u>prayers</u> and orysons and hym semed	in <u>his</u> <u>prayer</u> & orysons and hym semed
257392	to be of the <u>ayge</u> of <u>iij</u> <u>C</u>	to be of the <u>age</u> of <u>thre</u> <u>honderd</u>
257400	wynter And <u>whan</u> the masse was done <u>be</u>	wynter And <u>whanne</u> the masse was done the
257408	<u>pryste</u> <u>toke</u> oure <u>lordys</u> body and bare hi t	<u>preest</u> <u>took</u> oure <u>lordes</u> body and bare hi t
257416	<u>wate</u> the <u>syke</u> kyng and <u>whan</u> he had	<u>te</u> the <u>seke</u> kyng And <u>whanne</u> he had
257424	vsed hi t he <u>ded</u> of <u>hys</u> crowne and	vsed hi t he <u>dyd</u> of <u>his</u> crowne and
257432	commaunded <u>be</u> crowne to be <u>sett</u> on the	commaunded the crowne to be <u>sette</u> on the
257440	<u>awter</u> <u>Than</u> <u>Sir</u> <u>Percyvale</u> asked one of the	<u>aulter</u> <u>Thenne</u> <u>syr</u> <u>Percyual</u> asked one of the
257448	<u>brethirn</u> what he was <u>Sir</u> <u>seyde</u> the good	<u>bretheren</u> what he was <u>Sire</u> <u>sayd</u> the good
257456	man ye haue <u>herde</u> <u>much</u> of <u>Joseph</u> of	man ye haue <u>herd</u> <u>moche</u> of <u>Ioseph</u> of
257464	<u>Aramathy</u> How he was <u>sent</u> <u>all</u> <u>all</u>	<u>Armathye</u> how he was <u>sente</u> <u>by</u> <u>Ihesu</u> <u>cryst</u>
257472	in to <u>thys</u> <u>londe</u> for to teche and	in to <u>this</u> <u>land</u> for to teche and
257480	preche the holy <u>crysten</u> <u>faythe</u> and <u>there</u> <u>fór</u>	preche the holy <u>cristen</u> <u>feythe</u> and <u>therfor</u> /
257488	he <u>suffird</u> many <u>persecuciouns</u> the <u>whyche</u> <u>be</u> <u>éne</u>	he <u>suffred</u> many <u>persecucyons</u> the <u>whiche</u> the <u>ényes</u>
257496	<u>myes</u> of Cryst <u>ded</u> vnto hym and in	/ of Cryst <u>dyd</u> vnto hym and in
257504	the <u>Cite</u> of Sarras he conuerted a kyng	the <u>Cyte</u> of Sarras he conuerted a kyng
257512	whos name was <u>Guelake</u> and so <u>be</u> <u>kyng</u>	whos name was <u>Euelake</u> And so <u>this</u> <u>kyng</u>
257520	<u>cam</u> Wi th <u>Joseph</u> in to <u>thys</u> <u>londe</u> and	<u>came</u> wi th <u>Ioseph</u> in to <u>this</u> <u>land</u> and
257528	euer he was <u>bysy</u> to be there as	euer he was <u>besy</u> to be there as
257536	the <u>Sankgreal</u> was and on a tyme he	the <u>Sancgreal</u> was and on a tyme he
257544	nyghed <u>hi</u> <u>so</u> nyghe that oure <u>lorde</u> was	nyghed <u>it</u> <u>soo</u> nyghe that oure <u>lord</u> was
257552	<u>displeased</u> wi th hym but euer he folowed hi t	<u>displeasyd</u> wi th hym but euer he folowed hi t
257560	more and more <u>tyll</u> god stroke hym <u>all</u>	more and more <u>tyl</u> god stroke hym <u>al</u>
257568	<u>moste</u> blynde <u>Than</u> <u>thys</u> <u>knyght</u> cryed mercy and	<u>most</u> blynde <u>Thenne</u> <u>this</u> <u>kyng</u> cryed mercy and
257576	<u>seyde</u> <u>fayre</u> <u>lorde</u> <u>lat</u> me neuer dye <u>tyll</u>	<u>sayd</u> <u>fai</u> re <u>lord</u> <u>lete</u> me neuer dye <u>tyl</u>
257584	<u>be</u> good <u>knyght</u> of my blood of the	the good <u>knyghte</u> of my blood of the
257592	ix <u>degre</u> <u>all</u> <u>all</u> that I may <u>se</u>	ix <u>degree</u> <u>be</u> <u>come</u> that I may <u>see</u>
257600	hym <u>opynly</u> that <u>all</u> <u>shall</u> <u>encheve</u> the <u>Sankgreal</u>	hym <u>openly</u> that <u>he</u> <u>shal</u> <u>encheue</u> the <u>Sancgreal</u>
257608	<u>and</u> that I <u>myght</u> kysse hym <u>all</u> <u>all</u>	<u>all</u> that I <u>may</u> kysse hym <u>capitulum</u> <u>quantum</u>
257616	<u>whan</u> the kyng thus had made <u>hys</u> prayers	<u>Whanne</u> the kyng thus had made <u>his</u> prayers
257624	he <u>herde</u> a <u>voyce</u> that <u>seyde</u> <u>herde</u> <u>ys</u>	he <u>herd</u> a <u>voys</u> that <u>sayd</u> <u>herd</u> <u>be</u>
257632	thy prayers for <u>pou</u> shalt <u>nat</u> dye <u>tyll</u>	thy prayers for <u>thow</u> shalt <u>not</u> dye <u>tyl</u>
257640	he <u>hath</u> <u>kyssted</u> the And <u>whan</u> that <u>knyght</u>	he <u>haue</u> <u>kyst</u> the And <u>whanne</u> that <u>knygte</u>
257648	<u>shall</u> <u>com</u> the clerenes of <u>youre</u> <u>yen</u> <u>shall</u>	<u>shalle</u> <u>come</u> the clerenes of <u>your</u> <u>eyen</u> <u>shalle</u>
257656	come <u>a</u> <u>gáyné</u> and <u>pou</u> shalt <u>se</u> <u>opynly</u>	come <u>agáyné</u> / and <u>thow</u> shalt <u>see</u> <u>openly</u>
257664	& <u>by</u> woundes <u>shall</u> be heléd and <u>arft</u>	<u>and</u> thy woundes <u>shalle</u> be heléd & <u>erst</u>
257672	<u>shall</u> they neuer close And <u>bus</u> <u>bé</u> <u>févlé</u>	<u>shalle</u> they neuer close and <u>this</u> <u>béfévlé</u> /
257680	of kyng <u>Guelake</u> And <u>thys</u> same kyng hath	of kyng <u>Euelake</u> & <u>this</u> same kyng hath
257688	<u>lyved</u> <u>all</u> <u>iij</u> <u>C</u> <u>yeys</u> thys holy <u>lyff</u>	<u>lyued</u> <u>this</u> <u>thre</u> <u>honderd</u> <u>wynters</u> thys holy <u>lyf</u>
257696	and men <u>sey</u> the <u>knyght</u> <u>ys</u> in <u>thys</u>	and men <u>saye</u> the <u>knyghte</u> <u>is</u> in <u>the</u>
257704	courte that shall <u>heale</u> hym <u>Sir</u> <u>seyde</u> the	Courte that shall <u>hele</u> hym <u>Sir</u> <u>sayd</u> the
257712	good man I <u>pray</u> <u>you</u> telle me what	good man I <u>praye</u> <u>yow</u> telle me what
257720	<u>knyght</u> that ye be and <u>if</u> <u>that</u> ye	<u>knyghte</u> that ye be and <u>yf</u> <u>all</u> ye
257728	be <u>all</u> <u>all</u> <u>all</u> <u>all</u> <u>all</u> of the	be <u>of</u> <u>kyng</u> <u>Arthurs</u> <u>courte</u> & of the
257736	<u>rownde</u> <u>table</u> <u>ys</u> <u>fór</u> <u>sóth</u> <u>all</u> <u>and</u>	<u>table</u> <u>rouñ</u> <u>ye</u> <u>fórsóth</u> / <u>said</u> <u>he</u> &
257744	my name <u>ys</u> <u>Sir</u> <u>Percyvale</u> de <u>galis</u> And	my name <u>is</u> <u>sir</u> <u>percyual</u> de <u>Galys</u> And
257752	<u>whan</u> the good man <u>vndirstood</u> <u>hys</u> name he	<u>whanne</u> the good man <u>vnderstood</u> <u>his</u> name he

257760 made grete Joy of hym And than Sir  
257768 Percyvale departed and rode tylle the owre of  
257776 none & he mette in a valey a  
257784 bouted xxi men of armys whych bare  
257792 in a beere a knyght dedly slayne And  
257800 whan they saw Sir Percyvale they hym  
257808 of whens he was and he seyde of  
257816 the courte of kyng Arthur Than they cryed  
257824 at onys sle hym Than Sir Percivale  
257832 smote the firste to the erth and hys  
257840 horse vpon hym And pan vij. of the  
257848 knyghtes smote vpon hys shylde at onys  
257856 and the remenaunte slew hys horse that  
257864 he felle to the erth and had  
257872 slayne hym or takyn hym had nat the  
257880 good knyght S Galahad with the rede armys  
257888 com ber by aventure in to Po partys  
257896 And whan he saw all Po knyghtes vpon  
257904 one knyght he seyde save me that knyghtes  
257912 lyve and than he dressed hym towarde the  
257920 xxi men of armys as faste as hys  
257928 horse myght dryve with hys speare in hys  
257936 reaste and smote the formyste horse and man  
257944 to the erth and whan his speare was  
257952 brokyn he sette hys honde to hys swerde  
257960 and smote on the ryght honde and on  
257968 the lyffte honde that hit was meruayle to  
257976 se And at euery stroke he smote downe  
257984 one or put hym to a rebuke so  
257992 that they wolde fyght no more but fledde  
258000 to a thyk foreyst And Sir Galahad folowed  
258008 them And whan Sir Percyvale saw hym chase  
258016 them so he made grete sorow that hys  
258024 horse was a way And than he wyst  
258032 well hit was Sir Galahad and  
258040 cryed a lowde and seyde fayre knyght  
258048 a byde and suffir me to do you  
258056 the thanknges for much haue ye  
258064 done for me But euer Sir Galahad rode  
258072 fast that at the last he past  
258080 oute of hys syght And as fast as  
258088 Sir Percyvale myght he wente aftir hym on  
258096 foote cryng And pan he mette with a  
258104 yoman rydyng vpon an hakeney which lad  
258112 in hys ryght honde a grete steede blacker  
258120 than ony beare A fayre frende seyde Sir  
258128 Percyvale as euer y may do for  
258136 you and to be youre knyght in  
258144 the first place ye woll requyre me pat  
258152 ye woll lende me that black steed that  
258160 I myght ouer take a knyght which  
258168 be fore me Sir seyde the  
258176 yoman  
258184 that may nat do  
258192 for the horse is such  
258200 a manys horse  
258208 that that he wolde sle  
258216 me Alas seyde Sir Percivale I had neuer  
258224 so grete sorow as I haue for  
258232 Losyng of yondir knyght Sir seyde the yoman  
258240 I am ryght hevy for you for a  
258248 good horse wolde be some you well but  
258256 I dare nat deluyer you thys horse but  
258264 if ye wolde take hym frome me That  
258272 woll I nat seyde sir Per civalé  
258280 and so they departed and Sir Percivale sette  
258288 hym downe vnder a tre and made sorow

made grete Loye of hym And thenne syr  
percyual departed and rode tyl the houre of  
none and he mette in a valey about  
/ twenty men of armes whiche bare  
in a bere a knyghte dedely slayne And  
whanne they sawe syr percyuale they asked hym  
of whens he was and he answered of  
the Courte of kyng Arthur thenne they cryed  
all at ones slee hym Thenne syr percyual  
smote the fyrst to the erthe and his  
hors vpon hym And thenne seuen of the  
knyghtes smote vpon his sheld all at ones /  
and the remenaunt slewe his hors so that  
he felle to the erthe so had they  
slayne hym or taken hym had not the  
good knyghte sir Galahad with þe reed armes  
come there by aventure in to the parties  
And whanne he sawe alle tho knyghtes vpon  
one knyghte he cryed saue me that knyghtes  
lyf And thenne he dressid hym toward the  
twenty men of armes as faste as his  
hors myght dryue with his spere in the  
reyste & smote the formest hors and man  
to the erthe And whanne his spere was  
broken he sette his hand to his suerd  
and smote on the ryght hand and on  
the lyfte hand that it was merueyille to  
see and at euery stroke he smote one  
doun or put hym to a rebuke so  
that they wold fyghte no more but fled  
to a thyck forest and syr Galahad folowed  
them And whanne sir percyuale sawe hym chase  
hem so he made grete sorowe that hys  
hors was away / And thenne he wyst  
wel it was syre Galahad And thene he  
cryed alowde / A fayre knyghte  
abyde / and suffre me to doo  
thanknges vnto the for moche haue ye  
done for me But euer syr Galahad rode  
so fast that atte laste he past  
oute of his syghte And as fast as  
sir percyual myght he wente after hym on  
foote cryenge And thenne he mette with a  
yoman rydyng vpon an hakney the whiche led  
in his hand a grete stede blacker  
than ony bere A fayr frend sayd sir  
percyuale as euer as I maye doo for  
yow and to be your true knyghte in  
the fyrst place ye wille requyre me that  
ye wille lene me that black stede that  
I myghte ouertake / a knyghte the whiche  
rydeth afore me Syre knyghte sayd the  
yoman I praye yow hold me excused of  
that for that I maye not doo  
For wete ye wel the hors is suche  
a mans hors that and I lente hit  
yow or ony man that he wold slee  
me Allas sayd sir percyual I had neuer  
so grete sorowe as I haue had for  
losyng of yonder knyghte Syr sayd the yoman  
I am ryghte hevy for yow for a  
good hors wold bysome / yow wel but  
I dar not deluyer you this hors but  
yf ye wold take hym from me that  
wille I not doo sayd syre Percyual /  
and so they departed and syre Percyual sette  
hym doune vnder a tree and made sorowe



258296	oute of mesure And as he <u>sate</u> ber	oute of mesure & as he <u>was</u> there
258304	<u>I</u> cam <u>I</u> a knyght <u>rydyng</u> on the	<u>ther</u> cam <u>came</u> a knyght <u>rydyng</u> on the
258312	<u>horse</u> that the yoman Iad and he was	<u>hors</u> that the yoman Iad and he was
258320	clene <u>army</u> <u>I</u> <u>I</u> And anone the yoman	clene <u>armed</u> <u>Capitulum</u> <u>Quintum</u> AND anone the yoman
258328	<u>com</u> <u>rydyng</u> <u>I</u> pryckyng aftir as fast as	<u>came</u> <u>I</u> <u>I</u> pryckyng after as fast as
258336	<u>I</u> he myght and asked Sir Percivale if	<u>auer</u> he myghte and asked syre Percyuale yf
258344	he saw ony knyght rydyng on hys blacke	he sawe ony knyghte rydyng on his blak
258352	steede ye Sir for sothe <u>I</u> <u>I</u> why	stede ye sir for soth <u>said</u> <u>he</u> why
258360	<u>I</u> aske ye me Sir A Sir that	<u>syr</u> aske ye me <u>that</u> A syre that
258368	steede he hath <u>be</u> <u>nomme</u> me with strengthe	stede he hath <u>benomme</u> / me with strength
258376	wheré fore my lorde woll sle me in	Wherfor / my lord wylle slee me in
258384	what place <u>com</u> <u>auer</u> he fyndith me well	what place <u>I</u> <u>I</u> he fyndeth me Wel
258392	seyde Sir Percyvale what woldist pou that I	said syre Percyual what woldest thow that I
258400	ded pou seest well that I am on	dyd thou seest wel that I am on
258408	foote But and I had a good horse	foote but and I had a good hors
258416	I sholde <u>soone</u> bryng hym <u>I</u> <u>a</u> <u>gayné</u>	I shold <u>I</u> bryng hym <u>soone</u> <u>ageyne</u> /
258424	Sir seyde the yoman take my hakeney and	Sir said the yoman take myn hakney and
258432	do the beste ye can and I shall	doe the best ye can and I shall
258440	sew you on foote to wete how that	sewe yow on foote to wete how that
258448	ye shall spede Than Sir Percivale <u>be</u> <u>stróde</u>	ye shall spede Thenne sir Percyual <u>alyghte</u> /
258456	<u>I</u> the hakeney and rode as faste <u>as</u>	<u>Vpon</u> <u>that</u> hakney and rode as faste <u>as</u>
258464	he myght and at the last he saw	he myghte And at the laste he sawe
258472	that knyght And pan he cryde knyght turne	that knyghte And thenne he cryed knyghte torne
258480	<u>a</u> <u>gayné</u> and he turned and set hys	<u>ageyne</u> / and he <u>turned</u> and set <u>his</u>
258488	speare ayenst sir Percivale and he smote the	sperer ageynst syr Percyuale and he smote the
258496	hackeney in <u>I</u> myddis <u>I</u> the breste Pat	hakney in <u>the</u> myddes <u>of</u> the brest that
258504	he felle downe <u>I</u> to the erthe and	he felle doune <u>bede</u> to the erthe and
258512	there he had a grete falle and the	there he had a grete falle and the
258520	oper rode hys way And than Sir Percivale	other rode his waye And thenne syr Percyual
258528	was wood wrothe and cryed <u>a</u> <u>byde</u> wycked	was wood wrothe and cryed <u>abyde</u> / wycked
258536	knyght cowarde and false harted knyght turne <u>a</u>	knyghte coward and fals herted knyghte torne <u>ageyne</u>
258544	yen and fyght wi th me on foote but	/ and fyghte wi th me on foote but
258552	he answerd nat but past on hys way	he ansuerd not but paste on hys waye
258560	whan Sir Percivale saw he wolde nat turne	whanne syr Percyual sawe he wold not torne
258568	he kest <u>a</u> <u>way</u> <u>shylde</u> helme and swerde	he caste <u>awaye</u> / <u>his</u> helme and suerd
258576	and seyde now am I a verry wreche	and sayd now am I a veray wretche
258584	cursed and moste vnhappy <u>of</u> all oper knyghtes	cursyd and moost vnhappy <u>aboue</u> all other knyghtes
258592	So in thys sorow <u>there</u> he <u>a</u> <u>bóde</u>	So in <u>this</u> sorowe <u>I</u> he <u>abode</u> /
258600	all that <u>eyght</u> day tyll hit was nyght	all that <u>=</u> day <u>tyl</u> hit was nyghte
258608	And than he was faynte and leyde hym	& thenne he was faynte & leyd hym
258616	downe and slepte tyll hit was mydnyght And	doun and slepte <u>tyl</u> <u>it</u> was mydnyghte &
258624	than he <u>a</u> <u>wakéd</u> and saw <u>be</u> <u>foré</u>	thenne he <u>awakéd</u> / & sawe <u>afóre</u> /
258632	hym a woman whych seyde vnto hym right	hym a woman <u>whiche</u> sayd vnto hym <u>ryght</u>
258640	fyersely Sir Percivale what dost you here <u>I</u>	fyersly Syre Percyuale what dost thow here <u>he</u>
258648	<u>I</u> I do nober good <u>nober</u> grete lile	<u>ansuend</u> I doo neyther good <u>noe</u> grete <u>ylle</u>
258656	If pou wolt ensure me seyde she that	Yf thow wylt ensure me said she that
258664	pou wolt ful fylle my wylle whan I somon	thow wylt ful fylle my wylle whanne I somone
258672	the I shall Lende the myne owne horse	the I shall <u>Lene</u> the <u>myn</u> owne <u>hors</u>
258680	whych shall bere the whober pou wolt Sir	<u>whiche</u> shall bere the <u>whyder</u> thou <u>wylt</u> <u>Syr</u>
258688	Percivale was glad of her profer and ensured	Percyual was glad of her profer and ensured
258696	hir to ful fylle all hir desire Than <u>a</u>	her to ful fylle <u>alle</u> her <u>desyre</u> <u>thenne</u> <u>abydeth</u>
258704	bydyth me here and I shall go fecche	/ me here and I <u>shalle</u> <u>goo</u> <u>fetche</u>
258712	you an horse And so she cam sone	yow an hors And soo she cam soone
258720	<u>a</u> <u>gayné</u> and brought an horse wi th her	<u>ageyne</u> / and broughte an hors wi th her
258728	Pat was inly black whan <u>sir</u> Percyvale <u>be</u>	that was inly blak whan <u>I</u> Percyual <u>bethe/d</u>
258736	kylde that horse he meruayle that he was	/ that hors he merueylled that <u>it</u> was
258744	so grete and so well apparayled And nat	soo grete and soo wel apparaylled and not
258752	for pan he was so hardy <u>I</u> he	for thenne he was soo hardy <u>I</u> he
258760	lepte vpon hym and toke none hede off	lepte vpon hym & took none hede of
258768	hym selff And <u>I</u> anone as he was	hym self And <u>soo</u> anone as he was
258776	vpon hym he threst to hym wi th hys	vpon hym he threst to hym wi th <u>his</u>
258784	spurres and so rode by a foreste And	spores and soo rode by a forest and
258792	the moone shoone clere and <u>wi</u> <u>thi</u> <u>n</u> an	the <u>mon</u> <u>shone</u> clere And <u>wi</u> <u>thi</u> <u>n</u> / an
258800	owre and lasse he bare hym iij dayes	<u>houre</u> and lasse he bare hym <u>four</u> dayes
258808	Journey pense vntyll he com to a rowze	Journey thens vntyl he came to a rough
258816	watir <u>I</u> whych rored and <u>that</u> horse wolde	water <u>the</u> <u>whiche</u> roryd and <u>his</u> hors wold
258824	haue borne hym In to hit <u>I</u> <u>I</u>	haue borne hym in to hit <u>Capitulum</u> <u>vj</u>

258832 And whan Sir Percivale cam nye the brymme  
 258840 **¶** he saw the watir so boysteous he  
 258848 doutted to passé ouér hit and than he  
 258856 made a sygne of the crosse in hys  
 258864 forehed whan the fende felte hym so charged  
 258872 he shooke of Sir Percivale & he wente  
 258880 in to the watir cryynge and **¶** •  
 258888 makynge grete sorowe And hit semed vnto hym  
 258896 that the watir brente Than Sir Percivale perceyved  
 258904 hit was a fynde the whych wolde haue  
 258912 brouzte hym vnto **¶** perdicion Than he commended  
 258920 hym selff vnto god and prayde oure lorde  
 258928 to kepe hym frome all sucche temptaciouns And  
 258936 so he prayde all that nyght tylle on  
 258944 the morne that hit was day **And** **¶** **¶**  
 258952 nóné he saw **¶** he was in a  
 258960 wylde mounteyne **¶** whych was closed wi th be  
 258968 se nyze all **¶** abouté that he myght  
 258976 se no londe **¶** abouté hym whych myzte  
 258984 releve hym but wylde bestes And than he  
 258992 wente **¶** downe in to a valey and there  
 259000 he saw a **¶** serpente brynge a yonge  
 259008 l yon by the necke And so he cam  
 259016 by Sir Percivale **¶** wi th that com a  
 259024 grete l yon cryynge and romyng **and** aftir the  
 259032 serpente And as fast as Sir Percivale saw  
 259040 thys he **¶** **¶** hyzed hym thydir but  
 259048 **¶** the l yon had ouér take the serpente  
 259056 and bé gan batayle wi th hym And pan  
 259064 Sir Percivale thou3t to helpe the l yon for  
 259072 he was the more natural beste of be  
 259080 ij And there wi th he drew hys swerde  
 259088 and sette hys shylde **¶** afóre hym And  
 259096 there he gaff the serpente suche a buffett  
 259104 that he had a dedely wounde whan the  
 259112 l yon saw that he made no sembelaunte to  
 259120 fyght wi th hym but made hym all the  
 259128 chere that a beest myzte make amair /  
 259136 whan Sir Percivale perceyved **¶** **¶** **¶** **¶**  
 259144 kyst downe his shylde whych was brokyn and  
 259152 than he dud of hys helme for to  
 259160 gadir wynde for he was gretly chaffed wi th  
 259168 the serpente & the l yon wente alw wéy  
 259176 **¶** abouté hym fawnyng as a spaynell &  
 259184 pan he stroked hym on the necke and  
 259192 on the sholdirs and **¶** **¶** thanked god  
 259200 of the feliship of that beste And **¶**  
 259208 abouté noone the l yon toke hys lytyll whelp  
 259216 and trussed hym and bare hym there he  
 259224 com fro Than was Sir Percivale **¶** afóre  
 259232 And as the tale tellit he was **¶**  
 259240 **¶** thai tyme one of the men of the  
 259248 worlde **¶** **¶** **¶** whych moste bé lévéd  
 259256 in oure lorde ihu cryste for in þo  
 259264 dayes there was but fewe folkes **¶** **¶**  
 259272 tyme that bé lévéd **¶** **¶** parfitely For  
 259280 In þo dayes the sonne spared nat the  
 259288 fadir no more than a straunger and so  
 259296 Sir Percivale comforted hym selff in oure lorde  
 259304 Jhu and bé sou3t **¶** tym thai no  
 259312 temptacion sholde brynge hym oute of goddys seruys  
 259320 but to endure as his trew chám pyón  
 259328 Thus whan Sir Percivale had preyde he saw  
 259336 the l yon com towarde hym and **¶** **¶**  
 259344 cowched down **¶** his feet And so all  
 259352 that nyght the l yon and he slepte to  
 259360 gydirs And whan Sir Percivale slepte he dremed

And whanne syr Percivale came nyghe the brymme  
**¶** **¶** sawe the water so boystous he  
doubted to ouérpassé / it And thenne he  
 made a sygne of the crosse in his  
forheed whan the fende felte hym soo charged  
 he shoke of syr Percivale and he wente  
 in to the water cryenge and foryng •  
 makynge grete sorowe and it semed vnto hym  
 that the water brente Thenne sir Percivale perceyued  
it was a fend the which wolde haue  
 brought hym vnto his perdyccion Thenne he commanded  
 hym self vnto god and prayd oure lord  
 to kepe hym from alle suche temptacyons and  
 so he praid alle that nyghte tyl on  
 the morn that it was day **¶** thénne  
 / he sawe that he was in a  
 wylde montayne the whiche was closed wi th the  
see nygh al abouté / that he myzt  
see no land about / hym whiche myzte  
releue hym but wylde beestes and thenne he  
went **¶** in to a valey and there  
 he sawe a yonge serpent brynge a yonge  
 l yon by the neck and soo he came  
 by sir Percivale **¶** wi th that came a  
 grete l yon cryenge and rorynge = after the  
serpent And as fast as syr Percivale sawe  
 thys he merueyiled & hyhed hym thyder but  
anon the l yon had ouértake / the serpent  
 and béganne / bataille wi th hym And thenne  
syr Percivale thoughte to helpe the l yon for  
 he was the more naturel beeste of the  
two and there wi th he drewe his suerd  
 and sette hys shelde **¶** afóre / hym and  
ther he gaf the serpent suche a buffett  
 that he had a dedely wound whanne the  
 l yon sawe that he made no resemblaunt to  
fyghte wi th hym but made hym all the  
 chere that a beest myghte make ¶ ¶ ¶  
Thenne **¶** Percivale perceyued **¶** **¶** **¶** **¶** **¶**  
caste downe his sheld whiche was broken and  
thenne he dyd of his helme for to  
gadre wynde for he was gretely enchafed wi th  
 the serpente **and** the l yon wente alw wéy /  
abouté / hym fawnyng as a spanyel And  
thenne he stroked hym on the neck and  
 on the sholders And thenne **¶** **¶** thanked god  
 of the felauship of that beeste And abouté  
 / none the l yon took his lytel whelp  
 and trussed hym and bare hym there he  
came fro Thenne was syr Percivale afóre /  
 And as the tale telleth be was **¶**  
**¶** **¶** one of the men of the  
worlde at thai tyme whiche moost bylévéd /  
 in oure lord ihesu Cryste for in tho  
 dayes there were but fewe folkes **¶** **¶**  
**¶** that bylévéd / in god parfytely For  
 in tho dayes the sonne spared not the  
fader no more than a straunger And soo  
syr Percivale comforted hymself / in our lord  
ihesu and bésou3t / god **¶** **¶** no  
temptacyon shold brynge hym oute of goddys seruys  
 but to endure as his true chám pyón /  
 Thus whanne syr Percivale had prayd he sawe  
 the l yon came toward hym and thenne **¶**  
couché downe **¶** his feete And soo alle  
 that nyghte the l yon and he slepte to  
gyders & whanne syr Percivale slepte he dremed

259368 a meruaylous dreme Pat ij ladies mette  
 259376 wi th hym and that one sate yppon a  
 259384 l yon and that oper sate yppon a serpente  
 259392 And that one of hem was yonge and  
 259400 that oper was olde & be yongist hym  
 259408 thougt seyde Sir Percyvale my lorde salewith ij  
 259416 and sende be worde ij bou aray the  
 259424 and make the redy for to morne bou  
 259432 muste fyght with the stronge champion of the  
 259440 worlde And if bou be ouer com bou  
 259448 shalt nat be quytte for losyng of ony  
 259456 of thy membrys but bou shalt be shamed  
 259464 for euer to the worldis ende And ban  
 259472 he asked her what was hir lorde and  
 259480 she seyde the grettist lorde of ij the  
 259488 worlde And so she departed suddeynly that he  
 259496 wyst nat where ij ij than com forth  
 259504 the tothir lady that rode yppon the serpente  
 259512 And she seyde Sir Percivale I playne ij  
 259520 wate you ij that ye haue done vnto  
 259528 me and ij haue nat offended vnto you  
 259536 Sertes madam seyde he vnto you nor no  
 259544 lady I neuer offended yes seyde she I  
 259552 shall sey you why I haue norysshed in  
 259560 thys place a grete whyle a serpente whyche  
 259568 pleased me ij ij ij much ij  
 259576 ij and yestirday ye slew hym as he  
 259584 gate hys pray sey me for what cause  
 259592 ye slew hym for the l yon was nat  
 259600 youres Madam ij ij ij I know well  
 259608 the l yon was nat myne But ij ij  
 259616 ij for the l yon ys more of Jantiller  
 259624 nature than the serpente ij theré foré I  
 259632 slew hym and me semyth I dud nat  
 259640 a myssé a gaynst you madam seyde he  
 259648 what wolde ye bat I dud I wolde  
 259656 seyde she for the amendis of my beste  
 259664 that ye bé cam my man And than  
 259672 he answerde and seyde that woll I nat  
 259680 graunte you No seyde she truly ye were  
 259688 neuer but my seruaunte syn ye rés seyved  
 259696 the omayge of oure lorde Jhu cryste Théré  
 259704 foré a I you ensure in what place  
 259712 than I may fynde you wyth oute kepyng  
 259720 I shall take you as he that sóm  
 259728 tyme was my man And so she departed  
 259736 fro Sir Percivale and leffte hym slepyng ij  
 259744 whych was sore travayled of hys avisi on And  
 259752 on the morne he arose and bllyssed hym  
 259760 & he was passyng fyeble Than was Sir  
 259768 Percivale ware in the see ij ij where  
 259776 com a shippe ij saylyng toward hym And  
 259784 sir Pérci valé wente vnto the ship and  
 259792 founde hit couerde wyth yn & wyth oute  
 259800 with whyght Samyte And at the helme stoode  
 259808 an olde man clothed in a Surplyse in  
 259816 Lyknes of a pryste Sir seyde sir Percivale  
 259824 ye be wel com God kepe you seyde  
 259832 the good man ij ij ij ij  
 259840 ij of whense be ye Sir ij ij  
 259848 ij I am of kyng Arthurs courte and  
 259856 a knyght of the founde table ij whych  
 259864 am in the queste of the Sankgreal and  
 259872 here I am in grete duras and neuer  
 259880 lyke to ascape oute of thys wyl dernes Doute  
 259888 ij nat seyde the good man and ye  
 259896 be so trew a knyght as the order

a merueyllous dreme that there two ladies mette  
 with hym and that one sat yppon a  
 l yon and that other sat yppon a serpent  
 and that one of hem was yonge and  
the other was old and the yongest hym  
 thought said sir Percyual my lord saleweth the  
 and sendeth the word that thow araye the  
 and make the redy for to morne thow  
 must fyghte with the strongest champion of the  
 worl d And yf thow be ouercome / thou  
 shalt not be quyte for losyng of ony  
 of thy membrys but thow shalt be shamed  
 for euer to the worl des ende And thenne  
 he asked her what was her lord And  
 she said the greatest lord of alle the  
 worl d and soo she departed sodenly that he  
wyste not where Capitulum vi ij I henne came forth  
 the other lady that rode yppon the serpent  
 and she sayd syr Percyual I complayne me  
ef you ij that ye haue done vnto  
 me and ij haue not offended vnto you  
Certes madame he sayd vnto you nor no  
 lady I neuer offended yes sayd she I  
 shall telle you why I have nourysshed in  
 this place a grete whyle a serpent whiche  
serued me ij ij ij a grete  
whyle and yesterday ye slewe hym as he  
gat his pray Saye me for what cause  
 ye slewe hym for the l yon was not  
yours Madame said syr Percyuale I knowe wel  
 the l yon was not myn but ij dyd  
hit for the l yon is of more gentiller  
 nature than the serpent and therfor / I  
slewe hym ij me semeth I dyd not  
amys / ageynst / you Madame sayd he  
 what wold ye that I dyd I wold  
sayd she for the amendys of my beste  
 that ye bycome / my man and thenne  
 he ansuerd ij ij that wylle I not  
 graunte you No sayd she truly ye were  
 neuer but my seruaunt syn ye receyved /  
 the homage of our lord Ihesu crist therfor  
 / ij I ensure you in what place  
ij I may fynde you wythoute / kepyng  
 I shall take you as he that sómtyme  
 / was my man And soo she departed  
from syr Percyual and lefte hym slepyng the  
whiche was sore trauaylled of his aduysion &  
 on the morne he aroes and blissid hym  
and he was passyng feble Thenne was sire  
Percyual ware in the see and saw ij  
ij a ship come sayllyng toward hym and  
syr Pércy uá l / went vnto the shyp and  
fond hit couerd wythyn / and wythoute /  
wyth whyte Samyte And at the bord stood  
 an old man clothed in a surples in  
lykenes of a preest Syr said syr Percyuale  
 ye be wel comé / god kepe you sayd  
 the good man ij sir sayd the old  
man of whens be ye Syr said sir  
Percyual I am of kyng Arthurs Courte and  
 a knyghte of the table Round the whiche  
 am in the quest of the Sancgreal and  
 here I am in grete duresse and neuer  
 lyke to escape oute of this wyl derness Doubte  
ij not sayd the good man and ye  
 be soo true a knyghte as the ordre

259904 of shevalry requyriþ And of herte as ye  
259912 ought to be ye shold nat doute that  
259920 none enemy shold slay you what ar ye  
259928 seyde Sir Percyvale Sir ■ ■ ■ ■  
259936 I am of a strange contrey and hydir  
259944 I com to comforte you Sir seyde sir  
259952 Percivale what signifieth my dreme that I dremed  
259960 thys nyght And þer he tolde hym all  
259968 to gydir She which rode vpon the Lyon  
259976 ■ be tokenyth the new Law of holy  
259984 chirche that is to vnder stande fayth good  
259992 hope be lyved and baptyme for she semed  
260000 yonger ■ that oþer hit ys grete reson  
260008 for she was borne in the resurreccion and  
260016 the passion of oure Lorde Jhu cryste And  
260024 for grete love she cam to the to  
260032 warne the of thy grete batayle that shall  
260040 be fallē the with whom seyde Sir Percivale  
260048 shall I fyght with þe moste souerayn champion  
260056 of the worlde ■ ■ ■ ■ for  
260064 as the lady seyde but if þou quyte  
260072 the welle þou shalt nat be quyte by  
260080 Losyng of one membir but þou shalt be  
260088 shamed to the worldis ende And she that  
260096 rode on the serpente signifieth the olde Law  
260104 and that serpente betokenyth a ■ ■ ■  
260112 ■ ■ ■ ■ ■ ■ ■ ■  
260120 ■ ■ ■ ■ ■ ■ ■ ■  
260128 ■ ■ ■ ■ ■ devyll that þou  
260136 rodist ■ on to the roche And whan  
260144 þou madist a sygne of the crosse there  
260152 þou slewyst hym and put a way hys  
260160 power And whan she asked the amendis and  
260168 to be com hir man Than þou saydist  
260176 ■ ■ nay That was to make the  
260184 ■ be lyved on her and Leve thy  
260192 baptym So he commaunded sir Percivale to departe  
260200 and so he lepte ouer the boorde And  
260208 the shippe and alle wente a way he  
260216 wyste nat whydir Than he wente vp in  
260224 to the roche and founde the Lyon whych  
260232 al way bare hym felly skipp and he  
260240 stroked hym vpon the backe and had grete  
260248 Joy of hym ■ ■ Bi that Sir  
260256 Percivale had byddyn there tyll mydday he saw  
260264 a shippe com saylyng in the see as  
260272 all the wynde of the worlde had dryven  
260280 hit and so hit found vnder that rocche  
260288 And whan Sir Percivale saw thys he hyzed  
260296 hym thydir and founde the shippe couerde wiþ  
260304 sylke more blacker than ony beare and therē  
260312 In was ■ Jantivv woman of grete beaute  
260320 and she was clothe rychly there ■ myght  
260328 be none better And whan she saw Sir  
260336 Percivale she asked byn who brought hym in  
260344 he thys wilderness where ye be neuer lyke  
260352 to passe hense for ye shall dye here  
260360 for hunger and myscheff Damesell seyde Sir Percivale  
260368 I serve þe beste man of the worlde  
260376 and in hys seruyse he woll nat suffir  
260384 me to dye For who that knowith shall  
260392 entir and who that askyth shall haue And  
260400 who that sekith hym he hydyth hym not  
260408 while hys wordys But than she seyde Sir  
260416 Percivale wete ye what I am ■ ■  
260424 ■ ■ who taught you my name ■  
260432 ■ now seyde Sir Percivale I know you

of chyalry requyreth and of herte as ye  
oughte to be ye shold not doute that  
none enemy shold slay you What ar ye  
said syr Percyvale syr sayd the old man  
I am of a straunge contrey and hyther  
I come to comforte you Syr sayd syr  
Percyvale what sygnefyeth my dreme that I dremed  
this nyghte & there he told hym alle  
to gyder She whiche rode vpon the Lyon  
betokeneth / the newe Lawe of holy  
chirche that is to vnderstande / fayth good  
hope byleue / and baptym for she semed  
yonger than the other hit is grete reason  
for she was borne in the resurection and  
the passion of our Lord Ihesu cryste And  
for grete loue she came to the to  
warne the of thy grete bataille that shalle  
befalle / the with whome sayd syre Percyvale  
shalle I fyghte with the moste champion  
of the world said the old man for  
as the lady sayd but yf thou quyte  
the wel thou shalt not be quyte by  
Losyng of one membre but thou shalt be  
shamed to the worldes ende And she that  
rode on the serpent sygnefyeth the olde Lawe  
and that serpent betokeneth a fende And why  
she blamed the that thou slewest her seruaunt  
it betokeneth no thyng • the serpent that  
thou slewest • betokeneth the deuylle that thou  
rodest vp on to the roche And whan  
thou madest a sygne of the Crosse there  
thou slewest hym & putte away / his  
power And whanne she asked the amendys and  
to sbecome / her man And thou saydest  
thou woldest not that was to make the  
to byleue / on her and Leue thy  
baptym Soo he commaunded syr Percyvale to departe  
and soo he lepte ouer the bord and  
the ship and alle wente away / he  
wyste not whyder Thenne he wente vp vnto  
/ the roche and fonde the Lyon whyche  
al way / kepte hym felly skipp / and he  
stryked hym vpon the bak and had grete  
Loye of hym Capitulum vii By that syr  
Percyvale had abyden there tyl myddaye he sawe  
a shyp came rowyng in the see as  
all the wynd of the world had dryuen  
hit And soo it droof vnder that roche  
And whanne syr Percyvale sawe this he hyhed  
hym thyder and fonde the ship couerd wiþ  
sylke more blacker than ony beare and therin  
/ was ■ gentivv woman / of grete beaute  
and she was clothed rychely that none myghte  
be better And whanne she sawe syr  
Percyvale she saide ■ Who broughte you in  
= this wilderness where ye be neuer lyke  
to passe hens for ye shall dye here  
for hongre and mescheyf Damoysele saide syr Percyvale  
I serue the best man of the world  
and in his seruyse he wille not suffre  
me to dye for who that knocketh shal  
entre and who that asketh shalle haue and  
who that seketh hym he hydeth hym not  
■ ■ ■ But thenne she said syr  
Percyvale wote ye what I am ye sayd  
he Now who taughte you my name said  
she Now sayd syre Percyvale I knowe you

260440	bettir than ye wene <b>I</b> <b>com</b> <b>but</b>	better than ye wene <b>And</b> <b>I</b> <b>came</b> <b>I</b>
260448	<b>late</b> oute of the waste <b>foreystes</b> where I	<b>I</b> oute of the waste <b>forest</b> where I
260456	founde the <b>rede knyght</b> wi th the whyzte <b>shylde</b>	found the <b>reed knyghte</b> wi th the whyte <b>sheld</b>
260464	<b>I</b> <b>I</b> <b>I</b> A <b>fayre</b> <b>damesell</b> <b>seyde</b> he	<b>sayd the damoyse</b> <b>A</b> <b>I</b> <b>damoyse</b> <b>said</b> he
260472	<b>I</b> that <b>knyght wolde</b> I <b>I</b> <b>I</b> <b>fayne</b>	<b>with</b> that <b>knyghte wold</b> I <b>mete</b> <b>passyng fayn</b>
260480	<b>mete wllt all</b> Sir <b>knyght seyde</b> she and	<b>I</b> <b>I</b> <b>I</b> Sir <b>knyghte said</b> she and
260488	ye <b>woll</b> ensure me by the <b>fayth</b> that	ye <b>wille</b> ensure me by the <b>feyth</b> that
260496	ye owe vnto knyghthode that ye <b>shall do</b>	ye owe vnto knyghthode that ye <b>shalle doo</b>
260504	my <b>wyll</b> what tyme I <b>somon</b> you and	my <b>wille</b> what tyme I <b>someone yow</b> and
260512	I <b>shall</b> brynge you vnto that <b>knyght yes</b>	I <b>shalle</b> brynge you vnto that <b>knyzt ye</b>
260520	he seyde I <b>shall</b> promyse you to <b>fyll</b>	said he I <b>shalle</b> promyse you to <b>fyll/fyll/e</b>
260528	<b>fyll/e</b> youre desyre well <b>seyde</b> she now <b>shall</b>	/ <b>your</b> desyre well <b>said</b> she now <b>shal</b>
260536	I telle you I <b>saw</b> hym in the	I telle you I <b>sawe</b> hym in the
260544	<b>waste</b> <b>foreyste chasyng ij</b> knyghtes vnto <b>the watir</b>	<b>I</b> <b>foreste chacynge two</b> knyghtes vnto <b>a water</b>
260552	<b>I</b> <b>whych ys</b> <b>called</b> Mortayse and they <b>drove</b>	<b>the whiche is</b> <b>called</b> mortayse and they <b>drofe</b>
260560	<b>I</b> in to <b>that watir</b> for drede of	<b>hym</b> in to <b>the water</b> for drede of
260568	dethe and the <b>ij</b> knyghtes passed ouer &	dethe and the <b>two</b> knyghtes passed ouer <b>and</b>
260576	Pe <b>rede knyght</b> passed <b>aftir</b> and there <b>hys</b>	the <b>reed knyghte</b> passed <b>after</b> and there <b>his</b>
260584	<b>horse</b> was <b>drowned</b> and he <b>thorow</b> grete strengthe	<b>hors</b> was <b>drenched</b> and he <b>thorou</b> grete strengthe
260592	<b>ascaped</b> vnto the <b>londe</b> thus she <b>tolde</b> hym	<b>escaped</b> vnto the <b>Land</b> thus she <b>told</b> hym
260600	And Sir <b>Percivale</b> was passyng glad <b>þer off</b>	and <b>syr Percyuale</b> was passyng glad <b>therof /</b>
260608	<b>Than</b> she asked hym <b>if</b> he had ete	<b>Thenne</b> she asked hym <b>yf</b> he had ete
260616	ony mete late Nay <b>madam</b> truly I <b>yeete</b>	ony mete late Nay <b>madame</b> truly I <b>ete</b>
260624	no mete <b>nyze</b> <b>thes iij</b> dayes but late	no mete <b>nyghe</b> <b>this thre</b> dayes but late
260632	here I <b>spake</b> wi th a good man that	here I <b>spak</b> wi th a good man that
260640	fedde me wi th <b>hys</b> good <b>wordys</b> and <b>I</b>	fedde me wi th <b>his</b> good <b>wordes</b> and <b>hody</b>
260648	<b>I</b> <b>refreshed</b> me gretly A Sir <b>knyght I</b>	<b>and</b> <b>refresshyd</b> me gretely A <b>syr knyghte said</b>
260656	<b>I</b> that same man <b>seyde she</b> ys an	<b>she</b> that same man <b>I</b> <b>I</b> <b>is</b> an
260664	<b>inchaunter</b> & a <b>multiplier</b> of <b>wordis</b> For and	<b>enchaunter</b> and a <b>multiplyer</b> of <b>wordes</b> For and
260672	ye <b>belyve</b> hym ye shall <b>be þayntly</b> shamed	ye <b>byleue</b> hym ye shall <b>þayntly be</b> shamed
260680	and dye in <b>thys</b> roche for pure <b>hunger</b>	& dye in <b>this</b> roche for pure <b>honger</b>
260688	and be <b>etyn</b> wi th wylde <b>bestis</b> and ye	and be <b>eten</b> wi th wylde <b>beestes</b> and ye
260696	be a <b>yonge</b> man and a goodly <b>knyght</b>	be a <b>yong</b> man and a goodly <b>knyghte</b>
260704	& I <b>shall</b> helpe you and ye <b>woll</b>	and I <b>shalle</b> helpe you & ye <b>wil</b>
260712	what <b>ar</b> ye <b>seyde</b> Sir <b>Percivale</b> þat <b>proferyth</b>	What <b>are</b> ye <b>said</b> <b>syr Percyual</b> that <b>profered</b>
260720	me þus <b>se</b> grete <b>kyndenesse</b> I am <b>seyde</b>	me thus <b>I</b> grete <b>kyndenes</b> I am <b>said</b>
260728	she a <b>Jantyl woman</b> that am <b>discryte whyche</b>	she a <b>gentyl woman</b> / that am <b>disheryted whiche</b>
260736	was <b>I</b> the rychest woman of the <b>worde</b>	was <b>somtyme</b> the rychest woman of the <b>world</b>
260744	<b>Damesell</b> <b>seyde</b> Sir <b>Percivale</b> who hath <b>disheryte you</b>	<b>Damoyse</b> <b>said</b> <b>syr Percyual</b> who hath <b>disheryted you</b>
260752	for I haue grete <b>pite</b> of you Sir	for I haue grete <b>pyte</b> of you Sir
260760	<b>seyde</b> she I <b>dwelleth</b> wi th the <b>grettist</b> man	<b>said</b> she I <b>dwelid</b> wi th the <b>grettest</b> man
260768	of the <b>worde</b> and he made me so	of the <b>world</b> and he made me so
260776	fayre and <b>se</b> clere þat <b>there</b> was none	fayre and <b>I</b> clere that <b>ther</b> was none
260784	lyke me And of that grete <b>beawte</b> I	lyke me and of that grete <b>beaute</b> I
260792	had a <b>lytill</b> pryde more than I <b>ouzte</b>	had a <b>lytill</b> pryde more than I <b>ought</b>
260800	to haue had Also I <b>sayde</b> a <b>worde</b>	to haue had Also I <b>said</b> a <b>word</b>
260808	þat <b>plesed</b> hym <b>nat</b> And <b>than</b> he <b>wolde</b>	that <b>pleasyd</b> hym <b>not</b> And <b>thenne</b> he <b>wold</b>
260816	<b>nat</b> <b>suffir</b> me to be <b>no</b> lenger in	<b>not</b> <b>suffre</b> me to be <b>ony</b> lenger in
260824	<b>þer</b> company And <b>so se</b> <b>drove</b> me <b>frome</b>	<b>his</b> company and <b>soo I</b> <b>drofe</b> me <b>from</b>
260832	<b>myne herytage</b> & <b>I</b> <b>disheryted</b> me <b>þer</b>	<b>myn herytage</b> and <b>soe</b> <b>disheryted</b> / me <b>I</b>
260840	<b>þer</b> and he had neuer <b>pite</b> of me	<b>I</b> and he had neuer <b>pyte</b> of me
260848	<b>þer</b> of none of my <b>counceyle</b> <b>þer</b> of	<b>ær</b> of none of my <b>counceyllle</b> <b>ær</b> of
260856	my courte And <b>si thyn</b> Sir <b>knyght</b> hit <b>hath</b>	my Courte And <b>sythen</b> sir <b>knyght</b> hit <b>hat</b>
260864	<b>bé fáilvín</b> me <b>te se so</b> <b>þer</b>	<b>bé fáilvén</b> / me <b>I</b> <b>I</b> <b>soo</b> <b>and</b> <b>I</b>
260872	<b>þerwyn</b> <b>I</b> & <b>all</b> <b>myne</b> <b>þer</b> I haue	<b>þerugh me</b> and <b>I</b> <b>myn</b> <b>I</b> I haue
260880	<b>bé nóinné</b> hym <b>sem</b> of <b>hys</b> men and	<b>béinné</b> / hym <b>many</b> of <b>his</b> men and
260888	made hem to <b>bé com</b> my men for	made hem to <b>bécomé</b> / my men For
260896	þey aske neuer <b>nóthyngé</b> / of me but	they aske neuer <b>nó thýng</b> of me but
260904	I <b>gyff</b> <b>I</b> hem that and <b>much</b> more	I <b>gyue</b> <b>hi</b> hem that and <b>moche</b> more
260912	Thus I and <b>I</b> my seruantes were <b>a</b>	Thus I and <b>at</b> my seruantes were <b>ayénst</b>
260920	<b>yénsté</b> hym <b>nyght</b> and <b>day</b> <b>þer fóré</b> I	/ hym <b>nyghte</b> and <b>daye</b> <b>Thérforé</b> / I
260928	<b>know</b> <b>I</b> no good <b>knyght</b> nor <b>no</b> good	<b>knowe</b> <b>now</b> no good <b>knyzt</b> nor <b>noo</b> good
260936	man but I gete <b>hem</b> on my syde	man but I gete <b>hym</b> on my syde
260944	and I <b>may</b> And for that I <b>know</b>	and I <b>maye</b> And for that I <b>knowe</b>
260952	that <b>ye ar</b> a good knyzt I <b>bé</b>	that <b>thow arte</b> a good knyzt I <b>býséché</b>
260960	<b>séché</b> you to helpe me and for ye	/ <b>yow</b> to helpe me And for ye
260968	be a <b>felowe</b> of the <b>rounde</b> table <b>whéré</b>	be a <b>felawe</b> of the <b>round</b> table <b>Whérforé</b>

260976 fóre ye ouzt nat to fayle no JantiVV  
 260984 woman which ys disherite and she bé sôuzt  
 260992 you of helpe ■ ■ Than Sir Percivale  
 261000 pmysed her all the helpe that he myght  
 261008 and than she thanked hym And at that  
 261016 tyme the wedir was hote Than she called  
 261024 vnto her a JantiVV woman and bade hir  
 261032 brynge forth a pavilion and so she ded  
 261040 and pyzte hit vppon the gravel Sir seyde  
 261048 she now may ye reste you in thys  
 261056 hete of thys day Than he thanked her  
 261064 and she put of hys helme and hys  
 261072 shylde and there he slepte a grete whyle  
 261080 and so he á wóké and asked her  
 261088 if she had ony mete and she seyde  
 261096 ye so ■ shall haue / nôwzē And  
 261104 anone per was leyde ■ ■ á table  
 261112 and ■ so muchē bedde was sette per  
 261120 ■ þt he had meruayle for there was  
 261128 all maner of meetes that he coude thynke  
 261136 on Also he dranke there the strengyst wyne  
 261144 that euer he dranke hym thouzt and there  
 261152 wi th he was chaffett a þytl ■ ■  
 261160 more Pan he ouzte to be wi th that  
 261168 he bé hylde that Jantilwoman & hym pouzt  
 261176 she was the fayryst creature that euer she  
 261184 saw And þan sir Percivale profird hir love  
 261192 and prayde hir that she wolde be hys  
 261200 Than she ré fused hym in a maner  
 261208 whan he requyred her for ■ cause he  
 261216 sholde be the more ardente on hir and  
 261224 euer he sesed nat to pray hir of  
 261232 love And whan she saw hym wel enchaffed  
 261240 than she seyde Sir Percivale wyte þou wel  
 261248 I shall nat ful fylle youre wylle but if  
 261256 ye swere frome hensē forthe ye shall be  
 261264 my trew seruaunte And to be no thyng  
 261272 but that I shall commaunde you woll ye  
 261280 ensure me thys as ye be a trew  
 261288 knyght ye seyde he fayre lady by þe  
 261296 feythe of my body wel seyde she now  
 261304 shall ye do wi th me what ■ ■  
 261312 ■ ■ ye wyll and now wyte you  
 261320 well ye ar the knyght in the worlde  
 261328 þat I haue moste desyre to And than  
 261336 ij squyres were commaund to make a bedde  
 261344 in myddis of the pavelon and anone she  
 261352 was vnclotted and leyde þer vñ And þan  
 261360 Sir Percivale layde hym downe by her naked  
 261368 and by aduenture and grace he saw hys  
 261376 swerde by on þe enthe nake wherē in  
 261384 the pomell was a rede crosse and the  
 261392 sygne of the crucifixe þerē ■ and bé  
 261400 thougt hym on hys knyghthode and hys promyse  
 261408 made ■ ■ ■ vnto the good man  
 261416 to forne hande and than he made a  
 261424 sygne ■ ■ ■ in the ■ forehed  
 261432 þi hys and þer with þe pávý vñ  
 261440 turned vp so downe and þan hit chonged  
 261448 vnto a smooke and a blak clowde And  
 261456 than he ■ drad sorē and cryed á  
 261464 vówdē ■ ■ fayre swete lorde Jhu cryste  
 261472 ne lette me nat be shamed ■ whi ch  
 261480 was nyze lostē had nat thy good grace  
 261488 bene And þan he loked vñ tó / her  
 261496 shippe and saw her entir þer vñ whi ch  
 261504 seyde Sir Percivale ye haue bé tráyde me

/ ye oughte not to fayle noo genty/woman  
 / whi che is disheryted and she béssougt /  
 you of helpe Capitulum ix Thenne syr Percyual  
 promysed her alle the helpe that he myghte  
 And thenne she thanked hym And at that  
 tyme the wheder was hote thenne she called  
 vnto her a genty/woman / and badde her  
 brynge forth a pauelione And soo she dyd  
 and pyght hit vpon the grauel Sire sayd  
 she Now maye ye reste you in this  
 hete of the day Thenne he thanked her  
 and she put of his helme and his  
sheld and there he slepte a grete whyle  
 And thenne he áwókē / and asked her  
yf she had ony mete and she sayd  
ye also ye shallē haue ynough / and  
soo there was sette ynough vpon the table  
 and theron soo moche ■ ■ ■ ■  
■ þt he had merueil for there was  
 all maner of metes þt he coude thynke  
 on Also he dranke ther the strengest wyn  
 that euer he dranke hym thoughte and there  
 wi th he was a þytlē chafed ■ ■  
 more than he oughte to be wi th that  
 he béheld / the gentilwoman and hym thought  
 she was the fayrest creature that euer he  
sawe And thenne syr Percyual profird her loue  
 and prayd her that she wold be his  
Thenne she refused / hym in a maner  
 whan he requyred her for the cause he  
shold be the more ardant on her and  
 euer he seased not to pray her of  
Loue And whanne she sawe hym wel enchaffed  
thenne she sayd syr Percyuale wete you wel  
 I shall not ful fylle youre wylle but yf  
 ye swere from hensforth / ye shallē be  
 my true seruaunt and to doo no thyng  
 but that I shall commaunde you wyl ye  
 ensure me this as ye be a true  
knyghte ye sayd he fayr lady by the  
 feythe of my body wel sayd she now  
shal ye doo wi th me what soo hit  
þlease you ■ ■ and now wete ye  
 well ye are the knyghte in the worlde  
 that I haue moost desyre to And thenne  
two squyers were commaunded to make a bed  
 in myddes of the pauelione And anone she  
 was vnclotted & leyd ther/vñ / And thenne  
syr Percyual leyd hym doune by her naked  
 and by aduenture and grace he sawe his  
suerd lye on the ground naked ■ in  
whoos pomel was a reede crosse and the  
syngē of the crucyfyxe therē ■ and béthoughtē  
 / hym on his knyghthode and his promyse  
 made to forē hand vnto the good man  
■ ■ ■ ■ thenne he made a  
syngē of the crosse in ■ his forhede  
■ ■ & there with the pávél/vñ /  
torned vp so doune and thenne it chauged  
 vnto a smoke and a blak clowde and  
thenne he was adraddē ■ and cryed á/vówdē  
 / Capitulum x FAYr swete fader Ihesu Cryste  
 ne lete me not be shamed the whi che  
 was nyghte lost had not thy good grace  
ben And thenne he loked vñ tó a  
shyp and sawe her entre ther/vñ / Whi che  
sayd sir Percyual ye haue bi/tráyed / me

261512 and so she wente with þe wynde rorynge  
 261520 and yellynge that hit semed all the water  
 261528 brente after her Than Sir Percivale made grete  
 261536 sorow and drew hys swerde vnto hym and  
 261544 seyde sithyn my fleyssh woll be my mayster  
 261552 I shall punyssh hit & þer with he  
 261560 rooff hym selff thorow þe the thygh that  
 261568 the blood sterete á bóúte hym And seyde  
 261576 a good lord take thys in recompensaci on of  
 261584 that I haue nyssse done ayenste the ■  
 261592 lorde So than he clothed hym and armed  
 261600 hym and called hym self ■ wrecche of  
 261608 all wrecchis ■ how nyze þ was loste  
 261616 And to haue lost that I sholde neuer  
 261624 have gotyn á gayné that was my virginite  
 261632 for þat may neuer be recouerde aftir hit  
 261640 ys onys loste and than he stopped hys  
 261648 bledyng wound with a pece of hys sherte  
 261656 Thus as he made hys mone he saw  
 261664 the sh same shippe com fro the oryente  
 261672 that the good man was In þe day  
 261680 þe foré And thys noble knyght was þore  
 261688 á sháméd of hym selff & þer with  
 261696 he fylle in a sowne And whan he  
 261704 á wóoké he wente vnto hym waykely and  
 261712 there he salewed the good man And þan  
 261720 he asked sir Percivale how haste þou done  
 261728 syth I departed Sir seyde ■ here was  
 261736 a Ján tíyy woman and Iedde ■ In  
 261744 to dedly synne and þer he tolde hym  
 261752 all to gidirs knew ye nat that mayde  
 261760 seyde the good man Sir seyde he nay  
 261768 but wel I wote the fynde sente hir  
 261776 hydir to shame me A good knyght seyde  
 261784 he þou arte a fooler for that Jántíyy  
 261792 wóman was the mayster fyende of helle ■  
 261800 which hath peuste euer all þere deuyllis and  
 261808 þat was þe olde lady that þou saw  
 261816 in thyne avisíon rydyng on þe serpente Than  
 261824 he tolde sir Percivale how oure lorde Jhu  
 261832 cryste bete hym oute of hevyn for hys  
 261840 synne ■ whych was the moste bryghtist angell  
 261848 of hevyn and there foré he loste hys  
 261856 Heritaige and that was þe chám þíyon that  
 261864 þou fougt with all ■ whych had óuer  
 261872 com the had nat þe grace of god  
 261880 þene Now Sir Percivale be ware and take  
 261888 this for an ynsám þíe And than the  
 261896 good man vanysshed ■ Than Sir Percivale toke  
 261904 hys armys and entirde in to the shippe  
 261912 & so he departed from þens So leui th  
 261920 thys ■ þate ■ ■ ■ ■ ■  
 261928 and ■ turnyth wate Sir Launcel ot ■ ■  
 261936 ■ ■ ■ ■ ■ ■ ■ ■  
 261944 ■ Than the Eremyte had kepte Sir Launcel ot  
 261952 lij. dayes þan the Eremyte gate hym an  
 261960 horse a helme and a swerde and than  
 261968 he departed • • vntyl the owre of  
 261976 none And than he saw a litill horse  
 261984 And whan he cam nere he saw a  
 261992 litill chapell And there þe syde he seye  
 262000 an olde man which was clothed all in  
 262008 whyght full rychely And than Sir Launcel ot seyde  
 262016 Sir god save you Sir god kepe you  
 262024 seyde the good man and make you a  
 262032 good knyght Than Sir Launcel ot á lygt and  
 262040 entird in to the chapell and there he

and so she wente with the wynde rorynge  
 and yellynge that it semed alle the water  
 brent after her Thenne syr percyual made grete  
 sorowe and drewe his suerd vnto hym ■  
sayēg sythen my flessh will be my maister  
 I shalle punysshe it and there with he  
 rofe hym self thurgh the ■ that thygh  
 the blood starte ábóúte / hym & said  
 θ good lord takek this in recompensaci on of  
 that I haue ■ done ageynst the my  
 Lord Soo thenne he clothed hym and armed  
 hym and called hym self ■ wretche ■  
■ ■ sayenge how nyghe was þ lost  
 and to haue loste that I shold neuer  
 haue geten ágeynē / that was my vyrgynyte  
 for that maye neuer be recouerd after hit  
is ones lost and thenne he stopped his  
 bledyng wounde with a pyece of his sherte  
 Thus as he made his mone he saw  
 the ■ same shyp come fro ■ Oryent  
 that the good man was in the day  
áforé / and the noble knyzt was ■  
áshamed / with hym selfe & there with  
 he felle in a swoune And whan he  
áwoké / he went vnto hym wekely and  
 there he salewed this good man And thenne  
 he asked syr Percyual how hast thow done  
sythe I departed Sir said he here was  
 a gentyll wóman / ■ and Iedde he in  
 to dedely synne And there he told hym  
 all to gyders knewe ye not the mayde  
sayd the good man Syr said he nay  
 but wel I wote the fende sente her  
hyther to shame me θ good knyghte sayd  
 he thow arte a fooler for that gentyll wóman  
 / was the maister fende of helle the  
whiche hath power aboue alle ■ deuyls and  
 that was the old lady that thow sawest  
 in thyn aduysyon rydyngge on the serpent Thenne  
 he told syr Percyuale how our lord Ihesu  
Cryst bete hym oute of heuen for his  
 synne the whiche was the moost bryghtest angel  
 of heuen & thereforé / he loste his  
herytage and that was the chámþíyon / that  
thow fougtest with alle the whiche had óuercomé  
 / the had not the grace of god  
þen Now beware syre Percyuale > and take  
thys for an Ensámplē / and thenne the  
 good man vanysshed awey Thenne sire Percyual took  
his armes and entryd in to the shyp  
and soo ■ departed from þens here endeth  
the fourtenthē booke whiche is of syr percyual  
And here foloweth of syre launcel ot whiche is  
the fyftenth book Book fifteen: syre launcel ot capitul  
prim Whanne the Heremyte had kepte syr Launcel ot  
thre dayes ■ the heremyte gate hym an  
hors an helme and a suerd And thenne  
 he departed • • about the houre of  
 none And thenne he sawe a lytel hows  
 And whanne he came nere he sawe a  
■ Chappel and there þesyde / he sawe  
 an old man thate was clothed al in  
white full rychely and thenne sire launcel ot saide  
■ god saue yow ■ god kepe yow  
sayd the good man and make yow a  
 good knyghte Thenne syr Launcel ot ályghtē / and  
entred in to the Chappel and there he

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