

Formulaic Expressions in *The King of Tars*

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Summary

This article aims at making a general study of formulaic expressions occurring in a twelve-line (one stanza) tail-rhyme romance in the Middle Ages. In this genre of literature, we have many types of formulaic expressions including conventional word pairs, adverbial phrases and particular small words standing at rhyme position. The existence of such formulaic expressions helps the lay people with less education and sensitivity in the Middle Ages to follow and make out the flow of a narrative. We find that these linguistic and stylistic expressions are essential constituents of the language of a tail-rhyme romance which flourished in the fourteenth century England.

0. The objective of our present article is to make a general survey of formulaic expressions occurring in a popular tail-rhyme romance in the Middle Ages. The tail-rhyme romance taken up here for examination and analysis is *The King of Tars* which is considered to be composed in early fourteenth century¹⁾, and the dialect of the original poem is of 'a London provenance.'²⁾ Most of the phonological characteristics suggest a localisation in London. This romance of our present concern is preserved in three manuscripts: 'MS A, the Auchinleck (Advocates' Library MS 19.2.1, National Library of Scotland), MS V, the Vernon (English Poetry MS a. 1, Bodleian Library), and MS S, the Simeon (Additional MS 22283, British Library).'³⁾ From among the three manuscripts, the first manuscript, i.e., the Auchinleck Manuscript is essentially chosen for the text edition by Judith Peryman, Heidelberg, Carl Winter Universität. The Auchinleck manuscript is generally considered as one of the best manuscripts in Middle English romances from many aspects. It is generally believed that Geoffrey Chaucer also read this manuscript, especially a group of romances in it.

This poem, a twelve-line tail-rhyme romance, consists of four-stress couplets combined by a recurrent three-stress tail-rhyme line. This tail-rhyme romance consists of 1,235 lines in all (unfinished), a little shorter than an average tail

-rhyme romance.

A brief comment on the historical background seems necessary here. 'There is evidence from the analogues to *KT* (for *The King of Tars*) that the basis of the romance is a historical incident from the late thirteenth century crusades. The process of adapting this in the English romance for its obvious purpose of providing didactic entertainment has altered the story in several significant ways so that the characters and events have lost their clear identity. They have become types specified only as far as they represent antagonists in the drama illustrating the power of the Christian faith against its enemies. The basic story was a popular one and appeared in a number of chronicles. These chronicle analogues essentially refer to a Tartar king who was converted to Christianity by his Christian wife after the miraculous transformation of their monstrous child. This miracle is associated with a victorious battle against Saracens near either Damascus, as in *KT*, or Jerusalem'⁴⁾. . . This tail-rhyme romance is one of the few stories which search for a material in the Oriental World.

Most of tail-rhyme romances were composed within the East Midland district, or at least upon its borders, and share many features of theme, style and language. These tail-rhyme romances are often comparable with alliterative romances which were prosperous in the West Midland dis-

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trict during the same period and a little later. 'Whereas the alliterative romances are unmistakably aristocratic in character, however, the tail-rhyme romances are as clearly more popular : they are the work of traveling minstrels, intended for a mixed audience. Many of the peculiarities of style and convention to be found in these romances are to be explained by the circumstances for which they were composed, and the modern reader must learn to adapt himself before he can expect to appreciate them to the full. In particular, a general slowness, repetitiveness, and discursiveness must be accepted and even relished. These romances were not composed for quiet reading in a study, but for recitation, often in the disturbed atmosphere of, perhaps, a village inn, to a mixed audience of no more than average intelligence ; the minstrel was therefore bound to hold up the progress of his story with what seems to be mere padding, so as to give the important events time to sink in ; he was well advised to repeat the most vital points two or three times.'⁵⁾ Two features of the tail-rhyme romances which would be helpful both to minstrel and to audience are the standardization of vocabulary, even in works written at opposite ends of the East Midlands, and the use of conventional groups of rhymes. This standardization would help the minstrel in the composition of the romances and above all in its recitation : the standard vocabulary would eliminate the necessity of memorizing rare epithets, and the occurrence of the first of a group of rhyme words would automatically remind the minstrel of the framework of the rest of the stanza. Similarly the same features would help the audience to follow the story : the standardization of the vocabulary would mean that all the words used would be familiar, and the standard rhyme-groups would give the audience due warning of what was to come.'⁶⁾ 'The feature of the tail-rhyme romances which offers most difficulty to the modern reader is the tail-rhyme line itself, which is at times almost meaningless and nearly always seems to interrupt the flow of the narra-

tive ; yet this too plays its part in helping both the minstrel and the audience.

The use of standardized tail-rhyme lines naturally facilitates composition and recitation ; but it also offers unparalleled opportunities for inserting passing remarks which will, as it were, direct the attention of the audience. The minstrel can frequently remind his audience of details which might be forgotten --- a name, a date, a circumstance, any feature which is vital to the understanding of the story.'⁷⁾

1. There exist several types of varieties of tail-rhyme stanza, but the one which is employed in *The King of Tars* is by far the most popular : that is, the poem consists of twelve lines a stanza, divided into four triplets ; in each triplet the first two lines have four stresses each, the third (so-called 'tail-rhyme line') has only three stresses. The rhyme scheme of this tail-rhyme romance is aabaabccbdb. This rhyme scheme is not so popular as the rhyme scheme aabccbdb-beeb, which is the most prevalent in a group of tail-rhyme romances.

In tail-rhyme romances, generally speaking, so-called formulaic expressions are employed in large quantities. These linguistic techniques help the reader or listener to make out the progress or flow of a narrative. The audience of tail-rhyme romances in the Middle Ages were not so well-informed or educated, and thus the frequent and quantitative employment of popular formulaic expressions was very important for the traveling minstrels or jongleurs. In particular, such expressions are very outstanding in tail-rhyme lines, that is, in b-line.

A typical stanza where popular formulaic expressions occur in b-line is shown below :

Atte his bridale was noble fest, (a)

Riche, real, & onest ; (a)

Doukes & kinges wiþ croun. (b)

For þer was melodi wiþ þe mest (a)

Of harp & fiþel & of gest (a)

To *lordinges of renoun*. (b)

þer was 3euen to þe minstrels (c)

Robes riche & mani iuweles (c)
 Of *erl* & of *baroun*. (b)
 þe fest lasted fourteni3t, (d)
 Wiþ *mete* & *drink* anou3, apli3t, (d)
Plente & *gret fousoun*. (b) 553-564

We can identify the existence of such popular formulaic expressions as 'rich, royal and honest', 'dukes and kings', 'harp and fiddle', 'lordings of renown', 'rich robes and many jewels', 'earl and baron', 'meat and drink', 'plenty and foison', etc. An alliterative effect is aimed at now and then. In particular, popular formulaic expressions occur in all the four b-lines. Incidentally, the word 'apli3t' is one of the most common adverbs with the sense of 'truly, certainly', standing at rhyme position without hardly any exceptions.

2. First of all, it seems rather reasonable to focus our special attention on linguistic or stylistic features appearing in these tail-rhyme lines. Formulaic expressions in tail-rhyme lines in *The King of Tars* are roughly classified under some ten types or categories. Those in non-tail-rhyme lines are occasionally added for convenience on every occasion, if any.

3. In all the tail-rhyme romances, there exist a few or several or many references to the classical sources. Such a reference is intended to make the audience sure the plausibility of a narrative. This statement is also true of our tail-rhyme romance :

In rime also we rede. 309 (b)
 In gest as it is told. 537 (b)
 In gest as it is founde. 552 (b)
 In gest as y 3ou say. 780 (b), 987 (b)
 In gest as so we rede. 1068 (b)

The word 'rime' appears most commonly in the phrase 'in rime' in tail-rhyme romances. 'Rime' in the context of tail-rhyme romances generally means 'rimed verse'. The word 'gest' means 'a story or romance in verse'⁸⁾ Accordingly, the prepositional phrase 'in gest' means 'in verse, in the manner of a metrical romance.'

Both words ('rime' and 'gest') are of a Romance origin. We can understand from this linguistic feature that English tail-rhyme romances have their roots or originals in French. Of much notice is that such references to the classical sources occur in b-line in the twelve-line tail-rhyme romances. At least, there is no exception in our romance for discussion and analysis. It seems that the audience expected the appearance of such formulaic expressions at proper intervals within a romance. In narrating romances in front of the lay people, it was essential for the minstrels to insert such references or old pieces of information between new pieces of information. In addition to these two key words ('rime' and 'gest') in these contexts, there are some more words such as 'romance', 'story', 'book', 'tale', 'chronicle', 'French', and so forth. In particular, the phrase 'in romance' occurs most frequently in tail-rhyme romances at large. 'In romance' generally means 'in a French language' in the literature of this genre, because most English romances are based upon French originals. Thus there are many varieties of key words, but, be that as it may be, such references to the originals appear in b-line in most romances. This formulaic type of expressions is one of the major patterns of expression in tail-rhyme romances at large. These conventional references occupy a whole line in some cases, and are situated in the latter half of a poetic line in some. These formulas may be called a 'rhyme clause'.

4. There are many types of protestations of the veracity or truth of a narrative :

& þerin anon, y 3ou pli3t

A riche bed þer was ydi3t 400-401

The clause 'I plight you' is recurrent in most tail-rhyme romances. In some cases, such protestation functions as a rhyme clause, and in other it occurs in the former half of a poetic line.

Other examples of the same category include : 'as I say you', 'as you may hear', 'I pray thee', 'I warn thee', etc., though these instances do not appear in our romance.

Such examples of a clause-level appear in the latter half of a poetic line, i.e., at rhyme position. Examples appearing in the former half line can hardly be observed.

5. Furthermore, there are instances of adverbial phrases expressive of the protestations of a narrative. In tail-rhyme romances, there are many types of protestations with the sense of 'certainly, truly, indeed'. This is also true of our tail-rhyme romance in question :

& if he nold, *wipouten feyl*, 31
 Certeyn, *wipouten feile*, 138, 262, 1085
 Her tale to telle *wipouten les* 89, 1220
 3ete hir þou3t, *wipoute lesing*, 445, 854
 "Pou most do stille, *wipouten striif*, 746 (:
 wiif)
 þan schal Ihesu, *wipouten striue*, 868 (:
 five)
 & cristen it, *wipouten blame*, 754
 & clere *wipouten blame*. 930 (b)
 Priueliche, *wipouten bost*, 968
 Was cristned *wipouten wene*, 1001, 1234

Such prepositional phrases as 'without~' with the sense of 'truly, indeed' occur in non-b-line in our romance with one exception. The phrase 'without fail' is very frequently paralleled with another adverb with the same meaning as seen in line 1, 085. The three lines (138, 262, 1085) may give us a verbose feeling, and yet this linguistic technique is a characteristic of a tail-rhyme romance. Furthermore, whether the phrase 'without fail' occurs or the phrase 'without failing' occurs depend upon the rhyme fellow or mate standing before or after the word form in question.

It is also true of the word forms 'strife' and 'strive'. An adverbial phrase 'without ween', as might be expected, occurs in an alliterative line in the majority of cases. This is also what the audience expected. Such conventional phrases of protestation stand at rhyme position without hardly any exceptions. We can identify a large quantity of instances in tail-rhyme romances. It seems that these types of phrases were very convenient and helpful both to romance writer

and to minstrel. They must have felt it necessary to put this kind of padding at proper intervals within a single poem or story.

6. The formulas expressive of prayer or supplication occur very frequently :

þe maiden answerd wiþ mild mod
 Biforn hir fader þer sche stode :
 "Nay lord, *so mot y priue!* (b) 58-60
 & certes, *so mot 3e*, 1041 (b)

These kinds of formulas are more recurrent in the latter half of a poetic line than in the form of a whole line, and have little or no literal meaning, but seem to mean more or less 'indeed, truly, surely'. In Chaucer as well, this kind of formula is recurrent throughout his poetical works.

7. At a single word level, both 'aplight' and 'ywis' of the same meaning of protestation appear in our romance :

"Bot þou were cristned so it is
 pou no hast no part þeron, *ywis*, 814-815

For wretþe he was neye wode, *apli3t*. 182
 & is 3our frende *apli3t*." 342 (b)
 Wiþ mete & drink anou3, *apli3t*, 563
 þerwhile sche was wiþ child, *apli3t*, 571
 For in him is mine hope *apli3t* ; 757
 Ichil forsake mi god, *apli3t* ; 833
 Ten þousend Cristen men, *ypli3t*, 1058

The adverb 'ywis', of native origin, is a very convenient word occurring everywhere within a line : at head position, internally and rhyme position. Sadahiro Kumamoto says : 'The recurrent rhymes involving the native adverb "ywis" --- "ywis : this" or "ywis : is" --- undertake their stylistic functions by occurring in emotionally charged contexts --- of joy, wonder and sorrow.'⁹⁾

A very outstanding adverb of protestation 'aplight' occurs invariably at rhyme position in all the tail-rhyme romances. Occasionally, the word assumes a variant form 'yplight' as seen in line 1058. This word is, exactly speaking, an adverbial phrase (preposition 'a' + Old English 'pliht'

danger, engagement, promise, pledge¹⁰⁾ It functions very often as an expletive, or is used in asseveration. It is used only between the thirteenth and fifteenth century. Though brief in availability, it worked amply and freely.

A group of adverbial phrases and adverbs expressing the meaning 'in faith, in truth, certainly, truly, surely, indeed' are so conspicuous that there is really no end to the list of them. Such linguistic device is also a characteristic of tail-rhyme romances.

8. There is another type of references, that is, addressing to the audience :

Herkneþ to me boþe eld & 3ing,
For Maries loue þat swete þing, 1-2

Now *herken*, & 3e may *here*. 708 (b)
Now *herken* & 3e may *here*. 1086 (b)

Now *herkneþ to me boþe eld & 3ing*
Hou þe soudan & þe king

Amonges hem gun driue ; (b)
& hou þe Sarra3ins þat day
Opped heuedles for her pay ;
Now *listen* & 3e may *liþe*. (b) (1099-1104)

This linguistic phenomenon is of relatively high frequency. It was essential for a minstrel to call the audience's attention to the proceeding of the progress of his own story now and then. Both the types 'hearken and hear' and 'list and lithe' are very popular. Such alliterative and tautological word pairs are observed more often than not in tail-rhyme romances. Words of Old Norse provenance very often stand at rhyme position. 'Lithe' is one of them. Naturally enough, it seems that the longer a poem becomes, the more instances there are. 'An imperative form + its subsequent clause' ('Hearken, and you may hear.' & 'List, and you may lithe'.) is a fixed expression. It is quite natural that the opening of a story should start with this expression.

9. There are many conventional descriptions,

nearly always alliterative :

Of princes *proud in play*. 18 (b)
Bifor þo princes *prout in pres* 88
& is wel *mild of mode*. 861 (b)
þat *duhti were of dede*. 1017 (b)

These popular expressions normally occur in b-line, but sometimes appear in non-b-line.

Such prepositional phrases as '*proud in þress* (/ *þlay*)', '*mild of mode*', '*doughty of deed*', etc., appear ubiquitously, and that at rhyme position exclusively in tail-rhyme romances at large. Such platitudinous expressions were essential both to the romance writers and traveling minstrels in order to let the common audience of less literacy in the Middle Ages understand the progress of a narrative. Here as elsewhere, an alliterative effect seems to be aimed at. These are, as it were, adornments qualifying knights or other members-at-arms in battlefield. Such adjectives as 'doughty', 'mild', 'proud', etc., are almost automatically connected with these principal characters in battlefield.

10. There are further conventional expressions attracting our attention :

Kni3tes fele & michel pride
& riche iewels, *is nou3t to hide*,
To 3if to his present. 316-318

We should pay attention to the latter half of line 317. It is ungrammatical from modern viewpoint of English grammar, but was passable in Middle English. It is a very common tag, and it seems a little difficult to render, but very familiar in tail-rhyme romances at large. Its rough sense is, 'there is no reason for concealment'. This conventional expression occurs at the latter half of a poetic line ; that is, at rhyme position in many cases. Occasionally it occupies a whole line.

11. There are references to dates, occasions, and durations :

Amorwe, when it was li3t, 112
Amorwe, for her boþer sake, 214
On a day þe king sat in his halle, 217
Amorwe na an eue ; 597 (b)

þe þridde day, in þe morning, 853
 Amorwe when þe prest gan wake, 901
 & when it was li3t of day 913
 þe soudan wende ni3t & day 511
 Noiþer bi day no ni3t." 621 (b)

The adverbial clause 'when it was light (of day)' occurs very often on the occasion of the change of a scene or situation. In those days, battle generally began at sunrise, and stopped at sunset. Accordingly, the adverb 'amorrow' (originally an adverbial phrase ('A' prep. + MORROW)) occurs very frequently. It means (a) 'in the morning' in some cases and (b) 'on the morrow after, next morning' in other. The latter meaning seems more prevalent. Chaucer uses this adverb (now obsolete) in these two ways.

Among these conventions, by far the most popular formula is without doubt 'by day and (/ or /nor /ne) night'. This prepositional phrase or tag occurs ubiquitously in all the tail-rhyme romances, and interestingly enough, this popular phrase stands at rhyme position in most cases. Thus we may call it a popular 'rhyme phrase'.

12. There are many oaths in tail-rhyme romances, usually within dialogues :

Bi Ihesu ful of mi3t, 345 (b)
 Bi Ihesu Crist, þat þis world wan, 616
 Bi Ihesu Crist, þat made man, 677
 Bi him þat dyed on þe rode 40
 Bi him þat ous haþ wrou3t. 606 (b)
 Bi him þat dyed on tre." 1044 (b)
 Bi him þat dyed on rode, 1221 (b)

cf. "In verbo, Dei, ich was on 731

"In verbo Dei," he swore & seyde, 896

Oaths very frequently occupy a whole poetic line. Jesus Christ is very often referred to indirectly followed by an adjectival clause 'him that died on the tree (/ rood), him that has wrought us, him that won the world', etc. The last two are examples uttered in Latin ('in God's words'). This kind of oaths in Latin was seemingly intelligible even to a mixed audience crowding in an inn-yard of a manor or in a local pub.

Oaths are observed at rhyme position as well :

Ac Dame," he seyde, "*bi Ion*, 733
 "3a, sir, *bi seyn Martin*, 808

Such names of saints as 'John', 'Thomas', 'Martin', etc., occur very frequently. And occasionally, Gallicisms are present :

Ac telle me now, *par charite*, 835
 "Vnderstond, sir, *par charite*, 842

Both types of oaths are observed in Chaucer's poetical works as well. Furthermore, the prepositional phrase 'for~' occurs very frequently, though we have a sole instance here in our tail-rhyme romance :

"*For Ihesus loue*, heuen king, 248

Noticeable is that the phrase 'for~' almost always appears at head position within a poetic line in a group of tail-rhyme romances.

13. Invocation to God or Christ or some kind of deity is found now and then :

Ihesu, mi Lord in trinite,
 Lat me neuer þat day yse
 A tyrant forto take.
 O *God* & persones þre,
 For Marie loue þi moder fre,
 3if him arst tene & wrake." 61-66

Invocation sometimes occurs at the very beginning, sometimes intermediately, and sometimes at the close of a poem the minstrel narrates. In invocation is observed an uprush of emotion. Such expressions of uprush of emotion are seen in all the tail-rhyme romances. Almost invariably, either Jesus or God or Mary or Lord is mentioned.

14. In *The King of Tars* as in other tail-rhyme romances, occur many kinds of similes which seem essential to the development of a narrative :

Non feirer woman mi3t ben,
 As *white as feþer of swan*. 11-12
 þe meiden was schast & bliþe of chere,
 Wiþ rode *red so blosme on brere*,
 & ey3en stepe & gray ; 13-15
 Also a *wilde bore* he ferd ; 98

þe flesche lay *stille as ston*. 639 (b)

3ete lay þe flesche *stille as ston* 662

Bot lay *ded as þe ston*. 585 (b)

The typical ones are : 'white as (feather of) swan', 'red as blossom on brier', 'wild as boar', etc. Other examples include 'white as snow', 'white as whale's bone (=ivory)', 'black as pitch', etc. Heroines are frequently expressed figuratively with the use of such beautiful similes as 'white as swan (/ snow / whale's bone / lily / flour)', 'bright (/ red) as blossom on brier' or 'red as rose'. Knights or other warriors in battle-field are almost always qualified metaphorically with the employment of such wild similes as 'wild as a boar'. The expression of stillness runs invariably as 'still (/ dead) as stone'. These linguistic phenomena are quite common not only to tail-rhyme romances at large, but also to other types of romances. Alliterative collocations tend to be preferred. This kind of figure of speech seems naturally to have been welcomed by the masses with less erudition and imagination.

15. In tail-rhyme romances, there are many poetic lines expressing sorrow or mental distress :

þus þe quen & þe king

Liued in sorwe & care morning ;

Gret diol it was to here. 367-369

Gret diol it was forto se

þe bird þat was so bri3t on ble

To haue so foule a mett. 391-393

The clause 'it was great dole to hear (/ see)' is on a certain occasion placed at the close of the situation of sorrow or distress, and on another occasion placed before the situation of grief or distress. Almost invariably, 'dole' attracts the adjective 'great' in such a situation.

16. In tail-rhyme romances as in other types of romances, there is tremendous quantity of prepositional phrases ('without~') expressing the agility of motion ('quickly, immediately, soon, at once'), though scarce in number in our romance :

Wiþouten ani dueling. 36 (b), 960 (b), 975

(b)

Wiþouten ani delay. 995 (b)

"Fader," sche seyð, wiþouten dueling, 247
þe messangers wiþouten dueling 319

When occupying a whole poetic line, this popular phrase includes invariably the quantitative adjective 'any', and when positioned at rhyme, this phrase does not include it.

17. Next, we direct our attention to the frequent employment of formulaic expressions : especially to the frequent occurrence of word pairs. In twelve-line tail-rhyme romances as well as in other types of romances, there are many kinds of collocated word pairs.

First, there are many 'inclusive' phrases in this romance as well :

Herkneþ to me boþe *eld & 3ing*, 1

Boþe *eld & 3ing*. 957 (b)

Now herkneþ to me boþe *eld & 3ing* 1099
& bark on hir, *lasse & more*. 424

Wiþ lordinges *lasse & mare*. 1026 (b)

Noiþer *lesse no more*. 438

Boþe *lest & mest*. 117 (b)

Ye bede him boþe *lond & lede* 124

þat alle þe feldes *fer & ner* 161

þai sent about *ner & fer* 1075

Of Cristen boþe *fremd & ken* ; 173

þe soudan boþe *loude & stille*, 230

Arliche & late, loude & stille, 302

Arliche & lat, loude & stille, 491

Amorwe & an eue." 492 (b)

Amorwe na an eue ; 597 (b)

Boþen hem was *wele & wo*, 308

To here hem speken of *wele & wo*, 1031

Wher þat sche was, bi *norþe or souþe*, 508

Kni3tes boþe *3ong & old*. 540 (b)

He demeþ boþe þe *quic & ded*, 863

þe feble & eke þe gode. 864 (b)

& ani it wist, *heye or lowe*, 886

þe soudan wende *ni3t & day* 511

Noiþer bi *day no ni3t*." 621 (b)

These formulaic expressions stand at rhyme position without hardly any exceptions. The most popular formula 'day and (/ or / nor / ne) night'

(and *vice versa*) stands at rhyme position almost exclusively. D. S. Brewer says of this formula, 'collocation *day-night* is the most frequently repeated phrase in all the romances.'¹¹ This binomial or formula seems to be used in the context of grief or similar mental distress more often than in that of joy or delight. Alliterative formulas are sometimes observed. The meaning of these 'inclusive' phrases is roughly 'everyone, everything, everywhere, every time, etc.' The formula 'all and some' ('Do cristen þi lond, *alle & some*,') with the sense of 'in conclusion, in short', is one of the most frequently used phrases, standing at rhyme position exclusively.

18. Similar types of word pairs with the same or similar meaning are shown below :

- 3if him arst *tene & wrake*." 66 (b)
 Wiþ gret *pride & michel bost* 164
 So *wilde þai were & wode* 171 (b)
 For *ire & for envie*. 195 (b)
Cites nomen & tounes brent. 227
 Wiþ *bateyle & wiþ fi3t*. 234 (b)
 As man þat was in *sorwe & wo*, 239, 265
 Wiþ resoun *ri3t & euen*. 276 (b)
 þe soudan was boþe *bliþe & glad*, 287
 þai maden *cri & michel wo* 325
 Wiþ wordes *fre & hende*. 336 (b)
 & tok hem vp *hole & sounde*, 365
 cf. Liued in *sorwe & care morning* ; 368
 For *sorwe & reweli chere*. 372 (b)
 þe leuedi, þat was so *feir & bri3t*, 398
 þan was þe soudan *glad & bliþe*, 493
 Of Sarra3ins *stout & bold*. 534
 Many Sarra3in *stout & bold* 1046
 Of Sarra3ins *stout & stiþe*. 1098 (b)
 þat was so *stout & bold*, 909 (b)
 þat was so *stout & beld*. 1179 (b)
 Plente & gret *fousoun*. 564 (b)
 þat leuedi, so *feir & so fre*, 565
 Iolif he was & *wilde*. 570 (b)
 þer sche lay in *care & wo* : 602
 Astow art hem *leue & dere*, 611
 Wiþ limes al *hole & fere* ; 705 (b)
 Do seche oueralle bi *loft & grounde* ; 712

- Wiþ *wrong & gret vnskilte*." 738
 þou mi3t be ferd for *sorwe & wrake* 821
 þai schal be *brent & drawe*. 834 (b)
 þou schalt be *brent & y todrawe*, 887
 þan seyð þat leuedi, *hende & fre* ; 841
 Wel *trewe & trusti* schal y be 898
 His hide, þat *blac & lobely* was, 928
 Hou þe soudan, *stout & kene*, 1000
 He schal *hong & drawe*. 1008
 Bot ben *drawe & hong*. 1080
 þer was *ioie & mirþe* also 1030
 & were him *lef & dere*. 1053 (b)
 & þo þat were *strong & wi3t* 1061
 Wel *stout & strong* þai were. 1083 (b)
 Wiþ pople *gret & strong*, 1074 (b)
 Wiþ *strengþe & gret pouwer*. 1092 (b)
 He strok of *quite and clene*. 1116 (b)
 & fleye oway wiþ *mi3t & mayn* 1193

Tail-rhyme romances are alive with these sorts of richly ornate figure of speech. Among these, the formulas of very high frequency are 'glad and blithe' (and *vice versa*), 'hend and free', 'fair and bright', 'hole and sound', 'hole and fere', 'lief and dear', 'stout and bold', 'stout and keen', 'stout and strong', 'strong and wight'; 'joy and mirth', 'might and main', 'strength and power', 'care and wo', 'care and sorrow' (and *vice versa*), 'sorrow and wo'; '(to be) hung and drawn', etc. Alliterative word pairs are observed very frequently.

Except for several types of word pairs, these popular collocations tend to stand at rhyme position. Word pairs of one word and two-word clusters are now and then observed.

19. Furthermore, there are paralleled word pairs belonging to the same or similar category.

- His here he rent of *heued & berd*. 100
 Boþe *erl & baroun*. 108 (b)
 Wiþ *bri3t armour & brod baner* 158
 Many *swerd & mani scheld* 202
 Gode *stones & riche ringes*. 294
 þe *king & þe queen* also 307, 352
Kni3tes & leuedis þer hem founde, 364, 416
Emperour, no king wiþ croun." 480 (b)
 Wiþ *swerdes & wiþ maces* boþe, 539

Doukes & kinges wiþ croun. 555 (b)
Robes riche & mani iuueles 560
 Of *erl & of baroun.* 561 (b)
 Wiþ *mete*¹²⁾ & *drink* anou3, apli3t, 562,
 1064
 Wiþouten *blod & bon.* 582 (b)
 For it hadde noiþer *nose no eye,* 584
 Boþe *lim & liþ* it is forlorn 593
 Wiþ *liif & limes* ari3t, 615 (b), 693 (b)
 Wiþ *lim & liif* to wake." 762 (b)
 It haþ noiþer *lim,* no *liif,* 749
 & *brac hem arm & croun.* 657 (b)
 So 3iue me *mi3t & space* 795 (b), 910
 & in hir bodi nam *flesche & blood ;* 847,
 858 (b)
 þurth his *vertu & his grace* 911
 Hou God hadde sent it *leme & liif* 980
 He cleped his *barouns & þe quen,* 998
 He 3af hem *armour & stede.* 1062 (b)
 Were he *douk or prince* o pride, 1133
 & schadde hem *breyne & blod.* 1215 (b)

Among the above instances, the formulas of very high frequency are 'earl and baron', 'king and queen', 'knights and ladies', 'sword and shield', 'stones and rings', 'meat and drink', 'blood and bone', 'flesh and blood', 'limb and lith', 'limb and life', etc. Alliterative and assonant collocations are observed very frequently. The formula 'meat and drink' occurs internally as a rule, not at rhyme position, which should be remembered in mind.

20. Furthermore, there are a group of triplets (or quartets) in our romance as well :

Seriaunt, squire, clerk & kni3t 107
Doukes, princes & kinges. 291 (b)
Riche, real, & onest ; 554
 It hadde *liif & lim & fas,* 776
 & hadde *hide & flesche & fel,* 778
 Wiþ *liif & limes & face.* 801 (b)
Erl, baroun & bond. 873 (b)
Erl, baroun, douk, & kni3t, 1010

In particular, triplets of human beings who fight in battlefield are outstanding in number . .

21. As seen from the above investigation and analysis, we find that in *The King of Tars*, a typical medieval English tail-rhyme romance, there are many kinds of formulas or conventional expressions. This tail-rhyme romance has a rhyme scheme of aabaabccbddb, and in b-line appear many types of formulaic expressions. In other words, old pieces of information are placed here in b-line. New pieces of information are generally positioned in non-b-line.

In our tail-rhyme romance, we find the existence of overflowing popular formulaic expressions : that is, references to the classical sources ; protestations of the truth or veracity of a narrative ; references to the calling of attention of the audience ; conventional descriptions which are nearly always alliterative ; other conventional tags ; references to dates, occasions and durations ; oaths which are usually made in dialogues ; several kinds of similes, etc. In addition, there are a large number of so-called 'word pairs'. Furthermore, there are some particular adverbial phrases and small words appearing standing at rhyme position alone.

We find that these different sorts of popular formulaic expressions including countless familiar word pairs, adverbial phrases and small words are essential to constituents of the language of popular medieval English tail-rhyme romances.

Notes

- 1) Judith Perryman, *The King of Tars*, Carl Winter, Universitätsverlag, Heidelberg, 1980, p. 15
- 2) Judith Perryman, *op.cit.* p.15
- 3) Judith Perryman, *op.cit.* p.9
- 4) Judith Perryman, *op.cit.* p.42
- 5) A.J. Bliss, *Sir Launfal*, Thomas Nelson and Sons Ltd., London and Edinburgh, 1960, pp.31-32
- 6) A.J. Bliss, *op.cit.* p.32
- 7) A.J. Bliss, *op.cit.* p.32
- 8) *OED* : 'gest' 2.
- 9) Sadahiro Kumamoto, *The Rhyme-Structure of*

The Romaunt of The Rose-A --- In Comparison with Its French Original Le Roman De La Rose, Kaibunsha, Tokyo, 1999, pp.143-144

10) OED : 'aplight'

11) D.S. Brewer, *Chaucer and Chaucerians* (Critical Studies in Middle English Literature), Nelson, London, 1966, p.4

12) OED 1. : Food in general ; anything used as nourishment for men and animals, usually solid food, in contradistinction to drink.

Eigo (in Japanese), Kenkyusha, Tokyo, 1951
 Michio Masui, *The Structure of Chaucer's Rime Words --- An Exploration into the Poetic Language of Chaucer*, third edition, Kenkyusha, Tokyo, 1989

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3) Glossaries :

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Fumio Kuriyagawa, *Chusei no Eibungaku to*