Jordan Journal of Modern Languages and Literatures Vol.15, No. 4, 2023, pp 1477-1497

JJMLL

The Prosodic Stylistics of John Gower's "Tale of Jason and Medea"

Malek J. Zuraikat *
Department of English Language and Literature, Yarmouk University, Jordan

Received on: 27-2-2023 **Accepted on: 3-7-2023**

Abstract

Against the perspective that Gower's *Confessio Amantis* is monotonous due to its regular meters and plain diction, this paper views the *Confessio*'s apparently regular meters as the main foundation of a prosodic structure that imitates the flow and development of the narrative's plot. The paper reads several excerpts from "the Tale of Jason and Medea", a representative piece of the *Confessio*, highlighting the use of certain metrical devices, such as the iamb, trochee, end-stop, caesura, enjambment, metrical stanza or paragraph, anaphora, and onomatopoeia. These devices, I believe, are used by Gower to control the tempo of meters as well as plot development of the narrative, which showcases how the poet espouses *elocutio* (form) to *inventio* (content) in a way that reflects the rhetorical value of harmonizing the two main components of the narrative instead of sacrificing one in favor of the other. The paper concludes that the *Confessio*'s apparent regularity is creatively deceptive, as it prioritizes neither form nor content at the cost of each other, but uses the former to highlight the central theme or concern of the latter.

Keywords: *Confessio Amantis*, John Gower, prosody, Middle English poetry, stylistics, "Tale of Jason and Medea"

Introduction

Confessio Amantis is a late 14th-century 33,000-line poem that is sometimes underestimated by critics due to its plain style, directness, regularity, and use of "older forms" (Child 1873, 267) in comparison to Chaucer's poetry known by sophistication, universality, and experimental use of Middle English. It seems that Gower's constant appearance "in the company of Geoffrey Chaucer" (Fisher 1965, 1) negatively impacts the perception of Gower among readers across generations. Shinsuke Ando (1982) writes, "Compared to Chaucer, Gower has been unduly neglected […] as being nothing but a tedious poet" (263). Peter Chiykowski (2010) states that Gower and Chaucer are "friends and colleagues" (para. 1), but their stylistic devices are different, which causes their products to be unalike. Chiykowski explains that "Chaucer's version [of stories] opens up many more possibilities for women and women's voices than Gower's version does" (para. 2). In the same vein, Hélène Dauby (2011) scrutinizes Gower's adaptation of Nicholas Trevet (1265-after 1334) in light of Chaucer's adaptation of the same Dominican friar stressing that "Gower follows Trevet faithfully. His pace is even to the point of monotony. Chaucer, on the contrary, does not hesitate to intervene and comment upon both the story and the craft of narration"

© 2023 JJMLL Publishers/Yarmouk University. All Rights Reserved,
* Doi: https://doi.org/ 10.47012/jjmll.15.4.20
* Corresponding Author: **m.zuraikat@yu.edu.jo**

(82). For Andrew Cole (2017), Gower borrows from Chaucer and imitates him faithfully: "He copies Chaucer in a way similar both to how medieval readers gloss texts in their focus on keywords and to how scribes sometimes copy Chaucer by rewriting his text and flattening his poetry" (46). In short, several critics place Chaucer over Gower due to the latter's *potential* influence by the former as well as his faithfulness to his own poetry's sources compared to Chaucer's experimental manipulation of sources, which explains why "Chaucer's censorious 'moral Gower' remark in *Troilus and Criseyde* [is] the stick with which Gower has ever since been beaten" (Carlson 2014, 931).

While this viewpoint may accurately describe the context that serves "sometimes to relegate Gower to a kind of second-class literary citizenship, interesting only insofar as his work relates to the more canonical and well-known work of Chaucer" (Gastle 2016, 296), it ignores Gower's poetic uniqueness found in the several books of *Confessio Amantis*. Thus, this paper argues that although Gower's regularity and directness are incontestable, such stylistic features should not overshadow the exceptionality of the poet's style of espousing form to content throughout his long English poem. I contend that Gower incorporates form with subject-matter in a way that contributes to developing the narrative and highlights the *skopos* of his poetics. The paper views "the Tale of Jason and Medea", which runs into about a thousand lines, as a representative piece of *Confessio Amantis*, considering that the tale hosts most of Gower's metrical stylistics or devices like rhythm, enjambment, anaphora, onomatopoeia, caesura, end-stop, word repetition, and rich rhyme that are used to create the music of lines and reflect their theme and value concurrently.

This perspective deviates from Gower's critical heritage by proposing that the poet's metrical regularity is not to be attributed to any rhetorical limitations of the Middle English tongue or his *would-be* passive faithfulness to his sources but to his interest in reflecting the narrative's content and *skopos* through form. My reading of Gower's metrical regularity *partially* complements R.F. Yeager's belief that Gower's regularity is neither problematic nor distracting, but has its own value and purpose. For Yeager (2010), "Gower simply hoped that, by casting the *Confessio Amantis* relatively simply in the simpler of the common vernaculars he spoke, he could get his truths across more effectively to his countrymen" (492). Yeager defends Gower's poetics against the several displeasing critiques concerning the poet's regularity and directness thus,

> *Confessio Amantis* means 'Confession of a Lover' and since Gower would have been confident that all his readers participated in the ritual regularly, he could count on them to know what a confession sounded like, and that stories told in confession were didactically, not narratively, driven. Another way to see this is to note that while Chaucer's framing fiction of the tale-telling contest has his Pilgrims (much like himself) consciously striving to make their stories win, the Confession of Gower's Lover is all about probing his main character's motives and teaching Amans a transformative lesson. As a narrator, Genius is not trying to win a contest, but rather persuade a soul to good. And since Gower hopes to do the same, through Amans, for his readers at various levels, his primary criterion for choosing and building narratives is their potential

> effectiveness in the larger, developing meta-narrative that is the *Confessio Amantis*. (2010, 492)

Yeager contends that the *Confessio* is stylistically regular and that its simplicity and directness are attributed to the poet's plan to compose a didactic poem and spoon-feed his readers with certain morals effectively. He concludes that the *Confessio*'s moral theme demands that the poem's language and style be plain and direct, which is the main stylistic feature of medieval confessional poetry.

Yeager's remarkable justification of Gower's regularity emphasizes the *Confessio*'s moral *skopos*; nevertheless, it does not rebut the view that "Gower's syllabic accuracy is, no doubt, a certain monotony of rhythm in his verse" (Nicholson 1991, 14). While I confirm that Gower "does not passively paraphrase his classical sources into Middle English […but] rewrites them in light of the *Confessio*'s moral texture" (Zuraikat and Rawashdeh 2019, 235), this paper stresses that the *Confessio*, as evident in "the Tale of Jason and Medea", does not ignore the value of prosody in favor of plot or theme. Rather, it wittily deploys prosody to reflect the theme and plot development. Relying on Judith Davis Shaw's concise definition of "lust" and "lore" in terms of the *Confessio* as "newe some matiere" (some new matters) and "olde wyse" (classical ways) respectively (1984, 114), I maintain that Gower's declaration to "go the middel weie / And wryte a bok bewen the tweie / somewhat of lust, somewhat of lore …" (*CA*, Prologue, 17-19) reflects his plan to combine subject matter and form in a way that promotes Middle English as a language of rhetoric similar to Latin and French, which have been widely used at the cost of English by medieval intellects.

This perspective may help readers better understand the *Confessio*'s deceptive atmosphere of *apparent* clarity and regularity and enjoy the pleasure of scrutinizing Gower's expressive form-content stylistics. This paper is a call to reopen the *Confessio* and its critical heritage, considering that the simplicity of the *Confessio*'s language has caused several critics to think that "Gower, or his writing, betrays a cognizance of the plurality of language" (Watt 2003, 21). For example, Malte Urban (2012) notices the *Confessio*'s excessive regularity and plain style arguing that "Gower uses all of these elements to create a poetic that is placed on the edge rather than in a commonplace centre" (155). The poet wants to be distinguished among his contemporaries, as can be surmised from Urban's reading; therefore, his stylistic plainness is better associated with "the cultural environment of his contemporary England and in relation to Chaucer" (Urban 2012, 158). This insightful reading celebrates Gower's involvement in the cultural matters of fourteenth-century England, but it implicitly adopts the traditional belief that Gower's value is inevitably defined in light of Chaucer's intellectual centrality in that era.

The same view is adopted by Regina Jeffers (2015) who writes that "Critics of Gower say his language was simpler than most of the authors of his time [...] Most say he lacks Chaucer's sense of humor, dramatic power, and understanding of characterization (para. 8). Jeffers not only defines Gower's intellectual status in light of his contemporaries, but also sets him as inferior to Chaucer. She acknowledges Chaucer as a master of rhetoric, humor, and literary dramatization while denying that Gower may have been an equal of Chaucer. I do not agree that the value of Gower should be evaluated in terms of Chaucer's because both writers differ from each other poetically: "Chaucer constantly stresses

the performative construction of both the past (in the form of history) and authority within the present […] Gower, on the other hand, does not deny the performative nature of discourse, but he is at pains to stress that in any given situation the social agent has to formulate a forceful statement, no matter what comes after it" (Urban 2005, 49-50). Gower's literary style, personal interests, and sociopolitical status differ from those of Chaucer, which is evident in "Chaucer's selection of Gower and Strode, a poet and a philosopher, to 'translate' the meaning of his poem [*Troilus and Criseyde*] for potentially undiscerning readers" (Yeager 1984, 91). Chaucer asks *moral* Gower to help him promote *Troilus and Criseyde* among readers because he fears that *Troilus*'s "philosophy" may get overlooked due to its intertextual and stylistic complexity: "He wants Gower [to use his plain style and authoritative voice] to speak for him, and for his poem, to provide a corrective view for those who might mistake its instructive aspects" (Yeager 1984, 93). Accordingly, Jeffers's view that Chaucer is superior to Gower poetically and stylistically is not undisputable, and her approach of defining Gower's value by comparing it to that of Chaucer is not the optimal option to adopt.

Like Jeffers, Kim Zarins (2016) contends that Gower in the *Confessio* "assumes a posture of plain communication, delivering ideas packaged with language much as merchants work behind the scenes, unnoticed, to deliver their goods, and that linguistic transparency is the sense Gower conveys here" (37). Zarins views Gower as a merchant whose main task is to deliver or sell goods regardless of means or style. Gower, as Zarins emphasizes, is more concerned with content than form, and he does not mind sacrificing any rhetorical, linguistic, or stylistic values and features in favor of content and theme. Zarins concludes, "Gower's rhetoric, then, is deceptively simple. That simplicity – that modesty *topos* underscoring gift over craft – elides the complexity of Gower's attitudes toward the theory and practice of rhetoric" (2016, 38). Complicating a partially similar standpoint, David R. Carlson (2022) reads the poet's late-medieval Anglo-Latin verse stressing that "Gower invented a plain style for Latin 'public poetry' that was like his better-known English-language *Confessio amantis* in emphasizing regular prosodic simplicity" (358). Such overt simplicity and plainness of style, Carlson explains, are part of Gower's interest in influencing other English poets across ages; otherwise, they are better attributed to certain stylistic limitations of Middle English poetry (Weiskott 2022). Either way, it is obvious that a considerable part of the modern criticism of the *Confessio* echoes the traditional viewpoint that "Writing a work as long as the *Confessio* in such precise octosyllabic couplets is quite a feat, but it does tend toward monotony" (Byerly, 1967: 80) and that the potential stylistic value and purposefulness of the poem get "concealed for most readers under the monotonous cloak of formalism" (Phelan 1971, 133).

The critical corpus of the *Confessio* stresses that "Gower was capable of choosing to practice the most extreme forms of poetic minimalism available to him" (Weiskott 2022, 777). Critics concur that Gower views himself "as a poet with a clearly didactic mission' (Mehl 2001, 62); therefore, his language is simple, direct, and clear. Some critics appreciate that language for being accessible while others dislike it for being repetitive and monotonous. Either way, both stances ignore Gower's excellence in deploying several stylistic features and devices to complicate the poem's plot and highlight its thematic value. In response to this, my paper reads certain lines of "the Tale of Jason and Medea" contending that Gower

never disregards form in favor of moral content or theme, but integrates both components in a way through which the *Confessio*'s form represented by prosody and sentence structure reflects the development of plot. To this end, the following section provides an overview of the *Confessio* emphasizing the tale under study.

Overview of *Confessio Amantis*

Confessio Amantis is a fourteenth-century English poem composed by John Gower (1330-1408) between 1386-1390 at the request of Richard II. It contains about 33,000 lines divided into a *Prologue* and eight books that address the main manifestations and reverberations of the seven deadly sins to which Amans the lover, who represents all humans, is vulnerable. The poem opens with the narrator, Amans, while contemplating his suffering of much woe and agony for unrequited love. Wandering alone, he complains that he has served Cupid, the god of love, without getting any reward; he then asks Venus and Cupid to release him from that pain. Venus demands that Amans confess whatever sins he has committed against love to her priest Genius. The Confessor Genius then appears in the narrative and begins a dialogue with Amans trying to mitigate the lover's despair and woe by telling him 141 classical tales about different individuals whose life experiences and emotional sufferings potentially resemble those of Amans. The poem closes with Book VIII where the melancholic lover appears satisfied with what he has learned from Genius's stories concerning the ethics of love: "Homeward a softe pas y wente" (*CA* VIII, 2, 967).

Remarking this tale-collection structure, Dieter Mehl (2001) explains that the poem is "a treatise on love and the passions of lovers, with examples taken from various historical chronicles, as well as the writings of […] philosophers" (62). Likewise, it is stated on the website of the British Library (2023) that the *Confessio* "is similar to tale-collections, such as *The Canterbury Tales* and Boccaccio's *Decameron*, which contain lots of different narratives knitted together in a single work. It is also a socially engaged poem which casts a critical eye over contemporary society" (Para. 5). The *Confessio* is a verse text that offers "the reader a formal concept of language […] through which a reader learns a new kind of historical reading process" (Irvin, 2021: 251). It incorporates several classical narratives to create an instructive content and environment for people, especially lovers, on the ethics of love as well as other moral matters known in fourteenth-century England. Such view complies with the poet's introducing of the *Confessio* as "A bok for Engelondes sake" (*CA* Pro., 24), a statement that points out the poem's patriotic politics represented by standardizing the lewdness of Middle English tongue and promoting it as an equivalent of French and Latin, the most authoritative languages of rhetoric and creativity in fourteenth-century England.

What supports this belief is the fact that the poet dedicates his poem to both Richard II and Henry IV: "After having dedicated the *Confessio Amantis* to Richard II in 1390, John Gower famously rededicated it to Henry of Bolingbroke in 1392" (Fonzo 2016, 1). Whether rededicating the poem is caused by the poet's would-be mundane shift in patronage or his political dissatisfaction with Richard II's reign in favor of Henry IV's, it is feasible to think that "Gower addresses his advice to the king as model

reader in order to address the morality of his entire country" (Fonzo 2016, 2). Instead of talking to Richard II or Henry IV face-to face, the poet avoids the confrontation by telling several classical stories through which readers, including royal figures, may learn something. The poet devotes the first book of the *Confessio*, for instance, to promote Love as the power that should rule the world. Thus, he integrates several classical narratives like "the Tale of Acteon", "the Tale of Medusa", "the Tale of Mundus and Paulina", to name a few, to express his disapproval of any use of violence and hatred against people or other countries. Considering that this stance may have been contrary to his royal patrons' politics, the poet's use of classical narratives provides him with the space to advice the king and, sometimes, oppose him without causing himself any troubles.

The same approach, i.e. to indirectly advise or criticize the king through narrating classical tales, dominates the rest of the *Confessio*. In the fifth book, for example, the poet tackles the sin of Avarice and its many forms like Jealousy, Perjury, Robbery, Parsimony, etc. by narrating some exemplary tales like "the Tale of Vulcan and Venus", "the Tale of Virgil's Mirror", "the Tale of Achilles and Deidamia", "the Tale of Jason and Medea", etc. Each of these tales communicates how a certain figure known in ancient history has suffered much woe due to their immersion in the sin of Avarice. "The Tale of Jason and Medea", for instance, displays the catastrophic consequences of the sin of Perjury: "the voluntary violation of an oath or vow either by swearing to what is untrue or by omission to do what has been promised under oath" (*Merriam-Webster* [online]). The tale reports how Jason arrives to Colchos in search of the Golden Fleece, where he meets Medea, the princess of Colchos, who falls in love with Jason and decides to use her magical arts to help him fulfill his quest. Helped by Medea, Jason overcomes the many tasks set by King Oetes, Medea's father, to impede any search of the Golden Fleece, which causes Medea to think that her father would not forgive her betrayal of Colchos represented by revealing the secrets of her father's traps. Afraid of her father's anger, Medea flees with Jason who marries her promising never to betray her. A few years later, Jason breaks his promise and deserts Medea for the daughter of King Creon; consequently, Medea gets mad and swears revenge. She kills Jason's bride and King Creon. She then slaughters her two sons by Jason leaving him alone to suffer and die with agony.

This narrative, which starts as a love story and ends as a bloody tale of revenge, is not Gower's invention. It rather appears in several Greek, Roman, and medieval manuscripts like Hesiod's *Theogony*, Euripides's *Medea*, Apollonius of Rhodes's *Argonautica*, Ovid's *Metamorphoses*, Benoît's *Roman de Troie*, Guillaume de Lorris and Jean de Meung's *Roman de la Rose*, and Chaucer's *Legend of Good Women*, to name some. Each of these sources narrates the story in a way that serves a certain purpose that differs from the exemplary objective of Gower's narrative. Otherwise, Gower would not have needed to consult with more than one source to compose his version of the story. In his online introduction to the third volume of *Confessio Amantis*, Russell A. Peck (2004) writes,

> Gower's adaptation is based on two well-known literary sources: 1) Benoît's *Roman de Troie*, the main plot of which Gower adheres to in the first 680 lines of the poem (the story of the golden fleece, the secret marriage of Jason and Medea, and his victorious return from Colchos to Greece); and 2) the first four hundred lines of

> Ovid's *Metamorphoses* Book 7, from which Gower takes the basic guidelines for the last three hundred lines of his tale and its concluding events, namely, his account of Medea's rejuvenation by magic of Jason's decrepit father Eson at a great price to her own physical beauty, Jason's subsequent breech of his marriage vow as he abandons Medea for Creusa, and Medea's erasure of the effects of the broken contract by the murder of his sons in retaliation. (Para, 28)

Gower's integration of more than one version of "the Tale of Jason and Medea" to chisel his own version of it suggests that he is not interested in the plot itself, but in using that plot to communicate a certain theme or articulate a certain purpose. The tale, as I believe, is to warn the English king and his Merciless Parliament then that any governmental abuse or betrayal against people and their private property is a phase of Perjury, a form of Avarice that may cause the abused to commit horrendous actions against anyone.

This rationale aligns with Peck's authoritative remark that "in Book 5 of the *Confessio*, instead of moving the confession forward by means of the familial trope of Sin and her offspring, as he had done in the first half of the poem, Gower now shifts to a political configuration […] there is a significant increase in short exempla that scarcely qualify as tales at all, but are more akin to a homiletic technique that serves Genius well as he turns attention toward social and political concerns rather than love matters or theatrical twists of the psyche" (Para 2004, 7). In other words, Gower's "Tale of Jason and Medea" is not a story of love or revenge, but "a 'common voice' to serve the 'common good'" (Middleton, 1978: 95). The tale is to warn Genius as well as the *Confessio*'s audience that atrocious violence is the most potential offspring of Avarice and that the whole society represented by the three estates mentioned in the *Confessio*'s Prologue, namely the State, the Church, and the Commons, should avoid Dame Avarice and her "servantz manyon" accordingly (5.1971-75). In short, the *Confessio* is a didactic piece on the morals and virtues related to the ethics of the English society in the fourteenth century, a piece that reflects the poet's involvement in "the formation of an English identity and […] the distinctive English literary tradition' (Watt 2009, 153).

An example of Gower's involvement in such a project is his integration of form and content into one whole that promotes Middle English language, which is "hardly found [before the times of Chaucer and Gower]" (Earle 1892, 68-69), as a rhetorical means for composing poetry and communicating themes as efficiently as French and Latin. In the *Confessio*, Gower stresses the flow and complication of the narrative's scenes and actions through the use of several prosodic devices and techniques represented by the regular iambic foot, trochaic substitutions, (ir-)regular syllabic lines, metrical couplets, enjambment, anaphora, punctuation, and metrical paragraphs. The poet uses these devices to show that the meaning of his English poetry does not fully rely on the plot, but stems from poetic form. He, I believe, wants the *Confessio* to transmit the wisdom of "olde bokes" to correct the behaviors of fourteenth-century England without seeming a slave of those books. The following section highlights certain scenes and lines from "the Tale of Jason and Medea" where Gower uses form to reflect the development of content, a stylistic approach that distinguishes the Englishness of the tale from its classical sources.

Discussion

"The Tale of Jason and Medea" found in *Confessio Amantis* begins by presenting its historical background in a very regular poetic language. In the inception of the tale, Gower directly reveals the fact that Peleus the King of Greece has no children and that there is no legitimate heir of the throne except Jason, Peleus's nephew. Gower writes,

> In Grece whilom was a king
> Of whom the fame and knowleching
> Beleveth yit, and Peleus
> He hihte; bot it fell him thus
> That his fortune hir whiel so ladde
> That he no child his oghne hadde
> To regnen after his decess
> He hadde a brother natheles,
> Whose rihte name was Eson,
> And he the worthi kniht Jason
> Begat, the which in every lond
> Alle other passede of his hond
> In Armes, so that he the beste
> Was named and the worthieste, (*CA*. V, 3247-3260)[1]

The clarity of the historical background is depicted in smooth syntax, simple diction, and regular meter, a composition that reflects the harmony between subject-matter and poetic form. Most sentences are syntactically simple and direct, and their rhythm is smooth and regular, which adds more simplicity and clarity to the historical subject-matter under discussion. There seems to be no need to change or complicate any of the historical facts reported in the tale's inception in favor of the *Confessio*'s moralism; therefore, the poet maintains the regular flow of actions. Each line has four iambic feet that are rarely interrupted by a trochee, anacrusis, or extra syllable, as if the text does not demand readers to scrutinize any piece of information mentioned here because the whole scene is common knowledge that is already recorded in other historical and literary sources. When any metrical substitution or deviation appears, then the narrative gains more emphasis and weight, thus inviting readers to contemplate and rethink what is said. For example, "Whose rihte name was Eson, / And he the worthi kniht Jason" are two lines that are syllabically regular, each consists of eight syllables. The iamb dominates the couplet except for "Eson" and "Jason", each of which constitutes a trochaic substitution of the regular iamb, a substitution that distinguishes the two names from other words in the octosyllabic iambic couplet. The trochaic structure in a very regular iambic context potentially implies the uniqueness and centrality of trochee words to the scene, which highlights the centrality of Jason to the historical account of the scene entirely.

This explains why the appearance of "Jason" throughout the narrative represents a trochaic interruption or substitution of the iamb, as found in "And he the worthi kniht Jason" (3256), "Jason, thou art a worthi kniht" (3343), "Jason tok leve and forth he wente" (3468), etc. Some medievalists believe that "Jason" does not necessarily function as a trochee because the stress is not restricted to the second syllable of proper nouns. They suggest that the second syllable in "Jason" is similar to that of "Dido" which usually gets the stress on the second syllable maintaining the iambic structure of the word. This view may have its own feasible rationale, but the door is not completely closed against stressing the first syllable in such nouns. In fact, the stress is not linguistically restricted to the second syllable of "Dido" or "Jason"; rather, "disyllabic English nouns tend to have primary stress on the first syllable (a *trochaic* pattern) whereas disyllabic English verbs tend to have primary stress on the second syllable (an *iambic* pattern)" (Davis and Kelly 1997, 446). Thus, Gower's Jason is a "crown-prince" who, besides inheriting his uncle's throne, is syllabically authoritative to break the iambic regularity of the lines and be metrically distinguished.

Another interesting aspect of Gower's couplets is that the first line of the couplet -with few exceptions- mirrors the second line syllabically and accentually. The first line anticipates the number of syllables in the second line as well as the positions of the stress, even when the couplet is irregular. An example of how the metrical regularity of the first line anticipates the second's is found in "To regnen after his decess / He hadde a brother natheles" (3253-3254). The first line of the couplet contains eight syllables, (To, reg, nen, af, ter, his, de, cess), where the second, fourth, sixth, and eighth syllables are stressed, thus establishing a very regular iambic whole. Likewise, the second line contains eight syllables, (He, hadde, a, bro, ther, na, the, les), where the second, fourth, sixth, and eighth syllables are stressed, thus mirroring the same iambic structure found in the first line. However, such regular iambic tetrameter identicalness between the two parts of the couplet may not be as astonishing as the metrical identicalness between the two parts of an irregular couplet. When any of the tale's couplets starts by an irregular line, then the second line of that couplet maintains the same irregularity of the first line. In the couplet of "Eson and Jason" discussed above, the trochaic substitution in the first line represented by "Jason" inspires the second line of the couplet to deploy the same trochaic substitution: "Jason" is a trochee, and "Eson" is a trochee as well. It seems that each line's apparent irregularity is 'regularized' by integrating that irregularity in the other part of the couplet.

A similar intra-regularity technique orchestrates the prosody of the following couplet: "And so it fell that same day/ That Jason with that suete may" (3437-3438). Each line of this couplet has seven syllables, a state of syllabic identicalness that compensates for the couplet's metrical deviation from that poem's tetrameter structure. The same prosodic technique appears in the following couplet: "In Armes, so that he the beste, / Was named and the worthieste" (3295-3260). The first line of the couplet has seven syllables (in, armes, so, that, he, the, beste), if the final 'e' in 'beste' is ignored. Similarly, the second line of the couplet has seven syllables (was, named, and, the, wor, thi, este), if the final 'e' in "worthieste" is ignored. If the final "e" in "beste" is counted or pronounced, a reading that regularizes the tetrameter of the first line, then the final "e" in "worhtieste" is to be pronounced, which regularizes the tetrameter of

the second line. In brief, the final 'e' in "beste" is the foundation of the self-contained intra-regularity of the couplet, as emphasizing or ignoring it motivates emphasizing or ignoring it in "worthieste".

Likewise, "Som time yee, som time nay, / Som time thus, som time so" (3410-11) is a couplet that consists of two six-syllable lines. The first line transmits its prosodic structure to the second line not only in the number of syllables but also in the use of caesura which divides each line into two equal parts. Another example of the self-contained regularity of Gower's couplets is the use of nine-syllable lines as in "And riht so as hir jargoun strangeth/ In sondri wise hir forme changeth" (4103-04). In each of these lines, there are nine syllables, a structure that is very peculiar to Gower's regular octosyllabic couplet. The poet is probably deviating from the octosyllabic structure of the entire tale, while maintaining the couplet's self-contained metrical balance, to make the metrical form of the lines as distinguished as their content. Medea in this couplet is involved in the magical incantation of rejuvenating Eson; therefore, she seems "strangeth", and her form of identity is "changeth". In parallel, Gower's lines get metrically changed and look syllabically strange, as if they are influenced by the magical power of Medea.

Additionally, Gower deploys enjambment to maintain the incessant flow of his lines until a complete thought or idea is articulated, as if he is protecting the unity of the scene or actions against any interruptions or pauses. He writes,

> […] it fell him thus
> That his fortune his whiel so ladde
> That he no child his oghne hadde
> To regne after his decess
> He hadde a brother natheless, (3250-54)

These five lines are unified thematically since they focus on one single fact: Peleus is a "childless" king. Gower reflects the unity of this piece of information by encapsulating the lines in one metrical wholeness called enjambment, a device that resembles the "whiel" movement in the sense that it needs to run into a full circle to get completed. The enjambment here demands that the reader continue reading until the "comma" stops the lines thematically, syntactically, and metrically. Otherwise, it is hard to get any sense of completeness.

The same device is sometimes deployed to create the emotional unity of the lines as in the following excerpt:

> Thus sche began to sette red
> And torne aboute hir wittes alle,
> To loke hou that it mihte falle
> That sche with him hadde a leisir
> To speak and tell of hir desir.
> And so it fell that same day
> That Jason with that suete may
> Togedre sete and hadden space
> To speak, (3432 - 3440)

The enjambment reflects Medea's mental and emotional readiness and eagerness to meet Jason. Her mental preparation to set a plan is introduced in the first two lines where the enjambment is short in comparison to the enjambment of the last four lines. The shortness of the enjambment in the first two lines is suitable to reflect the hastiness and deliriousness of Medea towards Jason's love, which causes her rational blindness. The two-line enjambment unfolds how fast and delirious Medea has been as she "sette red and torne hir wittes alle". As the situation gets intensified, the two-line enjambment on Medea's hastiness and deliriousness (3432-3433) is followed by a three-line enjambment (3434-3436) depicting the woman's flowing emotionality and spontaneous desire. It is likely that *Merciful* Gower develops the three-line enjambment to provide Medea with more time and space to enjoy herself in a love-dream world. After this, a four-line enjambment (3437-3440) encompasses the lines that depict the meeting between Jason and Medea. It seems that this enjambment is to reflect the smoothness, spontaneity, and endless desire of the two lovers, especially that of Medea who plans for the whole scene. The silent "love meeting" between the lovers gets shielded against any external interruptions by the enjambment, which flows until one of the lovers breaks the atmosphere of silence by "speak[ing]". Then the enjambment stops, and the space of secrecy and love, where emotions are given enough time to ripe and prosper, stops as well.

Another device Gower deploys to stress the importance and unity of certain couplets and scenes is the anaphora, the "repetition of a word or expression at the beginning of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect" (*Merriam-Webster* [online]). Gower writes, "That his fortune his whiel so ladde/ That he no child his oghne hadde" (3251-3252). The repetition of "that" in this couplet may seem a very mundane use of the relative pronoun; nevertheless, it functions as the string that unifies the two lines of the couplet and distinguishes them from other lines in the entire stanza or passage. To enrich the couplet's atmosphere of unity and completeness, the poet uses another form of anaphora, the "use of a grammatical substitute (such as a pronoun or a pro-verb) to refer to the denotation of a preceding word or group of words" (*Merriam-Webster* [online]), as evident in repeating "his" and "he" four times in two lines. By so doing, the poet is attracting the reader's attention to the fact that what is said in the two lines is exclusive for Peleus who himself views his own being childless as a problem that may entice Jason to *usurp* the throne. The anaphora of "he" creates a distance between the narrator and Peleus attributing the belief that Jason is a threat against Peleus's throne to Peleus's *subjective* evaluation of the scene, which contributes to the narrator's neutrality to whatever takes place inside Peleus's mind.

A similar use of anaphora dominates the narrator's depiction of Medea's obsession with Jason. The woman loves Jason to the point that she views him as the most precious bliss she has ever had. She has betrayed her father and country to help him and flee wherever he wants. Thus, she introduces him as her own world, bliss, trust, lust, life, and hell, an idol that she will never forlorn or share with anyone at any cost. Gower emphasizes this by using the anaphora of "my" and its grammatical substitutes, as if he is setting a distance between the narrator's objective viewpoint and the woman's subjective perspective. Medea is quoted saying: "O, al mi worldes blisse, / Mi trust, mi lust, mi lif, min hele" (3642-43). The

repetition of “mi” reflects the centrality of Medea’s subjective voice to the scene; it also stresses the woman’s emotional, “self-focus” personality. As stated in a paper titled “Narcissism and the Use of Personal Pronouns Revisited”, the “overuse of I-talk, or the use of first-person singular pronouns” reflects a state of “excessive self-focus [which] is thought to form the core of narcissism, an important psychological phenomenon with broad interpersonal consequences” (Carey et al. 2015, 1). This implies that the “mi” anaphora in the couplet under discussion is to show Medea’s excessive emotionality and sense of narcissism, which can be counted as variants of the sin of Avarice.

In a different scene, Gower uses the anaphora as an audiovisual device of attractiveness for readers to experience the complication of Medea’s magical incantation. The poet depicts the many magical transformations and changes experienced by Medea while rejuvenating Eson, Jason’s father, thus:

> Sometime lich unto the cock,
> Sometime unto the Laverock,
> Sometime kacleth as a Hen,
> Sometime spekth as don the men. (4099-4102)

The repetition of “sometime” in these lines is likely an imitation of Medea's repetition of certain words and sounds while performing her magical incantation. The narrator does not know what the sorceress is saying; therefore, he tries to depict the scene as it seems to him, a scene of magical “multilingualism”. To familiarize readers with the sorceress’s strange words and magical voices, he compares her speech to the sound of “cock,” “Laverock,” “hen,” and “men”. He relies on the anaphora to create a scene replete with sounds that sometimes seem like humans’ voices and words, sometimes like nonhumans and animals’. The anaphora here is the poet’s framework to imitate Medea’s magical incantation and translate the atmosphere of that incantation into words.

In support of this, the poet violates his lines’ metrical regularity in favor of imitating the unpredictability of Medea’s magical words and performance. He reports the scene of the incantation in two irregular couplets where the first line of each couplet loses part of its control over the second. In each couplet, a seven-syllable line is espoused to an eight-syllable line. In the seven-syllable lines, Medea speaks sometimes as a “cock” and sometimes as a “hen”. In the eight-syllable lines, she speaks like “men” or “Laverock”. The sound shifts made by Medea are paralleled by the syllabic shifts between the two parts of each couplet, which causes the couplets to be syllabically irregular. Nevertheless, the influence of that irregularity is decreased by the initial “sometime” anaphora as well as the use of onomatopoeia, “the naming of a thing or action by a vocal imitation of the sound associated with it” (*Merriam-Webster* [online]). Yeager (1990) writes: “the repetition of ‘t,’ ‘k,’ and ‘L’ in the first two lines [of this stanza] sets up a pattern of sound aptly preparatory for ‘kacleth,’ the striking word of the series [when it] finally falls, it does so not into a vacuum but into a context like an echo chamber, already iterant with similar sounds” (28). In other words, the two couplets under discussion are regularized phonologically, despite they are syllabically (intra-)irregular, through the use of onomatopoeia where the sound system of the first couplet foreshadows the appearance of ‘kacleth’ in the second couplet. This implies that the four lines depicting Medea’s incantation are to be read as one unit that is phonetically

regularized through the "sometime" anaphora and the "kacleth" onomatopoeia that parallel Medea's cohesive incantation by constructing one complete wholeness.

Holding the same approach of echoing Medea's magical incantation, Gower closes his depiction of the scene of rejuvenation by departing the narrative's octosyllabic structure into a nine-syllable couplet: "And riht so as hir jargoun strangeth/ In sondri wise hir forme changeth" (4103-04). Medea, who is depicted before this couplet as a lovely princess adoring Jason, is now a sorceress whose appearance and attitudes completely differ from what she has been before practicing magic. In parallel, the lines that depict the woman's princess and love identity are octosyllabic, while the ones that depict her sorceress identity are nine-syllable lines. It seems that the poet shifts from seven to eight and then to nine-syllable lines to echo Medea's emotional imbalance and progressive change in the magic scene, considering that she seems to the eyewitness narrator as "cock", "Laverock", "hen", and "men" at once. This reading concurs with Diane Watt's remark that "it would seem that language and reasonable speech are alien to Medea, as a woman whose excessive and uncontrollable desire for her man is so typical of her sex, than is the cacophony of the birds. It is in fact at the moment when she speaks like a man that her 'jargoun strangeth'-and, by implication her transformation- reaches its ultimate realization" (2003, 43-44). Watt notices the radical changes in Medea's personality emphasizing that "Sche semeth faie and no womman" (4104-05) [anymore]. In terms of this paper, the nine-syllable lines are used by Gower in this scene to create a syllabic-metrical environment that is as strange as Medea's "jargoun strangeth" and "no-woman" identity.

Again, Gower's *apparently* syllabic irregularity in the rejuvenation scene (4099-4104) is multilayered. The poet switches from seven-syllable lines to eight-syllable lines and finally to nine-syllable lines to imitate Medea's transition from being a woman into being a stranger and then into being "no-woman". Does the poet relinquish the syllabic regularity of his lines in favor of providing an accurate portrait of the magic scene? No, he rather depicts Medea while practicing magic without distorting his lines' metrical wholeness. The six lines under discussion consist of three couplets: the first couplet (4099-4100) contains fifteen syllables, the second (4101-4102) contains fifteen as well, and the third (4103-4104) contains eighteen. The total is forty-eight syllables, which is the same amount of syllables found in any three regular octosyllabic couplets. In other words, the nine-syllable lines are better viewed as a syllabic compensation for the seven-syllable lines in a six-line prosodic unit: the missing metrical weight of the seven-syllable lines is restored by the two extra syllables found in the nine-syllable lines. Thus, the whole prosodic texture of the six lines under discussion (4099-4104) is mathematically complete and metrically regular despite certain couplets' intra-irregularity. These six lines contain the required number of syllables to form three regular octosyllabic couplets, but it seems that the forty-eight syllables get distributed differently due to the magic content of the scene. The poet is not relinquishing the octosyllabic regularity of his lines, but he sets it in a six-line unit that reflects the complexity and wholeness of Medea's magic without losing or adding any syllable, thus chiseling what can be called "metrical stanza" or "metrical paragraph".

The influence of Medea's magic continues to influence the prosodic structure of the tale's lines even after the magic show is over. In the lines following the incantation scene, the prosodic weight and emphasis of the narrative get associated with Medea through the anaphora of "sche" (she) and the shift from the iamb into the trochee. The lines run thus,

> Sche semeth faie and no woman;
> For with the craftes that sche can
> Sche was, as who seith, a goddesse,
> And what hir liste, more or lesse,
> Sche dede, in bokes as we finde,
> That passeth over manneskinde.
> Bot who that wole of wonders hiere,
> What thing sche wroghte in this matiere,
> To make am ende of that sche gan,
> Such merveile herde nevere man. (4105-4114)

Obviously, these lines incorporate iambs and trochees in a way that reflects the narrator's inability to control the consequences of the magic scene. The first three odd lines begin with trochee: "Sche semeth", "Sche was", and "Sche dede" respectively, while the first three even lines begin with iamb: "For with", "And what", "That passeth" respectively. This metrical confusion, considering Gower's ability to perfectly control prosody, as evident in his regular meters and exact rhymes, cannot be pointless; it is rather a metrical imitation of the unpredictable atmosphere and consequences of Medea's magical incantation. However, to emphasize Medea's structural dominance of the scene, the poet uses the "sche" pronoun six times in a ten-line unit, considering that "Repetition can be used on purpose to cause rhetorical effects, for example, to create emphasis" (Schmolz 2015, 21). The anaphora of "sche" promotes Medea as the main agent of actions and dynamism forming the wholeness of scene. She is the one who attracts the narrator's full attention and dominates most of his sentences.

To empower this atmosphere, the pronoun "sche", in almost all the lines of the excerpt quoted above, is given the lines' main stress and emphasis. It is the accented syllable of a trochaic foot. Dwight Bolinger (1972) explains that "Accented words are points of information focus" (633), which supports my view that accenting the "sche" pronoun in Gower's lines makes the pronoun the focus of the narrative. It is true that pronouns in English are most likely excepted "from items that carry 'primary stress'. A semantic theory accounts for this by saying that pronouns are formal deictic elements that are semantically empty" (Bolinger 1972, 636); nevertheless, their initial position in Gower's lines quoted above makes things different. Boettcher and Zerbian (2020) write, "Stressed pronouns frequently occurred at either the initial or final edge of a phrase, two positions in which boundary-related processes, such as strengthening or lengthening are known to occur which contribute to perceived prominence" (134). This implies that the initial position of the "sche" pronoun in Gower's lines makes the pronoun similar to "fully realized NPs [noun phrases]" that usually carry a primary stress, noting that "accentuation on pronouns can cue similar shifts in attention, suggesting that accentuation cannot simply

be associated with form of referring expression but rather makes an independent contribution to the structuring of information in discourse" (Nakatani 1993, 167).

Additionally, the use of the "sche" anaphora in Gower's lines supports my belief that the pronoun "sche" is the stressed syllable of a trochee. Megumi Kameyama (1999) writes,

> Stressed pronouns present a peculiar class of anaphoric expressions. Informally, they communicate 'old' as well as 'new' information. They are also at odds with the Topic–Focus Articulation (TFA) (Sgall, Hajicová, and Panevová, 1986) — *contextually bound*, which is typical of Topic, in spite of being in an intonational focus, which is a defining property of Focus and common for a *contextually unbound* expression. They can also exemplify the different notions of 'focus' — *psychological*, *semantic*, or *contrastive* focus (Gundel, this volume) — and can even combine them all at once. (306)

Gower assigns the "sche" pronoun to carry the stress as well as focus of the line thorough linking the pronoun for four times out of six to auxiliary verbs (i.e. "semeth", "can", "was", "dede") that do not have any priority to carry any syllabic stress or metrical emphasis. Cai Cui-yun (2008) states that "[words] that are usually unstressed in English […] are form words, namely, auxiliary and modal verbs, verb to be, monosyllabic prepositions, monosyllabic conjunctions and articles" (62). By espousing pronouns to auxiliaries while centering the pronoun to the scene through setting it in initial positions and highlighting it through anaphora, Gower promotes his preference of the trochee at the cost of the iamb clearly. Nothing prevents the pronoun "sche" from being the stressed syllable in a trochee structure except modern reader's metrical assumptions or expectations. Ironically, some readers mistakenly think, while reading the *Confessio*, that keeping the lines' regularity is their own responsibility, which causes them to sacrifice the appropriateness of the trochaic structure in favor of maintaining the regular iamb!

However, Gower uses other techniques like the caesura and "end-stops" to direct the weight or emphasis of his lines in favor of certain topics, themes, and figures. In most regular iambic lines of the tale under discussion, the caesura is used to distinguish some important individuals as found in, "Beleveth yit, and Peleus he hihte, bot it fell him thus" (3249-3250); "And he the worthi kniht Jason begat, the which in every lond" (3256-3257). Without interrupting the flow of the iamb, the comma establishes a syntactic and metrical pause that potentially invites the reader to pause and ponder some important names and actions. In the first quote, the caesura distinguishes the name of a king, Peleus, while in the second quote, it distinguishes the importance of an action, the appearance of Knight Jason. Furthermore, the caesura and end-stops are sometimes used to manage or guide the lines' metrical and syntactic regularity. Gower describes the day of Jason's departure to Colchos thus,

> And that was in the month of Maii,
> Whan colde stormes were a way.
> The wynd was good, the schip was yare,
> Thei tok here leve, and forth thei fare
> Toward Colchos: bot on the weie (3297-3301).

The first couplet here ends with a full stop, which emphasizes the completeness of the preceding thought and the beginning of a new one. The couplet followed by an end-stop is syntactically and semantically complete. This apparently naïve view becomes resounding if we consider that the second couplet does not have an end-stop. It rather connives with the third couplet forming an enjambment, a union that is needed to bridge the incompleteness of meaning of the second as well as third couplet when separated from each other. The second couplet reports that the company departs without naming the destination; the third couplet reports the destination of that departure.

C.S. Lewis (1936) notices the unique metrical structure of these lines emphasizing that constructing such a poetic scaffold is more difficult and genius than it may seem. He writes,

> Ships and the sea, indeed, are always good in Gower; […] and even in such a brisk bit of ordinary narrative […] -which looks easier to do than it is. This excellence in Gower's sea-pieces has led some to suppose that he was familiar with the sea travel- as he may well have been; but it is, in fact, only one manifestation of his devotion to movement and progression, his preoccupation with things that change as you watch them. (207)

Lewis considers Gower's poetic composition a skillful process of imitating animated scenes and movements portrayed or embedded in his poetry. He explains that when Gower speaks about a peaceful journey, then his language is iambic and regular; when he speaks about serious and fatal actions or scenes, then his iambic octosyllabic couplet gets transformed into something else. A great example of this form-content compatibility admired by Lewis is found in the second couplet of the previous excerpt (3297-3301). The couplet (3298-3299) depicts the calmness of weather during Jason's departure towards Colchos, which inspires the poet to use regular iamb and exact tempo. The poet divides each line of the couplet under discussion into two four-syllable parts, as if their tempo is designed to reflect the stability of weather during the journey. The flow of that tempo is managed by three *equal* caesuras, three commas, which divide the couplets into four equal musical parts. The second comma used after "yare" shows that the sentence, "the schip was yare", is equal syntactically and metrically to any of the other three parts of the couplet, a structure that imitates the regularity and smoothness of the journey.

Conclusion

The prosodic structure and narrative content of Gower's "Tale of Jason and Medea" are inseparable. They guide and influence each other, thus constituting one whole that expresses the narrative's message in a very rhetorical way. By so doing, the poet fulfills his promise to compose "a bok bewen the tweie / somewhat of lust, somewhat of lore …" (*CA*, Prologue, 17-19), a book that espouses subject matter (content) and style (form) in a way that promotes Middle English as a rhetorical equal of French and Latin. Accordingly, it is infeasible to judge the *Confessio*'s regularity of language and form without contemplating the *rhetorical* aesthetics of that style. It is due to the tale's iambic regularity that the appearance of the trochee, for example, becomes a rhetorical marker of significant narrative shifts that highlight the appearance of unique figures or the happening of serious events and actions. Instead of the

regular iamb used to imitate the smoothness of Jason's journey towards Colchos (3298-3299), the poet uses the trochee to reflect the difference caused by the appearance of Jason and Medea: "Jason bar corone on his hed, / Medea hath fulfild his wille" (4188-4189). Although each of these lines belongs to a different couplet, they are united through the use of the initial trochee, a metrical marker of the narrative value and weight in both couplets. In short, the formalistic regularity of Gower's "Tale of Jason and Medea" is not pointless; it rather functions as a background against which the uniqueness and value of certain figures and actions are defined.

"The Tale of Jason and Medea" integrates form with content to create one whole, as if "Gower [has] always been trying to say: the meaning is the sense" (Pearsall 1966, 475). Thus, viewing Gower's narrative clarity and straightforwardness as well as his metrical template-like accuracy and regularity as monotonous and repetitive overlooks the stylistic deception embedded in that atmosphere of regularity and simplicity. The *Confessio*'s apparent thematic and formalistic clarity potentially "elides the complexity of Gower's attitudes toward the theory and practice of rhetoric" (Zarins 2016, 38), but it cannot demolish how he uses several prosodic devices, such as the iamb, trochee, end-stop, caesura, enjambment, metrical stanza or paragraph, anaphora, and onomatopoeia, to establish a metrical structure that mirrors and imitates the narrative's flow and development. Accordingly, it is never precise to view Gower's regular meters and simple language as a pointless monotony that results from the man's disinterest in rhetorical and linguistic experimentations or his potential fear of risking his prestigious reputation as a master of Latin and French poetry. The poet espouses *elocutio* (form) and *inventio* (content) to create a model that proves Middle English as "a democratizing and rebellious *vox populi*" (Stanbury 2002, 97).

أسلوبيات العروض في *(حكاية جيسون وميديا)* لجون جاور

مالك جمال زريقات
قسم اللغة الإنجليزيّة وآدابها، جامعة اليرموك، الأردن

الملخص

خلافاً لوجهة النظر القائلة بأن قصيدة *(اعتراف عاشق)* لجون جاور منتظمة العروض سهلة المعجم حدَ الملل، تقدم هذه الورقة انتظام البحر الشعري في القصيدة كأساس بنائها العروضي الرامي لمحاكاة انسياب الحبكة وتطورها، وتحلل الورقة عدة مقتطفات من *(حكاية جيسون وميديا)*، كمقطوعة تمثيلية لقصيدة *(اعتراف عاشق)* مركّزة على كيفيّة توظيف بعض الأدوات العروضيّة كالأيامب، والتروكي، ونقطة النهاية، والفواصل، والجناس، وغيرها. وتناقش الورقة فكرة أن الشاعر استخدم هذه الأدوات للسيطرة على إيقاع القصيدة وسرعة تدفق محتواها وموسيقاها بما يعكس اهتمامه بمزاوجة المضمون (المحتوى) مع الشكل (اللغة العروضيّة) بطريقة تظهر القيمة البلاغيّة لانسجام هذين العنصرين بدلاً من إهمال أحدهما لمصلحة الآخر، وتخلص الورقة إلى أن انتظام القصيدة مخادعة إبداعية لا تقدم الشكل على المحتوى أو العكس، وإنما توظف الشكل لتسليط الضوء على حبكة المضمون ومغزاه.

الكلمات المفتاحية: "عتراف عاشق"، جون جاور، العروض، الشعر الإنجليزي في العصور الوسطى، الأسلوبيّة،"حكاية جيسون وميديا".

Endnotes

[1] Unless otherwise stated, all Gower excerpts quoted throughout the paper are from John Gower, *Confessio Amantis*, edited by Russell A. Peck, (1980), Toronto: University of Toronto Press.

References

Ando, Shinsuke. 1982. [Review of *John Gower: "Confessio Amantis,"* by M. Ito]. *Medium Ævum* 51 (2): 263–264. https://doi.org/10.2307/43628666

Boettcher, Marlene and Sabine Zerbian. 2020. Stressed Pronouns in Spontaneous English. *10th International Conference on Speech Prosody Proceedings*, Japan: 131-135. https://doi.org/10.21437/SpeechProsody.2020-27

Bolinger, Dwight. 1972. Accent Is Predictable (If You're a Mind-Reader). *Language* 48 (3): 633–644. https://doi.org/10.2307/412039

Byerly, Margaret Joan. 1967. A Comparison of Two Medieval Story-tellers: Geoffrey Chaucer and John Gower. Master Thesis. University of the Pacific https://scholarlycommons.pacific.edu/uop_etds/1630

Carlson, David R. 2014. Gower *Agonistes* and Chaucer on Ovid (And Virgil). *The Modern Language Review* 109 (4): 931–952. https://doi.org/10.5699/modelangrevi.109.4.0931

Carlson, David R. 2022. *Gower and Anglo-Latin Verse*. Rome: Pontifical Institute of Medieval Studies.

Carey, Angela L. et al. 2015. Narcissism and the Use of Personal Pronouns Revisited. *Journal of Personality and Social Psychology*, 109(3), 1-15. http://dx.doi.org/10.1037/pspp0000029

Child, F. J. 1873. Observations on the Language of Gower's *Confessio Amantis*. (A Supplement to Observations on the Language of Chaucer, Memoirs of the Academy, New Series, Vol. VIII. Art. XVII). *Memoirs of the American Academy of Arts and Sciences* 9 (2): 265–315. https://doi.org/10.2307/25058004

Chiykowski, Peter. 2010. Chaucer, Gower, and What Medieval Women Want. *Verso: An Undergraduate Journal of Literary Criticism* [online]. https://www.medievalists.net/2013/03/chaucer-gower-and-what-medieval-women-want/

Cole, Andrew. 2017. John Gower Copies Geoffrey Chaucer. *The Chaucer Review* 52 (1): 46–65. https://doi.org/10.5325/chaucerrev.52.1.0046

Confessio Amantis. 2023. British Library. https://www.bl.uk/collection-items/confessio-amantis

Cui-yun, Cai. 2008. The Features and Training of English Stress and Rhythm. *US-China Education Review* 5 (11): 61-65. https://files.eric.ed.gov/fulltext/ED504969.pdf

Dauby, Hélène. 2011. From Trevet to Gower and Chaucer. *Caliban: French Journal of English Studies* 29: 79-88. https://doi.org/10.4000/caliban.732

Davis, Sally M. and Michael H. Kelly. 1997. Knowledge of the English Noun–Verb Stress Difference by Native and Nonnative Speakers. *Journal of Memory and Language* 36 (3): 445-460. https://doi.org/10.1006/jmla.1996.2503

Earle, John. 1892. *The Philology of the English Tongue*. Oxford: The Clarendon Press.

Fisher, John. H. 1965. *John Gower: Moral Philosopher and Friend of Chaucer*. London: Methuen Publishing.

Fonzo, Kimberly. 2016. Richard II's Publicly Prophesied Deposition in Gower's *Confessio Amantis*. *Modern Philology* 114 (1): 1–17. https://doi:10.1086/686277

Gastle, Brian. 2016. Gower and Chaucer. In *The Routledge Research Companion to John Gower* (1st ed.) by Ana Sáez-Hidalgo, Brian Gastle, & R.F. Yeager (Eds.), 296-311. Routledge. https://doi.org/10.4324/9781315613109

Gower, John. 1980. *Confessio Amantis*. Edited by Russell A. Peck. Toronto: University of Toronto Press.

Irvin, Matthew W. 2021. Hengist's Tongue: Remembering (Old) English in John Gower's *Confessio Amantis*. In *Writers, Editors and Exemplars in Medieval English Texts*, ed. Sharon M. Rowley, 251-279. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-030-55724-9_11

Jeffers, Regina. 2015. John Gower, Medieval English Poet and Contemporary of William Langland and Geoffrey Chaucer. *Every Woman Dreams*. https://reginajeffers.blog/2015/12/04/john-gower-medieval-english-poet-and-contemporary-of-william-langland-and-geoffrey-chaucer/

Lewis, C.Staples. 1936. *The Allegory of Love: A Study in Medieval Tradition*. Oxford: The Clarendon Press.

Mehl, Dieter. 2001. *English Literature in the Age of Chaucer*. Harlow: Longman

Middleton, Anne. 1978. The Idea of Public Poetry in the Reign of Richard II. *Speculum* 53 (1): 94–114. https://doi.org/10.2307/2855608

Kameyama, Megumi. 1999. Stressed and Unstressed Pronouns: Complementary Preferences. In *Focus: Linguistic, Cognitive, and Computational Perspectives*, eds. Peter Bosch, Rop van der Sandt, 306-321. Cambridge: Cambridge University Press.

Nakatani, Christine. 1993. Accenting on Pronouns and Proper Names in Spontaneous Narrative. *ESCA Workshop on Prosody*: *Working Papers 41*, Dept of Linguistics and Phonetics, Lund, Sweden, 164-167.

Nicholson, Peter, ed. 1991. *Gower's Confessio Amantis: A Critical Anthology*. Cambridge: D.S. Brewer.

Pearsall, Derek. 1966. Gower's Narrative Art. *PMLA*, 81(7), 475–484. https://doi.org/10.2307/461203

Peck, Russell A. 2004. Introduction. In: Gower, John. *Confessio Amantis* (Vol. 3). Michigan: Medieval Institute Publications [online]. https://d.lib.rochester.edu/teams/text/peck-gower-confessio-amantis-volume-3-introduction

Phelan, W. S. 1971. The Conflict of Courtly Love and Christian Morality in John Gower's *Confessio Amantis*. PhD diss., The Ohio State University. https://etd.ohiolink.edu/apexprod/rws_etd/send_file/send?accession=osu1486725904124799&disposition=inline

Stanbury, Sarah. 2002. Vernacular Nostalgia and *The Cambridge History of Medieval English Literature*. *Texas Studies in Literature and Language* 44 (1): 92–107. http://www.jstor.n org/stable/40755354

Shaw, Judith Davis. 1984. 'Lust' and 'Lore' in Gower and Chaucer. *The Chaucer Review* 19 (2): 110–122. http://www.jstor.org/stable/25093910

Schmolz, Helene. 2015. *Anaphora Resolution and Text Retrieval: A Linguistic Analysis of Hypertexts*. Berlin, München, Boston: De Gruyter.

Urban, M. 2005. Poetics of the Past, Politics of the Present: Chaucer, Gower, and Old Books. PhD thesis, University of Wales. http://pure.aber.ac.uk/ws/portalfiles/portal/9826729/PoeticsOfThePast_Thesis.pdf

Urban, Malte. 2012. Cracks and Fissures: Gower's Poetics on the Edge. *ES. Revista de Filología Inglesa*, 33 (1): 155-170. https://dialnet.unirioja.es/servlet/articulo?codigo=4067941

Watt, Diane. 2003. *Amoral Gower: Language, Sex, and Politics*. Minneapolis: University of Minnesota Press.

Watt, Diane. 2009. John Gower. In *The Cambridge Companion to Medieval English Literature 1100–1500* (Cambridge Companions to Literature), ed. Larry Scanlon, 153-164. Cambridge: Cambridge University Press.

Weiskott, Eric. 2022. Gower's Quatrains: Language, Rhyme, Occasion. *English Studies* 103: 1-10. https://doi.org/10.1080/0013838X.2022.2043032

Yeager, Robert. F. 1984. 'O Moral Gower': Chaucer's Dedication of Troilus and Criseyde. *The Chaucer Review* 19 (2): 87–99. http://www.jstor.org/stable/25093908

Yeager, Robert. F. 1990. *John Gower's Poetics. The Search for A New Arion*. Cambridge: D. S. Brewer.

Yeager, Robert. F. 2010. The Poetry of John Gower. In *A Companion to Medieval Poetry*, ed. Corinne Saunders, 476–495. Wiley-Blackwell.

Zarins, Kim. 2016. Gower and Rhetoric. In *The Routledge Research Companion to John Gower* (1st ed.), eds. Ana Sáez-Hidalgo, Brian Gastle, and R.F. Yeager. 37-55. Routledge. https://doi.org/10.4324/9781315613109.ch3

Zuraikat, Malek J. and Faisal I. Rawashdeh. 2019. John Gower's Moral Adaptation of Ovid's "Tale of Actaeon". *International Journal of Arabic-English Studies (IJAES)* 19 (1): 227-238. https://doi.org/10.33806/ijaes2000.19.1.13