

There are also expressed by Phaedra in her speeches. Theseus "pleas down on one knee and vows eternal service!" ~~xxxxxxx~~ Al inall "There is too much insistence on the lawfulness of the role he is willing to play. If this is, as Lewis suggested, and echo of Arcite's return to Athens disguised, willing 'to drugge and drawe,' serving as Emelye's page a year or two, it is a mocking echo." Theseus is too "eager for self-abasement to save one's skin ('Te han my lyf'). He is also something of a calculator, and seems anything but a hero." Theseus' heroism is given another kick, as Frank points out, in her remark, "But what is that that man nyl den fer drede?" Frank catches Theseus in a lie when he tells Adriadne he has loved her for seven years, another mark that makes Theseus less than heroic. Adriadne is less than a romance heroine as she "t...tries the sound of 'duchess' on her tongue." Frank sees parody in the middle section in Adriadne's "acting as she thinks a romance heroine should." There is also an obsessive preoccupation with rank that deflates the romantic atmosphere. "Calculation ~~xxxx~~ seems to win the day," rather than romance, as Theseus is careful to make sure his wife's treasure is loaded before they leave.

"Read sympathetically, the last section is a moving lyric scene." Chaucer now starts building sympathy for Adriadne. She is frightened by the animals on the island, who we assume mean her some harm. Ovid spends more time than Chaucer on the animals which he lists and elaborates on, but "Chaucer simplifies, and by ~~xxxx~~ so doing achieves an effect of innocence and helplessness." "The helplessness and innocence are communicated with great economy in Ariadne's first two speeches," in which she is lost at awakening and runs forlorned to the beach. "Each communicates an endless echoing of the sense of isolation," and "Ariadne is seen now as the childish innocent, unable to comprehend, to imagine, the monstrous action of which she is the victim." (p.130) Due to the contrast in the two scenes covered Frank justly calls Adriadne a piece written in the "technique of discordance," and it is irony that holds them together.

Frank summarizes his thoughts in telling us in Ariadne, "The romantic pattern is viewed as simply artificial and irrelevant. The parody of the romance form that I believe is also here is intended to reinforce that sense of artificiality and irrelevance... and the violent wrench with which we move our heroine from the ridiculous to the pathetic suggests a dissatisfaction with conventional form, a refusal to be limited by it to saying only what it will properly permit ~~ix~~ being said." "What is wrong with Ariadne is that it tries to include too much, too many attitudes, too much experience. If Chaucer seems here to lack a unifying position, if he has not yet found solid ground to stand on to replace the abandoned courtly code, this is understandable," because of the exotic setting of the original story.

Frank starts his discussion of ~~xxx~~ Philemela by presenting two other medieval versions. Starting in on Chaucer's version his first adjective to describe it is "pallid." This due to overcutting, especially of the scene of the feeding of the child to Tereus. In eliminating this "... he has denied himself a major part of the dramatic potential of his material." The obvious reason ~~x~~ in Chaucer's mind is undoubtedly such a scene would not fit in a collection of stories about good women. Frank feels "Chaucer has literally domesticated his original, for he has robbed it of the wildness, the violence and horror that run ~~x~~ through not only the scene of Progne's rage and frenzy but the whole tale as Ovid tells it. ~~X~~ The emotionalism, the irony, the violence"