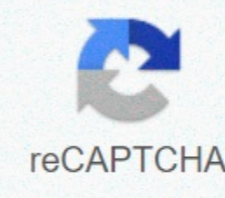


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Sir gawain and the green knight summary

The story of Sir Gawain and the Green Knight begins with descriptions of the great epic heroes of Troy and goes back to the time of King Arthur, as a great introduction for him and his court. King Arthur and his court are gathered for a Christmas party. There are festivals, and everyone sits down to have dinner. Arthur, however, refuses to enjoy his dinner until he hears a story. A giant green giant with red eyes then rides on his green horse with a Holly Bob, a sign of calm, in one hand and an axe, with a very long blade, in the other in the dining room. Everyone is completely astonished. After realizing that he is at peace, the Green Knight challenges Arthur's men to a game consisting of a player who hits the Green Knight with the axe. He will have to search for the knight within a year and one day (magic element) in the Green Chapel to get three hits from him with the axe. The player will also hold the axe. Everyone in the hall is fascinated by their color, and the knights are afraid to step forward. The Green Knight laughs because he says he's heard so many great things about Arthur's brave men and now no one wants to take on his challenge. Of course, Arthur is embarrassed by all this, and he accepts. Then Gawain humbly comes forward and says that since he doesn't have a big loss, he will play the game. He hits Bertilak with the axe and cuts off his head, rolling around on the ground. Bertilak raises his head, holds him in his arms, his eyes open, and it is said that Gawain is looking for him on All Saints' Day. Then he drives off without replacing his head. The court of King Arthur then celebrates. The whole day of Hollow comes, and Gawain sets off on his adventure, while people are secretly furious that Arthur is allowing his nephew to go on a journey he believes he will never return. Gawain walks with his horse Gringolet, and on the way, he faces many tough conditions. He encounters snakes, wild animals and wild men from the forests he has to fight. He must also defy falling rocks, icy weather and loneliness, but God protects him. After all, it's Christmas Eve and it's snowing heavily. Gawain prays for a kind of shelter where he can hear Mass. At this point he comes to Bertilak's castle, which magically appears in front of him. It is a beautiful, bright and green landscape, in total contrast to where it was. Then he goes to the castle, where the Lord, who is Bertilak, who is unknown to Gawain, is allowed to stay Gawain. Bertilak then suggests to Gawain that while Gawain is there, they exchange what they won on the day. Then there are the three hunts to the seduction of Gawain by Bertilak's wife. On the first day, Bertilak hunts a deer that is considered a shy, gentle animal. Gawain behaves like a deer in response to Bertilak's wife. Wife. Woman on this day is also not too aggressive and kisses Gawain once. That night Bertilak gives Gawain the deer and Gawain gives Bertilak the kiss he received. Next, a wild boar is hunted, which is harder to catch, and Bertilak's wife is even more aggressive, kissing Gawain twice. Finally, on the third day, Bertilak goes hunting for a fox, a clever creature, and on that day his wife is also cunning. She seduces Gawain more than before and gets him to take a belt that is a belt that she says will protect him because it's magical and tells him not to tell her husband. She lies, of course, but Gawain takes the belt and agrees. She also kisses him three times. There are three reasons why Gawain is not taking advantage of the situation with Bertilak's wife. The first is because she is the host's wife. Next, when Gawain sleeps with her, he will have to share with Bertilak what he has received, and finally Gawain thinks that he will die and will not commit adultery, which is a sin, and then face God. That night, Gawain is given the fox by Bertilak and he gives Bertilak three kisses, but not the belt. Gawain is now ready to find the Green Chapel, home of the Green Knight. Bertilak leads Gawain to the area of a burial ground that Gawain considers to be the Green Chapel. Bertilak then goes there to give Gawain his three hits. The first and second swings of the axe do not touch Gawain, but the third cuts his neck. At this point, Gawain learns from Bertilak the truth about everything that has happened. Bertilak says he didn't hit him the first and second times because Gawain passed the first and second Tests to show Bertilak what he won that day. On the third day, however, Gawain Bertilak did not give the green belt and so he cut it on the third swing. Gawain failed on day three by lying to Bertilak. Gawain learns here that Bertilak is the Green Knight, the house of the Lord in which he lived, and that he made his wife seduce Gawain. He goes on to explain that Morgan Le Fay, Arthur's half-sister, is the one who developed this test for Arthur's court. Gawain then takes the belt and wears it as a symbol to remember its weakness. He returns home to Arthur's yard, where everyone is happy to see him. Gawain talks about his adventure and is wiser than the people he also returns home, who turn his belt into a fashion statement. Back to the main page at the end of the 14th century Middle English knight romance For the 1973 film adaptation, see Gawain and the Green Knight (film). Sir Gawain and the Green Knight First Page of the erhaltenen Handschrift, um das 14. Jahrhundert. AuthorGawain Poet (anonym)CountryKingdom of EnglandSpracheMittelenglischGenrePoem, ritterliche Romantik, Arthurian and alliterative Verse. Erscheinungsdatum 14. Jahrhundert Sir Gawain and the Green Knight (Mittelenglisch: Sir Gawayn and ée Grene Grene is a middle English knightly romance from the late 14th century. It is one of the most famous Arthurian stories, with its plot that combines two types of folk motifs, the beheading game and the exchange of profits. Written in verses of alliterative verses, each ending in a rhyme bob and wheel,[1] it is based on Welsh, Irish and English stories, as well as the French chivalrous tradition. It is an important example of a chivalrous romance that typically involves a hero going on a quest to test his skills. It is still popular in modern English renderings by J. R. R. Tolkien, Simon Armitage and others, as well as through film and stage adaptations. It describes how Sir Gawain, a knight of King Arthur's Round Table, takes on a challenge from a mysterious Green Knight who dares to beat every knight with his axe if he suffers a setback in a year and a day. Gawain accepts him and beheads him with his blow, in which the Green Knight stands up, picks up his head and reminds Gawain of the set time. In his battles for his bargain, Gawain demonstrates chivalry and loyalty until his honor is called into question by a trial involving the Lord and Lady of the Castle, where he is a guest. The poem survives in a manuscript, Cotton Nero A.x., which also contains three religious narrative poems: pearl, purity and patience. All are said to have been written by the same author known as Pearl Poet or Gawain Poet, since all four are written in a Northwest Midland dialect of Middle English. [2] [3] Synopsis Sir Gawain and the Green Knight (from original manuscript, artist unknown) In Camelot on New Year's Day, King Arthur's Court exchanges gifts and waits for the festival to begin when the king asks to see or hear an exciting adventure. A gigantic figure, completely green in appearance and on a green horse, rides unexpectedly into the hall. He does not wear armor, but carries an axe in one hand and a Holly branch in the other. He refuses to fight anyone there because he is too weak to take him in, and insists that he has come to a friendly Christmas game: someone should beat him once with the axe, on the condition that the Green Knight can return the blow in a year and a day. [4] The glorious axe will belong to the one who accepts this deal. Arthur himself is ready to take on the challenge when it seems that no other knight will dare, but Sir Gawain, the youngest of Arthur's knights and nephew, asks for the honour instead. The giant bends over and bares his neck in front of him and Gawain beheads him in one fell swoop. But the Green Knight does not falter, but stretches out his hand, picks up his severed head and sits up again, while his waving lips remind Gawain that the two must meet again in the Green Chapel. Then he rides away. Gawain and Arthur admire the axe, hang it up a trophy and encourage Guinevere to take the whole thing lightly. As the date approaches, Sir Gawain sets out to find the Green Chapel and keep his side of the bargain. Many adventures and battles are hinted at (but not described) until Gawain meets a magnificent castle where he meets the lord of the castle and his beautiful wife, who are happy to have such a renowned guest. Also present is an old and ugly lady, unnamed, but treated with great honour by all. Gawain tells them about his New Year's date in the Green Chapel and that he has only a few days left. The Lord laughs and declares that there is a way that will take him there, less than three miles away, and suggests that Gawain rest sit on the castle until then. Facilitated and grateful, Gawain agrees. Before going hunting the next day, the Lord proposes a bargain: He will give Gawain everything he catches, on the condition that Gawain give him everything he could win during the day. Gawain accepted. After he has left, his wife visits Gawain's bedroom and behaves seductively, but despite his best efforts, he gives nothing but a single kiss in his unwillingness to insult her. When the Lord returns and gives Gawain the deer he killed, Gawain gives him a kiss without revealing his source. The next day the lady comes back. Gawain politely thwarts her advances again, and later in the day there is a similar exchange of a hunted wild boar for two kisses. She returns on the third morning, but as soon as her advances are denied, she offers Gawain a gold ring as a souvenir. He refuses gently but steadfastly, but she pleads for him to at least take her sash, a belt of green and golden silk. The sash, the lady assures him, is enchanted and will save him from all physical damage. Try, otherwise he might die the next day. Gawain accepts it, and they exchange three kisses. The lady has Gawain swearing that he will keep the gift secret from her husband. That evening, the Lord returns with a fox, whom he exchanges with Gawain for the three kisses – but Gawain says nothing of the sash. The next day, Gawain ties the belt twice around his waist. He finds the Green Knight sharpening an axe, and as promised, Gawain bends his bared neck to get his punch. At the first swing Gawain flies easily and the Green Knight insults him for it. When Gawain is ashamed, he doesn't shrug with the second swing, but again the Green Knight withholds the full force of his blow. The Knight says he tested Gawain's nerves. Angry, Gawain tells him that he And so the knight does, which causes only a slight wound on Gawain's neck. The game is over. Gawain grabs his sword, helmet and shield, but the Green Knight who laughs turns out to be the lord of the castle, Bertilak de Hautdesert, transformed by magic. He explains that the whole adventure was a trick of the older lady, the Gawain at the who is actually the sorceress Morgan le Fay, Arthur's sister, who wanted to test Arthur's knight and scare Guinevere to death. [5] The Nick, whom Gawain suffered in the third stroke, was on his attempt to hide the gift of the sash. Gawain is ashamed to behave deceptively, but the Green Knight laughs and professes him to be the most impeccable knight in the country. The two part on cordial terms. Gawain returns to Camelot with the sash to keep his promise. The Knights of the Round Table relieve him of guilt and decide that from now on everyone will wear a green sash in recognition of Gawain's adventures and as a reminder to always be honest. Gawain Poet Main Article: Gawain Poet Although the real name of The Gawain Poet (or Poet) is unknown, some conclusions can be drawn about him from an informed reading of his works. The manuscript of Gawain is known in academic circles as Cotton Nero A.x., according to a naming system used by one of its owners, robert Bruce Cotton, a collector of medieval English texts. [3] Before the Gawain manuscript came into Cotton's possession, it was in the library of Henry Savile in Yorkshire. [6] Little is known about his earlier possessions, and until 1824, when the manuscript was presented to the academic community in a second edition of Thomas Warton's story, edited by Richard Price, it was almost completely unknown. Even then, the Gawain poem was not fully published until 1839. [8] Today held in the British Library, it was dated to the end of the 14th century, which means that the poet was a contemporary of Geoffrey Chaucer, author of The Canterbury Tales, although it is unlikely that they ever met, and the English of the Gawain Poet is considerably different from chaucer. [9] The three other works found in the same manuscript as Gawain (commonly known as pearl, patience and purity or cleanliness) are often considered to have been written by the same author. However, the manuscript containing these poems was transcribed by a copyist and not by the original poet. Although there is nothing explicitly to suggest that all four poems are by the same poet, comparative analyses of dialect, verse form, and diction have pointed to a single authorship. [10] What is known today about the poet is largely general. As J. R. R. Tolkien and E. V. Gordon concluded in 1925, after reviewing the allusions, style and themes of the text, he was a man of serious and pious intellect, though not without humour; he had an interest in theology, and some knowledge of it, although an amateur knowledge perhaps, rather than a professional. He Latin and French and was well enough read in French books, both romantic and instructive; but his home was in the West Midlands of England; as much as his language shows, and his meter, and his landscape. [11] The most frequently proposed candidate for the nomination is John Massey of Cotton, Cotton. He famously lives in the dialect region of the Gawain poet and is said to have written the poem St. Erkenwald, which according to some scholars bears stylistic similarities to Gawain. St. Erkenwald, however, was dated by some scholars to a time outside the era of the Gawain poet. Therefore, it is still controversial to attribute authorship to John Massey, and most critics consider the Gawain Poet to be unknown. [10] Verse Form The 2,530 lines and 101 verses that make up Sir Gawain and the Green Knight are written in what linguists call the 14th-century style of Alliterative Northwest. Instead of focusing on a metric syllable number and rhyme, the alliterative form of this period was usually based on the consent of a pair of stressed syllables at the beginning of the line and another pair at the end. Each line always contains a pause, called caesura, sometime after the first two tensions, which it divides into two half lines. Although he largely follows the form of his time, the Gawain poet was a little freer with conventions than his predecessors. The poet broke the alliterative lines in group variable lengths and ended these nominal stanzas with a rhymesection of five lines known as Bob and Wheel, in which the bob is a very short line, sometimes only of two syllables, followed by the wheel, longer lines with internal rhyme. [2] Gawain Translation (bob) Iul clene (wheel) for the miracle of his hwe men hade set in his semblaunt sene er ferde as freke were verfabde and oueral enker gene (SGGK lines 146-150)[13] (bob) fully clean. (Wheel) Great miracle of the knight folk had in Hall, I wee, Full violent he was to be seen, And above all light green. (SGGK lines 146-150) [13] Similar stories The legendary Irish figure C chulainn faced a similar process to Gawain (C chulainn Slays the Hound of Culain by Stephen Reid, 1904). The earliest known story showing a beheading game is the 8th century Middle Irish story Bricriu's Feast. This story is similar to Gawain in that the antagonist of C  Chulainn, like the Green Knight, gives three blows with the axe before letting his destination leave without injury. An exchange of beheadings can also be found in the life of Caradoc in the late 12th century, a central French narrative embedded in the anonymous first sequel to Chr tien de Troyes' Perceval, the history of the Grail. A notable difference in this story is that Caradoc's challenger is his father in disguise, coming to test his honor. Lancelot receives a beheading challenge in the Pearl Svaus of the early 13th century, in which a knight asks him to chop off his head or make his own to bring. Lancelot reluctantly cuts it off and willingly agrees to do the same place in a year's time to put his head in the same danger. When Lancelot arrives, the inhabitants of the city celebrate and announce that they have finally found a true knight because many others had failed Examination of chivalry. [14] The stories The Girl with the Mule (alternatively The Mule Without a Bridle) and Hunbaut show Gawain in beheading situations. In Hunbaut, Gawain cuts off a man's head and, before he can replace him, removes the magical cloak that keeps the man alive, killing him. Several stories tell of knights who struggle to fend off the progress of women sent as tests by their masters; These stories include Yder, the Fancelot-Grail, Hunbaut and the Show of the Sword. The last two relate exactly to Gawain. As a rule, the seductress is the daughter or wife of a gentleman to whom the knight owes respect, and the knight is examined whether or not he remains chaste in difficult circumstances. [14] In the first branch of the medieval Welsh fairy tale collection, known as The Four Branches of the Mabinogi, Pwyll exchanges places with Arawn, the Lord of Anwnn (the Other World) for a year. Although his appearance has changed to resemble Arawn, Pwyll has no sexual relations with Arawn's wife during this time, thus forging a lasting friendship between the two men. So this story could provide a backdrop to Gawain's attempts to resist the Green Knight's wife; Thus, the story of Sir Gawain and the Green Knight can be seen as a story that combines elements of the Celtic beheading game with seduction test stories. In addition, both stories pass a year before the challenge or exchange is completed. Some scholars, however, disagree with this interpretation, since Arawn seems to have accepted the idea that Pwyll might retaliate with his wife, which makes it less of a seduction test in itself. Since seduction tests typically involve a gentleman and a woman who conspire to seduce a knight, apparently against the lord's will. [15] After the writing of Sir Gawain and the Green Knight, several similar stories followed. The Green Knight (15th-17th century) is a rhymed retelling of almost the same story. [16] It simplifies the plot, explains the motives in more detail and changes some names. Another story, The Turke and Gowin (15th century), begins with a Turk entering Arthur's court and asking: Is there any will as a brother to give a buffet and take another? [17] At the end of this poem, instead of hitting Gawain back, the Turk asks the knight to cut off his head, which Gawain does. The Turk then praises Gawain and showers him with gifts. The Carle of Carlisle (17th century) also resembles Gawain in a scene in which the Carle (Churl), a gentleman, Sir Gawain in a chamber hang in the two swords and orders Gawain to cut off his head or cut off his own. [18] Gawain commits and strikes, but Carle rises laughing and unscathed. Unlike the Gawain poem, no setback is required or given. [14] [15] Topics Temptation and Testing Knights of Gawain Time have been tested in their ability Reconcile the male-oriented knight code with the women-oriented rules of courtlove. (God Speed! - Edmund Blair Leighton 1900) At the heart of Sir Gawain and the Green Knight is the examination of Gawain's observance of the Knight's Code. The typical tempting fable of medieval literature is a series of afflictions assembled as tests or evidence of moral virtue. The stories often describe the failure of several people to test the main character. [19] Success in the evidence often brings immunity or happiness. Gawain's ability to pass his host's trials is crucial to his survival, though he doesn't know. It is only through fortuity or instinctive courtesy that Sir Gawain can pass his test. [20] However, Gawain does not realize that these tests are all orchestrated by Sir Bertilak. [21] In addition to the laws of chivalry, Gawain must respect another set of laws relating to courtlove. The Knight's Code of Honour requires him to do everything a girl asks. Gawain must accept the belt from the woman, but he must also keep the promise he made to his host that he will give everything he wins that day. Gawain decides to hold the belt for fear of death, breaking his promise to the host, but honoring the lady. When he learns that the Green Knight is indeed his host (Bertilak), he realizes that, although he has completed his search, he has failed to be virtuous. This test shows the conflict between honour and knighthoods. By breaking his promise, Gawain believes he has lost his honor and failed in his duties. [22] Hunting and seduction scholars have often found the parallels between the three hunting scenes and the three seduction scenes in Gawain. They agree that fox hunting has significant parallels to the third seduction scene, in which Gawain takes on the belt of Bertilak's wife. Gawain, like the fox, fears for his life and seeks a way to avoid death by the axe of the Green Knight. Like his counterpart, he resorts to tricks to save his skin. The fox uses tactics in contrast to the first two animals, and so unexpectedly that Bertilak has the hardest time to hunt it. Similarly, Gawain finds the Lady's progress in the third seduction scene more unpredictable and challenging than her previous attempts. She transforms her evasive language, typical of courtly love relationships, into a more confident style. Her dress, relatively modest in previous scenes, is suddenly lush and revealing. [23] The deer and wild boar hunting scenes are less clear. Although scholars have tried to associate each animal with Gawain's reactions in the parallel seduction scene. Attempts to link deer hunting to the first seduction scene have revealed some parallels. Deer hunts of the time, such as the courtship, had to be carried out according to established rules. Be. often preferred candidates who hunted well and skinned their animals, sometimes even observed while a deer was cleaned. [23] [24] The sequence describing deer hunting is relatively non-specific and nonviolent, with a touch of relaxation and exhilarate. The first seduction scene follows in a similar way, without obvious physical progress and without obvious danger; the entire exchange is presented humorously. [23] The wild boar hunting scene, on the other hand, is loaded with details. Wild boars were (and are) much more difficult to hunt than deer; Approaching one with only one sword was comparable to a knight's challenge to a single fight. In the hunting sequence, the wild boar flees, but is cornered in front of a ravine. He turns Bertilak with his back to the gorge, ready to fight. Bertilak dissolves and kills the wild boar in the following fight. He removes his head and shows it on a pike. In the seduction scene, Bertilak's wife, like the wild boar, is more forward-thinking and insists that Gawain has a romantic reputation and that he must not disappoint her. Gawain, however, manages to parry her attacks and say that she certainly knows more than he knows about love. Both the wild boar hunt and the seduction scene can be seen as representations of a moral victory: both Gawain and Bertilak stand alone in fighting and appear triumphant. [23] Masculinity was also associated with hunting. The subject of masculinity is everywhere. In an article by Vern L. Bulough, Being a Male in the Middle Ages, he speaks sir Gawain and how normal masculinity is often considered sexually active. He notes that Sir Gawain is not part of this normality. Nature and chivalry some argue that nature is a chaotic, lawless order that is in direct confrontation with the camel civilization in Sir Gawain and the Green Knight. The green horse and the rider who first enter Arthur's peaceful halls are iconic depictions of the nature disorder. [25] Nature is portrayed throughout the poem as rough and indifferent, constantly threatening the order of people and the court life. Nature penetrates the order and disturbs it in the most important events of the narrative, both symbolically and through the inner nature of humanity. This element appears first with the disturbance caused by the Green Knight, later when Gawain has to fight his natural lust for Bertilak's wife, and again when Gawain breaks his vow to Bertilak by choosing to keep the green belt and appreciate survival over virtuously. Represented by the mused belt, nature is an underlying forever in man and keeps him imperfect (in the chivalrous sense). [26] In this view, Gawain is part of a larger conflict between nature and chivalry, an examination of man's ability to overcome the chaos of nature. [27] Several critics have made exactly the opposite interpretation and read, read, the poem as a comic critique of Christianity at that time, as embodied in the Christian chivalry of Arthur's court. In its zeal to eradicate all traces of paganism, Christianity had cut itself off from the sources of life in nature and the feminine. The green belt stands for all those who lack the pentagon. The Arthurian enterprise is doomed to failure unless it can acknowledge the inaccessibility of the ideals of the Round Table and, for the sake of realism and wholeness, recognize and incorporate the pagan values of the Green Knight. [28] The chivalry depicted in Gawain is a knighthood constructed by the court nobility. The violence that is part of this chivalry is strongly contrasted by the fact that King Arthur's court is Christian and the first beheading event takes place during the Christmas party. The violence of an act of beheading seems to counteract chivalrous and Christian ideals, and yet it is seen as part of knighthood. [29] The question of courtesy and chivalry is a major theme in Gawain's interactions with Bertilak's wife. He cannot accept their advances or otherwise lose his honour, and yet he cannot completely reject their advances or risk angering his hostess. Gawain plays a very fine line and the only role in which he seems to fail is when he hides the green belt from Bertilak. [30] Games The word gomen (game) was found 18 times in Gawain. His resemblance to the word gome (man), which appears 21 times, has led some scholars to see men and games as centrally connected. Games at the time were seen as tests of worthiness, as when the Green Knight questioned the court's right to his good name in a Christmas game. [31] The game of gift exchange was common in Germanic cultures. When a man received a gift, he was obliged to give the giver a better gift or risk losing his honor, almost like an exchange of blows in a fight (or in a beheading game). [32] The poem revolves around two games: a stroke exchange and a profit exchange. These do not seem to be connected at first. However, a win

