

Sujet : **SGGK** v.1421-1453, p.114-117

INTRO : Twenty eight Lines long stanza contrasts with the preceding one (half as long). Gawain has been drawn into an exchange of winnings game at the end of fit III : he is very thankful to be a well-cared-for host in Bertilak's Castle, and he chivalrously offered to "attend every Task" in l.1082. The lord took him at this word and requested that Gawain would give him whatever he would win in Exchange for what ever B brings back from his hunting day. On the first day B gave G a wonderfully carved piece of venison and G gave him a comely kiss. After another night of drinking where G and B renewed the pact, the hunting party sets out for the second time.

(read v.1-10 of the text)

The acoustic properties of the alliterative verse, designed to be told orally, allow us to **delve into the landscape and the soundscape**. The atmosphere is clearly noisy and the terrain exhibits perilous features, but that is merely the **beginning of the deadly chase** of the "biggest of wild boards", a solitary beast bent on putting up a fierce fight against its human and animal hunters. Indeed, the **quarry** will not be killed until l.1600, after a scene staging G's own struggles against B's wife, which take the form of a **verbal joust**. Such an **interweaving of parallel scenes of hunting and seduction** leads us to interrogate the **narrative and poetic strategies and goals** of the G poet. We may hypothesize that the hunting scene at hand serves various purposes: they surely **tackle the relation between man and nature**, which may be one of the faces of the **titular** Green Knight, but they could also be a way to **deal with G's conundrum in the bedroom, albeit slantwise**.

PBQ: my main argument will therefor be that **this dynamic and violent boar hunting scene sheds a specular light on the G poet's craft**.

PLAN:

1) A most violent struggle of nature against man

2) Hunting and narrative deceptive tactics (non lu mais écrit: aimed at creating suspense, linear?

Form a circle: barrier not effective, but suspense effective (noise? Dead?)

3) Specularity as a narrative and poetic strategy

(non lu mais écrit: circular? Who is who? Dogs: limit; chaisma l.27+alliteration? Rile: human feeling

Only men, outside

onomatopoeia: no articulate speech, bugles = animal sounds

CCL: Carefully crafted hunting scene, full of wild action and suspense. Leaves the reader hanging, but expectations baffled when narrative will switch back to the castle at the end of the next sentence. Questions relations between man and nature, thanks to poetic and narrative devices, which cast a doubt on a static vision of the world, where man and nature would be in strict opposition. Struggle points at a form of competition but also at a cooperation.

Questions posées lors de l'entretien:

- expand on "isocolon" mentioned l.3

(probablement pas un isocolon, je ne sais plus ce que j'ai répondu, j'ai peut-être plus parlé de parallélisme)

- Question: commentez le paysage

- Quid de la couleur vert, mentionnée à la ligne 150? Du chevalier vert?

- quid de l'absence de Gawain?

Feuille 1 : **Partie 1** A most violent struggle of nature against manipulations

a) Hostile landscape

l.1 : swamp l.11 (kerre syde translated as «margins of marsh »)

l.7 rocky slopes

l.12 : stones scattered and strewn

l.10 : run-on line : wood, pool, precipice

l.11-13 : periodic sentence : 2 lines for subordinate clause, 1 for main clause.

Suggests a disadvantage

b) Reinforced by hostile bestiary

favorable to the boar : « cover » l.19

referred to as « quarry, beast and creature

ll.19-22 : between dashes : emphasis, highlighted

superlatives + appositions : paratactic accumulation of adjectives

provoked, riled : boar = object l.17

l.22 shares line with human hunters

c) violent human response : l.3 unchecked violence meets violence (three down)

bloodhounds : which kingdom ? Agents = mentioned

noise : din, raucous (l.6), merry (27) : ambiguous

⇒ violent move forward driven by instinct

scent : triggers the scene.

But also TACTICS : encircle + l.14/15

TRANSITION : bob and wheel : focus on repeated assaults (would : frequentative) of dogs and boar

This poetic device & temporary conclus° suggest that there are narrative and hunting tactics at play.

Feuille 2 : **partie 2- Hunting and narrative deceptive tactics**

a) Anaphora : THEN (ll. 6,14,17,24) : gives a sense of linearity to the scene. A **temporal linearity** at least.

b) but compromised by bob and wheel : AGAIN. Stasis+frequentative, +focus on animals only.

c) linearity also : barrier : human tactics. Attempt at forming a comforting circle, at beating the beast.

Not effective : « suddenly »/l.22 : caesura between beast and man + run-on line

⇒ comfort of linearity and circularity are denied to the hunter, readers or listeners

d) suggests the presence of narrative and poetic tactics

namely SUSPENSE : run-on line after « aggrieved »

l.23 : thrown-down = dead ?

l.19 : beast only named after 18 lines of chase (reminiscent of GREEN, l.150)

before that, quasi cinematic technique, hectic pursuit.

Onomatopoeia : another blast of noise to reboot the chase ? Regroup : stronger together.

Bob and wheel : cliffhanger

beasts : both dogs and boar in difficult position.

Slant rhyme + run-on line ⇒ suggests a fragile equilibrium.

TRANSITION : Men : pushed out of the frame : animals only.

How to approach the specular relation btw man and nature ?

Feuille 3 : **partie 3 Specularity as narrative and poetic strategy**

a) Not so easy to separate hunters and animals

l.17 : riled ==>anger : human feeling

more obviously : both are associated poetically in l.27 : 2x anapests + chiasmatic alliteration : DM/MD

+ merry din : feelings also shared.

In original text : hypallagic association of mouthe : of men+of dogs

b) no articulate words : onomatopoeia/bugles : animal sound

c) outside : contrasts with supposedly secure interior space of B's castle.

⇒ form of crosscut in the next stanza: 2 hunts clearly associated, even more that during the first hunting day. + back and forth

number 3 : l.16

3 onomatopoeia

d) reader ? Metafictional ?

Men/dogs/board : merged into a mealstrom of deafening sounds, images, and potentially blood.

Specular conception of man and nature : spectator sucked into a very intense scene.

Not obvious who hunts who.