ANGLO-SAXON LEXICAL AND LITERARY IMPLICATIONS IN THE WORKS OF THE "GAWAIN"-POET ("PEARL"-POET, "PATIENCE", "CLEANNESS")

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Abstract
The works of the Gawain-poet have been examined for traces of French influence, of Celtic influence, and of Latin influence; they have not been systematically examined for that influence which was closer to home for the poet, Anglo-Saxon influence. Yet the poet's word choice and diction indicate a pervasive Anglo-Saxon influence, possibly reflecting the poet's knowledge of the language of the past, or possibly reflecting an extensive vocabulary in the vernacular which was heavily rooted in the Anglo-Saxon but which has not been preserved in manuscript. In Cleanness, the poet uses concepts which indicate his familiarity with an Anglo-Saxon biblical tradition. In Patience, Pearl, and Sir Gawain and the Green Knight, the poet's word choice indicates a closer lexical indebtedness to the Anglo-Saxon parent language than has been heretofore examined. The poet does use words which are a traditional part of the "word-hoard" available to the alliterative poet. He also uses, however, words which are unique to him or words which appear for the first time in Middle English in this manuscript. Several of these words have homophones in Anglo-Saxon which point to possible double meanings not previously recognized. The poet's Anglo-Saxon word choice lends a coloring of the comitatus to his works. Noah, Abraham, and Lot can be viewed as ideal thegns, whereas Jonah can be viewed as a failed thegn. The Pearl-maiden can be viewed as a peace-weaver, mediating between her former earthly lord and her new heavenly Lord. The poet's word choice lends to Sir Gawain and the Green Knight faint epic tones reminiscent of the Anglo-Saxon epic, Beowulf. An Anglo-Saxon dimension is just one more of the many dimensions to be examined in this extremely complex poetry. The poet's Northwest Midland dialect, relatively unadulterated by contact with the court of William the Conqueror, is closer to the Northumbrian ancestor dialect than other regions which had been heavily influenced by the French, so this Anglo-Saxon dimension should not be ignored.

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LibriVox recording of Pearl, by The Gawain Poet. Read by Jordan. Written in the 14th century by the Gawain poet, ‘Pearl’ is an elegiac poem reflecting on the death of a young daughter, pictured as a pearl lost in a garden. It is considered a masterpiece of Middle English verse, incorporating both the older tradition of alliterative poetry as well as rhyme, centered around the development of an intricately structured image. Sophie Jewett’s translation from the Northern dialect of the original renders much of the poem's liveliness and beauty accessible to modern readers, while Anglo-Saxon poets were known as scops, from the Old English scop, cognate with Old High German scoph “poetry, sport, jest” and Old Norse skop “railing, mockery” as in “scoff.” It has been said that Celtic kings feared the satires of poets, so the ability of the ancient scops to scoff must have been formidable indeed! 449 — Around this time Anglo-Saxons are invading England with considerable success. According to the Anglo-Saxon Chronicle, the brothers Hengist and Horsa—described as descendents of Woden (Odin)—were invited by Vortigern to assist him in fighting the Gawain Poet on WN Network delivers the latest Videos and Editable pages for News & Events, including Entertainment, Music, Sports, Science and more, Sign up and share your playlists. The Pearl Poet remains unidentified. Some scholarship has argued to assign the poem to one John Massey, a member of the landed gentry from Cheshire. This attribution of the poems of Cotton Nero A.x is not widely accepted, however, reflected in the ongoing use of the labels "Pearl Poet" or "Gawain Poet." Conjectured biography. Read more. This page contains text from Wikipedia, the Free Encyclopedia - https://wn.com/Pearl_Poet. Fullscreen pause. Email this Page Play all in Full Screen Show More Related Videos.