Hacettepe University Graduate School of Social Sciences

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"INTO A WYLD FOREST": THE FOREST AS AN IDEOLOGICAL SPACE IN MIDDLE ENGLISH METRICAL ARTHURIAN ROMANCES

Azime PEKŞEN YAKAR

PhD Dissertation

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- Dante *Inferno*

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ABSTRACT

PEKŞEN YAKAR, Azime. "Into a Wyld Forest": The Forest as an Ideological Space in Middle English Metrical Arthurian Romances. PhD Dissertation, Ankara, 2019.

The aim of this dissertation is to analyse the forest employed in Middle English metrical Arthurian romances as an ideological space. Through examining the Arthurian knights' and the non-knights' adventures, challenges, combats, encounters, chivalric relations, and spiritual transformations in the forest, it is argued that the forest is designed in accordance with the principles and precepts of the dominant medieval chivalric ideology. The concepts of space and spatiality are used to argue that space cannot be considered separately from the ideologies. Even, space carries and produces ideological meanings and is also produced by them. Therefore, it can be stated that the romance forests are constructed by the medieval chivalric ideology along with the influence of the origins of the forest, its classical and literary antecedents. Thus, the forest as a chivalric space is designed for the knight and centralises his needs and achievements. Hence, it functions as a space specifically created for the development and self-realisation of the chivalric knight. In this regard, this dissertation presents the analyses of the forests of chivalric ideology in the *Avowyng of King Arthur*, the *Awntyrs off Arthure*, the *Jeaste of Sir Gawain*, *Lybeaus Desconus*, the *Marriage of Sir Gawain*, *Sir Gawain and the Carle of Carlisle*, *Sir Gawain and the Green Knight*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle*, and *Ywain and Gawain* and argues that the forests in these romances present challenges and tests for the knight to endorse and confirm the chivalric ideology.

Keywords: Middle English metrical romance, Arthurian romance, Chivalric forest, the Spatial turn, Ideological space, Chivalric space

ÖZET

PEKŞEN YAKAR, Azime. "Vahşi Ormana Doğru": Orta İngilizce Manzum Arthur Romanslarında İdeolojik Mekân olarak Orman. Doktora Tezi, Ankara, 2019.

Bu tezin amacı Orta İngilizce manzum Arthur romanslarında kullanılan ormanı ideolojik mekân olarak incelemektir. Arthur şövalyelerinin ve diğer karakterlerin ormandaki maceralarını, mücadelelerini, vuruşmalarını, karşılaşmalarını ve manevi değişimlerini inceleyerek, ormanın Orta Çağ şövalyelik ilke ve öğretileri doğrultusunda tasarlandığı tartışılmaktadır. Mekân ve mekânsallık kavramları, mekânın ideolojilerden ayrı değerlendirilemeyeceğini tartışmak üzere kullanılmıştır. Hatta, mekân ideolojik anlamlar taşır ve üretir, ve ayrıca onlar tarafından üretilir. Orta Çağ şövalyelik ideolojisi, romanslarda tasvir edilen ormanları, bu ormanların Orta Çağ'daki tarihçesinin, klasik edebiyat ve genel olarak Orta Çağ edebiyatındaki örneklerinin ışığında, ideolojik bir mekân olarak şekillendirmiştir. Nitekim, romanslardaki orman, bir şövalyelik mekânı olarak, şövalye için tasarlanmıştır ve şövalyenin ihtiyaçlarını ve başarılarını önceller. Dolayısıyla, orman, şövalyenin gelişimi ve kendini gerçekleştirmesi için özel olarak yaratılmış bir mekân olarak işlevini yerine getirir. Bu bağlamda, bu tez Kral Arthur'un Yemini (the *Avowyng of King Arthur*), Arthur'un Maceraları (the *Awntyrs off Arthure*), Sir Gawain'in Kahramanlığı (the *Jeaste of Sir Gawain*), Libeaus Desconus (*Lybeaus Desconus*), Sir Gawain'in Evliliği (the *Marriage of Sir Gawain*), Sir Gawain ve Carlisle'ın Karl'ı (*Sir Gawain and the Carle of Carlisle*), Sir Gawain ve Yeşil Şövalye (*Sir Gawain and the Green Knight*), Galli Sir Perceval (*Sir Perceval of Galles*), Sir Gawain ve Ragnelle'in Düğünü (the *Wedding of Sir Gawain and Dame Ragnelle*) ve Ywain ve Gawain (*Ywain and Gawain*) romanslarındaki ormanların şövalyelik mekânı olarak analizini içermektedir ve bu romanslardaki ormanların şövalyelik ideolojisini doğrulamak amacıyla, şövalyeye, zorlu görevler ve testler sunduğunu tartışmaktadır.

Anahtar sözcükler: Orta İngilizce manzum romans, Arthur romansı, Şövalyelik ormanı, Mekânsal dönüş, İdeolojik mekân, Şövalyelik mekânı

TABLE OF CONTENTS

ABBREVIATIONS

Avowyng	The *Avowyng of King Arthur*
Awntyrs	The *Awntyrs off Arthure*
Jeaste	The *Jeaste of Sir Gawain*
Lybeaus	*Lybeaus Desconus*
Marriage	The *Marriage of Sir Gawain*
Carle of Carlisle	*Sir Gawain and the Carle of Carlisle*
Sir Gawain	*Sir Gawain and the Green Knight*
Sir Perceval	*Sir Perceval of Galles*
Ragnelle	The *Wedding of Sir Gawain and Dame Ragnelle*
Ywain	*Ywain and Gawain*

INTRODUCTION

This dissertation aims to analyse the forest in Middle English metrical Arthurian romances as an ideologically constructed space within the framework of theories and concept of space in the Middle Ages through an in-depth study of the reflection and application of the dominant medieval chivalric ideology, and challenges to it via sexual encounters, spiritual conflicts and resolutions, chivalric relations and martial challenges emplaced in the forest. In this regard, this dissertation covers the analyses of the forests in the *Avowyng of King Arthur* (c. 1375-1425), the *Awntyrs off Arthure* (c.1380), the *Jeaste of Sir Gawain* (c. 1450), *Lybeaus Desconus* (c. 1325-1350), the *Marriage of Sir Gawain* (c. 1400), *Sir Gawain and the Carle of Carlisle* (c. 1400), *Sir Gawain and the Green Knight* (c.1375-1400), *Sir Perceval of Galles* (c. 1300-1350), the *Wedding of Sir Gawain and Dame Ragnelle* (c. 1450), and *Ywain and Gawain* (c.1300-1350). This list is specifically arranged according to specific important criteria for the discussion. The first and most crucial criterion is that all these romances employ functional forests in their narratives. The second criterion is their composition dates. This dissertation includes the romances from the fourteenth and the fifteenth centuries to better focus on the ideological construction of the forests in the late medieval romances. The non-Arthurian romances are excluded as Arthurian romances *per se* prove to be ideological products. Moreover, Chaucer and Malory's romances are also left out because anonymous romances are believed to be free of the background and status of their authors. Another reason for their exclusion is that their works have been studied according to various perspectives and theories, but the romances listed above have not attracted critical attention in this context up to the present.

This dissertation argues that the forest as an indispensable setting of Middle English romances has been deliberately chosen as a space in the romances of the Arthurian corpus for ideological ends. The forest as a recurrent space of romances is ideologically formed, and the action in it is ideologically designated. In this case, some questions can be raised about space, spatiality, and their relationship with ideology. Yi-Fu Tuan articulates the

need to ask these in one of his foundational books, *Space and Place: The Perspective of Experience* as follows:

> 'Space' and 'place' are familiar words denoting common experience. [They] are basic components of the lived world; we take them for granted. When we think about them, however, they may assume unexpected meanings and raise questions we have not thought to ask. (3)

Tuan asks these vital questions on the significance of these terms and theorises space. He reveals the dynamics of "unexpected meanings" and also creates other questions about spatiality and its interaction with human experience. Evidently, the elucidation of such notions as ideology and space, and their reciprocal relation unveils what Tuan talks about as "unexpected meanings." Also, it forms the context and background information of the topic of this dissertation. It sheds light on the analysis of the romances with regard to their use of the forest as an active and ideological space.

Spaces/places have been subjects of discussions for a long time; however, their analyses remain peripheral and do not provide an in-depth study. The emphasis and academic studies on the importance of spaces/places in Western philosophical and literary traditions have gained momentum with the "spatial turn" with the advent of the twentieth century. Spatial turn refers to a philosophical and intellectual movement that attaches importance to the critical analysis of the concepts of place and space in literary and cultural studies or generally the humanities. The theories of space have gained academic attention with Michael Bakhtin, Michel Foucault, Henri Lefebvre, Gaston Bachelard, Yi-Fu Tuan, Gilles Deleuze and Felix Guattari's works on space. Their works on space assume a spatial turn – "a turn toward theorizing and critically rethinking space" (Ganser 58). Although an exact date cannot be given for the beginning of this turn, Michel Foucault's ground-breaking article titled "Of Other Spaces" announces the advent of a new epoch:

> The great obsession of the nineteenth century was, as we know, history: with its themes of development and of suspension, of crisis and cycle, themes of the ever-accumulating past, with its great preponderance of dead men and the menacing glaciation of the world. The nineteenth century found its essential

> mythological resources in the second principle of thermodynamic. The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein. (22)

This novel epoch has been coined as "the spatial turn" which has influenced almost all literary and cultural texts, events and academic activities in the humanities including medieval studies. As Robert T. Tally states, "[t]he spatial turn in the humanities and social sciences owes much of its force to the prevailing sense that space is not merely a backdrop or setting for events, an empty container to be filled with actions or movements" (119) and it cannot be considered as "the dead, the fixed, the undialectical, the immobile" (Foucault "Questions" 70). Therefore, it has contributed to a new understanding of place and space and their importance with regard to their functions in literature.

Prior to the spatial turn, space was regarded as a passive setting for events, which underestimates its significance and functions. It was thought to be only a physical entity with geometrical limits. Yet, with the advent of the spatial turn, space goes beyond its geometrical definition and has acquired new attributes and functions (Bachelard 1) which occasions a new definition of space. In this new definition, space is no longer a *lifeless* setting with geometric lines but an *active* and *lived* concept (emphasis mine).

As Michel de Certeau explains in his seminal book *The Practice of Everyday Life,* to be able to form a comprehensive definition of space, it should be taken into consideration along with place because place is usually used as a substitute for space or vice versa. He proposes definitions of and explains the differences between the concepts of place and space. As de Certeau states, "[a] place (*lieu*) is the order (of whatever kind) in accord with which elements are distributed in relationships of coexistence" and it "excludes the possibility of two things being in the same location (*place*)" (117, emphasis original). Thus, for de Certeau, "[a] place is [. . .] an instantaneous configuration of positions"

(117). In other words, a place indicates the position of something and thus "[i]t implies an indication of stability" (de Certeau 117). While the definition of a place signals "stability," space renders "instability" possible. Specifically, unlike a place, a space includes "vectors of direction, velocities, and time variables" (de Certeau 117). Instability, mobility and movements a space may include constitute the essence of the active nature of space. In other words, space exists "as the effect produced by the operations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programs or contractual proximities" (de Certeau 117). According to Laura Howes, "[i]n contrast with "place," which defines static relationship, the concept of "space" is defined by movement and human experience" (Introduction viii). Therefore, "*space is a practiced place*" which can be illustrated in the example of a street (de Certeau 117, emphasis original): a street originally planned geometrically in city planning transforms into a space by walkers. In the same line, the forest in the romances is described as place at first; however, when it is inhabited by people and their actions, it becomes a space.

It takes for scholars, philosophers, and critics to think space critically and analytically. Indeed, this is the reason why Foucault states history, not space, is "[t]he great obsession of the nineteenth century" ("Of Other" 22). He probably refers to the conceptions of space which influenced the views on space and history in the nineteenth century and even before. The different views on space were discussed by the philosophers in the seventeenth and the eighteenth centuries. Actually, the modern concept of space stems from the views of physicists and mathematicians from the seventeenth century (Kleinschmidt 33). Tally exemplifies the perception of space of this age through Descartes. For Descartes, Tally continues, space is an extension of the bodies, which proves that Descartes disregards the space's existence without bodies (27). So, "Cartesian space is fundamentally grid-like" (Tally 27). Yet, Isaac Newton does not follow Descartes' definition of space. As Ray comments, Newtonian space is "[. . .] essentially an absolute, independent, infinite, three-dimensional, eternally fixed, uniform 'container' into which God 'placed' the material universe at the moment of creation" (99). Newton's

reduction of space into a 'container' is challenged by Gottfried Leibniz who rejects the idea of absolute space. Tally explains that, for Leibniz, "space is fundamentally *relational*, that space in and of itself does not really exist at all; rather, space is the relation between bodies" (28, emphasis original). For him, body means anything with mass and dimensionality. Immanuel Kant also defines space and discusses how it is perceived in "Copernican Revolution" as follows:

> Space is not something objective and real, nor is it a substance, nor an accident, nor a relation; it is, rather, subjective and ideal; it issues from the nature of the mind in accordance with a stable law as a scheme, as it were, for co-ordinating everything sensed externally. (397)

As Tally further clarifies, Kant believes that "human reason cannot perceive the world as it really is, but only as it is perceived by us" (28). According to Tally's interpretation, unlike the concepts of space of Descartes, Newton and Leibniz, "Kantian space is a mental construction" (29). Therefore, it is not wrong to state that space in Cartesian, Kantian, and Leibnizian thought is defined with regard to the things and/or bodies which are emplaced in it or the perceptions of people regarding that space. It means that space in philosophical thought is relegated to a container or a relation and it mostly does not attract academic attention and remains in the periphery and is considered as a backdrop. Then, the spatial turn is a breakthrough in philosophy and literary studies, which brings about a new understanding of space.

Medieval studies have also been influenced by the spatial turn. Yet, it does not necessarily mean that space/place was non-existent in medieval literary works or art before. There were space(s), but they were "more likely to be rhetorical tool[s] than [themselves] the centre of attention" (Salih "Lydgate's Landscape History" 83). Indeed, these issues of space and spatiality were already a part of medieval studies from the beginning of the spatial turn (Salih and Weiss xv). As Salih and Weiss affirm, the interest in these topics

> is manifested [. . .] in the search to locate national origins, to delineate supranational communities – Christendom, Germania, Romania – or to classify the landholding structures of the feudal polity. In addition, various

> geographically-infected topics have long been central to medieval studies: pilgrimage and the making of sacred places; processional rituals; the forests and wildernesses of romance; the household and its internal differentiations; travellers and their writings. (xv)

Evidently, the critique of medieval literary works with regard to the new understanding of space and analysis of the literary spaces in the light of theories of space are important developments in medieval literary studies.

Medieval literary studies have also made fundamental contributions to the spatial turn. Salih and Weiss explicate these contributions compactly and claim that the influence of the turn

> manifests itself on various levels, from the textual (the role of topography in the production of a particular work's meaning), to the literary historical (decentring the nation in favour of perspectives that emphasise cultural networks within broader geographical spaces), to the interdisciplinary (combining studies on text and architecture). (xvii)

Consequently, since the inception of the spatial turn, the concepts of space, place and spatiality have been critically rethought and reassessed. Accordingly, it can be asserted that space is not dead; on the contrary, it is alive. It carries meanings and ideologies in itself. It produces meanings and ideologies and it is produced by them and power structures. In this respect, it is a fact that space cannot be considered separately from ideologies and the power dynamics (Lefebvre 11). In fact, space is ideologically constructed. Yet, "ideology" and "power relations and struggle" and their relation to space are multifaceted and complex since they have been widely used in different contexts and various areas.

Ideology is generally defined merely "as the prevailing ideas of an age" (van Dijk 2) and this definition is still the basic answer to what ideology is. Ideology derives from the French word *ideologie* which combines two Greek words *idea* and *logos*. *Idea* means "form" and/or "pattern" while the latter means "discourse" and/or "compilation" (*OED* "ideology"). *OED* proposes two different definitions, both of which are similar to the word's etymological origin. That is, ideology is "[a] system of ideas and ideals,

especially one which forms the basis of economic or political theory and policy" and "[t]he set of beliefs characteristic of a social group or individual" (*OED* "ideology"). The second definition which is mentioned as archaic is that ideology is "[t]he science of ideas; the study of their origin and nature" and "[v]isionary speculation, especially of an unrealistic or idealistic nature" (*OED* "ideology"). These definitions are critically adopted by theorists and philosophers and occasion influential philosophical theories.

Two figures among all others are renowned for their theories and influence on critical studies. They are Karl Marx and Louis Althusser without whose names, an explanation of an ideology is almost impossible. Marxists bear upon the concept of ideology "as an exploration into why capitalism, which was held to be an exploitative system of economic and social relations, was not being overthrown by working-class revolution" (Barker 76). Marx believes that dominant ideas are associated with the ruling class and considered as the ideas of this class. Moreover, the general statement about this view is that "what we perceive to be the true character of the social relations within capitalism are in actuality the mystifications of the market" (Barker 76). Chris Barker further clarifies his statement by saying: "we accept the idea we are free to sell our labour, and that we get a fair price for it, since this is the way the social world appears to us" (76). Yet, Marx believes exploitation of capitalism begins in the instance of production which also includes "the extraction of surplus value from the proletariat" (Barker 76). So, he draws the conclusion that illusion of equality at the level of production veils the complex network of exploitation (Barker 76). For Marx, this exploitative system maintains its power through ideologies which he regards as "false." Then, in this stage, Barker categorizes ideology into two versions serving to justify the powerful classes' ends: "ideas as coherent statement about the world and the dominance of bourgeois or capitalist ideas" (76) and "world views which are the systematic outcome of the structure of capitalism which leads us to inadequate understanding of the social world" (77).

As Barker puts it, Marxist thought suggests ideas cannot be considered independent of the material and historical circumstances of their production (77). Rather, "people's attitudes and beliefs are held to be systematically and structurally related to the material

conditions of existence" (Barker 77). Althusser follows the Marxist tradition, yet he does not agree with Marx, and Engel accuses ideology for creating "false consciousness" (Engels qtd. in Pines 2). Therefore, he develops the theory of ideology further in his influential essay "Ideology and Ideological State Apparatuses" in a more detailed and analytical manner. In this essay, he rejects Marx's ideas stated in *The German Ideology* that "[i]deology is [. . .] a pure illusion [and] a pure dream" and "imaginary assemblage (*bricolage*)" (Althusser *Lenin* 108).

As a counter theory, Althusser proposes two theses. These are that "[i]deology represents the imaginary relationship of individuals to their real conditions of existence" and "[i]deology has a material existence" (Althusser *Lenin* 112). At first glance, these two statements seem to contradict with each other; however, on the contrary, they complete each other. That is, Marxists believe that ideologies are false "by pointing to the real world hidden by ideology" (Felluga). Conversely, for Althusser, "ideology does not 'reflect' the real world but 'represents' the imaginary relationship of individual[1]" (Felluga). Althusser also argues that "ideology has a material existence" because specifically "an ideology always exists in an apparatus, and its practice, or practices"[2] (*Lenin 112*). Ideology, for him, is always in action. Most of the critics believe that Althusser's most significant contribution to the theory of ideology is his "materialization of ideology" moving away from the negative and dream-like definition of the Marxist concept of ideology (Daldal 158).

As a necessary diversion and addition, it should be noted that ideology's material existence and its existence in its practices validate this dissertation's claim of the forest as an ideological construct. The romance forest as an ideological formation has a material existence and this existence is in its practices and functions. The ideologies encoded in the forest are always in action uncovering themselves in the actions, challenges and encounters happening in it. Also, the relationship between the knight and the forest reveals the dynamics of the chivalric ideology which was dominant in the Middle Ages in Europe.

In addition, different from the Marxist view of ideology, Barker comments on the Althusserian view and points out that "ideology is one of the three primary instances or levels of a social formation" (77). Therefore, it is partly "autonomous from other levels (e. g. the economic)" (Barker 77). Thus, ideology should be analysed as an autonomous "system (with its own logic and rigour) of representations (images, myths, ideas or concepts)" (Althusser *For Marx* 231). Moreover, Althusserian addition to the Marxist view of ideology is that "ideology hails or interpellates concrete individuals as concrete subjects" and "constitut[es] concrete individuals as subjects" (Althusser *Lenin*). That is, the subject is not an independent agent but merely an "effect" of structures (Barker 78).

Indeed, ideology can be defined as a set of ideas aiming to achieve an ideal. Thus, it presents a system leading to this ideal. It determines certain rules and regulations which both provide a way to and also a justification and validation of the ideal. Hence, as Roucek states, "every ideological construction involves the projection of a certain ideal into the future, into the evaluation of the present, and into the past" (479). Stuart Hall's definition of ideology perfectly corresponds to this explanation of ideology aiming the ideal. Hall states,

> [b]y ideology I mean the mental frameworks – the languages, the concepts, categories, imagery of thought, and the systems of representation – which different classes and social groups deploy in order to make sense of, figure out and render intelligible the way society works. (26)

Hall assesses ideology as a way to understand the dynamics of society. Teun van Dijk proposes to add to Hall's definition by assuming Hall would not disagree, and argues that: "ideologies are not limited to making sense of society, but that they also serve to regulate social practices" (8). Mostly agreeing with Dijk's definition, this dissertation employs the term ideology as a set of ideas, opinions or meanings of a group which are systematically collected and deployed to reflect and regulate the dynamics of any aspect of the society.

Still, the question how ideologies offering the ideal can be applied and used to regulate the society can be raised. In this stage, the concept of hegemony comes forward. As

Cristea puts forward, "[i]deology can be imposed by a class or by a social group through hegemony" (177). Hegemony is defined as "[s]ocial or cultural predominance or ascendancy; predominance by one group within a society or milieu, or by a particular set of social or cultural ideas, way of doing things, or item, esp. to the exclusion of others" (*OED* "hegemony"). This definition refers to the dominance of a certain group over the others. Gramscian notion of hegemony[3] also follows this definition but adds that the dominant part achieves and maintains its power over the subordinate part through the consent of the subordinate part (Adamson 219). Therefore, it can be deduced there is a reciprocal relation between hegemony and ideology which share similar roles and functions.

Furthermore, both ideology and hegemony include a conflict between the powerful and the weak which denote a struggle for being the dominant, and a resistance to the powerful part. Therefore, it is fruitful to examine the conflicting relationship between the powerful and the weak in the power struggles in the romance forests. Therefore, in this dissertation, the analysis of collaboration of ideology and power structures in this struggle is discussed to illustrate how this conflict is embedded in spaces. How "[. . .] dominant structures of space reflect social power relations as well as hegemonic discourses that shape these relations" (Ganser 65) effectively is dealt with.

As stated, one of the most important changes in the views of space brought about by the spatial turn is that in Western philosophy, space is not an emptiness or a void to be overlooked; on the contrary, it is "alive, variable, dialectical and mobile[4]." This new intellectual and philosophical turn has continued in two traditions: cultural materialism and phenomenology (Ganser 60). While the former is accepted by the Anglophone world and represented by Henri Lefebvre's seminal book *The Production of Space*, the latter is recognised in German and French schools of criticism whose representatives are mainly Gaston Bachelard's *Poetics of Space* and Yi-Fu Tuan's *Space and Place* (Ganser 60).

The materialist approach, as in this dissertation, defines space as a product as well as a producer. In this context, Henri Lefebvre as an essential figure with his foundational spatial theory also occasions novel studies in critical social criticism with *The Production*

of Space such as Edward Soja and David Harvey's theories and related works[5]. What makes Lefebvre an influential pioneer is his view of space as "a social product made possible by human effort" (Ganser 116). He offers an explanation for the production of space:

> Space is not produced in the sense that a kilogram of sugar or a yard of cloth is produced. Nor is it an aggregate of the places or locations of such products as sugar, wheat or cloth. Does it then come into being after the fashion of the superstructure? Again, no. It would be more accurate to say that it is at once a precondition and a result of social superstructures. The state and each of its constituent institutions call for spaces—but spaces which they can then organize according to their specific requirements; so there is no sense in which space can be treated solely as an a priori condition of these institutions and the state which presides over them. Is space a social relationship? Certainly—but one which is inherent to property relationships (especially the ownership of the earth, of land) and also closely bound up with the forces of production (which impose a form on that earth or land); here we see the polyvalence of social space, its "reality" at once formal and material. Though a product to be used, to be consumed, it is also a means of production; networks of exchange and flows of raw materials and energy fashion space and are determined by it. Thus the means of production, produced as such, cannot be separated either from the social division of labour which shapes it, or from the state and the superstructures of society. (85)

According to this explanation, space is obviously "deeply historical" based in "the developing modes of production and susceptible to conflicting processes" (Tally 117). Evidently, "[e]very society – and [. . .] every mode of production [. . .] – produces a space, its own space" (Lefebvre 31).

Moreover, Lefebvre triangulates space and offers three categories of space, namely, "spatial practice," "representations of space," and "representational space" (38-40). These refer to "perceived," "conceived," and "lived" space respectively (Lefebvre 38-40). Perceived space includes codes through which people learn to behave in their spaces (Lefebvre 38). For example, in the Middle Ages, a layperson could not enter the chancel in the church because it was the specifically assigned place for the priest (Varnam 40). Conceived space is the space of the urbanists, planners, architects and, engineers, and "this is ideological space, devised by those in power" (Varnam 40). Therefore, it would

not be wrong to state that the romance forest devised by the romancer is ideologically formed. Also, it can be considered that Arthurian corpus is ideological, and the forest is irrevocably an ideologically constructed space. Representational space is the lived space. In other words, "[l]ived space is conceived space put into practice" (Varnam 40). For instance, the knight's experiences in the forest, his martial combats and encounters are all regarded as the practices that make the forest a lived space. These three levels of space cannot be separated from each other as each is always in relation to another.

Lefebvre's critical analysis of space also shows that space is both produced by power structures and/or dominant ideologies as mentioned above and also produces its own meanings necessarily/not necessarily related to ideologies' interest. In this case, the production of space and the function of power and ideologies are closely aligned in the production of knowledge and meanings. However, whose meanings are they? Who produces them? The issue of power and ideology comes forward in the answers to these questions because they are necessarily related (Foucault "Some Questions" 8). Therefore, it is essential to note that space is "a site and a means of cultural [and all kinds of] power" (Ganser 60).

Power can be defined as "the capacity in which a person, a class or an institution finds them- or itself able to make the whole social body evolve to their or its own profit" (Riou 36). Michel Foucault, who is also concerned with power and space in his late writings[6], emphasises especially space's relation to power because "[t]hinking about and organising space is one of the pre-occupations of power. If every strategy of power has a spatial dimension, power also has a practice of spatial domination that is appropriate to its strategy" (Brabant 25). Accordingly, Foucault states that "[s]pace is fundamental in all forms of communal life; space is fundamental in all exercise of power" (*Space* 361).

Foucault defines power as "the name that one attributes to a complex strategical situation in a particular society; power is not an institution, not a structure; neither is it a certain strength we are endowed with [. . .]" (*The History* 93). As Aslı Daldal mentions, for Foucault, "[p]ower is "omnipresent" (164). It comes from everywhere and is produced

every moment (Daldal 164). Moreover, in his analysis of power, Foucault explains power's relation to ideology, which differs from Gramsci's view of ideology and hegemony. In Foucault's view, power circulates through apparatuses of knowledge that are not ideological forms. This is the clear difference of Gramsci and Foucault's theory: "[w]hile Gramsci sees power as directly linked to the ideological hegemony of the dominant classes, Foucault separates the apparatuses of knowledge that power creates from ideology" (Daldal 165). Still, he agrees that power and knowledge are related:

> Power produces knowledge (and not simply by encouraging it because it serves power or applying it because it is useful); that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor knowledge that does not presuppose and constitute at the same time power relations. (Foucault *Discipline* 27)

Foucault maintains that knowledge is produced by power not merely because it serves its ends, yet they are strongly related. Foucault's power is different from Gramsci's in this sense. While Foucault believes power and its relations are diffused and cannot be detected in specific points, Gramsci supports that power relations can be observed in the conflict between such oppositions as the rulers and the ruled, and claims that power can be revealed in the relations of force within the society (Daldal 165). What they agree is that space is where these power relations occur. Furthermore, it should be noted that there is always resistance to power: "Indeed, where there is power, there is resistance: contrary to what is often assumed, it is the *absence* of resistance which is impossible" (Young 87, emphasis original).

Evidently, the simultaneous existence of power and resistance is important because ideologies also intrinsically contain resistance to themselves. Therefore, when there is ideology, there is resistance. Space becomes the site where resistance takes place as well as the site through which power exercises its domination and the weak resists. It "is a vital part of the battle for control and surveillance of individuals" (Elden and Crampton 2). However, it does not always turn out what it is supposed to be because power cannot control the spaces to its own ends and maintain its domination.

John Fiske elaborates on the function of space with regard to power and the function of resistance. Fiske states that:

> The powerful construct "places" where they can exercise their power – cities, shopping malls, schools, workplaces and houses, to name only some of the material ones. The weak make their own "spaces" within those places; they make the places temporarily theirs as they move through them, occupying them for as long as they need or have to. (33)

Therefore, Fiske maintains that although power creates its own spaces for its benefit, people are the ones who furnish it according to their wishes. That is, power cannot control the meanings people may generate and thereby there are gaps which can be effectively used for resistance. Hence, he concludes that "people are not the helpless subjects of an irresistible ideological system, but neither are they free-willed, biologically determined individuals" (45).

By using Fiske's theory in the medieval context, it can be stated, in Middle English Arthurian romances, people are not "the helpless subjects of an irresistible ideological system[s]" (Fiske 45). They attempt to use spaces for themselves, and they do find the gaps left by the power to use against it. However, the powerful and the dominant ideologies mostly win and fill the gaps with their own meanings again. Still, this is the basic idea of resistance. It is a perpetual conflict without a firm winner.

It is important to note that there were also power structures and power struggle in the Middle Ages. In the Middle Ages, there were two powerful institutions, namely, "the Church and the aristocracy" (Power 9). These powerful institutions mostly formed the ideologies. They were the power structures and generated sets of rules, principles, and ideals to serve their own ends. Thus, they attempted to maintain power by generating and circulating ideologies. Therefore, it can be stated that they defined and set specific rules and regulations about the romance genre, and accordingly, the spaces within it. These principles and regulations were also influenced by the medieval concept of space. Medieval space varied much as "[. . .] the practice of space in the Middle Ages was never homogenous, but always in flux, and depended on how its attributes were defined at the

time and disseminated by the historical agents" (Hanawalt and Kobialka x). It is also important to note that "in the Middle Ages there was a hierarchic ensemble of places: sacred places and profane places; protected places and open, exposed places; urban places and rural places (all these concern the real life of men)" (Foucault "Of Other" 22).

The spaces falling under any group above were also divided by gender. Women's and men's spaces were rigidly established: "women occupied rooms, houses, quarters in the cities and villages, while men's activities took them farther abroad to streets, highways, fields, cities, oceans, battles, and council tables" (Hanawalt and Kobialka x). Thus, an opposition was created, and any transgression among these gender-specific spaces was not tolerated. The sharp opposition (not necessarily between genders) was formulated by cosmological theory as well as other societal dynamics. As Foucault explains,

> [i]n cosmological theory, there were the supercelestial places, as opposed to the celestial, and the celestial place was in its turn opposed to the terrestrial place. There were places where things had been put because they had been violently displaced, and then on the contrary places where things found their natural ground and stability. ("Of Other" 22)

The hierarchy among these spaces was well-defined, and opposition was created. For Foucault, "[i]t was this complete hierarchy, this opposition, this intersection of places that constituted what could very roughly be called medieval space: the space of emplacement" ("Of Other" 22).

This hierarchy among the spaces and the sharp opposition can also be observed in Middle English Arthurian romance spaces such as the castle, the forest, the garden, the hermitage, the wilderness, and the city. As this dissertation's focal point is the forest, other spaces are only to be analysed with regard to their relation to the forest or/and their contribution to the analysis of the forest as an ideological space. Moreover, the forest is one of the most frequently employed and evocative landscapes among others, which is primarily the locus of the main action in the romances.

As the title of this dissertation, "Into a wyld forest," suggests, there is a movement into the forest beginning with the questing knight's departure from the court to the forest.

Indeed, romances start with this movement of the knight-errant *per se* and end with the knight's return to his beginning point. Briefly, in most of the chivalric romances, the knight goes on a quest in which he is expected to achieve some knightly tasks including the missions of rescuing a damsel in distress, challenging a rival knight, fighting natural and supernatural beasts, hunting monstrous animals, finding the Holy Grail, searching for an answer or only seeking an adventure to prove his prowess. Most of these adventures to accomplish the task take place in the forest.

This recurrent motif of the forest as a site of adventure irrevocably makes the forest "an archetypal romance landscape" (Saunders *The Forest* ix). However, the forest's function is not limited to being a landscape and a hunting ground of the knight. It may also provide protection for lovers, outlaws, indebted knights and a hunting preserve for the king and the knights. When the knight returns to the court triumphantly, he recounts his adventures and encounters as well as the spaces he has passed. In this way, his knightly quest gains a new layer of meaning and becomes a "geographical experience" (Rouse "What Lies Between" 20).

The romances' similar plot patterns can be delineated with an emphasis on the spaces in which the knight is emplaced. In Pinet's words, the knight departs from "the frontier of the known and traverses a space unknown" (11). The knight retells the spaces he has seen during his adventure. In his narrative, these spaces are grouped in oppositions such as the forest and the court, and the wilderness and the civilised place. In this case, the romance works as "an itinerary map[7]" (Cooper 70). To be precise, the knight constructs an image of the places he has been to and creates a map out of his own imagination and deeds. The knight, therefore, "move[s] outwards from a court discovering, or *producing*, the world" (Rouse "What Lies Between" 21, emphasis original).

Romance spaces are specially "produced" for ideological purposes of the genre and the age. As Bertrand Westphal confirms, "[. . .] description of a place does not *reproduce* a referent; it is discourse that *establishes* the space" (80, emphasis original). Thus, the description of the spaces in binary oppositions in Arthurian romances is related to the

genre's spatial ideology. As the urban development was parallel to the popularity of romances, the depictions of the urban places and life had already begun to be included in the romances (Pinet 12-13). Mostly, the urban spaces, such as the castles in the romances, standing for the city are attributed with positive features while the other spaces, such as the forest, are filled with negative characteristics. The forest is known for its depictions as a dangerous, mysterious, and uncivilised space. Still, as Ross points put, it should be noted that there are also examples of dangerous castles and advantageous forests which offer rewards to the knights (3-17).

The forest which has been produced as an ideological space plays the central role with its elaborate functions in the romances, yet it has not attracted the academic attention it deserves as its functions are mostly underrated. Still, there are some inclusive and insightful sources that have studied the forest and drawn attention to its shaping role in the romances. For example, among the analyses of the forest in Middle English romances, Corinne J. Saunders' *The Forest of Medieval Romance: Avernus, Broceliande, Arden* is the most seminal and comprehensive one which offers a profound analysis of the forest through discussing the origins of the forest, its classical antecedents and development of the forest pattern through centuries in literature. It also provides a reading of *Sir Orfeo*, *Sir Launfal*, *Sir Gawain and the Green Knight* and the romances of Chaucer with regard to their use of the forest.

However, Saunders' book is not the first one to analyse the romance forest. Prior to her work, Derek Pearsall and Elizabeth Salter touch upon the romance forest and its characteristics in the genre in their *Landscapes and Seasons of the Medieval World*. They deal with the journey as a "recurring pattern" through a forest or a wilderness in romances (51). Their analysis presents the forest as "a place of mystery, a place of testing, and always potentially evil" (Pearsall and Salter 52).

Moreover, with ecocriticism which "read[s] with attention to the treatments of nature land, and place, informed by a desire to understand past and present connections between literature and human attitudes regarding the earth" (Douglass 138), the forest has begun

to be considered as an important space in medieval English literature. For example, Gillian Rudd's *Greenery: Ecocritical readings of late medieval English literature* proposes alternative readings to canonical medieval literary texts through close attention to the earth, trees, wastes, wilderness, sea, coast, gardens and fields. Similarly, *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism* edited by Karla Armbruster and Kathleen R. Wallace contains various chapters by various authors, each of which takes on a different subject matter pertaining to nature and keeps its promise in expanding the boundaries of ecocriticism by offering novel insights to the literary works as well as to the ecocritical theory.

An equally influential theory of geocriticism, which goes hand in hand with the spatial turn in literature has occasioned a new perspective on the geographical descriptions in the literary texts regarding them as maps. The books of Bertrand Westphal and several essay collections in the editorship of Robert Tally Jr introduce geocritical readings of various literary works from different centuries and genres. For instance, Robert Allen Rouse's chapter titled "What Lies Between? Thinking Through Medieval Narrative Spatiality" in *Literary Cartographies: Spatiality, Representations and Narrative* argues medieval narrative spatiality by explaining the medieval modes of representation and makes a geocritical reading of *Kyng Alisaunder* as a map. Likewise, Simone Pinet's *Archipelagoes: Insular Fictions from Chivalric Romance to the Novel* reads medieval romances with regard to the spatial movement of the knight which is the core of the adventure motif in the romances and presents a meticulous spatial examination in the romances using Michel de Certeau and Henry Lefebvre's theories of space.

Recent academic studies of medieval literary representation of the forests also include the reading of the forest as a liminal space, space in between, with an emphasis on the forest's ambiguous situation. Jacques Le Goff's *Medieval Imagination* stresses the forest's marginal qualities, and many scholars, including Corinne J. Saunders, Gillian Rudd and Robert Pogue Harrison, build on the idea. Harrison in his *Forests: The Shadow of Civilization* does not use the word "liminal" but "the shadow" implying the ambiguous and in-between status of the forest both before the law and its use in the romances.

Furthermore, the forest was also a real landscape in the Middle Ages, which was used for economic ends, hunting, pasturing animals and many more. In this respect, the most useful and complete book this dissertation makes use of is Charles R. Young's *The Royal Forests of Medieval England*. It provides a history of royal forests in England touching upon the "political and economic as well as legal and administrative" aspects (Young vii).

As observed, many aspects of the forest have been analysed from various perspectives by medievalists whose names are mentioned above. For example, it has been examined as a real landscape of the Middle Ages which was used with various reasons by people. It is also dealt with as a literary representation – a setting in romances, which was arranged by romancers to reflect some dynamics of medieval society. However, all these analyses of the romance forest lack the critical reading of the forest as an ideological space. Despite touching upon the ideologies it has incorporated, they fall short of providing a complete analysis. This dissertation, thus, aims to fill this gap with its critical analysis of the forest as an ideological space designed for the needs of the knights to develop their chivalric virtues, prowess, and martial skills, and to test their skills and prowess. Therefore, the forest proves to be a complex space *per se* for it has drawn on many multifaceted traditions. Therefore, it requires a comprehensive and stimulating analysis compiling all of the aspects that have an impact on the forest's ideological representation in Arthurian romances. Moreover, it is important to state in advance that the function and the role of the forest are wide-ranging.

The forest is defined by the *OED* in two main categories: First, the forest is "a large area covered chiefly with trees and undergrowth" ("forest"). This definition also has two sub-meanings, first of which defines the forest as "an area, typically owned by the sovereign and partly wooded, kept for hunting and having its own laws" ("forest"). The other proposes that the forest is a place "denoting an area that was formerly a royal forest" ("forest"). The second meaning is that the forest is "a large number or dense mass of vertical or tangled objects" ("forest"), which is "used in the context of 'forestry', for

example, trees deliberately planted and managed to produce wood products" (White x). The first definition gives information about the physical existence of trees and undergrowth, which reduces the forest to a woodland. It also strengthens the attributes of wilderness and uncultivated land. That is partly true, but the forest does not only contain trees or shrubs but pastures and assarts, as well. The first and second sub-meanings denote that the forest is the property of the king and a hunting preserve with its own laws. This one covers most of the important characteristics of the forest. For example, it recognises that the forest is not necessarily a wooded place and it is possessed by the crown. More importantly, it suggests the forest has its own laws, affirming the forest's legal existence. Also, the forest is a real landscape in medieval people's lives and in the king's rule.

At this point, it will be beneficial to offer a historical account of the forests because this is one of the key aspects that makes the forest of medieval romances. During the early Middle Ages, Europe was densely wooded like early English landscape (Harrison 61, Le Goff *The Medieval Imagination* 52, Le Goff *Medieval Civilization* 131, Saunders *The Forest* 1, Young 1). Despite the centuries of use for different purposes such as farming, pasturing and cutting for wood mostly by the Anglo-Saxons, ancient woods dominated the English landscape which "produced the darkness and gloom that inspired the dread of forest depths reflected in certain types of medieval literature" (Young 1). Though there is not plenty of records, it is stated in *the Domesday Book* (1086) that land clearances in England are likely to have begun much earlier than in Europe due to Roman colonisation (Saunders *The Forest* 1). Therefore, in the late Middle Ages, the English landscape was not as heavily-wooded as it was represented in the Middle English romances. Still, there were real and symbolic large forests. For instance, Sir Gawain goes into the dangerous and mystical "wyldrenesse of Wyrale" (*Sir Gawain* 701) in *Sir Gawain and the Green Knight*, which was actually one of the largest forests of the time. As Saunders deduces from historical and literary texts,

> [t]hat the forest was frequently portrayed in literature as a place of mystery, fear and danger is scarcely surprising, for such areas as these must even in

> England have represented landscapes of the unknown. Nor was the actual clearing of the forest an easy task; a densely wooded landscape must have possessed a quality of menace and encroachment, standing in firm opposition to the values of the city or castle. Neglected land was quickly reclaimed by the forest. (*The Forest* 2-3)

Interestingly and ironically, the forests were densely populated despite the notorious qualities of danger, fear, and mystery. As they also played a crucial role in the economy of the country, they were inhabited by people, mainly by peasants. The forests were the supplier of food and wood and the places where herds fed. Specifically, pasturing pigs was one of the main things that provided the peasants' livelihood. Interestingly, *The Domesday Book* evaluates the size of the forest according to the number of pigs it could nourish (Rudd 49, Saunders *The Forest* 3, Le Goff *Medieval Civilization* 132).

Plenty of products can be provided from the forest. For instance, wood could be supplied from the forest which was the most necessary part of the buildings as well as needed for fire in the winter. Le Goff suggests that wood is "indispensable to an economy that for a long time was short of stone, iron, and coal" (*Medieval Civilization* 132). Both wood and charcoal, thus, were the sources for houses, forges and many other things. Wild fruits, berries and honey could be found in the forest, which were the limited luxuries of the peasants' diet (Le Goff *Medieval Civilization* 132, Saunders *The Forest* 3). Bark was also a valuable commodity which could be used in bleaching and dyeing (Le Goff *Medieval Civilization* 132, Saunders *The Forest* 3).

Indeed, all of these features enable us to label the forests as "mixed landscapes" (Howes 186, Rudd 85, Saunders "Margins" 336, Saunders *The Forest* 3) because the forests embody both the features of a dangerous and essential space for medieval people. Moreover, one reason that makes the forest a mixed landscape may also be the assarts, which can be defined as "places deliberately cultivated to provide wood for fuel or building, with named people having the right of assart over a designated area, quite possibly within another person's property" (Rudd 49).

These assarts or the act of assarting noticeably contribute to the status of the forest as a mixed landscape because it makes the forest a familiar place in addition to its negative characteristics. Although the forest is still "full of menace and imaginary or real dangers" (Le Goff *Medieval Civilization* 133), the assarts add a sense of familiarity and safety, which are some of the characteristics of civilisation, into the forest. Conspicuously, the assarts embody the familiar and the unfamiliar, the safe and the dangerous together, blurring the clear-cut definitions. Thus, these also empower the description of the forest's dual nature both as a dangerous and familiar space. That is, the forest inhabits both humans and beasts, woodcutters and brigands, charcoal- burners and outlaws, knights and lunatics, hunters and peasants. As Saunders exemplifies, people with various interests might seek a livelihood in the very same forest which also provides a shelter for the outlaws and the hermits (*The Forest* 3, "Margins" 333).

Outlawry, for instance, can be easily recognised in medieval English literature[8] as in the case of Robin Hood. In the Middle Ages, there were many actual law records of outlaws (Keen *The Outlaws* xi). Basically, outlawry removes any legal right of the individual. So, medieval outlaws generally escaped into the forests not to be caught immediately because they were well aware of the fact that they would be sentenced to death when caught (Saunders *The Forest* 3). The notorious outlaws include Hereward the Wake, Eustace the Monk and Fulk Fitz Warin (Keen *The Outlaws* 23, 39, 53). The relationship between outlawry and Arthurian romances may seem redundant at first sight as Arthurian romances do not include any outlaws in their narratives. Yet, it is important that the Arthurian corpus deliberately excludes outlaws because they are designed in accordance with the chivalric ideology. So, chivalric ethos purposefully dismisses the theme of outlawry to maintain the ideal chivalric view.

The forests were not precisely the lawless spaces that provided a flawless asylum for outlaws. In fact, "[a]n English outlaw who took refuge in the forest [. . .] violated the king's so-called Forest Law when he entered it" (Harrison 63). Indeed, he entered "the shadow of the law" (Harrison 63). Harrison's term "the shadow of the law" delineates

the forest's ambiguous status which is both protected by the law and a place of asylum for the outlaws trying to break free of the law. That is,

> [t]he shadow of law – be it social, religious, or otherwise – is not a place of lawlessness; it lies beyond the law like a shadow that dissolves the substance of a body. The shadow of law is not opposed to law but follows it around like its other self, or its guilty conscience. (Harrison 63)

The metaphor of the shadow also reinforces the image of the forest as a mixed landscape in the way it is both protected and governed by the law, and it is also the place of outlaws who escape from the law.

At first glance, the forest and the law do not seem to easily fit each other when the etymological root of the forest is considered. The forest stems from the Latin word *foris* or *forestis* both meaning "outside" (*OED* "forest," Saunders *The Forest* 1, Harrison 61). Therefore, it implies that no one possessed it. However, even in the early Middle Ages, the forest was legally owned by the emperor or the king as a hunting preserve (Battles 85, Harrison 69, Pinet 14, Saunders *The Forest* 7-8, Young 1). Indeed, the idea of the royal forest derives from the king's enthusiasm for hunting and his royal right of hunting. Thus, the forest is thereby defined as a place which is under the law and certain regulations (Battles 85, Harrison 69, Pinet 14, Saunders *The Forest* 7-8, Young 1). Although there were Anglo-Saxon laws concerning the forest, the forest as a legal concept and even an institution came to England with the Norman Conquest in 1066 (Battles 85, Harrison 75, Saunders *The Forest* 6, Young 2).

Even before the Norman rule, there were records indicating the king's legal possession of the forests. For example, the king gave the monks permission to pasture animals to gather leather for the books (Saunders *The Forest* 6). Such kinds of protection and limitation of the uses of the forest also aimed to guarantee the preservation of it as a suitable area for hunting. Yet, these rules for preserving the forest as a hunting land did not stop the clearances. With the advance of the eleventh century, clearances were very obvious and dense, which led to the descriptions of the *terres gastes* or waste lands in medieval romances especially in the Grail romances (Saunders *The Forest* 7). One of the

most famous examples of *terres gastes* is the waste land in the kingdom of the Fisher King in the Grail romances. The real description and the representation of the forests go hand in hand in this case.

The forests were also important sources of revenue for the court along with their importance as hunting grounds. This fact prompted the issuing of new and complex regulations about the uses of the forest. It was William the Conqueror who brought the forest law into effect, which had already been applied in the continent (Young 2). Furthermore, William the Conqueror introduced the concept of the royal forest by applying "a special forest law designed to protect the animals important to [his] sport, thus creating the districts [. . .]" (Young 2). In Harrison's words, a forest

> was originally a juridical term referring to land that had been placed off limits by a royal decree. Once a region had been "afforested," or declared a forest, it could not be cultivated, exploited, or encroached upon. It lay outside the public domain, reserved for the king's pleasure and recreation. In England it lay outside the common juridical sphere. Offenders were not punishable by the common law but rather by a set of very specific "forest laws." (69)

As emphasised here, the act of hunting is the primary initiator of creating a specific space for it. To be able to reserve this space, the idea of the royal forest is brought forward, and it occasions the formation of a new series of laws, namely, the forest law. Thus, a specific code of law is formed to protect the forest with the purpose of the preservation of the area. However, despite the primary purpose of the royal forests and forest law, Normans actually

> implemented a new system of administration to manage those lands, drafted a new body of legislation for governing these properties, and stocked those hunting grounds with new species of animals, large and small, imported from abroad whose meat could only be enjoyed by the members of their own community. (Battles 84)

Thus, it is evident that the forest exceeds its former (Anglo-Saxon) primary purpose as a hunting place and acquires innovative meanings and uses now that it is acknowledged as an institution by law with the advent of Norman rule (Battles 85, Young 2).

William the Conqueror's introduction of the forest law to England is considered as an example of his oppressive actions (Young 2). *The Anglo-Saxon Chronicle* brings up the issue of the new forest system and outlines some aspects of the forest law:

> He made great protection for the game
> And imposed laws for the same,
> That who so slew hart or hind
> Should be made blind.
> He preserved the harts and boars
> And loved the stags as much
> As if he were their father.
> Moreover, for the hares did he decree that they should go free.
> Powerful men complained of it and poor men lamented it,
> But so fierce was he that he cared not for the rancour of them all,
> But they had to follow out the king's will entirely
> If they wished to live or hold their land,
> Property or estate, or his favour great. (165)

The Anglo-Saxon Chronicle summarises the forest law and its forthcoming changes as well as reactions to it. It includes the penalties of the forest law, and it records that the ultimate authority of the king on the forests and his random use of his authority tend to cause conflict between the king and his barons. According to the chronicle, commoners' limited access to and use of the forest also caused conflicts (Young 3).

As Young points out, the chronicle's summary lacks the discussion of the royal revenue which was gained from the forests (3). In this respect, he states that "the forest as a source of revenue did not become apparent until the reign of Henry II a century later" (Young 3). Thus, it caused some problems and created tension between the king and his barons. However, William the Conqueror was such a devoted huntsman that he would never hesitate to take action against any violation of his royal forests. He would even afforest any land he wished. As Harrison exemplifies, when he wanted to afforest a region known as the New Forest (it still exists), villages were evacuated and villagers were expelled from their houses (75).

Similarly, Young gives the example of Essex which "was made royal forest, including villages, towns, people, farms, and whatever else was going on in th[at] part of England"

(5). The afforestation of lands is performed by the king's authority, so it may be the easy part compared to the maintenance and preservation of the forest. The forests are preserved with a set of laws. If there is a violation of these laws, several penalties may be imposed. For instance, during the reigns of William I and Henry I, these penalties included blinding, emasculation, and death (Battles 85, Saunders *The Forest* 8). Due to these punishments imposed by the new forest law, the forests came to cover quite a large area already under the rule of William I and they "covered approximately one-fourth of the land area of England" in the thirteenth century[9] (Young 5).

Evidently, the forests were well preserved for some time with the impositions of the law. Yet, because of the gradual laxity and abuse in the application of the law through time, the forests were violated, which John Manwood criticised in his treatise titled *A Treatise of the Laws of the Forest, Shewing not only the Laws now in Force but also the Origin and Beginnings of Forests; and of what Forests are, and how they differ from Chases, Parks and Warrens; with all such things as are Incident to either, . .* written in 1592. He gives an inclusive definition of the forest and criticises his time's lack of attention to the law. Then, it can be deduced that the forests played a very important role in people's lives as well as the sovereign's rule in terms of their significance as the source of royal revenue, livelihood, and a preserved place for royal hunting. The forest law was strictly applied to protect the forests. However, later, as Manwood's treatise also displays, it is probable that widespread laxity and abuse of the law created some opportunities for the exploiters and violators.

The forest in Arthurian romances does not only draw on these historical facts but also the Biblical and philosophical traditions. Both as a real and fictional landscape, it has also been associated with Biblical and spiritual traditions. The imaginative forests of medieval romances, thus, are highly inspired by Biblical desert or wilderness. The definition of the forest includes the feature of the forest as an uncultivated land. So, although the deserts are quite unfamiliar to the English landscape, the authors adapt the forest of their time to the desert in the Bible. The biblical desert is not only known for its uncultivated land, but

it also evokes such connotations as "solitude and divine inspiration" which are employed as frequently used themes in medieval romances (Saunders *The Forest* 10).

The wilderness in the Bible is associated with solitude, and it is generally called *desertum*[10]. As John Ganim comments, "[s]ince the desert fathers and spiritual practices of early Christianity, the landscape had also functioned as a setting for a spiritual test, serving as an ascetic discipline itself" (xxi). Indeed, this is the primary function of the forest in penitential romances; however, Arthurian romances, which are mostly chivalric but not penitential, do not often employ this function of the forest. This Biblical space, *desertum* is adapted into the forest by the medieval authors for it is also described as an uncultivated land and as "outside" like *foris* (Le Goff *Medieval Civilization* 113). Here, "[t]he emptiness which the term implies refers not to the physical but cultural emptiness" and the wilderness (Saunders *The Forest* 10).

The motifs of solitude and divine inspiration related to *desertum* are not specific to Christianity; on the contrary, they can also be found as recurrent themes in Islam and Judaism (Le Goff *Medieval Imagination* 47, Saunders *The Forest* 12). Moreover, the Old Testament demonstrates the desert as a space carrying the values, which are the counterpart of the city (Le Goff *Medieval Imagination* 47). Thus, it can be stated that the forest in the medieval romances may have taken its anti-urban characteristic from the Biblical *desertum*.

Similar to *desertum*, the literary forest is also designated as empty and barren, in other words, *gaste* and *gastine* (Le Goff *Medieval Imagination* 54, Saunders *The Forest* 15). *Gaste* means "devastated, empty, arid" and the noun forms "*gast* and *gastine* mean uncultivated places or forest wastes" (Le Goff *Medieval Imagination* 54). These terms are used synonymously with *foret* (Le Goff *Medieval Imagination* 54). All of these words derive from *vastum*, meaning wasteland (Le Goff *Medieval Imagination* 54). Wastelands and desolate places of medieval romances may depend on the descriptions of *gaste* or *gastine*. Such landscapes are also used as places of exile or refuge, either for escape or self-realisation.

Furthermore, the *desertum* or the *foris* connotates the themes of escape, protection, prophecy, penance, spirituality, and temptation (Rudd 49, Saunders *The Forest* 15, 18, 19) because it is employed as a space of a test. One of the most famous examples of the temptation theme is "the temptation of Christ." After John the Baptist baptises Christ, he fasts for forty days. During his time in the desert, Satan attempts to tempt him but fails. Christ is not tempted and thus passes the test. In the general sense, if people pass the test, they acquire spiritual growth and transformation as well as a purgation from their sins (Harrison 62). As it will be argued in the following chapters, this use of the forest as a space of test and trial[11] is prevalent in medieval Arthurian romances especially in the chivalric challenges as a physical test of the knights by the opponents.

The philosophical tradition is equally influential in the literary construction of the forest in medieval romances. In this context, the forest has been examined in the light of both Platonic and neo-Platonic thoughts. *Silva*, the Latin word for the forest, contains the meanings of the forest as a physical reality as well as "an allegorical world of untamed emotion and passion" (Saunders *The Forest* 19). Saunders explains, *Hyle*, the Greek word for forest, is used by Plato to suggest chaos and disorder (*The Forest* 19). Neo-Platonic thought also associates *hyle* with evil. *Silva* and *hyle*[12] are used in philosophical texts in the discussions of primordial matter, order, disorder, and chaos. These analyses shed light on the philosophical interpretations of medieval romances.

Another significant antecedent of the literary forest of medieval romance is inarguably the forest of the classical authors who frequently use it as a landscape in their works. The forest unsurprisingly finds its place in Virgil and Ovid's works. Contrary to Plato's forest, the forest fills the part for *locus amoenus*[13], which is a Latin phrase for "pleasance" or "pleasant place" (Curtius 195). As Curtius mentions, it is a literary *topos*, which is usually a beautiful safe lawn or a woodland (195). Additionally, a *locus amoenus* needs to contain three elements, which are trees, grass, and water (Curtius 195). Such pastoral landscapes are employed frequently in medieval and even later literatures with their symbolic connotations of a Golden Age (Saunders *The Forest* 25, 26). The pastoral

descriptions of the forest are mostly idyllic and exclude the forest's role as a dangerous place. It may be a place of supernatural occurrences as well as a place of exile and hunt. The classical works of Virgil and Ovid include these non-idyllic versions of events in the forest, and the forest is constructed as the opposite of the cities such as Troy and Rome (Saunders *The Forest* 25).

Virgilian forest in the *Aeneid* is important in forming the romance forests as Virgil himself was an influential figure of literature in the Middle Ages, and his *Aeneid* was one of the main texts studied and taught in schools (Saunders *The Forest* 26). Moreover, the *Aeneid* offers the backdrop of the plot of the seize of Troy which was retold by many romancers in the Middle Ages such as *Roman d'Eneas,* Chaucer's *Legend of Good Women, Troilus and Criseyde,* and Gower's *Confessio Amantis* (Saunders *The Forest* 26). Indeed, the forests of the *Aeneid* are very briefly depicted, yet they symbolise much in the narrative and function in various ways. First, the forests are the landscapes of exile, which recalls Aeneas' journey and the possible difficulties he experiences (Saunders *The Forest* 26, 27). For example, at the beginning of his journey, the descriptions of the forests as dark and mysterious places represent the unknown nature of his journey. Moreover, the forest in the *Aeneid* is a place for lovers, which acts as a shelter for Dido and Aeneas.

In addition to the controversial attributes given to the forest such as its being a place of solitude and chaos, and good and evil at the same time, prophecy is also associated with the forest. Aeneas, for instance, goes into the forests of the underworld to learn what awaits him in the future and what his destiny is. Here, the forest creates the supernatural atmosphere in the underworld (Saunders *The Forest* 29). All in all, Virgil's forests are not included for the sake of landscapes, but they have symbolic meanings. The forest is used as a land of exile, and the dark image of the forest implies the harshness of the journey. This motif of the forest as a landscape of exile is frequently employed by medieval romancers, too. For example, in *Ywain and Gawain*, Ywain's self-inflicted exile takes place in the forest.

The forest is also included in the narratives of Ovid's *Metamorphoses* with several functions and aims. In most of his mythical narrative poems, Ovid generally uses the forest as a place of encounters between humans and the gods (Saunders *The Forest* 31). Moreover, as Saunders expresses, the narrative revolves around the themes of "hunt and flight", and the examples of this recurring motif "are too numerous to recite comprehensively" (*The Forest* 31). Also, Ovidian forest can easily be associated with love. Yet, it differs from the Virgilian forest that is also associated with love like the love of Dido and Aeneas in the *Aeneid* because love in Ovid's *Metamorphoses* is accompanied with the hunt. As Saunders puts it,

> Ovid's forest becomes a world in which gods, humans and the hierarchy of creatures in between wander, falling prey to their most instinctive and irrational desires, or those of others. The end of such pursuits is often tragic or violent, so that the forest takes on symbolic quality as the labyrinthine, dark and wild landscape appropriate to the darker side of the passions. (*The Forest* 31)

The Ovidian depiction of the forest as a labyrinth and a wild land evokes the *hyle* which connotes disorder and chaos. This disorder is reinforced by the pursuits in the forest, the ends of which are mostly tragic. The pursuits in the *Metamorphoses* only end as the one who is caught is transformed into an object or a creature such as a bird, a stag, or a tree (Saunders *The Forest* 31). Therefore, the forest functions as a medium of liberation from the chaotic atmosphere created there. The human being is transformed into a creature which is lower in degree, yet still, s/he is protected from the chaos. Hence, the forest in Ovid's narrative has an influential role as the place of the hunt or pursuit as well as a place of escape from disorder. It can be asserted that these motifs of pursuit, hunt, transformation, disorder, chaos, and love thematically inspire medieval romancers to construct the forests in their works.

The forest which has already incorporated many traditions and aspects is also used widely by the medieval authors. So, it will be fruitful to examine their use of the forest in order to analyse this dissertation's claim of the forest as an ideological space in Arthurian verse romances. The forest has taken on a new meaning and function with the works of Marie

de France and Chrétien de Troyes. The works of these authors have much availed themselves of Celtic material, most of which is now lost because of its oral nature (Gallagher xiv, xv).

The extant Welsh poetry presents the Celtic influence on the romance forest. In early Welsh poetry, the forest does not seem to be an important setting and obviously it is not very central to the main action. Rather, it is used as "a setting for passage to the otherworld" (Saunders *The Forest 46*). In a way, the forest, like the forest of classical works, is associated with the supernatural and the mysterious. The amalgamation of the forest with the Celtic legacy makes the forest a more complex and sophisticated space, which also influenced the forests in Middle English Arthurian romances borrowing much from the Celtic material.

The definition of Breton lays is very problematic and slippery due to the various topics and themes they include (Gallagher xvii, Whalen 16). Marie de France is assumed to be the creator of the genre (Gallagher xvi). Her lays even differ in theme, style, and tone. They are generally brief courtly tales which are enriched by "court life, the noble classes, and knightly adventures" (Gallagher xv). The lays' brevity also makes the description of the forests brief and undetailed. The forest mostly exists in lays "where it is recurrently presented as a transitional space where human and fairy influences come into contact" (Moghaddassi 51). Therefore, once again, the forest is associated with supernatural beings and is used as a *locus* containing them. Moreover, the forest in lays is used as a space for lovers, which provides protection for them as in Ovid's use of the forest. Marie de France's innovation in her association of the forest with love and lovers may be the lovers' union in the end unlike the tragic ends of Ovidian lovers (Saunders *The Forest* 50).

In Marie de France's lays, the forest is also a place of hunt where the adventure finds the knights, or importantly, it is a passage to the otherworld. Thus, it is possible to observe both daily and practical uses of the forest as well as the supernatural connotations of it. Moreover, the forest of her lays may be the place of transformation where the knight

realises his own identity. Hence, the forest becomes the place of *avanture*, adventure, and chance. An equally influential factor in creating the forest as a space in Breton lays is Celtic mythology. The passage to the otherworld and some sacred places of worship within the forest are all Celtic elements which are attributed to the forests in lays. Marie de France's use of Celtic mythology in the forest in her lays is an important innovation for the genre.

Chrétien de Troyes was a very important literary figure of his time who wrote five Arthurian romances, namely *Erec and Enide, Cliges, Yvain, Lancelot* and *Perceval*. His reputation derives from his recreation of the Arthurian corpus. Although it is widely known that the material he made use of was not his own creation, Barron believes that "[his] five Arthurian romances, despite their use of names, themes, and motifs, manifest Celtic origin and they are highly original creations" (32). Hence, Chrétien de Troyes, "who was in his day everything that Racine was five hundred years later" (Ker 79), was a great innovator. The definition of romance as "an art of reshaping through rewriting" (Bruckner 13) fits perfectly the style of Chrétien who was celebrated for his creative power and expanding the boundaries of the Arthurian legend (Goodman 26). As Chrétien de Troyes rewrites the Arthurian romances with pivotal novelties, he also rewrites the romance forest innovatively. As Saunders states, "[t]hrough Chrétien, the forest becomes the habitual landscape of a new figure, that of the knight errant" (*The Forest* 58). She further argues:

> Chrétien's knights [. . .] actively seek adventure through their wanderings, pursuing the potentiality of the forest. The figure of the knight errant, the pattern of the quest, and the notion of *aventure* come to define the chivalric romance form. (*The Forest* 58)

Stressing the quest and adventure motif, Chrétien revolutionised the "vision of the forest as the desirable landscape of adventure, through the narrative pattern of the quest" (Saunders *The Forest* 59, 60). Therefore, Chrétien's forest is generally the forest of adventure or quest, emphasising the possibilities the forest may present. This quality of

the forest strengthens the view of the forest as "a land of potentiality" (Saunders *The Forest* 34).

Chrétien's knights travel from the castle to the forest. This journey displays the difference between two places in terms of the law (Busby 84, 85). The castle stands for the law, but the forest is unsurprisingly associated with lawlessness. Indeed, such views have been developed from the historically-real forest which was both under the rule of the king and at the same time the shelter of the fugitives and outlaws (Harrison 63, 69, Saunders *The Forest* 3, Saunders "Margins" 333). Moreover, Chrétien's forest is constructed as a space with a stress on its wildness, which supports the view of the forest as a place of test for the knight's prowess. Including the rivals, monsters, beasts, territorial obstacles, supernatural beings, temptresses, and the spiritual difficulties, the forest becomes the ideal space for a knight seeking adventure to prove his physical and spiritual prowess.

Furthermore, another important point to draw attention to is that Chrétien de Troyes conspicuously uses the classical literary aspect of the forest as a land of potentiality (Saunders *The Forest* 80), yet he builds on it through adding the main concerns of the romance genre. For instance, the notions of darkness and wilderness which are generally associated with the forest are substituted by the elements of "the *merveilleux* and the *perilleux*," specifically, "the marvel and the peril" (Saunders *The Forest* 80). The forests are shaped by chivalric values and precepts. Thus, the forest becomes important with regard to the questing knight's needs and presence. That is, chivalry is of utmost significance in Chrétien's romances. Chivalry's principles are applied and reinforced by the adventure, which means "through the successful completion of a chance challenge testing prowess, love, or spiritual perfection" (Saunders *The Forest* 80). Hence, the forest is constructed as the supplier of the chivalric cause of the knight and functions as "a landscape tailored to the development and self-realisation of the great chivalric knight" (Saunders *The Forest* 80). This motif of the forest as the essential landscape providing the knight with the adventure and offering the chance to realise himself as the ideal knight is recurrent in the romances of the fourteenth and fifteenth centuries which this dissertation also examines.

The thirteenth-century romance writers maintain the previous traditional uses of the forest as a space of quest and adventure. They also introduce some new themes associated with the forest and employ them in their romances for different functions. In the long prose romances of the thirteenth century,[14] adventure and the quest still dominate the main action with the usual motifs of the supernatural and the marvellous, but the quest is the prevailing pattern. So, the supernatural associations of the forest are replaced with more realistic descriptions. This substitution does not gloss over the essential themes of the supernatural, love, exile, and wilderness. The Grail romances[15], which employ the *terra gaste* as a symbolic land where the knights take on a quest, also make use of the forest as a crucial landscape and their origins are in the wasteland, *terra gaste*. In the romances of Chrétien de Troyes, the *terra gaste* is used as a place which is far away from civilisation and thus wild. It also has symbolic interpretations.

The forest as an essential literary *topos* integrating many traditions and aspects with its real and symbolic presence continued its crucial existence in medieval romances in the following centuries. By the fourteenth century, the romance forest had become a fully established space. The forest in Arthurian romances of the fourteenth and fifteenth centuries is also designed and employed as an active and functional space making use of all of the traditions mentioned earlier. In this dissertation, the forest in the anonymous romances, namely, the *Avowyng of King Arthur*, the *Awntyrs off Arthure*, the *Jeaste of Sir Gawain*, *Lybeaus Desconus*, the *Marriage of Sir Gawain*, *Sir Gawain and the Carle of Carlisle*, *Sir Gawain and the Green Knight*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle* and *Ywain and Gawain* is analysed as an ideological space; therefore, it is important to provide some details about the Arthurian corpus and how it employs the forest as a chivalric space.

Medieval romances are classified by several taxonomic methods. As Pınar Taşdelen explains, "[t]hese classifications are made by tracing the recurring themes, incidents or structures in the romances to reveal the compositional similarities and difference" ("Romancing" 14). Some critics classify the romances according to their authorship, their form, and translations while others classify them with regard to their "recurring features

in generic and linguistic terms, such as their 'matters'" (Taşdelen "Romancing" 14). Still, these classifications can be problematic because the romances may be grouped under several categories; or a romance cannot be grouped in one of the categories because of its unique feature. Though the strict classification of the romances may be problematic, the classification of them may be useful in their analyses.

Jean Bodel's classification of romances, which is the earliest method of categorisation of romances, has been adopted by many medievalists. Bodel categorises the romances according to their subject matters. William Henry Schofield explains Bodel's method and gives details about the term "matter":

> We now use the term 'matter of France' to denote the narratives chiefly concerned with the Emperor Charlemagne, his peers and vassals, the struggles of French heroes. The 'matter of Britain' has to do chiefly with King Arthur and his knights, the chivalrous exploits of British warriors, accounts based largely on tales of Celtic origin, or on traditions current in Great or Little Britain. Finally the 'matter of Rome' suggests at once that the stories it embodies deal with the wonderful achievements of antiquity. (145)

According to Bodel, the romances whose themes cover the adventures and chivalric deeds of King Arthur and his knights constitute the "matter of Britain." The romances of Arthurian corpus falling under this category are generally considered chivalric romances and they focus on the chivalric deeds and quests of King Arthur or the knights of the Round Table. Therefore, the plots of Arthurian romances are quite similar to each other. They almost always include a quest in which the knight-errant sets forth to accomplish a mission. Therefore, it can be stated that the knight moves from the court to a landscape of quest. In this respect, the landscape of quest is usually the forest where the knight takes on challenges and encounters people or non-humans. The forest in Arthurian romances, thus, is constructed as a chivalric space which is also influenced by literary, philosophical, and Biblical traditions. In light of these contexts and theories of space, this dissertation aims to analyse the ideologically constructed romance forest in two chapters.

The first chapter aims to analyse the forest as an ideologically constructed space following the precepts of medieval chivalric ideology. The forest employed in the

Avowyng of King Arthur, the *Awntyrs off Arthure*, the *Jeaste of Sir Gawain*, *Lybeaus Desconus*, the *Marriage of Sir Gawain*, *Sir Gawain and the Carle of Carlisle*, *Sir Gawain and the Green Knight*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle* and *Ywain and Gawain* is produced as a chivalric space. It is argued that since the forest is a product of chivalric ideology, it centralises the knight's needs. That is, the forest includes various difficulties and tests for the knight to cope with and it provides the knight with adventures and encounters to prove his martial prowess and chivalric values such as courtesy, mercy, charity, piety, and generosity.

The second chapter examines the forest used in the above-mentioned romances as a chivalric space focusing on the non-knight's activities, relations, experiences, and encounters in the forest. Since the chivalric ideology designs the romance forest with its principles and ideals, the forest arranges the events, adventures, and occurrences centralising the knight and his needs. In this regard, it is discussed that while the knight is offered many opportunities and challenges to prove and display his chivalric virtues, the non-knights tend to be employed in the forest only to serve the chivalric ethos, and thus, the knight. Therefore, the non-knights in the forest are employed as ancillary characters to the knight to fulfil his needs and serve his process of chivalric perfection.

Consequently, it will be concluded that the forest employed as an active and functional space in the *Avowyng of King Arthur*, the *Awntyrs off Arthure*, the *Jeaste of Sir Gawain*, *Lybeaus Desconus*, the *Marriage of Sir Gawain*, *Sir Gawain and the Carle of Carlisle*, *Sir Gawain and the Green Knight*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle* and *Ywain and Gawain* is constructed as a chivalric space and it embodies the principles, mores, ideals, ideas, and precepts of the dominant medieval chivalric ideology. In this respect, it will be argued that the forest centralises the knight as the literary representative of chivalry and his needs. In the forest, the knight and his chivalric virtues are tested and accordingly confirmed. The forest as a chivalric space provides the knight with various opportunities and difficulties to prove his physical prowess, mettle, and other knightly values.

CHAPTER I
KNIGHTS SET FORTH TO THE FOREST

They ryden ay west
Into a wyld forest

- *Lybeaus Desconus*

This chapter aims to analyse the forest as an ideological space by discussing and examining the experiences of the knights in the forests depicted in the *Avowyng of King Arthur*, the *Awntyrs off Arthure*, the *Jeaste of Sir Gawain*, *Lybeaus Desconus*, the *Marriage of Sir Gawain*, *Sir Gawain and the Carle of Carlisle*, *Sir Gawain and the Green Knight*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle* and finally *Ywain and Gawain*. Focusing on the exploits, quests, adventures, and encounters of the knights, this chapter will demonstrate that these romances employ the forests as important spaces in their narratives in keeping with medieval chivalric ideology. Hence, these forests as chivalric spaces are specifically included to serve the benefit of the Arthurian knights in helping them in their quests and establishing their knightly identities.

As the introductory chapter discusses in detail, the forests are recurrent spaces in Arthurian romances, and they are ideologically constructed spaces. Therefore, they unsurprisingly occupy a central place in the romance plots. Most of the Arthurian romances are characterised by the quest motif which is initiated by the knight's departure from the court to seek adventure, to go on a quest, to accomplish a mission or to hunt. As Jay Ruud specifies, romance plots "involve a quest, in which a single knight sets forth to accomplish some task—to rescue a lady in distress, to answer a question, to meet an opponent's challenge, to obey his Lord's command, or to seek an artifact like the Holy Grail" (547).

As easily observed, Arthurian romances follow a basic and distinctive plot. After the knight departs from the court to complete his quest, he rides into the forest in at least one stage of his journey before he returns to the court. In this circular structure, the forest is

essential. This simple pattern is sometimes enriched with other spaces such as castles, chapels, and lakes. However, the forest is a necessary path for the ideological dynamics of the genre. Purposely formed in accordance with the meanings of the dominant medieval chivalric ideology, the forest is the arena for the knight's self-realisation. Therefore, the knight sets forth to the forest for various reasons: He may seek adventure and go on a quest as in *Ywain and Gawain*. Hunting as a royal activity may be one of the reasons of the knight's departure from the court as in the *Avowing of King Arthur*, the *Awntyrs off Arthure*, and *Sir Gawain and the Carle of Carlisle*. He may want to accomplish some tasks as in the *Avowing of King Arthur*. He may depart to take revenge as in *Ywain and Gawain*. Conspicuously, he sets off to prove himself as a praiseworthy knight.

In almost all of these missions, there is a movement to the forest. It is rather interesting because romance has been defined as a courtly genre with a courtly audience and known for its emphasis on and praise of the courtly world (Barron 4). Yet, it is usually the forest that hosts the adventure of the knight, which is generally the main action of the romances. Hence, the forest acting as "an archetypal romance landscape" (Saunders *The Forest* ix) supplies protection and danger, bliss and conflict, reality and mystery, serenity and chaos, normal and supernatural, past and future, home and exile. As mentioned above, the forest proves to be a space of potentiality serving any of the parts of the binary oppositions above. This is determined according to the knight's needs in his progress of perfection in chivalric values. That is, if the knight needs "serenity" for any reason, the forest provides it, if the knight requires "chaos" but not "serenity," the forest supplies it.

Indeed, as discussed in the introductory chapter, Arthurian romances are generically ideological themselves. That is, they are the products of medieval chivalric ideology. Medieval chivalric ideology was mostly produced by two power institutions, namely, aristocracy and the Church (Power 9). Therefore, these two institutions influenced and were influenced by the literature of the time. Romance, originally invented as a genre in France in the twelfth century, arrived in England relatively late. Thus, it can be stated

that romances were unsurprisingly produced by chivalry, which was the dominant ideology due to various reasons. For example, romance as a genre was produced for the aristocratic taste and pleasure. Therefore, it needed to support and promote their values, which inevitably makes the romance genre ideological.

Moreover, the romancers were able to compose their romances if only they had been supported financially by their patrons. Because of the patronage system, the romancers needed to produce romances which appealed to the aristocratic patrons' ideology. Therefore, the world the romances create cannot be thought separately from ideologies. As Rouse puts it, "romance constructs an image of the world that reveals its narrative and ideological purposes" ("What Lies Between" 19). Thus, it would be unrealistic to claim that forests or spaces are only landscapes or settings. Westphal also explains, "[. . .] description of a place does not *reproduce* a referent; it is discourse that *establishes* the space" (80, emphasis original). This idea goes hand in hand with the movement of the knight going into the forest. In Rouse's words, the knight's movement through the romance spaces is made up of feats of prowess: "he defeats knights who guard bridges, fords, or other impediments to movements, and wins access to new places and establishes new allegiances via feats of arm" ("What Lies Between" 21). Yet, the most important of all is that "[k]nights move outwards from a court discovering, or *producing*, the world" (Rouse "What Lies Between" 21). In other words, when they return to the court, they narrate their adventures and *the places* they have passed by (emphasis mine) thus "bringing this expanded space within the textual and political orbit of the central organi[s]ing court" (Rouse "What Lies Between" 21). Hence, the romances are the very "part of a chivalric system" (Rouse "What Lies Between" 21), and their forests are also depicted in the same line with this chivalric system. Eric Auerbach also explains the relationship between chivalry and romance and affirms that "the fundamental purpose of the courtly romance" is the "self-portrayal of feudal knighthood with its mores and ideals" (131).

Evidently, it can be maintained that the forest of Arthurian romances and medieval chivalry are intertwined. The relationship between these can be unravelled in the

adventures and encounters of the knight and other occurrences in the forest. This intertwinement also affirms the concept of the forest as an ideologically formed space. Lefebvre states that space is a product and productive at the same time. That is, "every society – and [. . .] every mode of production [. . .] – produces a space, its own space" (31). According to Lefebvre, space can be considered as "a site and a means of cultural power, informed by a set of historically and culturally specific notions that are loaded in terms of gender, ethnicity, and class" (34). In this respect, it can be argued that medieval society produced its own space, and this space can be considered as a site and a medium of power and power relations. Conspicuously, the forest of Arthurian romances is the product of medieval ideologies. Thus, to better observe and discuss the events, encounters, and challenges in the forest concerning their ideological structure, medieval chivalry as an ideology should be examined in detail.

1.1. CHIVALRY

Chivalry is a very multifaceted and complicated concept/institution, and thus, it denies any comprehensive definition or explanation. It is also a suggestive concept echoing many meanings and images which are mostly about/of "the knight fully armed, perhaps with the crusaders' red cross sewn upon his surcoat; of martial adventures in strange lands; of castles with tall towers and of the fair women who dwelt in them" (Keen *Chivalry* 1). Many medievalists, each of whom focuses on different aspects, periods or rules, have attempted to define chivalry. Understandably, none of the definitions fully covered all the aspects. Maybe, it is reasonable to take the origin of the word chivalry as a beginning point. The French word *chevalier* means an aristocratic man with noble ancestry who has been dubbed to knighthood and of course is equipped with a horse and arms for a possible war (Brewer 58, Flori 149, Kaeuper *Medieval Chivalry* 87, Keen *Chivalry* 1, Rouse "Historical Context" 14, Wollock 16). Obviously, the term chivalry cannot be encapsulated in such a limited definition. So, rather than giving an inclusive description of chivalry, focusing on this dissertation's use of chivalry and its functions would be more practical and functional.

This dissertation's focus will be on chivalry, not knighthood. It is important to clarify the focal point at the beginning as these two terms may incorrectly be used for one another. Rouse emphasises the distinction between them, and states that "[k]nighthood is a military role and a class position within medieval society, initially based upon a role as a military professional, but increasingly understood as a measure of social status in the later Middle Ages" while chivalry can be regarded as "a social code of behaviour, manifest within both real world practice and within medieval artistic representation" ("Historical Context" 13). As in this study, chivalry is taken as an ideology, Rouse's definition of chivalry as a social code aligns with it. Moreover, unquestionably, there is also a connection between knighthood and chivalry. Some military and political aspects of them are fused (Kaeuper *Medieval Chivalry* 85). However, Rouse suggests taking into account that "not all knights are chivalrous, and not all acts of chivalry are performed by knights" ("Historical Context" 13).

Chivalry is an aspirational ideology that encompasses a set of ideas and ideals, mores and morals, which are associated with the *chevalier* meaning knights with horses elected from the aristocratic male members. It can also be considered the set of behaviours expected from the knights. Any definition lacks a vital component of chivalry. Therefore, it is practical to categorise some aspects. It has mainly three aspects, namely the military, the aristocratic and the Christian (Keen *Chivalry* 16). As Keen elucidates, the military aspect deals with the dexterity in horsemanship and the martial skills of the knights (*Chivalry* 16). The aristocratic aspect is chiefly associated with the noble ancestry, but it gradually adopts the value of the virtues that are not hereditary but gained later (*Chivalry* 16). Finally, the Christian aspect expectedly includes ecclesiastical issues about chivalry (*Chivalry* 16). According to Keen, these three categories of chivalry, specifically, the military, the noble, and the religious constitute the key characteristics of chivalry. Similarly, Richard Kaeuper attempts to classify the term chivalry into three categories:

> The simplest sense was hardy deeds in a fight with edged weapons. A second meaning was social, the body of knights in one place or even all knights, thought of as a distinct group. The third meaning, more abstract, referred to

> their ideas and ideals, to chivalry as the ethos of the knights. ("The Societal Role" 97).

Therefore, these three clusters of chivalry are essential in defining chivalry, and they manifest themselves more or less in Arthurian romances.

Chivalry developed as a "warrior code of the lay aristocracy" (Kaeuper and Bohna 274) from the late eleventh century onwards to regulate the behaviour of the professional fighting men. Rouse detects a paradoxical situation in chivalry. He reminds us that social groups usually needed a big organisation of martially trained men ("The Historical Context" 14). Generally, this organisation assumes the role of protecting the society from various threats and

> - when required - to enforce normative behaviour and conduct within the group. Over time, the social groups that develop the most effective bodies of trained military figures tend to gain prominence and often come also to dominate neighbouring social groups (Reid 2007; Taylor 2013). However, while the existence of such military-trained members of society offers the group certain advantages, these warriors also present a systemic problem: how does a group regulate the behaviour of large, violent, military-trained men when the latter are not busy fighting other large, violent, military-trained men? (Rouse "The Historical Context" 14)

Chivalry is constructed as an ideology for the times of both war and peace. Thus, chivalry has a paradoxical stance in itself. It requires the men to be war machines during the war; however, they are also expected to be gentlemen and act in a refined manner. This paradoxical point chivalry stands has occasioned many social institutions to develop resolutions for the problems the military-trained men may cause. At this juncture, chivalry as an ideology comes forward. As Kaeuper illuminates, chivalry developed out of the requirement to control the body of military-trained men who are not busy with wars in the times of peace and stability (*Chivalry and Violence* 28, 29). It can be argued that, as those times lack the opportunities for the knights to show their prowess in warfare, their violence is directed to the civil population (Kaeuper *Chivalry and Violence* 28, Rouse "The Historical Context" 14).

Moreover, another important point is that the knights had the opportunity to gain land through warfare. In times of peace and stability, land acquisition norms became very challenging and limited for the knights. Therefore, the accumulation of all these problems leads the knightly violence to show itself "in the form of domestic feuds, succession struggles and outright banditry" (Rouse "The Historical Context" 14). Thus, chivalry develops as a response to curb the knightly violence, and it is assigned a code of behaviours, which is the self-regulator of the knightly classes (Kaeuper *Chivalry and Violence* 11-22, Rouse "The Historical Context" 14).

The important relation between chivalry and violence will be elaborated since it will shed light on the discussion of the romance forest as a chivalric space which embodies violent acts of the knights. The words "knightly" and "violence" seem to contradict with each other. However, they are also essential terms in defining chivalry. In Sarah Lindsay's assertion, "chivalry and violence are natural companions" ("The Courteous Monster" 401). Medievalists specialising on chivalry have also confirmed that violence is the core element of chivalry. For instance, Richard Kaeuper's *Chivalry and Violence in Medieval Europe* discusses the complex and paradoxical place of violence in the concept of chivalry. Also, it analyses how chivalry assumes the role of controlling and legitimising knightly violence. Kaeuper states that

> [k]nights worshipped at the shrine of the demi-god prowess and practised violence as an esteemed and defining entitlement. The primary constituent in chivalry was prowess which wins honour, weapons in hand. (*Chivalry and Violence* 126)

Kaeuper evidently equates prowess with chivalry and thereby sees violence as an important component of chivalry. Likewise, Keen stresses the part of prowess in chivalry. He observes that:

> Chivalry, with its ideali[s]ation of the freelance fighting man, could not be a force effective in limiting the horrors of war: by prompting men to seek wars and praising those who did so, its tendency, for all its idealism and because of it, was rather to help to make those horrors endemic. (*Chivalry* 17)

In this statement, Keen notes that although chivalry grew out of a requirement to control violence at first, the exercise of violence and/or feats of arms have become the indispensable constituents of it. This contradictory situation, however, is disregarded and chivalry is believed to be supportive of the civilising process of the violent knights. Stephen Jaeger, for example, does not focus on the real-world practice of knightly violence and the control of it. Besides, he puts faith in chivalric ideology as a civilising process of the warriors as gentlemen and believes that it has civilised the knights. He states that "[c]ivili[s]ed man at his best emerges when the warrior tendency in his soul, alive, energetic, and able when necessary to break through the brittle shell of civility that contains it, willingly subjects itself to the ethos of the statesman" (13). Jaeger stresses that the courtliness chivalry aims to teach outweighs the crude warrior instincts of the knights. All in all, it is evident that though chivalry is invented to control the violence, it also legitimises it. Historians suppose that violence and chivalry are inseparably related in many ways and for many reasons.

In addition to the interwoven structure of chivalry with violence and their reciprocal relationship, there are equally important tenets and typical virtues associated with chivalry. Keen lists the "classic virtues" as: "*prouesse*, *loyauté*, *largesse* (generosity), *courtoisie*, and *franchise* (the free and frank bearing that is visible testimony to the combination of good birth with virtue)" (*Chivalry* 2). He explains that these characteristics can be observed in the romances of Chrétien de Troyes, which are associated with chivalry (*Chivalry* 2). It is better to discuss and refer to these virtues on two levels – historical and literary aspects as their romance representations also contributed to their chivalric meanings.

The definition of *prouesse* or prowess in English is given as "[a]n act of bravery; a valiant deed; a daring feat or exploit" or "valour, bravery, gallantry, martial daring; manly courage, fortitude" (*OED*). At first glance, it denotes the physical strength and martial skills of the knight. However, it also includes the ability to control the violence the knight may perform. Therefore, the term "prowess" embodies several characteristics of the knight such as his physical power, martial abilities, and also his ability to control his

strength and to direct it to his opponents. "Prowess" holds the first place in Keen's list of chivalric virtues. Indeed, most medievalists assess prowess as "the key chivalric trait" (Kaeuper *Chivalry and Violence* 135). Kaeuper accentuates the importance of it, and states that "[n]ot simply one quality among others in a list of virtues, prowess often stands as a one-word definition of chivalry in these texts" (*Chivalry and Violence* 135). Evidently, prowess is central to chivalry, and it is even used as a synonym for it.

Prowess is also accompanied by other critical traits such as loyalty, generosity, courtesy, honour, wisdom, courtliness, and practice of courtly love. This list is not fixed and final. Many other traits and characteristics are added to and omitted from it according to the social changes of the time. For example, piety is relatively a late addition. After the body of knights' rose as a "professional class" (Brewer 58) in the eleventh and the twelfth centuries, this newly established knightly class (within which the system of norms developed as chivalry) was accepted by the rooted tripartite structure of medieval society (Flori 150). Therefore, the knights are incorporated into the *bellatores*, "those who defend society" (Brewer 58). As the church gains power, it begins to contest the body of knights with regard to its power on society. Thus, the church from the eleventh century onwards endeavoured to christianise the body of knights in order to direct military power to the protection of religion (Brewer 60, Keen *Chivalry* 44-60). Hence, piety becomes one of the essential chivalric traits.

Léon Gautier's book *La Chevalerie* (1884) outlines all these chivalric traits in The Ten Commandments of Chivalry:

1. Thou shalt believe all that the Church teaches and shalt obey all her commandments.
2. Thou shalt defend the Church.
3. Thou shalt respect all weaknesses and shalt constitute thyself the defender of them.
4. Thou shalt love the country in which thou wast born.
5. Thou shalt not recoil before thine enemy.

6. Thou shalt make war against the infidel without cessation and without mercy.
7. Thou shalt perform scrupulously thy feudal duties, if they be not contrary to the laws of God.
8. Thou shalt never lie, and shalt remain faithful to thy pledged word.
9. Thou shalt be generous and give largesse to everyone.
10. Thou shalt be everywhere and always the champion of the Right and the Good against Injustice and Evil. (26)

Gautier's articles cover most of the chivalric principles. Modern critics such as Richard Kaeuper add some precepts to his list as they believe his perspective is mostly associated with French knighthood and chivalry, and thus lacks a comprehensive definition.

In medieval English literature, chivalric norms are also reflected in detail, especially in the narratives of chivalric romances. For instance, in *Sir Gawain and the Green Knight*, the poet summarises the chivalric qualities and principles represented by the pentangle on Sir Gawain's shield. The pentangle represents the five sets of five virtues that a chivalric knight needs to master. As the romancer tells, the pentangle was created in the form of a five-pointed star by King Solomon for himself:

> Hit is a syngne that Salamon set sumquyle
> In bytoknyng of trawthe, bi tytle that hit habbes,
> For hit is a figure that haldes fyve poyntes,
> And uche lyne umbelappes and loukes in other,
> And ayquere hit is endeles, and Englych hit callen
> Overal, as I here, the endeles knot. (*Sir Gawain* 625-630)

The pentangle has five points which are linked with each other and locked in itself, by which it is known as the endless knot. It symbolises the five sets of chivalric virtues: to be flawless in his five senses; never to fail in his five fingers; never to lose his faith in Christ's five wounds; to find fortitude in five joys of Virgin Mary; and to have courtesy, friendship, generosity, chastity, piety, and fraternity (*Sir Gawain* 640-658). These virtues are linked with each other and create an endless lock, which also suggests the perfection of the pentangle's owner. Hence, *Sir Gawain* presents a list of the chivalric virtues a chivalric knight aspires in the symbol of the pentangle.

Another equally important example is Sir Thomas Malory's *Morte Darthur*. Malory, who was both a knight and a romance writer, delineates the key characteristics of Arthurian chivalry in *Morte Darthur* as follows:

> Then the King established all the knights, and gave them riches and lands; and charged them never to do outrage nor murder, and always to flee treason, and to give mercy unto him that asketh mercy, upon pain for forfeiture of their worship and lordship of King Arthur for everymore; and always to do ladies, damosels, and gentlewomen and widows succor; strengthen them in their rights, and never to enforce them, upon pain of death. Also, that no man take no battles in a wrongful quarrel for no love, nor for no worldly goods. So unto this were all the knights sworn of the Table Round, both old and young. And every year so were they sworn at the high feast of Pentecost. (III,15)

Malory describes a scene in which King Arthur gathers all his knights around the Round Table. In this scene, King Arthur gives the framework of chivalric behaviour and attitudes. His speech also clarifies the tenets of the Arthurian chivalric ethos. Therefore, despite excluding Malory's works in this dissertation, his description of the Pentecostal Oath given in detail provides us with the fifteenth-century idea of Arthurian chivalric principles. According to the oath, chivalry covers loyalty, prowess, mercy, kindness to ladies, and avoidance of unnecessary wars.

As stated above, chivalry is an aspirational ideology, and it is made up of specific ideals, mores, and principles. These chivalric ideals and principles are mostly embodied in the models of the chivalrous knight. A chivalrous knight is expected to be the ultimate representative of chivalric ethos. The romance forests are also constructed according to the chivalric ideals and precepts; that is, the forests as the knight's adventure, test, and challenge ground are ideologically designed for the needs of the knight. They maintain and also enhance and promote the chivalric virtues of the knight. Thus, the forest's construction with chivalric ethos can be observed and analysed in the experiences, encounters, and adventures of the knight in the forest.

1.2. THE ROMANCE FOREST AS AN INHOSPITABLE AND DANGEROUS SPACE

As examined in detail in the introductory chapter of this dissertation, the medieval forest as a topographical entity is defined as "a largely uncultivated and relatively sparsely inhabited tract of country, some of it covered by woodland; legally, it was an area subject to special jurisdiction, set aside for the preservation of game and the pleasures of the chase" (Elliot 112). Importantly, it is purported to be a mixed space, that is, it consists of "stretches of open country heathland moors, marshes – interspersed with tracts of woodland" (Elliot 117). In addition, the romance forest is discussed as a space which has drawn on many literary traditions, historical sources, and legal existence. Thus, it can be stated that the romance forest is at once real and fictional.

Moreover, the medieval forest in the romances is called as *wode* or *wodd* and *fryth* or *frith* (Elliot 117). These may designate small woodlands, yet still, they are analysed as forests. Essentially, the forest as a mixed space "can be anything from a hedgerow to brushwood, and from a stretch of woodland to deep forest" (Elliot 122). In some romances, the wild and/or the wilderness are also used for the forests, emphasising the uncivilised and wild nature of the forests.

The forests in the romances specified above will be analysed considering the fact that medieval chivalry as an ideology and the romance forest are interrelated. First, the physical hardships the forest presents in *Sir Gawain* and how Gawain deals with them will be examined. Then, hunting as a royal activity in the forests and its function in demonstrating the knight's nobility, agility, knightly strength, and energy are analysed by means of textual examples. After analysing the hunting scenes in the romance forests, the knight's social and martial encounters in the forests will be discussed with regard to their functions. In this analysis, the knight's martial combats, challenges, and his attitudes towards defeat and success will be debated considering their contribution to the knight's chivalric values. Moreover, the knight's adventures around the water features within the

forests such as the lakes and the wells are examined through emphasising the significance of these waterscapes.

The forest in *Sir Gawain and the Green Knight* is one of the most analysed and studied spaces, and it is crucial to examine it first with regard to its importance in Sir Gawain's quest. *Sir Gawain* includes the "wyldernesse of Wyrale" (*Sir Gawain* 701) in its narrative. Ordelle G. Hill categorises Sir Gawain's journey in three stages: "Camelot and Logres, North Wales and the Wirral wilderness" (53). Wirral is presented as "a forest which is at once real and fantastic" (Saunders *The Forest* 148). It embodies all of the physical qualities of a real forest and the extraordinary characteristics of a fantastic one. Gawain travels through this forest in order to accomplish his mission to find the Green Knight. In the beginning, it seems like a cliché motif of the knight riding to the forest for adventure or mission. However, the usual rejoicing in the adventure lacks in the romance. It is rather replaced with fear and tension. This tension is conveyed through creating the binary opposition of security/danger and accordingly attributing these characteristics to the court and the forest respectively. In Saunders' words, this tense atmosphere is created through "the contrast between the security of the court, and the discomfort and danger, real and supernatural, of the quest landscape" (Saunders *The Forest* 149). However, it is important to keep in mind that the court is not always safe, and the forest is not always dangerous. For example, in *Sir Gawain*, the Green Knight, who is a giant-like and supernatural knight, challenges the Arthurian knights in the court. However, this contrast in the romances is widely used to reinforce the idea of the forest as a hazardous arena. By this way, the knight's quests and adventures in the forest, a dangerous space, will underline the knight's martial prowess and endurance. For this end, this contrast between the secure atmosphere of the court and the forest as dangerous space is specifically created in *Sir Gawain*:

> Wel much was the warme water that waltered of yyen,
> When that semly syre soght fro tho wones
> thad daye.
>
> He made non abode,
> Bot wyghtly went hys way;

> Mony wylsum way he rode,
> The bok as I herde say. (*Sir Gawain* 684-690)

Although the knight's riding forth to the forest to complete a quest is usually depicted as a pleasant departure, what is emphasised in this quotation is Gawain's hesitation in taking up the quest. Gawain's departure from the court is described as an undesirable event rather than a joyful setting out of the questing knight. It is not a jubilant event, but his sense of duty is also stressed here because other knights do not want to take up the quest and try to dissuade Gawain, too. His journey's toughness is emphasised through the imagery of "home and hearth" (*Sir Gawain* 687) and "steep and sneaking paths" (*Sir Gawain* 689). Gawain is away from his home, and the discomfort he experiences because of this is described in a detailed manner. His forthcoming adventure is depicted as a "gomen thought" (*Sir Gawain* 692), and a "grim quest" (*Sir Gawain* 692). His days in the woods are presented as obstacles he needs to overcome:

> Now rides this renk thurgh the ryalme of Logres,
> Sir Gauan, on Godes halve, thigh hym no gomen tought.
> Oft leudles alone he lenges on nyghtes,
> Ther he fonde noght hym byfore the fare that he liked.
> Hade he no fere not his fole bi frythes and dounes. (*Sir Gawain* 691-695)

Moreover, Gawain's possible lonely journey in "long dark days" (*Sir Gawain* 693) without little or no food is narrated in a very sympathetic manner. His journey through the forest is depicted as if this were Gawain's first mission in the forest. Also, his loneliness is presented as an extraordinary situation. Yet, the knights generally individually set off on their quests and accomplish their tasks. For example, Ywain in *Ywain* and Kay in the *Avowing* are all alone in their quests. Therefore, these difficulties such as the loneliness and the tough journey in a dangerous space are given in detail to stress Gawain's valour, physical strength, and determination. He survives all of these hardships he encounters in the forest.

When Sir Gawain leaves the court to meet the challenge of the Green Knight, he needs to travel through the deep forests. There are typical difficulties of the forest for the knight

such as the cold weather and ferocious beasts. However, the knight-errant is familiar with these, and they are considered as necessary obstacles or tests for the knight to display his knightly stance. As Saunders comments,

> The inexorability of time and the grief of the court are emphasized, rather than the delight in adventure that we might expect. This strand of emotional realism undercuts the romance ideal of chivalry, and thus the forest which Gawain enters appears to be not simply a landscape of adventure shaped for the questing knight, as in Chrétien's narratives of quest and adventure, but also an immensely hostile, natural world far less pleasant than the court. (*The Forest* 149)

Therefore, the forest of *Sir Gawain* is intentionally described as a wilderness. The wilderness evokes an inhospitable and hostile space, which is not convenient for the knight's adventure. The wilderness in *Sir Gawain* is rather influenced by the "Anglo-Saxon descriptions of icy exile in *The Wanderer* and *The Seafarer*" (Saunders *The Forest* 150). Thus, it can be stated that this questing landscape is not influenced by the forest *aventure* which is the usual landscape of adventure where the knight-errant is tested and his valiance and worthiness are (re)affirmed, instead, the wilderness-forest is designated as a space full of hardships and compelling circumstances that are realistically described. The weather, for instance, is not ideal for the adventure: "With mony bryddes unblythe upon bare twyges/That pitosly ther piped for pyne of the colde" (*Sir Gawain* 746-747). This chilling weather is quite extraordinary because the knight generally goes on a quest on relatively warm days. For example, in *Ywain*, Ywain sets forth to find the location in the forest which Colgrevance talks about. When he arrives at the place, the weather is described as quite pleasant and delightful. Unlike the weather in *Ywain*, the weather in the wilderness-forest in *Sir Gawain* is chilly. The cold weather is not the only physical hardship that the forest presents as a challenge to Gawain. He also encounters both natural and unnatural foes:

> Sumwhyle with wormes he werres, and with wolves als,
> Sumwhyle with wodwos that woned in the knarres,
> Bothe with bulles and beres, and bores otherquyle,
> And etaynes that hym anelede of the heghe felle.

> Nade he ben dughty and dryye, and dryghtyn had serves,
> Douteles he hade ben ded and dreped ful ofte. (*Sir Gawain* 720-725)

In the wilderness, Gawain confronts many fierce animals such as serpents, wolves, bulls, bears, wild boars and also unnatural beings such as "wodwos" (satyrs) (*Sir Gawain* 721) and "etaynes" (giants) (*Sir Gawain* 723). These definitely pose as difficulties for Gawain; however, "that wynter was wors" (*Sir Gawain* 726). Hill states that Gawain's confrontation with "inhospitable and hostile hybrid creatures [. . .] force[s] him to realise his own vulnerability" (53). In other words, the forest presents these natural and unnatural foes for Gawain to remind him how vulnerable he can be even though he carries a shield with a pentangle, symbolising chivalric perfection.

Nevertheless, Sir Gawain encounters these foes and endures the cold weather and inhospitable environment, and he does not fail in the forest. Conventionally, the forest offers difficulties and tests for him, and he overcomes them all. However, his real test is within the castle. His prowess does not fail him in the forest, yet, in the Hautdesert, Bertilak's test is quite different from its counterparts in the forest. Bertilak's test and Gawain's failure in it constitute Sir Gawain's realisation of his imperfection.

The forest is used in a similar fashion in *Ywain and Gawain*. In this romance, the knight Colgrevance shares one of his anecdotes with the other knights and tells that he wanders in the forest to seek adventure. In his journey through the forest, he experiences similar difficulties such as dangerous beasts. He describes himself as vulnerable in the depths of the wild forest. Suddenly, he finds himself in a clearing within the forest, which reinforces the idea of the forest as a mixed space. Later, as he narrates, he sees a castle and a moat and takes shelter there:

> In a frith I fand a strete;
> Ful thik and hard, I you bihete,
> With thornes, breres, and moni a quyn.
> Nerehand al day I rade thareyn,
> And thurgh I past with mekyl payn.
> […]

I saw the walles and the dyke,
And hertly wele it gan me lyke;
And on the drawbrig saw I stand
A knight with fawkon on his hand. (*Ywain* 157-168)

Colgrevance's descriptions of the forest and the castle are quite distinctive. As he states, he finds a path in the forest, which is covered with thorns, briars, and whin (*Ywain* 157-159). After riding all day in the forest, he sees the walls of a castle, and seeing them makes him feel glad and secure (*Ywain* 166-168). In his description, he emphasises the sudden change in topography. This shift is from wilderness to a civilised world. Such change tends to be added for the audience and the reader to anticipate something supernatural and extraordinary to take place.

In *Sir Gawain*, the forest was depicted as a dangerous, inhospitable, and unwelcoming space. This is one of the many descriptions of the forest as a perilous space which embodies many ferocious animals and dangerous situations. As detailed in the introduction, in addition to such descriptions of the forest, medieval forests are also the grounds preserved for hunting, especially for the king and his retinue. Hence, hunting as a royal pastime activity unsurprisingly takes place in the forest. As Young states, some laws with regard to the use of the forest as a hunting place establish the royal forests (1). This tradition is also manifested through hunting descriptions in Arthurian romances.

1.3.HUNTING

In medieval culture, as Rooney states, "hunting was not simply a matter of chasing and killing animals. Instead, it was a stylised and complex procedure which involved considerable outlay and must usually have cost more to stage than the value of the meat it yielded" (2). As a ubiquitous feature in Arthurian romances, hunting exists as a multifaceted practice. Definitely, it is much more than a matter of pursuing and slaying animals. Medieval romancers, thus, highly utilised hunting. However, some romances such as *Libeaus* and *Ywain* do not include hunting as an important activity as other

events[16]. *Sir Gawain* includes important hunting scenes; however, the hunter is not the protagonist knight Sir Gawain but Bertilak[17].

Despite taken for granted frequently, hunting scenes in the romances reveal many essential aspects of the knights and chivalry. Hunting as a recurrent activity in the forest is fashioned with chivalric ideology. Thus, it cannot be considered free of the chivalric system it sustains and actuates. Therefore, hunting scenes in the romances are also a part of the chivalric ideology. First of all, hunting is strictly performed by nobility and has many rules. It presents an arena for the knights to interact socially and also for training, that is, in times of peace, the knights are trained through hunting. Hunting requires both physical endurance and strength. While hunting, the knights attain and develop specific skills of hunting. Along with the chance of training themselves, the knights also demonstrate their skills and excellence in this royal activity. The romances included in this dissertation also use hunting as an important activity in the forests.

In the *Avowyng of King Arthur*, for example, hunting occupies quite an important place in the narrative. Even in the introductory part of the romance, hunting is considered as one of the main criteria of chivalry. The knights of the Round Table are described as the paragon of chivalry, kindness, courtesy, and they are hunting "expertly": "Chevatan of chivalry/Kyndenesse and curtesy /Hunting full warly/As wayt men and wise" (*Avowyng* 21-24). In the text, where the hunting takes place and what kind of animals they hunt are given in detail:

> To the forest thay fare
> To hunte atte buk and atte bare,
> To the herte and to the hare,
> That bredus in the rise. (*Avowyng* 25-28)

The place for hunting is expectedly the forest, and they hunt "ate buk and ate bare" (26). The details of the animals are specifically given as they are crucial in determining whether the huntsman is noble or not. Hunting as part of the chivalric activities is definitely performed by noblemen. As Rooney clarifies:

> [. . .] a hunter's nobility is manifested in the types of animals he hunts. A noble huntsman only hunts 'beasts of venery'. The principal division of animals is into beasts of venery, chase and vermin, although the classification is not consistent in different texts. It is laid out in some verses which precede the later manuscript copy of the *Art of Venery*. These categorise the hare, hart, wolf and boar as venery, the buck doe, fox, marten and roedeer as chase, and group the badger, the wild cat and otter together as 'neyther venery ne chace'. (15-16)

According to the classification of animals as beasts of venery, chase and vermin and their associations, King Arthur and his knights in the Arthurian romances mostly hunt beasts of venery. The *Avowyng* poet details the types of prey as buck and boar for this purpose. Similarly, in the *Carle of Carlisle,* the knights as noblemen hunt "b]othe hert and eke heynde" (*Carle of Carlisle* 111). The hart and hind, which are the beasts of venery, are specifically mentioned with the intent to manifest the huntsman's nobility.

The idea of hunting as a royal and noble activity is used by the *Awntyrs* poet's inclusion of hunting in the narrative. King Arthur, while in his court in Carlisle, is encouraged to go hunting by his dukes, lords, and earls. Every stage of the hunt is given in meticulous detail. Here, hunting is labelled not only as an aristocratic amusement but as a kind of martial activity:

> Then durken the dere in the dymme skuwes,
> That for drede of the deth droupes the do.
> And by the stremys so strange that swftly swoghes
> Thai werray the wilde and worchen hem wo.
> The huntes thei halowe, in hurstes and huwes,
> And till thaire riste raches relyes on the ro. (*Awntyrs* 53-58)

In the forest, they hunt wild creatures. While hunting, the knights are expected to have and use martial skills efficiently. Due to hunting, they also maintain and improve these skills. Therefore, the hunt assumes a new meaning and function other than killing animals; that is, to improve the knights' martial skills and endurance. It can be deduced that the metaphor of war for the hunt is used to denote that the martial skills and physical power are essentially required for this activity.

The hunting scenes described as a war or military activity can also be seen in other romances with atypical images. In *Sir Gawain and the Carle of Carlisle*, King Arthur goes hunting and is followed by five hundred knights and lords:

> The Kynge followyd wytt mony a man,
> Fife hunderd and moo, I wene.
> Folke followyd wytt fedyrt flonus,
> Nobull archarrus for the nons,
> To fell the fallow der so cleyn. (*Carle of Carlisle* 104-108)

Arthur leaves the court with "[f]life hundred and moo" (*Carle of Carlisle* 105) noblemen. This gathering for the hunt is described quite exaggeratedly. Additionally, the preparations are depicted in detail. Yet, they are only riding to "Ynglonde to honte" (*Carle of Carlisle* 22) because "grete lordys dothe and be wonte,/ Wytt hardy lordys and wygghte" (*Carle of Carlisle* 23-24). Moreover, it is important to note that knights usually gather for quests. Here, however, they gather to go on a hunt. This shows that hunting is also a social activity which gives the knights the opportunity to interact socially.

Similar to the scene presented in *Sir Gawain and the Carle of Carlisle*, great lords and knights want to go hunting. Their wish, however, is not only to hunt but to display their skills and prowess. In the hunt, the knights see each other and are seen by the other knights. There, they make use of the opportunity to display their martial abilities and their excellence in hunting. As hunting is a pastime activity for nobility, they need to show their knowledge of the rules of hunting and etiquette. Therefore, the hunt as a process in most of the romances is given in a detailed manner. The *Avowyng of King Arthur*, for instance, is initiated with a specific mission of hunting the ferocious boar and continues with the detailed description of Arthur's hunting the beast:

> The King atte Carlele he lay;
> The hunter cummys on a day -
> Sayd, "Sir, ther walkes in my way
> A well grim gryse.
> "He is a balefull bare -
> Seche on segh I nevyr are. (*Avowyng* 29-34)

The scene is set at Arthur's court in Carlisle, and the problem which will lead to the action is voiced by the huntsman. He reports that there is a fierce boar which causes ravages. So, the king learns the whereabouts of this beast and decides to kill it. He chooses Gawain, Kay and Baldwin to accompany him while tracking the boar in the Inglewood Forest.

The king and his knights' motivation to leave the court for the forest is killing the boar because the boar is a threat to society. As the huntsman mentions, this beast is quite a harmful creature which needs to be eliminated. Therefore, Arthur's mission is not only to hunt the beast but to eliminate the boar posing a danger to the society. King Arthur vows to slay the boar without any help before the night sets in:

> He sayd, "Sirs, in your cumpany,
> Myne avow make I:
> Were he nevyr so hardy,
> Yone Satenas to say -
> To brittun him and downe bringe,
> Wythoute any helpinge,
> And I may have my levynge
> Hen till tomorne atte day!
> And now, sirs, I cummaunde yo
> To do as I have done nowe:
> Ichone make your avowe."
> Gladdely grawuntutte thay. (*Avowyng* 117-128)

King Arthur makes use of the opportunity to hunt the boar and show his skills of hunting as a noble king. As David Johnson also states, it is no doubt that Arthur is "inspired by the challenge inherent in the huntsman's words" and he is well "aware of the potential provided by the boar for proving his knightly prowess" (192).

Later, hunting turns out to be a part of something more important, that is, "avowing" in the *Avowyng*. As Thomas Hahn puts forward, the *Avowyng* "takes its starting point and the substance of its story [in] a series of knightly vows" ("*Avowyng*" 113). The theme of "avowing" is quite common in medieval romances (Hahn "*Avowyng*" 113). Chivalric identity and reputation mostly depend on taking and completing the vows among other knightly behaviours. "Trouthe" as one of the chief knightly characteristics also means

keeping one's promise and being true to one's word. Therefore, making and keeping vows, which occupies a central place in the romance, are evidently indicative of ideal chivalric behaviour.

The knights commit themselves to their quests and perform their vows. The important point is that King Arthur and his knights try to fulfil their words in the Inglewood Forest: "Unto the forest thay weynde/That was hardy and heynde" (*Avowyng* 81-82). Characteristically, the quests take place in the forest in chivalric romances. Similarly, the *Avowyng* poet employs Inglewood Forest as the space of challenge and test of the knights' prowess as well as the ground where they prove themselves as valiant knights.

King Arthur is the first to ride into the forest to track down the boar to its den. Arthur pursues the giant boar which "is higher thenne a horse/That uncumly corse" (*Avowyng* 49-50) strenuously to its lair. Arthur's pursuit of it is narrated in detail. This is rather interesting because Middle English writers, as Rooney states, do not give much attention to the pursuit, but focus on "the trappings, ostentation, and pleasure of the hunt" (6). However, in this romance, every stage of Arthur's hunting is depicted very vividly. For example, Arthur's cutting the beast into pieces is specially mentioned and narrated:

> The King couthe of venery:
> Colurt him full kyndely.
> The hed of that hardy
> He sette on a stake.
> Sethun brittuns he the best
> As venesun in forest. (*Avowyng* 257-262)

As observed here, the features of the "ritual butchering" are given in detail. The removal of the boar's head and shoulders are included in this ritual. Indeed, as Richard Almond explains, cutting the hunted animal into pieces is labelled variously as 'breaking,' 'unmaking,' or 'undoing' the carcass (77). It includes three stages: for instance, the boar is "undone" (cut open), "fleaned" (skinned) and then "brittled" (cut up)" (Almond 77). According to the medieval methodology of hunting, a noble hunter is expected to know how to undo the animal properly (Almond 80). Hence, the scene in which Arthur's

excellence in undoing the animal is specifically inserted into the narrative. The image of a strong and furious boar – "[t]her is no bulle so brade / That in frith foundes" (*Avowyng* 47-48) – reinforces Arthur's chivalric identity and his physical power as a knight and the king.

Apparently, undoing is an important part of the hunting process. That is, killing the animal is not sufficient to complete the hunting successfully. So, the image of the hunter-knight undoing the animal expertly is present in other romances as well. For instance, in *Ragnelle*, the undoing of the animal has been described as follows:

> Doun the dere tumblyd so theron,
> And felle into a greatt brake of feron;
> The Kyng folowyd fulle fast.
> Anon the Kyng bothe ferce and felle
> Was with the dere and dyd hym serve welle,
> And after the grasse he taste. (*Ragnelle* 43-48)

Similar to the hunting scene in the *Avowyng*, hunting in the *Wedding of Sir Gawain and Dame Ragnelle* is completed with King Arthur's undoing the animal. In this scene, Arthur tests the thickness of the deer's fat to check the quality of the hunt. After stating the fact that undoing the animal skillfully is a sign of excellence of the huntsman king, it can be maintained that Arthur's prowess is once more affirmed in his strength against the fierce boar and his butchering it like an expert through the long descriptions of each stage of his fight with the boar (*Avowyng* 161-257).

Indeed, Arthur's active participation in the action is a rare situation. Generally, individual knights go on adventures and take on quests while Arthur stays at his court as the authoritative figure. However, in the *Avowyng*, he is an active knight riding through the forest to fulfil his vow. It is equally important that Arthur's activity as a knight-errant is visualised with his hunting in the Inglewood. Considering the royal connotations of hunting, Arthur is portrayed as a true noble king who has accomplished his chivalric duties and performed the necessary rituals.

Notably, hunting as an important and efficient medium of displaying prowess for the knights is also "associated with joyful vitality" (Rooney 20). Thus, the knight is able to fulfil his role as a strong and ardent hero through hunting. Subsequently, the forest proves a chivalric space, where the hunting is emplaced as a tool to practise chivalric precepts. In other words, through hunting, chivalric values of the knights are once more confirmed, and their knightly values are reiterated by their energies during the hunt.

Moreover, hunting in the forest may open new possibilities. That is, the knight's motivation may change or divert to other challenges upon arriving at the forest to hunt. Indeed, it is not the hunting but the forest as the land of possibilities that unfold new adventures for the knights. This is also frequently emphasised by the narrator in the romances: "This adventure befelle in Ingleswod,/As good Kyng Arthoure on hunting yod" (*Ragnelle* 835-836). One of these new possibilities is the knight's various encounters with opponents and women.

1.4.THE KNIGHTS' ENCOUNTERS

In the forest, the knight encounters various people, including rival (non-Arthurian) knights, damsels in distress, and women. His relationship with these people varies. He may engage in a severe combat, or he may make an alliance as in the *Avowyng of King Arthur*, the *Awntyrs off Arthure*, the *Jeaste of Sir Gawain*, *Libeaus Desconus*, *Sir Gawain and the Green Knight*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle*, and *Ywain and Gawain*. In most of the cases, the knight's relationship he builds through these encounters in the forest reveals the dynamics of the chivalric ideology. The martial combats, his challenges and his attitudes on defeat and success such as courtesy, mercy, and pride are evocative of specific chivalric values the knight vows to attain.

Sir Gawain is generally considered the paragon of chivalry after King Arthur. Thus, he is the one to occupy the forests with his encounters most. To begin with the analysis of Gawain's encounters in the *Jeaste*, it will be beneficial to elucidate the chivalric ideology embedded in the forest. The *Jeaste* employs the forest as its setting from the beginning

to the end. It features Gawain as the title character and "combines two widely separated but interwoven episodes from a twelfth-century French poetic romance, the anonymous continuation of Chretien de Troyes' *Perceval*" (Hahn "*Jeaste*" 393). It presents a story differing much from its French original through making Gawain's part central and offering an alternative ending. Thus, the Middle English *Jeaste* transforms into "a stark series of trials of Gawain's martial prowess" (Hahn "*Jeaste*" 393) through accentuating Gawain's chivalric characteristics and prowess.

The *Jeaste* begins *in medias res* with Gawain's conversation with a lady suggesting that he encounters her pavilion while hunting in the forest. Gawain allures a nameless woman in her pavilion, because of which her father Gilbert and three brothers, namely, Gyamoure, Terry, and Brandles, confront Gawain due to the dishonour brought about by the daughter/sister's violation. Gawain and the lady in the pavilion are first discovered by the lady's father, Gilbert who immediately gets furious with Gawain over his daughter's loss of virginity:

> He founde Syr Gawayne with that lady fayre:
> "Syr knyght, thow makest an evyll repayre
> That wyll make the shente.
> Yt ys my doughter that thow lyest by.
> Thowe hast done me great vyllanye -
> Amende yt mayst thou nought. (*Jeaste* 14-19)

Upon seeing his daughter with Gawain in the pavilion, Gilbert confronts Gawain because Gilbert takes it as "an offense against his honour" (Lindsay "Chivalric Failure" 29) which can only be resolved through combat. Ignoring his daughter, he directly talks to Gawain and challenges him. For Gilbert, his daughter's sexual violation is a matter to be settled by men through combat. Gilbert's attitude makes clear that he defines virginity as a kind of "chivalric honour" which can be (re)gained by martial combat (Lindsay "Chivalric Failure" 29): "Yt ys my doughter that thow lyest by/Thowe hast done me great vyllanye–" (*Jeaste* 17-19).

Gilbert, stating that Gawain has brought him "much dyshonoure" (*Jeaste* 26), believes combat is the only way to compensate this loss. Despite Gawain's offer of amendment for his loss, Gilbert refuses Gawain's offer and forces him to fight:

> Syr Gawayne turned hys horse agayne
> And sayde, "Syr knyght, wyll ye any more fayne? "
> "Naye, "he sayed, for he ne myght.
> "I yelde me, Syr knyght, into thy hande,
> For thou arte to styffe for me to stande.
> My lyfe thou graunte me. "
> "On thys covenaunte, "Syr Gawayne sayde:
> "That ye do no harme unto the mayde,
> I am agreed that yt so be. (*Jeaste* 56-64)

Gilbert turns all of Gawain's offers down and insists on jousting with him. Gawain hits him with such force that Gilbert's horse overthrows him (*Jeaste* 53-55). Gawain courteously asks whether he desires more fight (*Jeaste* 57-58). Gilbert yields to Gawain who spares his life on the condition that he will never challenge Gawain and will never do harm to the lady. Although Gilbert thinks he will regain his honour through this fight, he barely escapes with his life. This combat obviously reinforces the martial prowess of Gawain. Apart from showing his prowess, Gawain also has the chance to display other chivalric qualities such as courtesy and mercy due to this encounter. Gawain acts courteously to his opponents in any occasion. When Gilbert and his sons demand to fight Gawain, Gawain offers them other solutions apart from combat. He believes that they can reach a compromise, but his efforts are rejected by the lady's kinsmen. Moreover, when Gawain defeats Gilbert, Gyamoure, and Terry in combat, he does not kill them immediately but shows mercy to them. These combats provide Gawain with the opportunity both to display his martial prowess and chivalric virtues such as mercy and courtesy.

An equally important aspect of this chivalric combat, as Sarah Lindsay comments, is that in the *Jeaste* knighthood is formulated particularly on masculine power and/or physical prowess of the knights which is denoted through the repetitive and symbolic use of the term "manne" to depict the knights ("Chivalric Failure" 30). According to the *OED*

definition, "manne" is used to refer to the gender ("man"), yet it is preferably employed to emphasise masculinity in the romance. For example, Gawain is appreciated for his skill in the battle against Terry by Gilbert himself who thinks that Gawain "ys a manne" (*Jeaste* 315):

> "Yea," quod Syr Gylbart, that Earle so olde;
> "He ys a knyght bothe stronge and bolde,
> And fortune ys hys frende;
> My doughters love he hath clene wanne.
> Therfore I dare well saye he ys a manne,
> Whereever that he wende." (*Jeaste* 311-316)

Similarly, when Brandles challenges Gawain, Brandles says "Sone shall we see yf he be a manne" (390). Moreover, Gawain describes Brandles' physical characteristics and labels him a "manne":

> By God!' sayde Gawayne, 'he ys full lyke
> To abyde a buffette and to stryke,
> And of hys handes a man.
> I saw not or nowe thys yeares thre,
> A man more lyke a man to be.
> By God and by Saynt Johan. (*Jeaste* 407–412)

Evidently, Gawain's use of the word "manne" indicates the knightly strength and skill of Brandles. He is described as a powerful knight unlike his father and brothers. Yet, this complicates the issue of Gawain's reputation as the best knight of the Round Table because Brandles is equally strong and valiant. Ideologically, the knights are formed and described as masculine and powerful like Brandles and Gawain. Then, the question of what makes Gawain the romance hero (if he is) comes forward. The answer to this question is twofold. First, the knight must have an antagonist whose power is equal or close to his strength. If Gawain's opponent is less powerful or skilful than him, Gawain's triumph over Brandles will be underrated. In this perspective, Brandles is a knight worthy of Gawain. Thus, even when their fight is even, their reputations as knights will not be blemished.

Secondly, Gawain along with his physical prowess gives importance to reconciliation and courtly behaviour unlike Brandles. Even Gilbert in his speech to Brandles to prevent his son from fighting Gawain appreciates Gawain's courteous behaviour rather than his physical power:

> The knyght [Gawain] ys stronge, and well fight can,
> And when he hathe at hande a man,
> He wyll do hym none yll.
> But gentle wordes speake agayne,
> And do hym no harme ne mayne,
> Thus gentyll he ys in skyll. (*Jeaste* 383–388)

Hence, the definition of chivalry or chivalrous behaviour does not only rely on the knight's physical power. Moreover, Gilbert and his sons use martial power to avenge Gawain's sexual liaison, yet Gawain does not immediately resort to his martial competence but offers amends:

> Syr, amendes nowe wyll I make here.
> As I am to knyghthode bounde.
> Nowe all forewardes I wyll fullfyll,
> And make amendes youe untyll,
> And lette me passe quyte. (*Jeaste* 33–37)

Gawain's offer is turned down by Gilbert and later by three brothers. Gilbert's insistence on refusal may imply that Gawain's illicit love affair cannot be amended easily and only they can take their revenge with martial prowess. Nevertheless, later, Gilbert comes to the realisation that "combat is not the only chivalrous way for the men in the *Jeaste* to resolve the harm caused by Gawain's sexual misconduct: 'gentleness' may achieve the reconciliation that eludes prowess" (Lindsay "Chivalric Failure" 33). In Lindsay's words,

> While the other male characters in the romance define chivalry as synonymous with masculine prowess in combat, Gawain holds a view of chivalry that encompasses not only prowess but also the ability to create lasting relationships and effect reconciliation through verbal and legal means. ("Chivalric Failure" 25)

Gawain's opponents, namely Gilbert, Gyamoure, Terry, and Brandles, define chivalry as only martial skills and physical power. Nevertheless, Gawain's view of chivalry is quite different from theirs. For Gawain, chivalry is not only displaying martial prowess, but it needs to include other virtues such as courtesy, mercy, and reconciliation. Therefore, Gawain's superior chivalric identity is established by these two important aspects of chivalry. That is, he is skilled in combat and also other chivalric qualities.

However, Gawain's successive triumphs in combat are interrupted by his fight with Brandles. As each knight is equally strong, neither is victorious. So, they swear to resume the fight if they encounter later:

> "Yf we fyght thus in the darke together
> Throughe myshappe the one myght sle the other;
> And therefore by myne assent,
> Lett us sweare on oure sweardes bothe,
> Where that we mete for leyfe or lothe,
> Yf that we mete in present,
> "Never to leave the battayll tyll the one be slayne."
> "I assent me therunto," than sayde Gawayne,
> "And ye wyll that yt so be." (*Jeaste* 461-469)

Gawain seems to only resign himself to him on condition that he swears an oath not to do any harm to the lady: "Syr Gawayne put up hys swerde than/Syr knight, be frende to that gentle woman,/As ye be gentle knight" (*Jeaste* 485–7). As a worthy knight, he is expected to assume the role of a defender of the weak. Both defending and protecting the weak and especially women are the duties of a knight. Therefore, it can be stated that Gawain's concern for the lady is a part of his chivalric behaviour and duty.

However, Brandles does not promise that he will be gentle to the lady. Explicitly, he accuses her of the unfortunate events: "She hathe caused today, pardye, much shame / Yt ys pyttye she hathe her syght"' (*Jeaste* 489–90). At the end of the fight, Gawain is not able to protect the lady and leaves her to the discretion of her brother Brandles. When Gawain deserts her, Brandles calls his sister a harlot: "Fye on the, harlot stronge!" (*Jeaste* 506) and beats her: "He bete her bothe backe and syde" (*Jeaste* 509).

Beaten "bothe backe and syde" (*Jeaste* 509) by Brandles, the nameless lady, then, disappears: "Than the lady gate her awaye— / They sawe her never after that daye; / She went wandrynge to and fro" (*Jeaste* 524–526). She is coerced to go on exile into the forest as she is beaten by her brothers and left homeless. Gawain leaves the forest without doing anything for the lady and wishing a good day for Brandles: "'Syr Knight,' sayde Gawayne, 'have good daye,/ For on foote I have a longe waye'" (*Jeaste* 491-492). Such unchivalrous depiction of Gawain is very rare in the romances. Additionally, he is almost reduced to a foot soldier by losing his horse (Mills "*Jeaste*" 163). In this point, it is significant to state that heroism depicted in Arthurian romances and particularly in the *Jeaste* is not to "the point of death" (Ashe "Limits" 163). As Laura Ashe elaborates, the chivalric ideology does not define bravery and heroism as the fight to the death ("Limits" 163). In Arthurian romances, the hero-knight is not expected to die but to live for his reputation. In Ashe's words, "the hero has nothing to defend but his own reputation, in a world structured for his success; his death cannot be anything but a failure" ("Limits" 163). Therefore, Gawain's reduction to a foot soldier in the *Jeaste* should not be considered as a failure. Ashe further explains the idea of heroism in the romances:

> the historical circumstances of chivalry's first emergence as a literary and cultural ideology, in the late twelfth century, conditioned its nature as a code which made no space for the properly heroic death: chivalry was itself a collection of practices devoted to economic and social exploitation, to the normali[s]ation and celebration of the way of life of the mounted aristocracy. ("Introduction" 14)

For Ashe, there is no space for death for the knights. Considering her points on heroic death, it can be stated that being alive after the fight for Gawain is more important than being victorious. As one of the best knights of the Round Table, Gawain needs to maintain his and his men's reputation. Death is not the proper way to do this.

Moreover, Gawain arrives at King Arthur's court at the end of the romance but does not talk about his unchivalrous behaviour. On the contrary, he joyfully tells his adventures including the four knights without any mention of the nameless lady of course:

> All hys adventures he shewed the Kinge,
> That with those foure knyghtes he had fyghtynge,
> And eche after other alone.
> And after that tyme they never mette more;
> Full gladde were those knightes therfore.
> So there was made the ende. (*Jeaste* 530-535)

Thus, his encounters in the forest enable Gawain to display and confirm his already well-established chivalrous identity. That is, Gawain proves himself to be a true knight due to his martial combats and chivalric relations in the forest. He embodies most of the required knightly characteristics, and he is appreciated for his prowess even by Gilbert and his sons who confront him.

Furthermore, Gawain is characterised as the epitome of twofold chivalry, that is, in Lindsay's words: prowess-based and courtesy-based chivalry ("Questioning Chivalry" 2). He acts chivalrously on both levels and sustains his knightly character with his actions and behaviours in the forest. Gawain is also included in the plots and specifically mentioned in the titles of the *Wedding of Sir Gawain and Dame Ragnelle* and the *Marriage of Sir Gawain*. In both romances, the encounters initiating the action take place in the Inglewood Forest but the setting of the *Marriage* is specified as Tarn Wathelene, the small lake in the Inglewood Forest. Their plots are almost identical with subtle differences.

Gawain as the eponymous character is supposed to be "tested and tried by figures who are monstrous, magically-aided and multiple-shaped" (Carter 29) in the conventional adventure space, that is, the forest (Hahn "Gawain and Popular" 224). However, in *Ragnelle,* this time his trial is in the bedroom like *Sir Gawain and the Green Knight* and *Sir Gawain and the Carle of Carlisle*. Despite his key role in the plot, Gawain does not occupy the forest as the questing knight in *Ragnelle,* but Arthur does.

Ragnelle begins with Arthur's hunting scene in the forest where he encounters a strange man who is very strong and well-armed: "Streyghte ther cam to hym a quaynt grome,/Armyd welle and sure,/A knyght fulle strong and of greatt myghte" (*Ragnelle* 50-52). This knight, who is described as a strong and mighty knight, turns out to be Sir

Gromer Somer Joure, and later interrupts Arthur's hunting to threaten him. He claims that Arthur unjustly confiscated his lands and gave them to Sir Gawain, for which he will kill Arthur:

> And grymly wordes to the Kyng he sayd:
> "Welle imet, Kyng Arthour!
> Thou hast me done wrong many a yere
> And wofully I shall quytte the here;
> I hold thy lyfe days nyghe done.
> Thou hast gevyn my landes in certayn
> With greatt wrong unto Sir Gawen. (*Ragnelle* 53-59)

The romance forest proposes a space which brings about sudden events and encounters. Abrupt encounters such as Gromer Somer Joure's chance meeting constitute the key features of the romance genre, namely, *perilleux* (peril) and *merveilleux* (marvel) (Saunders *The Forest* 43). The elements of peril and marvel, which are essential for testing the qualities of the knight, are supplied with the appearance of a mysterious rival knight Gromer in *Ragnelle*. His name means "summerday man" (Hunter Trimnell 294, Hahn "*The Wedding*" 42). Hunter Trimnell asserts that, due to his name, his character is interpreted as "otherwordly" and he is regarded "as representative of the uncivilised natural world" (294). Indeed, Sir Gromer Somer Joure is associated with the forest with his name's interpretation of incivility and wilderness. As Hahn puts it,

> Sir Gromer Somer Joure represents the forces of wildness and incivility: he appears suddenly in the midst of the forest, he behaves in ways that violate knightly protocols, and, most of all, he has a name that connects him with the licensed anarchy of Midsummer's Day. ("*The Wedding*" 41-42)

In fact, Gromer's characteristics may be evocative of the forest's connotations of wilderness. Nevertheless, despite his title "sir," he seems to lack knightly virtues as he is described as the embodiment of insolence, rudeness, and crudeness (*Ragnelle* 49-52). Indeed, Gromer as a mysterious, rude, and strong man resembles the Green Knight in *Sir Gawain*. So, it can be stated that such mysterious and similar characters are added to the narrative to imply that something supernatural is anticipated in the plot of *Ragnelle*.

Inglewood embodies all the forest qualities. For instance, it is the space where the knight encounters supernatural people and occasions. Also, it has elements of marvel and peril. Thus, the forest is both mysterious and dangerous. The qualities of the forest and the meanings of the chivalric ethos are mingled in the forest by the romancer. Thus, the Inglewood Forest as a chivalric space serves Arthurian knights' benefits. Even though it includes otherworldly or supernatural elements in itself, they are all put at the service of the knights of the Round Table. Arthur's encounter with Sir Gromer Somer Joure and the menace he creates in the forest appear to be intimidating at first glance. Yet, it doubtlessly is deployed to reinforce Arthur and Gawain's reputation as the paragons of chivalry once again.

Sir Gromer Somer Joure dressed in full armour threatens Arthur for his life. Yet, Arthur assumes the role of the conciliator and tells Gromer to let him go as killing him unarmed will disgrace him. Arthur claims he can amend it: "Lett be thy wylle and folowe wytt /And that is amys I shalle amend itt,/And thou wolt, or that I goo" (*Ragnelle* 70-72). Gromer accepts Arthur's offer of amends and articulates the famous tautology[18]; that is, "what do women most desire?":

> Fyrst thow shalt swere upon my sword broun
> To shewe me att thy comyng whate wemen love best in feld and town
> And thou shalt mete me here withouten send
> Evyn att this day twelfe monethes end;
> And thou shalt swere upon my swerd good
> That of thy knyghtes shalle none com with the, by the Rood,
> Nowther fremde ne freynd. (*Ragnelle* 90-97)

According to this agreement between Gromer and Arthur, Arthur will return after a year with the answer to "whate wemen love best in feld and town" (*Ragnelle* 91). Arthur's first thing to do after he leaves the forest is to spoil the secrecy of his mission and to consult Gawain for the answers. Gawain as a loyal knight to his king eagerly compiles various answers to the question. Dissatisfied with the answers compiled in town, Arthur decides to seek the answer in the forest:

"By God," sayd the Kyng, "I drede me sore;
I cast me to seke a lytelle more
In Yngleswod Forest.
I have butt a monethe to my day sett;
I may hapen on somme good tydynges to hitt -
Thys thynkythe me nowe best." (*Ragnelle* 214-219)

In Arthur's case, the answers gathered with the help of Gawain do not please Arthur though all of the possible answers are quite lucid and sensible. He persists in seeking the answer in Inglewood. Here, the forest as an active romance space proves its unique nature, which is accentuated by its potentiality. That is, the forest in *Ragnelle* is constructed as a space of potentiality, and it is inferred that if there is a correct answer, it is implied that it can only be found in Inglewood. The forest retains its elements of the *merveilleux* and the *perilleux* and takes on a new facet of potentiality. It can be associated with "the unexpected" (Saunders *The Forest* 26). In this aspect, Somer as the unexpected man in the forest can only be appeased with an answer which can be accessed from unexpected sources. Therefore, Arthur "rode for the on the other day/Into Yngleswod as hys gate laye" (*Ragnelle* 226-227) to find the answer.

In the forest, Arthur encounters a hideous hag. She is described from head to toe emphasising her ugliness:

Her tethe hyng overe her lyppes,
Her chekys syde as wemens hippes.
A lute she bare upon her bak;
Her nek long and therto greatt;
Her here cloteryd on an hepe;
In the sholders she was a yard brode.
Hangyng pappys to be an hors lode,
And lyke a barelle she was made. (*Ragnelle* 231-238)

The hag's body is deformed because of old age[19]. The deformity is emphasised through the repulsive description. Her teeth are depicted so big that they protrude out of her mouth (*Ragnelle* 231). Her back is curved as a lute (*Ragnelle* 233). Her neck is long and thick (*Ragnelle* 234). Her breasts are a load for a horse (*Ragnelle* 237). Her deformed body suggests that she is obviously an outcast, even a "monstrous outsider" (Lindsay

"Questioning Chivalry" 142). As Hahn clarifies, "[h]er seemingly omnivorous appetite marks her an outsider, both sexually and socially, to the aristocratic court" ("*The Wedding*" 42). As a monstrous outsider, the hag seems to pose a danger to the court. Yet, she is not added to the romance forest to challenge Arthur but to serve Arthur's purpose.

This hideous hag proposes a deal to King Arthur. She will give him the right answer in exchange for Gawain as her husband because "[f]or alle the answerys that thou canst yelpe,/None of theym alle shalle the helpe" (*Ragnelle* 261-262). Both Arthur and Gawain agree with the exchange, and the woman gives the right answer:

> We desyren of men above alle maner thyng
> To have the sovereynté, withoute lesyng,
> Of alle, bothe hyghe and lowe.
> […]
> Of the moste manlyest is oure desyre:
> To have the sovereynté of suche a syre,
> Suche is oure crafte and gynne. (*Ragnelle* 423-425, 428-431)

By this way, the second agreement of the romance is made. In their first encounter in the woods, Arthur ironically asks the lady "Whate is your desyre, fayre Lady?" (*Ragnelle* 467). In fact, Arthur now has the correct answer to save his life with the help of the hideous hag. Hence, it can be stated that the hag enables Arthur to give the answer correctly and complete his mission. It can be deduced that her reason for existence in the forest is for Arthur's benefit.

After these events, the remaining part of the romance takes place in the court. Gawain and Ragnelle are wedded in a public ceremony. When they retreat to their bedroom, Ragnelle asks Gawain whether he wants to see her beautiful at night or during the day. Upon Gawain's allowing her to choose herself (to have sovereignty), the enchantment is broken, and she transforms into a fair lady. They have a son called Gyngylayne and live happily until Ragnelle dies[20].

Arthur's encounters with Sir Gromer Somer Joure and Dame Ragnelle respectively eventuate in the woods. In their chance meetings, two agreements are made. Arthur's

first agreement is with Gromer, and it is made out of necessity. The unexpected and sudden appearance of Gromer leaves Arthur with the mission to answer the mysterious question. This encounter constitutes the adventure of King Arthur, which is the main action of the plot. In the second agreement with Dame Ragnelle, the problem caused by the first agreement begins to dissolve. That is, Arthur accomplishes his mission victoriously. Moreover, it is also important to note that Arthur keeps his promise by submitting Sir Gromer Somer Joure the right answer on time and also making certain that Gawain marries to the hag publicly. Therefore, he proves that he is true to his word.

Dame Ragnelle's intimidating appearance in the first encounter with Arthur turns out to be beneficial for both parties at the end. First, the enchantment on Ragnelle is broken, and thus she transforms into a beautiful lady. As a variation of the "Loathly Lady Transformed[21]" – "a story common in folktales" (Hahn "*The Wedding*" 41), Ragnelle is changed "both physically and symbolically, from an ugly hag to a beautiful lady, and from an enigmatic threat to a fulfilled woman" (Hahn "*The Wedding*" 42). The argument here also confirms this positive change in Ragnelle's character.

To take the issue of the beneficial agreement for both sides again, Arthur's gain is apparent. First, he completes his vow to deliver the correct answer to Gromer. Furthermore, this agreement in the woods reinforces the homosocial bond between Sir Gawain and King Arthur. Sir Gawain affirms that he is a courteous and loyal friend from the beginning to the end of the romance. Due to the conflict and later agreement with Sir Gromer Somer Joure, the knightly camaraderie between Arthur and Gawain is reinforced. He keeps the secret of Arthur and helps him find the right answer. Also, he agrees to wed the ugly hag even though he "fears she is a sexual predator" (Hahn "*The Wedding*" 42). Due to her incorporation into the chivalric narrative, Ragnelle's existence intensifies the chivalric friendship between Arthur and Gawain (McClune 125).

The forests in the *Jeaste* and *Ragnelle* are the chivalric spaces which meet the chivalric needs of the knights. They use the forest as a necessary path to confirm themselves as worthy knights. However, *Lybeaus Desconus* and *Sir Perceval of Galles* are different

from these romances because of the direction of their protagonist knights who move from the forest to the court and back to the forest again. Differently, in *Lybeaus Desconus* and *Sir Perceval of Galles,* the knights are brought up in the forest by their mothers. Libeaus is the illegitimate son of Sir Gawain: "Hys name was callyd Gyngeleyn;/Getyn he was of Sir Gaweyn/By a forest syde" (*Lybeaus 7*-9). His mother conceives him in the forest and raises him there away from the courtly culture. Her mother calls him "Beuys" (*Lybeaus* 25) "[f]or he was so feyr and wyse" (*Lybeaus* 25), meaning "handsome son" (Shuffelton n. 26). Libeaus is always described in positive terms: "Gyngeleyn was feyr and bryght,/Gentyll of face and body ryght,/Basterd thoff he were" (*Lybeaus* 13-15). As bastardy is believed to show itself in a bodily or moral defect (Shuffelton n.15), Libeaus' beauty is conveyed as an extraordinary trait. Yet, it is the sign of his noble blood. Even though he is brought up as a wild child of the forest far away from the influence of courtly culture, it is suggested that he is noble.

Likewise, Perceval, the son of Sir Perceval and Acheflour, is brought up in the forest by his mother. Upon her husband's death in a tournament, Acheflour retreats into the forest with her son, intending to protect him from the harms the knightly world brings:

> With wilde bestes for to playe,
> Scho tuke hir leve and went hir waye,
> Bothe at baron and at raye,
> And went to the wodde. (*Sir Perceval* 177-180)

Acheflour succeeds in protecting his son from participating in jousts or tournaments. After fifteen years of living in the wilderness, she talks about Christianity to Perceval. She explains God's creation of the world: "[t]his worlde mae He within seve,/Appon the sexte day" (*Sir Perceval* 247-248). While Perceval is searching for God in the forest, he encounters Gawain, Ywain and Kay. Perceval immediately thinks that one of them is God. When he finds out that they are the knights of King Arthur, he also wants to be knighted as well. However, unlike Libeaus, Perceval is ignorant of courtly manners. He mounts a wild and pregnant mare thinking it is a stallion. Because of such uncourtly behaviour, he is portrayed in a ridiculous manner in the romance:

> He went forthe to his mere,
> Tuke with hym his schorte spere,
> Lepe on lofte, as he was ere;
> His way rydes he. (*Sir Perceval* 477-480)

He arrives at Arthur's court with his mare. He rides straight into the hall ignoring the doorman. He stands so close to Arthur that the mare nuzzles Arthur's head with its lips:

> At his firste in-comynge,
> His mere, withowtten faylynge,
> Kyste the forhevede of the Kynge -
> So nerehande he rade! (*Sir Perceval* 493-496)

Perceval's uncourtly manners continue throughout the romance, but he also learns how to be courtly in his journeys. Through his character, chivalric manners and ideals are also questioned and mocked. Yet, Libeaus and Perceval "are not only mocked to parody the romance representations or chivalric ideals, but also to emphasise them through the representations of extraordinary romance heroes, who are inherently noble, yet unaware of their nobilities" (Taşdelen "Laughing" 316). As Pınar Taşdelen further argues,

> [t]he celebration of the chivalric ideals and the association of these ideals with the noble class are justified through the bold fight and glory of both heroes and the revelation of their noble identities towards the end of both romances. ("Laughing" 316)

Despite his uncourtly manners, Arthur recognises his nephew Perceval. Therefore, Perceval's wish to be knighted is granted by King Arthur and his journey to be a valiant knight begins.

The most important common point of Libeaus and Perceval is their obligation to pass through the forests to gain a knightly identity despite the fact that they grew in the forest. To be precise, their movement is in the opposite direction when compared to the other romances. As they are already in the forest, they first go to the court to be knighted. However, after they are knighted, they go back to the forest to prove themselves as worthy knights.

While the romances are labelled according to their themes, *Lybeaus Desconus* has been categorised in various matters because of the themes it embodies. It is frequently considered a romance belonging to the "fair unknown" tradition (Mitchell-Smith 149). As Ilan Mitchell-Smith says, this tradition deals with "a protagonist whose paternity is in question by his fellow knight, but whose fairness of face and behavio[u]r serves as irrefutable proof of his welcome acceptance to the chivalric community" (149). The audience is informed about the hero's pedigree beforehand. The knight's real name and his father are stated in the first lines of *Lybeaus Desconus*: "Hys name was callyd Gyngeleyn/Getyn he was of Sir Gawyne" (*Lybeaus* 7-9).

Moreover, Jeffrey J. Cohen calls some romances such as *Lybeaus Desconus* "identity romances" ("Gowther" 221). These romances

> trace how young men (*juvenes*) mature into their proper name through a series of adventures – and, "as it turns out," the adult identity into which they wander exactly conincides with a family name that may have been hidden from them until that point.[. . .] [T]he Name is revealed at the precise moment when the hero becomes the history for which it stands. (Cohen "Gowther" 221)

Similarly, Libeaus' paternity is unknown. The romance focuses on the "quest of identity formation" and the protagonist's acceptance into the circle of knights "at the same moment that his father is revealed as Gawain" (Mitchell-Smith 148).

The forest plays a vital role in Libeaus' quest of identity. His birthplace and inhabitation are the forest. However, in order to prove his knightly worthiness, he needs to be tested and trialled in the forest. His movement from the forest to the court ends in the way he intends. That is, he is knighted and takes on a mission to rescue the Lady of Synadown. However, Lady Elaine, who accompanies him on his journey, complains about Libeaus because she believes that Libeaus is not strong and skilful enough for the mission:

> That thou wold send a chyld
> That is wytteles and wyld
> To dele mannes dynte,
> And hast knyghtys of mayn,

Persyvall and Ser Gawayn,
Full wyse in tournament. (*Lybeaus* 186-191)

Elaine is not happy with Arthur's decision to send Libeaus on the quest to save her lady due to his inexperience and naiveté. She compares him with Perceval and Gawain, complaining about Libeaus' lack of experience. The dwarf, who is Elaine's company, also does not trust Libeaus Desconus as their champion in their mission. Libeaus, however, assertively articulates his bravery and skill in martial combats:

Syr Lybeus than answerd,
"Yit never was I aferd
For dred of mannys saw.
Somwhat have I lernyd
To pley with a swerd
And hath had many a blaw. (*Lybeaus* 205-210)

He brags about his martial skills and tries to convince them. He also says that [t]he batell I undertake,/And never non of them forsake" (*Lybeaus* 215-216). That is, he explains he never abandons any battle he is engaged in. Perceval tries to persuade Elaine and the dwarf that he is a worthy and valiant knight. Yet, he is also aware of the fact that he needs to prove himself in action.

In the forest, Libeaus encounters his first opponent, Sir Wylliam Dolebraunche, who is a valiant knight. Elaine speaks of him as a strong knight, implying Libeaus' insufficient training. As she says, Dolebraunche cannot be defeated especially at the hands of a "wytteles and wyld" knight (*Lybeaus* 187). Elaine warns Libeaus about Dolebraunche and informs him that he holds the causeway. Eventually, Libeaus confronts Dolebraunche, and they engage in combat. After a long fight both on horseback and foot, Libeaus defeats him:

Thus William gan cry,
"For the love of Mary,
On lyve late me pas.
It were gret vylonye
To make knyght for to dyghe
Wepynles in the place." (*Lybeaus* 397-402)

Dolebraunche pleads for mercy. Libeaus grants his life on the condition that he will go to Arthur's court and be his prisoner. Libeaus does not kill Dolebraunche and spares his life. Libeaus shows mercy to the knight who asks for mercy. This is one of the significant examples that demonstrates Libeaus' improvement as a chivalric knight because Libeaus begins to display more refined qualities such as showing mercy to the knight.

Furthermore, this combat is especially important for Libeaus in gaining Elaine and the dwarf's confidence. By this martial engagement, they acknowledge that Libeaus is a competent champion. Libeaus lacks formal military training, yet he is intuitively trained in the martial arts. His dexterity in this combat justifies his physical prowess. His strength and agility are also appreciated by Elaine:

> And mercy sche gan hym crye,
> For sche had spoke hym vylanye,
> And he forgafe her trespas.
>
> The dwerffe was hys squyre,
> And servyd fere and nere
> Of all that myster was. (*Lybeaus* 475-479)

Elaine apologises for mistreating him and mocking his valiance earlier. Through his prowess in the forest, his knightly skills are testified and accordingly confirmed by Elaine and the dwarf. Libeaus' knightly character, thus, is first reified by the gaze of his companions who doubted his martial skills at the beginning.

After defeating Dolebraunche, Libeaus, Elaine, and the dwarf continue on their way to rescue the Lady of Synadown. In the forest, Dolebraunche's nephews also attack Libeaus, yet their fate is the same with Dolebraunche, and they are defeated by Libeaus and sent to Arthur's court. In these combats, the young knight's prowess is proved, and the defeated rival heroes are knighted by Arthur to be included in their chivalric circle[22].

Moreover, as stated as an important component of chivalry, violence manifests itself in the romances in various ways. The knights are trained in martial arts, and they are expected to act violently in battles. However, they are also expected to control their

violent deeds in some incidents and direct them to dangerous opponents. As Ilan Mitchell-Smith states, "the violence that each protagonist shows is depicted in contradictory terms, in that some of the fighting is construed as wholly positive and at other times seems excessive, out of control, and in fact monstrous" (150). In *Lybeaus Desconus*, for instance, some fights such as Libeaus-Dolebraunche engagement are described in favourable terms. No one is dead, and the combat ends with "a rectification of the social orders as the defeated knight is sent to Arthur's court and integrated into his chivalric community" (Mitchell-Smith 150). Such integration of the rival knights to the Arthurian chivalric circle is a common trait of romances and martial challenges seem to be "initial step towards intimate male friendship" in other romances (Mitchell-Smith 150-151).

However, there are also some violent scenes of martial combats which can be considered as negative and excessive. For example, Libeaus's encounter with Sir Otys de Lyle results in a series of savage fights. Libeaus fights very ferociously:

> Syr Libeus stede so rane
> He bore doune hors and man;
> For nothyng wold he spare.
> All the men seyd than,
> "This is the fend Sathan!
> Oure kynd he wyll forfare." (*Lybeaus* 1176-1181)

His fight against the men of Sir Otys is depicted in a very detailed manner. Libeaus attacks his opponents so violently that he is called as "fend Sathan" (*Lybeaus* 1180) as the destroyer of mankind. He fights like a "wild beast" (Mills "*Lybeaus*" 127). Martial engagements in the forest against enemies are narrated in detail and violence in these combats are sanctioned if it serves the Arthurian knight.

Libeaus' fight against the giants is also justified because they are depicted as threats to society. Libeaus' slaughter is given in precise detail. On their way to Synadown, Libeaus and his company find themselves a place to rest "[i]n the gren grevys" (*Lybeaus* 594) in the forest. The dwarf cannot sleep because of the noises and the scent of a roast. Noticing two giants sitting around a fire roasting a boar and holding a woman captive, the dwarf

wakes Libeaus and tells him what he has seen. Libeaus states, "[. . .] "Be Seynt Jame/To bryng this mey fro scham/It were grete prise" (*Lybeaus* 636-635). Aware of the fact that rescuing the woman is an honourable attempt, Libeaus also predicts it is not an easy mission. However, the combats, Libeaus engages, need to be compelling in order to show Libeaus' strength and martial skills. Therefore, it may not be an easy mission, but it is definitely an excellent chance for Libeaus to prove himself as a strong knight.

In his encounter with the giants in the "wyld forest" (*Lybeaus* 589), Libeaus' fight is a violent one: "The blake gyant he smot smert/Thrughy lyver and herte/That never myght he ryse" (*Lybeaus* 645-647). When Libeaus thrusts his sword "through the liver and the heart" of the first giant, it immediately dies. His fight with the second giant is not less violent:

> Or he his schaft up caught,
> Libeus a stroke hym raught
>
> That his ryght arme fell hym fro.
> The gyant fell to grownd,
> And Libeus in that stownd
> Smote of his hed full ryght. (*Lybeaus* 693-698)

Libeaus first cuts the second giant's arm and then its head off. He proudly presents them to the lady. Mitchell-Smith draws attention to the "excessive violence" in Libeaus' fight with the giants and asserts that the violence "is depicted as necessary and good for the social body" (151). As Mitchell-Smith further explains, "[t]hey are giants, after all, and their monstrous bodies represent the wildness of the forest in which they live" (151). Mitchell-Smith examines the reason for the extraordinary violence Libeaus applies in the case of the giants but not in the case of the enemy knights. However, his association of the monstrosity of the giants and the wildness of the forest is misdirected. The giants are not employed in the romance's narrative as characters symbolising the forest's wild nature. Importantly, they are deployed specifically in the forest to be slain by Libeaus to show his courage and prove himself once again. Yet, his victory over the giants is

strategically added. As Libeaus has already defeated several strong knights, his prowess can only be aggrandised by overcoming supernatural monsters in the forest.

Therefore, in *Lybeaus Desconus*, the narration of the "hero's progress from a state of ignorance and marginalisation to a state of experience and integration" (Salisbury and Weldon vii) employs the forest as a chivalric space. The forest presents both opportunities and difficulties for Libeaus to show his prowess and assert his identity as a true knight. The progress of Libeaus from a wild child of the forest to an Arthurian knight is woven like a "male Cinderella narrative" in Salisbury and Weldon's terminology (vii) and the forest plays its ideological function well.

Sir Perceval of Galles, in this context, has much in common with *Lybeaus Desconus*. As mentioned above, both Libeaus and Perceval were brought up in the forest by their mothers. However, the motives of each mother are quite different. Libeaus' mother raises him in the forest out of necessity as his son is an illegitimate one. Perceval's mother Acheflour takes his son and retreats to the forest to keep Percevale safe from the harms he may get in the jousts and tournaments. Despite the differences in the mothers' motivations taking them to the forest, the motivation and the determination of both heroes to be knighted and to prove themselves as worthy knights are quite similar. Therefore, Perceval's route from a wild child of the forest to the knight of the Arthurian chivalry will pass through the forest.

In *Sir Perceval of the Galles*, the forest takes on many functions and roles. First, it is used as a shelter providing protection for Acheflour and his son:

> Bot in the wodde schall he be:
> Sall he no thyng see
> Bot the leves of the tree
> And the greves graye;
> Schall he nowther take tent
> To justes ne to tournament,
> Bot in the wilde wodde went,
> With bestes to playe. (*Sir Perceval* 165-174)

The forest as a space used for hiding has completed its function. Perceval calls the forest "hame" (*Sir Perceval* 324). In his "hame," Perceval has knowledge of neither tournament nor joust. He only plays with the wild beasts. Like Libeaus, he is raised as a wild child of the forest and he has noble blood though he is unaware of it. Yet, still, his prowess is appreciated, and martial skills are quite developed even though he has never had formal military training.

Moreover, as his mother never teaches him courtesy and courtly manners, his nobility does not give him a civilised nature: "Nowther nurture ne lare/Scho wolde hym none lere" (*Sir Perceval* 231-233). Thus, "[d]espite his strength and courage, he is [. . .] far removed from resembling a knight, since knights are not only brave and strong but, as Gawain demonstrates, courteous and composed as well" (Pin 43). Perceval's lack of etiquette marginalises him, but it will not demotivate him in his process of being a worthy a knight. The forest as the reason for his rough and uncivilised nature, after all, will provide him with the adventure, tests and encounters to actualise the ideal chivalric virtues in which he needs to excel.

Perceval's first combat in the forest is with the Red Knight. Perceval's father was killed by the Red Knight in a tournament many years ago. While Perceval is in the court, the Red Knight enters the hall and challenges all of the knights. All of the knights remain silent, and none of them dares to defend the chivalric values: "Ther was no man that durste hym lett,/Thofe that he were fade" (*Sir Perceval* 615-616). Without anyone to oppose him, the Red Knight takes the goblet and leaves the court. However, Perceval pursues him into the forest and challenges him. The Red Knight, who has been invincible for fifteen years, is defeated by Perceval. While none of the knights of Arthur's court dares to compete with the Red Knight, Perceval, who is ridiculed for his uncourtly manners and labelled as a "simpleton hero" (Wright 50), overcomes him without much effort in his first combat. The combat is described in a meticulous manner:

> Of schottyng was the childe slee:
> At the knyghte lete he flee,

Smote hym in at the eghe
And oute at the nakke. (*Sir Perceval* 689-692)

Perceval's skill in the fight with the Red Knight is praised through the detailed depictions of the fight. This kind of violence is affirmed as the Red Knight mercilessly kills people. As the relatives of Sir Perceval murdered by the Red Knight also affirm, the Red Knight is a merciless killer:

Withowtten any mercy
He wolde hafe slayne us in hy;
To my sonnes he hade envy
Moste of any men.
Fiftene yeres es it gane
Syn he my brodire hade slane. (*Sir Perceval* 917-921)

By slaying the Red knight, Perceval not only has a chance to accomplish a quest for himself but also provides relief for the people. Before his pursuit of the knight, Perceval's motivation is not to kill and do something for the common good, but to be knighted by King Arthur. Yet, throughout this process, he learns the knightly values, and he serves the well-being of society.

After the death of the Red Knight, Perceval wants to take off the Red Knight's armour, but he does not know how to do this. So, he makes a fire and burns the Red Knight:

A grete fyre made he than,
The Rede Knyghte in to bren,
For he ne couthe nott ken
His gere off to take. (*Sir Perceval* 761-764)

Sir Gawain, who follows Perceval after he leaves the court to find the Red Knight, helps him to take the Red Knight's armour off. This scene provides more information about Perceval's forest upbringing. Because he is raised in the forest without any knowledge of courtly life, he lacks military training. Therefore, he does not know the proper way to take off the armour. However, the romance underlines his physical power to kill a strong knight even though he lacks formal training.

While Perceval is still in the forest, he comes across a woman, who turns out to be the witch mother of the Red Knight. Since Perceval takes on the Red Knight's armour, the witch confuses Sir Perceval with her own son. She says she is relieved to see him alive as she hears that her son has been killed by Arthur's knights. She also says that she can restore his life even if he were dead. Upon hearing it, Perceval makes a fire again and throws the witch into it:

> Oppon his spere he hir bare
> To the fyre agayne;
> In ill wrethe and in grete,
> He keste the wiche in the hete;
> He sayde, "Ly still and swete
> Bi thi son, that lyther swayne!"
> Thus he leves thaym twoo. (*Sir Perceval* 859-865)

While the witch is burning, Perceval says, "she may lie still there and sweat" (*Sir Perceval* 863). Such fierce violence is condemned in chivalry, and chivalry is believed to control violence and transfer it to civilised matters. However, these scenes of violent fights are frequently employed in the romances, and the violence against the monsters or witches is sanctioned. They represent the evil powers and pose a danger to society. Therefore, the violence applied to them is justified.

Furthermore, Maldwyn Mills discusses the issue of "the hero's distinctive character, and its antecedents" ("Lybeaus" 139) and states that, "[h]is exalted parentage ('nature') but lack of the upbringing proper to it ('nurture') could have produced behaviour that was alternately courtly and gross, as in the hero of *Lybeaus*" ("Lybeaus" 139). Clearly, Perceval's uncourtly manners and attitudes are tolerated throughout the romance. After the Red Knight, Perceval successively defeats the Black Knight, the Sultan, and the giant Gollerothirame. He liberates Lady Lufamour and marries her. Finally, Perceval becomes a king. He, then, decides to reunite with his mother. Among these deeds, there are both "courtly and gross" (Mills "*Lybeaus*" 139) behaviours. However, at the end of the romance, his knightly identity perfected with chivalric values is balanced with returning to the woods of his origins to find his mother Acheflour. In all these romances, the forest

maintains its ideological function as an arena for testing and reaffirming the chivalric prowess of the knight. The forest's ideological construction helps the knight overcome the difficulties and the enemies he encounters there.

1.5.WATERSCAPES WITHIN THE FOREST

Moreover, there are some features within the forest such as the water features. These may include lakes and wells. Some of these features such as lakes are natural while some of them such as wells are man-made. Yet, they are all included in the forest, and the events and encounters occurring around these water features are generally supernatural. Through these supernatural incidents and encounters, the knight has the chance to show and prove his strength and martial skill not only in ordinary incidents but also in and against the supernatural ones.

1.5.1. Tarn Wathelene

Tarn Wathelene, for example, is one of these water features within the Inglewood Forest. It can also be found as Tearne Wadling or Tarn Wadling in several romances such as the *Marriage* and the *Awntyrs*. Actually, "tarn" means "a small mountain lake" which stems from the Old Norse word "tjorn" ("tarn" *OED*). Like Tarn, waterscapes within the forest tend to be marvellous or otherworldly. When the setting of the adventures is specified as the Tarn Wathelene, supernatural happenings or marvellous things are expected. The *Marriage of Sir Gawain*, for example, reveals that this adventure happens around the "Tearne Wadling" (*Marriage* 32). As the forest of the *Marriage* resembles the forest of *Ragnelle* very much, the encounters of the knight in the *Marriage* will not be re-analysed.

The *Avowyng of King Arthur* does not start its action in the tarn; however, most of the action takes place there. King Arthur and knights' vows, namely, Gawain, Kay and Baldwin constitute the main action of the romance. Arthur vows to kill the fierce boar, as analysed in detail above. Gawain vows "[t]o wake hit all nyghyte" (*Avowyng* 132)

around Tarn Wathelene. Kay hurriedly rides into the forest "[q]uoso wernes me the waye/Hym to dethe dighte" (*Avowyng* 136-137). Baldwin goes to his house.

Kay sets out for the forest to fulfil his vow, but his adventure in the forest leads him to Tarn where Gawain keeps vigil. As Kay becomes Menealfe's prisoner, Kay persuades Menealfe to spare his life and to find Gawain so that Gawain can pay his ransom. Therefore, Menealfe, Kay, and the unnamed woman go to the Tarn to find Gawain. In the Inglewood Forest, Kay encounters a knight who holds a woman captive. Hearing her cries, Kay as a courteous knight and a man of his word does not stand idle and challenges the knight whose name is revealed to be Menealfe of the Mountayn:

> And sayd, "Recraiand knyghte,
> Here I profur the to fighte
> Be chesun of that biurde brighte!
> I bede the my glovus." (*Avowyng* 293-296)

As Hahn states, Kay's rival can be related to the "enchanted realms of the fairy" due to his name's -elf component ("*Avowyng*" 114). Though there is not a direct reference, it recalls the forest's associations with the supernatural and the fairy world. Kay's challenge to battle is conspicuously a courageous act, yet he cannot complete his bold deed successfully. Kay is defeated in the joust and captured by Menealfe. However, Kay offers him to seek ransom from Sir Gawain, who is now guarding the Tarn Wathelene.

In the meantime, Gawain keeps his watch at Tarn Wathelene following his vow. While he was making a vow to keep vigil there, he most probably expected something supernatural to happen. Tarn Wathelene or other water features incorporated in the forest are associated with the supernatural. There may be a passage to the otherworld or the fairyland; or else, supernatural beings may visit and/or challenge people around Tarn. However, Gawain needs to delay his anticipation of a supernatural adventure until the *Awntyrs of Arthur* in which Gawain and Guinevere encounter a ghost coming out of the Tarn. During his watch, Kay, Menealfe and the unnamed woman approach him. Kay recounts what has befallen him:

> "This knyghte that is of renowun
> Hase takyn me to presowun,
> And thou mun pay my rawunsun,
> Gawan, wyth thi leve." (*Avowyng* 357-368)

Although Gawain severely rebukes Kay for bragging even in the case of his imprisonment, he agrees to pay his ransom by fighting Menealfe. Hence, "[t]hrough Kay's petition, Gawain's encounter with Menealfe and the unnamed woman comes to constitute Gawain's adventure at the Tarn" (Hahn *Avowyng* 114). Gawain defeats Menealfe twice, one for the ransom and one for releasing the woman he holds captive. Hence, Gawain achieves his vow by both freeing his fellow knight Kay and the captive woman from Menealfe.

Despite being rebuked by Gawain, Kay uncourteously taunts his opponent due to his defeat:

> Thenne Kay con on him calle
> And sayd, "Sir, thou hade a falle,
> And thi wench lost wythalle,
> Mi trauthe I the plighte!" (*Avowyng* 425-428)

Kay attempts to establish a kind of superiority over Menealfe not through his prowess but Gawain's. That is, Kay was not able to defeat Menealfe. When Menealfe has been defeated by Gawain, he assumes Gawain's victory over Menealfe as his own victory. This example may seem contradictory to the main discussion that the knights' strength and honour are established and reinforced in the romance forests just because Kay is defeated and is persistently uncourteous. These scenes in which Kay cannot fulfil his vow and is beaten by Menealfe in the forest are added on purpose. That is, Kay is a secondary character or a foil to Gawain who is considered to be the most chivalrous knight of the Round Table though they are all claimed as equals. Thus, as Johnson asserts, "[b]y contrasting him with both Kay and Menealfe, the episode explicitly establishes Gawain's superiority in two important facets of chivalric behavio[u]r: martial prowess and courtesy" (193).

Sir Gawain holding Menealfe as his prisoner says that his fate will be determined with the judgement of Queen Guinevere. Arthur, Gawain and Kay reunite and return to the court. There, Gawain is praised for his exploits. Guinevere leaves the decision of Menealfe's fate to Arthur. He knights Menealfe for his demonstration of prowess in his combat with Gawain (*Avowyng* 567-570). All knights have kept their vows and proven themselves except for Baldwin. This section is generally considered as the end of the first part of the romance.

Baldwin's vows do not take place in the forest but indoors. Only, Arthur gathers some knights to attack Baldwin on his way to Carlisle to assess if he fears death or not. Baldwin defeats them all, and when asked whether he encountered any hardship during his journey, he answers in the negative, which proves his fearlessness of death. Other tests take place indoors. Baldwin is proven true to his word and accomplishes all of his vows.

Baldwin's tests do not take place in the forest except for one. Yet, his knightly character is not tainted; on the contrary, he once more proves himself as a worthy knight fulfilling his vows perfectly. Baldwin's vows were not to fear death, to deny no one food and, not to be jealous of his wife (*Avowyng* 137-144). Actually, all three vows unquestionably denote "central virtues of chivalry: the first assays Baldwin's physical courage and prowess, and the other two prove his courtesy, both public (in the manor hall) and private (in his lady's bedroom)" (Hahn *Avowyng* 115). Thus, the forest for Baldwin does not seem to act as a necessary path. Hahn argues that the reason for Baldwin's not using of the forest as a space for his quest is that Baldwin as a character "represents the mature view of a seasoned knight" (*Avowyng* 116). Obviously, Baldwin is not an adventurous knight. He is characterised as a mature one even at the beginning of the romance when he does not prefer to ride through Inglewood like his fellow knights. He is the elderly knight who has achieved almost perfection in chivalric ethos. In this point, the (un)necessity of the forest will be argued in the construction of the knight's chivalric identity. Essentially, the forest is employed as a space encoded with the chivalric ideology to serve the knightly narratives and thus the ideal representation of Arthurian

knights. In Baldwin's case, the *Avowyng*-poet may consider Baldwin not as a questing knight but as an already proven knight. He has experienced much. Though he is not a paragon of chivalry, he may not need the forest to establish his knightly character. As John Stevens maintains,

> the hero must be unproven, even though we suspect him of perfectibility; [. . .] with much to learn and much to undergo. However – and this is the essential point- the unproven hero is already set fair; the seeds of perfection are within him and need only to grow to fruition. ("Realism" 170)

Baldwin's character is not portrayed as a questing and youthful knight. Most probably, the *Avowyng* is structured in two distinctive parts in order to stress this difference. The first part contains the questing knights Arthur, Gawain and Kay while the second part includes only Baldwin's vows.

Similar to the *Avowyng* and the *Marriage*, the *Awntyrs of Arthur* uses Tarn Wathelene as one of its main spaces. As Richmond puts forward, it unsurprisingly "evoke[s] associations with the divine (or the demonic)" (2). Tarn surpasses "Ingleswood's fame as a medieval hunting ground" and enhances the forest's other features (Cox 129). It reiterates the idea of the forest "both as a place of wonder and as an area abundant in game" (Cox 129). During the hunt, Gawain and Guinevere are separated from the others because of the storm. They are led to the Tarn Wathelene where they encounter a ghost. Later, it turns out to be Guinevere's mother coming to foretell the fall of Arthur and the Round Table, and she warns Guinevere about the consequences of pride and lechery. The ghost retreats to the tarn. Gawain and Guinevere return to the court. In the court, a tournament is arranged to settle a dispute between a knight and Sir Gawain. Actually, the romance can be analysed in two episodes. The first one takes place at the Tarn and the second part in the court. Since the main concern of the argument is the function of the forest, the analysis will focus on the first part of the romance.

In the first part, Gawain and Guinevere encounter an apparition coming from the Tarn. The description of the ghost clarifies the fact that it is otherworldly: "There come a lowe

one the loughe – in londe is not to layne - / In the lyknes of Lucyfere, laytheste in Helle" (*Awntyrs* 83-84). The ghost resembles Lucifer with its otherworldly description, which thrills Guinevere. Therefore, Gawain shows his courage and comforts the queen saying that: "For I shal speke with the sprete" (*Awntyrs* 101). Therefore, Gawain once more displays his courage in this supernatural encounter. His bravery is emphasised:

> Agayn the grisly goost Sir Gawayn is gone;
> He rayked oute at a res, for he was never drad.
> Drad was he never, ho so right redes.
> On the chef of the cholle,
> A pade pikes on the polle,
> With eighen holked ful holle
> That gloed as the glede (*Awntyrs* 111- 117).

That Gawain is not afraid of the grotesque apparition is repeated several times. It is another point used to highlight Gawain's fearless identity and his courage to guard the queen.

Gawain's encounter with an apparition who is depicted as an ugly woman at the Tarn evokes Arthur's encounter with the hag in *Ragnell*. Both descriptions are quite similar. As Mills explains, the romance has the following medieval cultural motifs:

> the exemplum of the dead relative returning from hell to request masses; the loathly lady who has a beautiful counterpart; the mysterious place in the wildwood where personal values are tested; the intruder in the hall; the contest voluntarily lost. ("*Awntyrs*" 153)

As in *Ragnelle*, the motif of "the loathly lady transformed" is employed in the *Awntyrs*, too. In *Ragnelle*, the Tarn is alluded to, but its name is not mentioned. Still, the element of the supernatural is maintained in the Inglewood Forest, but it is encapsulated in the waterscape within it. The feature of the supernatural is attributed to the Tarn within the Inglewood Forest. The reason for this is that the ghost appears to come from the Tarn.

In the Tarn, Guinevere's mother's soul is obviously tormented, and her body has the signs of the torture:

> Bare was the body and blak to the bone,
> Al biclagged in clay uncomly cladde.
> Hit waried, hit wayment as a woman,
> But on hide ne on huwe no heling hit hadde.
> Hit stemered, hit stonayde, hit stode as a stone,
> Hit marred, hit memered, hit mused for madde. (*Awntyrs* 105-110)

As Hahn puts it, the *Awnntyrs* "takes the form of a gothic fantasy: a ghost described in screeching and grotesque detail" ("*Awntyrs*" 169) due to the encounters of the ghost and its depiction. Richmond states that the ghost-mother figure of the queen is definitely more than a supernatural addition to the narrative to enrich it with grotesque images (9). He believes,

> the prophetic figure of Guinevere's mother demonstrates a conception of landscape that combines this timelessness, which associates the tarn with the spiritual realm(s), with human divisions of God's creation into legally definable segments of ownable or exchangeable property. (9)

Considering all the details of the apparition's description, it can be stated that the apparition "becomes a "tarn woman": literally, she is composed of the physical and aesthetic components of the tarn – clay, serpents, toads, "black" rot and shadows" (Richmond 12). These physical features are associated with her former sins. After warning her daughter Guinevere about the consequences of the pursuit of the carnal and earthly desires, the apparition answers Gawain's question and foretells the future downfall of King Arthur (*Awntyrs* 291-295).

As a supernatural being, the ghost-corpse of the queen's mother creates a kind of threat to the current order. Its abrupt appearance at the tarn may cause physical harm both to Guinevere and Gawain. Yet, it only spiritually affects them. Gawain learns the ominous future of Arthur's reign in the first part of the romance. Yet, Gawain has nothing to do with this knowledge. In a way, he is incapacitated. Nevertheless, the second part of the romance may offer a kind of solution to this fact. The land dispute is resolved, and Sir Galeron is made a knight of the Round Table in the second part.

The unsettled issues in the first part are connected to the second part with Arthur's depiction as a strong king. Indeed, dangerous and supernatural occurrences in the forest

are taken to the court and are resolved there. In a way, the Arthurian chivalric order is confronted, and its ideals are recuperated with a strong King:

> The mon in his mantell sittes at his mete
> In pal pured to pay, prodly pight,
> Trofelyte and traverste with trewloves in trete;
> The tasses were of topas that wer thereto tight.
> He gliffed up with his eighen that grey wer and grete,
> With his beveren berde, on that burde bright.
> He was the soveraynest of al sitting in sete
> That ever segge had sen with his eye sight. (*Awntyrs* 352-359)

This passage describing "the king sitting in sovereignty" (Moll 138) is structurally situated in the centre of the romance. His sovereign image attaches two parts of the narrative like a hinge. Yet, accordingly, Moll presents another interpretation and states that the structure of the romance "mirrors Fortune Wheel, as Arthur sits in majesty, [. . .] completely unaware of the prophesied fall which is approaching" (138). Furthermore, the Tarn is located in the middle of the Inglewood Forest. In the plot, its location holds the central place. Therefore, structurally it may symbolise the central and mighty position of the King Arthur while at the same time the ominous fall of his reign.

1.5.2. The Well

Waterscapes in the forest are not limited to the lakes. There are also wells which are also associated with the otherworld or the fairyland. The wells are the sources in the forest, which create marvels and thus provide adventures for the questing knight. For example, *Ywain and Gawain* starts with Colgrevance's anecdote of seeking adventure in the forest. He is directed to the well by a monstrous herdsman:

> To his forhede byheld I than,
> Was bradder than twa large span;
> He had eres als ane olyfant
> And was wele more than geant.
> His face was ful brade and flat;
> His nese was cutted als a cat;
> His browes war like litel buskes;
> And his tethe like bare tuskes. (*Ywain* 255-262)

The herdsman questions Colgrevance's reason for being in the middle of the forest. When Colgrevance tells him that he is seeking adventure, the herdsman leads him to the well. Colgrevance's encounter with a mysterious giant-like herdsman enables him to find the right place for the adventure. However, the function of this chance meeting is not limited to the information about the well's location. It is also important to note that the herdsman is described in a monstrous way. Similar to the description of the hag in *Ragnelle*, the herdsman's portrayal as an ugly giant suggests that something supernatural may take place. The elements of marvel and peril are sustained through the knight's encounter with a mysterious herdsman. There is no more interaction with the herdsman. Colgrevance anticipates a supernatural adventure in the location the herdsman reveals:

> The well es under the fairest tre
> That ever was in this cuntré;
> By that well hinges a bacyne
> That es of gold gude and fyne,
> With a cheyne, trewly to tell,
> That wil reche into the well. (*Ywain* 325-330)

The giant-like man not only gives the location of the well but he also assures the knight that there will be some kind of marvel if he pours water on the basin:

> By the well standes a stane;
> Tak the bacyn sone onane
> And cast on water with thi hand,
> And sone thou sal se new tithand. (*Ywain* 333-336)

As the herdsman describes how to create a marvel, Colgrevance pours water from a golden basin onto a stone, and a storm breaks out. The storm wakes the guardian knight of the well, and he angrily threatens Colgrevance and then defeats him. Here, it is important to note that "the magical well has no clearly plausible functions except the literary; one cannot really ask why the knight who guards the well does not remove the basin and stone, thus preventing his further exploitation" (Shepherd 85). Also, the literary functions it provides can be analysed on two levels. As Stephen Shepherd explains,

> First, it provides a pretext for the remarkable encounter between the knight who guards the well and his challenger. More important, it links chivalric

> combat with public responsibility; whereas Colgrevance engages in combat for the sake of personal adventure, the knight of the well does so to protect his demesne. (85)

Importantly, Colgrevance encounters the knight of the well while he is in active pursuit of adventure to gain personal glory. Both knights fight for different motives. While Colgrevance is seeking adventure for his chivalric reputation, the knight of the well defends his own estates. Colgrevance is defeated by the knight, and the case is resolved. However, the anecdote of his defeat urges Ywain to take his revenge after six years. After this point, Colgrevance disappears from the narrative. As David Faris states, he "is a foil for his superior cousin and not, it would seem, otherwise of much concern either to Ywain or to the author" (95).

Ywain, as the protagonist of the romance, sets forth to the forest for revenge. As Colgrevance narrates how and where he went in the forest, Ywain remembers them. Therefore, he follows Colgrevance's steps in the forest: "He passed many high mowntayne/In wildernes and mony a playne" (*Ywain* 597-598). When he arrives in the forest, the topographical description creates a sharp contrast between the court and the forest, constituting the conventional opposition between the civilised and the uncivilised world. What Ywain experiences in the forest is identical to Colgrevance's. He encounters the wild man directing him to the magical well. Interestingly, nothing has changed around the place when he finally finds the well. Everything seems in its proper place according to Colgrevance's anecdote. Thus, it is significant to note that "this unrealistic suspension of time serves as a measure of the knight's special power" (Faris 95). As Faris argues, it actualy means that

> the physical setting of the adventure has no existence separate from the knight and the knight's pursuit of self-fulfillment. For this reason, in part, one can say that geography in romance is subservient to the demands of the plot, or alternatively, that the hero enjoys the ability to generate the conditions necessary for his self-realization. (95-96)

Therefore, the forest or the water features within it provides excellent opportunities to prove the knight's mettle with the challenges they raise.

The water features within the forest are precisely cut out for the needs of the questing knight. Adding the supernatural element, the well and the knight guarding it are there to serve Ywain's self-fulfilment. Ywain, thus, endures the storm first and engages in a fight with the knight:

> Thai faght on hors stifly always;
> The batel was wele more to prays.
> Bot at the last Syr Ywayne
> On his felow kyd his mayne:
> So egerly he smate him than,
> He clefe the helme and the hernpan.
> The knyght wist he was nere ded;
> To fle than was his best rede,
> And fast he fled with al hys mayne,
> And fast folowd Syr Ywayne. (*Ywain* 655-664)

Ywain's rival flees the battle severely injured, but Ywain pursues him to his castle. Here, their final battle takes place in the forest, and Ywain's success is implied in that his opponent is thrown off his horse. Ywain pursues his mortally wounded opponent to his castle and is trapped by the portcullis himself and rescued by Lunet. She gives him a magical ring making him invisible. Concealed in the castle, Ywain watches the funeral of the knight he has killed and falls obsessively in love with Alundyne, the mistress of the castle:

> Luf, that es so mekil of mayne,
> Sare had wownded Sir Ywayne,
> That whareso he sal ride or ga,
> His hert sho has that es his fa.
> His hert he has set al bydene,
> Whare himself dar noght be sene. (*Ywain* 871-876)

Indeed, the romance continues in the style of the *roman d'aventure* until Ywain sees Alundyne at her husband's funeral. As John Finlayson notes, however, "[t]he subsequent events [. . .] change the nature of the story to that of *the roman courtois*" (324). Thus, Ywain is described as possessed by love, which is one of the important characteristics of the *roman courtois*. The knight "wounded" by the love of a lady is a frequent image of the courtly love tradition. Yet, the problem is that Ywain and Alundyne are married.

According to the rules of courtly love, "marriage and love are incompatibles, for in matrimony love is not a favour which the Lady can bestow or with-hold at will – it is the husband's and master's right" (Finlayson 325). Hence, with their marriage, the central theme of the romance shifts from the feat of arms to love. The romance becomes an analysis of "the relationship between the two ideals of love and prowess" (Finlayson 327). K. S. Whetter also comments on this change:

> Although all of Ywain's adventures in the poem are instigated by the act of familial and brotherly love whereby he avenges Colgrevance, Ywain's love of his cousin is quickly superseded by Ywain's love of Alundyne. From the moment that Ywain first sees her, Alundyne becomes the dominant love interest in the story. (97)

The conflict between prowess and love that Ywain experiences dominates the romance. It is also an influential element in his becoming of a worthy knight. For example, this conflict first shows itself immediately after Ywain and Alundyne's wedding. King Arthur and his knights also find the well and create the storm out of which Ywain appears and unhorses Kay at first. Later, they arrive at Ywain and Alundyne's castle. After a while, Gawain persuades Ywain to return to the glorious days of knightly adventures. Now a married man, Ywain asks the permission of Alundyne whether he can leave her for a period of time to seek adventure:

> The lady said, "Sir, verrayment,
> I wil do al yowre cumandment."
> "Dame," he said, "I wil the pray,
> That I might the king cumvay
> And also with my feres founde
> Armes forto haunte a stownde.
> For in bourding men wald me blame,
> If I sold now dwel at hame." (*Ywain* 1491-1498)

Ywain tells Alundyne that he will be blamed and belittled if he stays at home. Alundyne reluctantly agrees on condition that he will return within a year. Otherwise, he will lose her love for good. Ywain's vow to return to Alundyne within a year takes place in the castle. He realises that one year has passed and he has broken his vow when a maid of Alundyne calls him a traitor. While he is in the pursuit of knightly activities, he also

disregards another important knightly virtue, that is, being true to his word. As we have seen in the *Avowyng*, keeping a promise or a vow is one of the characteristics of chivalric knights. The vow performed in the castle and broken when obsessed with adventure will be atoned in the forest.

When he is called a traitor by one of Alundyne's maids, Ywain goes mad with grief and escapes into the forest:

> Sir Ywayn, when he this gan here,
> Murned and made simpil chere;
> In sorrow than so was he stad,
> That nere for murning wex he mad.
> It was no mirth that him myght mend;
> At worth to noght ful wele he wend,
> For wa he es ful wil of wane. (*Ywain* 1637-1643)

Ywain's madness derives from the consequence of his broken vow and his separation from Alundyne. Indeed, madness due to the separation from a beloved one is a feature of courtly tradition. However, Ywain's mental health does not deteriorate when he realises one year has passed, and he does not return to Alundyne. It is when a maid of Alundyne calls Ywain a traitor publicly and accordingly tarnishes his reputation, he abruptly goes mad. Therefore, his madness will be cured only if he regains his chivalric reputation and Alundyne's love at the same time.

Ywain, who seems to be entirely out of his mind, will do his penance in the forest. Nevertheless, he wanders as a mad and wild man in the forest without any motive. The forest as a chivalric space will provide Ywain with the cure he needs. The hermitage within the forest, for instance, is added to the narrative for Ywain's needs:

> Als he went in that boskage,
> He fand a litil ermytage.
> The ermyte saw and sone was war,
> A naked man a bow bare. (*Ywain* 1671-1674)

The hermitage and the hermit can be considered a kind of relief from the wilderness. As outposts of civilisation in the woods, these help Ywain to survive. However, they do not

heal Ywain's madness and Ywain's madness continues for a while: "This life led he ful fele yere,/And sethen he wroght als ye sal here" (*Ywain* 1707-1708).

During Ywain's sleep under a tree, a young lady sees him and understands he is Ywain because of the scar on his face:

> Allas, that him es thus bityd,
> So nobil a knyght als he was kyd.
> It es grete sorow that he sold be
> So ugly now opon to se. (*Ywain* 1727-1730)

This lady also realises Ywain's madness and grief as the reason for it: "In sum sorow was he stad,/And tharfore es he waxen mad" (*Ywain* 1737-1738). She cures his madness through a magical ointment:

> We sal him win ynto his wyt.
> Swith at hame I wald we were,
> For thare I have an unement dere;
> Morgan the Wise gaf it to me
> And said als I sal tel to the. (*Ywain* 1750-1754)

Ywain's mental health is quickly restored by the ointment, which has been given by Morgan the Wise associated with medical art. After Ywain lives as a "wilde beste" (*Ywain* 1654) and wanders randomly, the lady's recognition of him as a valiant knight is not a random plot twist. Unlike the anonymous man giving Ywain hunting materials, this lady does not help Ywain for the sake of helping. That is, she is not only a helper figure without any further function. On the contrary, she is threatened by an earl called Sir Alers who intends to possess her lands and her by force. Now that Ywain has regained his mental health, he fights with Sir Alers and accordingly defeats him: "Sum he losed of hys men,/Bot the eril lost swilk ten" (*Ywain* 1885-1886). The lady offers him her hand and lands, which are refused by Ywain:

> Sho said, "Sir, if it be yowre will,
> I pray yow forto dwel here still;
> And I wil yelde into yowre handes
> Myne awyn body and al my landes." (*Ywain* 1959-1962)

This encounter, the lady's offer and Ywain's rejection are strategically important details. Though her help is not entirely disinterested, she is still an accessory character for Ywain to achieve perfection. His encounter with the lady and her charity in the forest help Ywain regain his sanity. Ywain's refusal of her offer of marriage opens new possibilities for him. In these new opportunities, the forest will be both a space of potentials and a space of atonement for his previous fault.

Furthermore, one of the important functions of the forest is employed by the poet in this specific example of Ywain's madness and restoration of his mental health due to the ointment in the forest. In this instance, the forest is used as a space of healing and recuperation. The forest assumes the role of a space where the knight has been healed and recuperated, and it suggests that Ywain is prepared to have his past glory and reputation as a chivalric knight.

After leaving the lady, Ywain continues his journey in the forest and he hears a gruesome cry: "Thurgh a forest by a sty;/And thare he herd a hydose cry" (*Ywain* 1977-1978). This is nothing but the sound of a lion which is attacked by a dragon: "Than was he war of a dragoun,/Had asayled a wilde lyouwn" (*Ywain* 1981-1982). Ywain saves the lion, which thanks him in a royal manner:

> Grete fawnyng made he to the knyght.
> Down on the grund he set him oft,
> His fortherfete he held oloft,
> And thanked the knyght als he kowth,
> Al if he myght noght speke with mowth;
> So wele the lyon of him lete,
> Ful law he lay and likked his fete. (*Ywain* 2002-2008)

The way the lion shows his gratitude is quite exceptional. The lion bows to Ywain to thank him for rescuing it from the dragon. This manner suggests its never-ending loyalty to Ywain. The lion helps whenever Ywain is in need. Henceforth, Ywain is identified as "The Knight with the Lion", and he does not use his own name. This name both provides him with fame as a strong knight and the opportunity to disguise himself, thus concealing his past faults.

In Susan Crane's term, Ywain makes use of the pseudonym – The Knight with the Lion for "chivalric incognito" (63). Crane explains the term "chivalric incognito" and the functions of it. She suspects that the knight who decides to "disguise himself seeks to conceal a part of his identity from scrutiny and judgment, to make himself a stranger to his own chivalric community" (63). In the case of Ywain, he may want to refashion himself a new identity because his former identity is burdened with his guilt of forgetting his vow to return to Alundyne in a year. Due to his failure of keeping his promise, Ywain goes mad. Even though his madness has been cured, the feeling of this guilt still exists and disturbs him. In addition, he has been shamed in front of a crowd and this "transform[s] what could be an occasion for private guilt into a public scene of shame" (Crane 68). This scene in which Ywain is reprimanded as a traitor is also a critique of Ywain's chivalric identity:

> It es ful mekyl ogains the right
> To cal so fals a man a knight.
>
> […]
> So lang gaf sho him respite,
> And thus he haves hir led with lite.
> Sertainly, so fals a fode
> Was never cumen of kynges blode,
> That so sone forgat his wyfe. (*Ywain* 1611-1623)

Ywain's chivalric identity and his lineage have been reproved because of his failure of being true to his word. Even Ywain questions his worthiness: "I was a man, now am I nane" (*Ywain* 2116). Here, being a man is used in the same context as in the *Jeaste*. In order to be a man, the physical power the knight shows is not sufficient. A knight is expected to be courteous, and he must be loyal to his word. Ywain fails in the latter aspects. As a result, he fashions his new identity as a selfless and worthy knight. In this process, his pseudonym provides him with people's fresh judgement. Therefore,

> [t]he pivotal function of chivalric incognito [. . .] is to establish or revise the perception of others concerning the disguised knight's merits. That is, incognito is not significantly self-concealing and self-protecting, but the

> reverse: the disguised knight draws the curious and judgmental eye and stands clear of his past to be measured anew. (Crane 68)

As Crane emphasises, the disguised knight is not easily criticised, and even his deeds are impartially assessed (68). Ywain uses these advantages of incognito to improve the chivalric values he lacks such as loyalty, courtesy, and worthiness. In this process, Ywain gradually achieves perfection in these chivalric aspects. As Braswell also puts forward, "he is in pursuit of his own self-aggrandi[s]ement and [. . .] [h]e now acts solely for justice and right as steps toward personal atonement" ("*Ywain*" ii).

Ywain's final encounter in the forest is with Lunet, who is imprisoned in a chapel. She is accused of treason and will be burnt if she cannot find a champion to rescue her:

> I was a mayden mekil of pride
> With a lady here nere biside;
> Men me bikalles of tresown
> And has me put here in presown.
> I have no man to defend me,
> Tharfore to-morn brent mun I be. (*Ywain* 2131-2136)

Ywain promises to be her champion to defend and save her. Yet, Ywain leaves for another mission of rescuing a lady's castle from a giant. Due to the lessons from his past, Ywain proves he is a man of his word and arrives on time to rescue Lunet from being burnt. His adventures performed under the pseudonym of "The Knight with a Lion" in the forest help him complete his pursuit of knightly perfection. In the end, he again goes to the well and creates a storm to return to Alundyne. Despite still being sad and angry, Alundyne accepts his apology and forgives him. Ywain's return to the well makes the romance structurally circular. This circularity may symbolise the consolation between the feat of arms and love. Again, the circularity is mostly resembled to the ring, a love token with magical properties which protects Ywain in the very beginning of the romance. However, in the end, it is rather the symbol for Ywain's perfection as a knight.

In conclusion, the romance forest is an ideological space which is constructed in accordance with the principles of medieval chivalric ideology. As the chivalric ideology

produces the forest as its own space, it serves the benefit of Arthurian knights who are the embodiments of the chivalric ethos. Therefore, the forest acts as the supplier of the knight. It offers numerous adventures, tests, encounters, combats, and various challenges for the knight to improve his chivalric identity and prove himself as a praiseworthy knight. Thus, the forest embodying the chivalric values and ideals functions as a space designed for testing the knight's martial skills and chivalric values and then affirming and displaying them. The ideological formation of the forest with the chivalric meanings is manifested in the knight's adventures, exploits, encounters, and relations in the forest. There, the knight's needs are perfectly fulfilled, and his adventures are accomplished.

CHAPTER II
NON-KNIGHTS IN THE FOREST

I was a mayden mekil of pride
With a lady here nere biside.
Men me bikalles of tresown
And has me put here in presown.

- Lunet
Ywain and Gawain

The previous chapter examined the romance forest as a chivalric space focusing on and analysing the knights' experiences, encounters, and martial engagements emplaced in the forest. The romance forest, constructed with chivalric ideology, centralises the knight in the narrative. It constitutes various opportunities as well as tests for him to demonstrate his prowess and knightly qualities, and prove himself as a valiant knight.

Similarly, this chapter will analyse the romance forest, which is designed according to medieval chivalric ideology, concentrating on the non-knights' activities, experiences, and encounters. These will manifest the forest's production as a chivalric space which tends to favour the knights' interest. While the knight is offered numerous occasions in the forest to ascertain his chivalric identity, non-knights tend to be in the same space only to meet the needs of the knight and enable him to display his chivalric perfection. That is, they are included in the narrative as accessories to accentuate the knight's already-attained chivalric virtues or his progress in achieving them.

This chapter once again affirms the forest as a chivalric space by including the non-knights' activities as textual examples to manifest its ideological construction. Specifically, the romance forest is populated by women, hermits, dwarfs, enemy/rival knights, giants, monsters, animals, hunters, and other supernatural creatures apart from the Arthurian knights who are mostly the protagonists. As analysing and exemplifying all of these characters' activities and meetings in the forest is not possible, the key examples from the minor but functional characters have been selected to be examined in detail. In this chapter, the focus will be on the non-knights in the *Avowyng of King Arthur*,

the *Awntyrs off Arthur*, the *Jeaste of Sir Gawain*, *Lybeaus Desconus*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle* and finally *Ywain and Gawain*.

The female characters with various roles and functions in the forest will be analysed as they occupy the forest more frequently than others. The nameless woman in the *Jeaste* , the unnamed captive woman in the *Avowyng*, Elaine and the captive woman Violet in *Lybeaus*, Lunet and the nameless maiden in *Ywain*, the hag named Ragnelle in *Ragnelle*, Queen Guinevere and her ghost-mother in the *Awntyrs*, Libeaus' and Perceval's mothers, the mother-witch in *Sir Perceval* will be taken into consideration with regard to their experiences and the fates in the forest. Secondly, the rival/enemy knights' activities, encounters and their ends in the forest will be studied. These knights include Sir Gromer Somer Joure in *Ragnelle*, Menealfe the Mountain in the *Avowyng*, Sir Otys and William Dolebraunche in *Lybeaus*, the father and sons in the *Jeaste* and the Red Knight in *Sir Perceval*.

The other group to be examined consists of the dwarf in *Lybeaus*, as well as the hermit and the lion in *Ywain*. All these characters are deliberately included in the forest either to pose a challenge to the protagonist knight so that he can show his prowess or to help him gain knowledge or experience for his perfection of knightly virtues and chivalric identity. Therefore, in both their functions, they contribute to the formation of the forest as a chivalric space. The *Marriage of Sir Gawain* has been excluded since it is an analogue romance to *Ragnelle* and almost identical to it. *Sir Gawain and the Carle of Carlisle* mostly uses the castle of the carl as its setting; thus, it does not have any relevant example to be discussed. *Sir Gawain and the Green Knight* is also excluded as Sir Gawain's encounters with wild beasts in the forest have already been discussed in the first chapter. Also, these beasts do not carry any other function other than being a part of hunting as a royal pastime activity.

Most of the romances are permeated with the theme of the hero's progress to be a perfect knight. His process of maturation is narrated through his experiences of deeds of chivalry and love[23]. As Stephen Jaeger also states "[a] knight of great promise and potential worth

sets out in search of adventure, wins by his prowess hono[u]r, a place in society, a wife, and lands" (242). It is the knight's movement from the court to the forest that provides the knight with these. Therefore, it is always the hero/the knight whose movement and whose deeds are emphasised and centralised in the romance.

Moreover, the knight as the protagonist is usually "unfailingly described as the best knight of the world" (Liu 347). Yin Liu continues by asserting that,

> the knight's personal armo[u]r is always the best ever made, his horse the strongest, his battles the most spectacular; the protagonist's hardships are invariably the worst ever suffered [. . .]; romance protagonist provides information about the ideological systems of which he or she is imagined to be exemplary. (347)

Indeed, as the romance is a product of medieval chivalric ideology, it is anticipated that its main character will be *the* knight as the embodiment of chivalric ethos (emphasis mine). The knight, thus, is created with the principles of chivalric ideology. Neil Cartlidge also discusses the knights as chivalric protagonists (1). He first explains that, "[r]omances are not ideologically and psychologically naïve texts" and asserts that romance

> is a genre that typically prefers simplistic scales of value, intellectual commonplaces and easy stereotypes; and it relentlessly depicts the victories and happy endings of its chivalric protagonists only as a means of asserting the intrinsic superiority of the social and ethical ideals that they embody. (1)

Considering the generic dynamics, it can be asserted that the knight is undoubtedly selected as the central character of the romance genre to show and convey the chivalric values and precepts. In such a genre, thus, the characters other than the knight tend to be present only to serve the knightly stories.

Accordingly, female characters are the ones to be employed in the chivalric narratives for chivalric ends. They assume many roles and functions operating within the chivalric system of the romances. These roles are obviously designed for the benefit of the knight. Therefore, since the forest is an arena with its tests and challenges for the knight to prove himself, it is highly probable that the knight encounters women there. However, the

medieval forest is deemed as a dangerous space for both genders. It inhabits many wild animals, beasts, even criminals and outlaws. It is the absolute uncivilised space where hazardous encounters may occur.

Medieval practices of space are intensely gendered and have distinct gender divisions. For instance, women may occupy "rooms, houses, quarters in the cities and villages" (Hanawalt and Kobialka ix), depending upon their economic status and social standing. On the other hand, spaces men may occupy are more varied; for example, "streets, highways, fields, cities, oceans, battles and council tables" (Hanawalt and Kobialka ix). Hence, the spaces women may occupy with freedom are the home, the village and the city quarter (Hanawalt 26). If they went beyond that space, they would be expected to do it with proper demeanour, dress and escort; otherwise, "they risked impingement on their hono[u]r or on their persons" (Hanawalt 26). As Martine Segalen also affirms, "there was a "female *house*" and a "male *outside*" in the Middle Ages (205). The forest as an epitome of "male outside" infused with the precepts of the chivalric ideology leaves women vulnerable and unprotected. Consequently, the forest is not a proper and safe space for a woman.

2.1. FEMALE NON-KNIGHTS

The romance forests are frequently populated by women. However, it is often implied that they do not belong there and are seriously in danger. When they are in the forest, they may be abducted, be already captured by a knight or giants, or raped. Even in such cases, the voice or viewpoint of women cannot be heard. Their situation is conveyed not by themselves but through the conversations by men. Evidently, women's *raison d'etre* in the forest and even in the narrative is mostly the chivalric cause. They are described as vulnerable and fragile victims and damsels in distress so that the knight can rescue them, and hence perform and display his physical prowess as well as his chivalric virtues such as being the defender of the weak and women.

The nameless woman in the forest of the *Avowyng of King Arthur* will be examined with regard to her role and function in the forest. The *Avowyng* contains a nameless woman who has been held captive in the forest. The reader/audience is presented the female character by means of Sir Kay's quest. When Kay rides into the Inglewood Forest to accomplish his vow, he hears the cries of a woman:

> Als he rode in the nyghte
> In the forest he mette a knyghte
> Ledand a birde bryghte;
> Ho wepputte wundur sore.
> Ho sayd, "Sayn Maré myghte me spede
> And save me my madunhede,
> And giffe the knyghte for his dede
> Bothe soro and care!" (*Avowyng* 277-284)

Here, the woman cries for help by praying to Virgin Mary to save her maidenhood. She especially wants the help of Mary because of the cult of Virgin Mary. In the cult, many virtues specifically "virginity" are associated with the figure of Mary. Therefore, the unnamed woman, who does not want her virginity to be violated, prays to Mary to help her in maintaining her virginity. Her cries are heard by Kay, who has ridden into the woods to fulfil his vow, that is, challenging anyone whom he comes across in the forest (*Avowyng* 133-136). Therefore, he needs to challenge the knight, who holds the woman captive, to be able to accomplish his vow. So, he challenges the knight called Menealfe in a knightly manner:

> [. . .] "Recraiand knyghte,
> Here I profur the to fighte
> Be chesun of that biurde brighte!
> I bede the my glovus." (*Avowyng* 293-296)

Sir Kay and Menealfe fight, and Sir Kay is defeated. Kay cannot fulfil his vow and rescue the captive woman. Her cries imply that she wants to be rescued from her present situation and Menealfe. However, even if she had been rescued by Sir Kay, she would automatically become Sir Kay's prisoner this time. In either case, her situation as a captive will not change for the better. Actually, this pattern of woman-abducting in the

forest is a "standard motif" in Arthurian romances (Chuhan Campbell 466). As Laura Chuhan Campbell explains,

> if a knight meets an unaccompanied lady while on his adventures, then he is honour-bound to protect her. If, however, he encounters a woman who is accompanied by another knight, he may challenge the knight for the right to take the woman, if he can beat him in combat. (466)

The *Avowyng* also makes use of this motif. The woman is taken captive by another knight. Sir Kay challenges Menealfe to have "the right to take the woman." All possibilities reiterate the woman's silence over her life and, in Chuhan Campbell's words, cast her "both as a status symbol and passive commodity" (466). Nevertheless, the plot does not develop in this line since Menealfe defeats Sir Kay. Upon his defeat, Sir Kay offers Menealfe to find Gawain at the Tarn to pay their ransom. Menealfe agrees, and they arrive at the Tarn together. After Gawain is told what has happened, Gawain agrees to pay the ransom for both of them. In the combat, Gawain beats Menealfe twice, once for Kay and once for the woman. The woman, now Gawain's prisoner, still cannot make her own decision in relation to her situation as she is not free. Gawain tells her that her fate will be decided by Guinevere:

> "Take thou this damesell schene;
> Lede hur to Gaynour the Quene,
> This forward to fulfille;
> And say that Gawan, hur knyghte,
> Sende hur this byurde brighte;
> And rawunsun the anon righte
> Atte hur awne wille." (*Avowyng* 454-460)

Yet, Guinevere traditionally passes on her say to King Arthur to decide the prisoners' fate. In the forest, therefore, the woman remains a captive of either Menealfe or Gawain. Evidently, she is treated as a passive commodity. In another context, Roberta Krueger argues,

> the custom thus assures not the protection of the maiden's autonomy, but her value as a possession or prize for those knights between whom she is the object of dispute. Within the chivalric hono[u]r system, the woman becomes an object of exchange. (7)

This is a typical example of a woman as a commodity, a prize for men, an object of exchange between men in Arthurian romances which are dominated by the chivalric ideology. The chivalric code in the romances systematically excludes women's subjectivity. It rather hails them as objects to be fought over, gained or lost. It is a fact that women are used as a means of demonstrating the knight's prowess and reinforcing his masculinity. However, it should be noted that in the beginning, it is a necessary act of the knight to save the unnamed captive woman from Menealfe's captivity. Sir Kay's attempt to rescue the unnamed woman is part of a beneficial act of protecting and defending women who are in need of protection. As the chivalric code asserts that the knight should be the defender of the weak, Sir Kay in this specific fight has achieved to act in a chivalric manner[24]. Yet, after Gawain rescues the woman from Menealfe later, her subjectivity is denied, and she is treated as a passive object which can be exchanged among men.

Conspicuously, this masculine ideology of chivalry objectifies women for the knight's aggrandisement. It also strengthens the homosocial bond between knights or men. After Kay's defeat in his challenge to Menealfe to rescue the woman, for example, Kay persuades Menealfe to fight with Gawain to pay their ransom. Gawain beats Menealfe and rescues not only the woman but also Kay. The bond between Kay and Gawain is fortified due to the woman. Also, Kay has the opportunity to act as Menealfe's superior because of Gawain's victory: "Thenne Kay con on him calle/And sayd, "Sir, thou hade a falle/And thi wench lost wythalle," (*Avowyng* 425-427).

Moreover, most of the female characters' names are not mentioned in some romances such as the *Avowyng* and the *Jeaste*. Namelessness even reinforces the objectification of women in the narrative by denying them an identity and visibility. Hence, they are encapsulated in anonymity. "Anonymous" is defined as the situation of being"[n]ameless, having no name; of unknown name" (*OED* "anomymous"). As Bliss notes, it may also suggest "universality or exemplarity" or indicate "special power" (51).

Though namelessness or nameless characters may provide such practicalities for the romancer, it reduces the nameless character's visibility.

Furthermore, namelessness may also denote a lack of power and insignificance. At the same time, as Jane Bliss states "[. . .] namelessness does not prove a lack of respect" (55). Bliss further adds that "in romance more women than men are anonymous" (Bliss 55). One of these nameless women is the woman who is the lover of Sir Gawain, the daughter of Sir Gilbert, and the sister of Gyamoure, Terry, and Brandles in the *Jeaste of Sir Gawain*. Even in defining and describing her, her namelessness causes difficulties, and she is defined not by herself and her actions but by her relation to men.

The *Jeaste* lacks the opening part and thus begins *in medias res* with the conversation of the nameless lady and Gawain. From their conversation, it is understood that Gawain encountered the lady in the pavilion while hunting, and seduced her. After that, her kinsmen arrived one by one to challenge Gawain to fight to avenge their loss of honour caused by the unnamed lady and Gawain's liaison. In the end, Gawain fights the last challenger Brandles to a draw and leaves the battlefield on foot without his horse. In the court, however, he victoriously narrates what he has experienced and whom he has encountered. Yet, the nameless lady is literally beaten by Brandles for causing such troubles and forced to self-exile in the forest. As the only unnamed character in the romance, the woman's end in the forest is quite different from any other named knight.

Moreover, the *Jeaste's* plot is initiated by the discussion and the combat over the exchange of woman. When the woman's father sees Gawain and his daughter in the pavilion, he challenges Gawain to fight. Gawain offers him amends, but her father rejects Gawain's offer and demands fight. It is believed that this negotiation is in the centre of the romance and, as Lindsay points out, it "brings the men in the romance together" ("Chivalric Failure" 24). Thus, many critics support that this exchange puts the lady in the focal point of the romance. Hahn, for instance, clearly suggests that "the nameless sister/daughter/lover - turns out to be the pivotal character, through whom male relations

of power and hono[u]r receive definition" ("Jeaste" 394). For Hahn, "the *Jeaste* dramatizes the signal function of woman as the medium by which men establish relations among themselves" ("Jeaste" 394). Hahn is quite right in his statement that the relations among the knights are constructed through the dispute of their kinswoman's lost virginity. However, the lady cannot uncivilised as the "pivotal" character because of this. On the contrary, as her namelessness suggests, she is the least active figure in the romance. Even though she is the medium through which the men form a kind of relationship (martial or social), indeed she cannot participate in this relationship. She does not even have any power either to stop the combats because of her violation by Gawain or to decide what she will do in the aftermath of the combats. She is completely excluded. Similar to her counterpart in the *Avowyng*, the lady is relegated to a passive commodity to be exchanged among men.

The lady's exclusion shows itself in her spatial dismissal through the pavilion. She is already in the forest, a dangerous space for both genders, but it may be even worse for women. However, the pavilion she is in provides some protection for her within the forest as pavilions are used for the purposes of protection as well as "to facilitate travel in romance, by bringing comfort and civilisation even to the wildest countryside spaces" (Jackson 126). They are employed for recreational and entertainment purposes "such as hunting parties, celebrations including weddings and, above all, [. . .] lovers' trysts" (Jackson 167).

Furthermore, pavilions have romantic and erotic connotations. Many sexual escapades take place in the pavilions in the romances. The ladies rather than men in the romances are far more frequently described in the pavilion mostly for notorious reasons. It is assumed that "a lady in a pavilion pitched somewhere in the countryside constitutes a sexual invitation" (Jackson 173). Since the beginning part of the *Jeaste* is missing, an exact statement whether it were an invitation by the lady or a(n) (enforced) seduction by Gawain cannot be made. However, it is highly probable that sexual liaison takes place there.

Moreover, metaphorically, the pavilion also shows how she is excluded from the battlefield and how the woman is forced to be passive. The opening scene which describes Gawain and the lady in the pavilion is as follows:

> And sayde, "I dreede no threte;
> I have founde youe here in my chase."
> And in hys armes he gan her brace,
> With kyssynge of mowthes sweete.
> There Syr Gawayne made suche chere,
> That greate frendeshyp he founde there,
> With that fayre lady so gaye;
> Suche chere he made, and suche semblaunce
> That longed to love, he had her countenaunce
> Withoute any more delaye. (*Jeaste* 1-10)

The lady is with Gawain in the pavilion and probably talks about the threats her father and brother may cause. She never speaks, and the scene is narrated through Gawain's perception. Yet, "suche chere"(*Jeaste* 8) is disturbed by the father Gilbert: "He had not taryed with her longe,/But there came a knight tall and stronge;/ Unto the pavilion he wente" (*Jeaste* 11-13). Gilbert is furious at his daughter's ravishment; nevertheless, he never directly speaks to her. His only addressee is Gawain. Gilbert almost ignores his daughter's existence. Gawain offers "amends" to Gilbert to compensate his loss, but is immediately rejected:

> Yt ys my doughter that thow lyest by.
> Thowe hast done me great vyllanye -
> Amende yt mayst thou nought.
> Thou haste greate fortune with that dame:
> Tyll nowe never man coulde for shame.
> I see, Syr knyght, that thou hast wrought. (*Jeaste* 17-22)

After Gilbert's refusal of amends, Gawain leaves the lady in the pavilion and goes to the battlefield to engage in combat with Gilbert. From this moment, the lady is almost non-existent. She remains silent in the pavilion until Brandles displaces her from the pavilion in the denouement of the romance. She seems to be separated from the battlefield, which is depicted as a male area through the pavilion. Indeed, "the pavilion is located on the battlefield where the men fight, suggesting that the two spaces are not as separate as they

appear" (Lindsay "Chivalric Failure" 25). Importantly, as Lindsay emphasises, "Gawain moves freely between the two spaces, staying with the woman in the pavilion between battles while the other men remain outside" ("Chivalric Failure" 25). Gawain appears to act as a mediator between the two parts. Yet, the denouement of the romance proves that he fails in compromising these parts.

Furthermore, it can be stated that these two spaces, the pavilion and the battlefield, which are both within the forest, are sharply categorised as feminine and masculine respectively (Lindsay "Chivalric Failure" 25). This kind of categorisation automatically determines the gender roles attributed to femininities and masculinities. That is, men belong to the battlefield and fight, and women wait silently in their isolated space. The woman's passivity is metaphorically reflected in her segregation in the pavilion. She is not actually taken captive like the unnamed woman in the *Avowyng*, but she is metaphorically imprisoned there. Like the pavilion, she is immobile. She cannot move away from it, but she cannot stay, either. Her motionlessness makes her even more vulnerable.

In the end, Gawain and the fourth challenger Brandles cannot defeat one another. Severely injured, both parts take vows of fighting to the death if they encounter each other in the future:

> "Lett us make an othe on our swerdes here,
> In that place we mete, farre or nere,
> Even there as ether other may fynde,
> Even so we shall do the battayle utterlye."
> "I holde," sayde Gawayne, "by mylde Marye!
> And thus we make an ende." (*Jeaste* 479-484)

These fights between Gawain and the woman's kinsmen begin because Gawain violated their daughter/sister at the beginning. They believe that Gawain has committed "a great vyllanye" (*Jeaste* 18) by laying with her. However, the knights' focus shifts from the kin honour to chivalric honour when the father and two sons are successively defeated by Gawain. Brandles not only wants to avenge his sister's violation but also to

compensate his kinsmen's lack of martial prowess. Both parties prove themselves worthy men though no one is triumphant.

The last combat between Gawain and Brandles eventually reminds them of the existence of the woman. As Gawain cannot overcome Brandles, he cannot assume the role of a judge. Yet, as a chivalric knight, he also needs to protect the woman who needs Gawain's protection. Moreover, Gawain is equally responsible for her bad condition. He highly contributed to her final predicament because he seduced her:

> Syr Gawayne put up hys swerde than:
> "Syr knight, be frende to that gentle woman,
> As ye be gentle knyght."
> "As for that," sayde Brandles than,
> "She hathe caused today, pardye, much shame.
> Yt ys pyttye she hathe her syght." (*Jeaste* 485-490)

Failing to defeat Brandles, Gawain is only able to request him to be gentle to his sister. Yet, Brandles makes her the scapegoat for the combats and dispute which have arisen between them and tells Gawain that "[y]t ys pyttye she hathe her syght" (*Jeaste* 490). It means "it is better for her to be dead" (*Jeaste* 490). Brandles clearly indicates that he will not be gentle to her. Despite this, Gawain leaves the lady unprotected in the forest:

> "Syr knyght," sayde Gawayne, "have good daye,
> For on foote I have a longe waye,
> And horse were wonders deare;
> Some tyme good horses I have good wone,
> And nowe on foote I muste nedes gone.
> God in haste amende my chere!" (*Jeaste* 491-496)

Gawain's excuse for abandoning the lady there with her brother is that he has a long way to go on foot as his horse is also wounded. As Lindsay states, this reason is his chivalric failure ("Chivalric Failure"). He fails to protect the lady by means of his martial prowess as well as his role as a peacemaker.

All in all, Gawain loses all of his concerns for the lady. Indeed, the chivalric ideology which already marginalises woman in the forest does not protect the woman because of

its centralisation of the knight. Therefore, she is left at the mercy of Brandles. Now, he can do whatever he wants with his sister.

Gawain's desertion of the lady at Brandles' discretion deteriorates her already vulnerable position. Brandles calls his sister a harlot and beats her:

> When he with hys syster mette
> He sayed, "Fye on the, harlot stronge!
> Yt ys pyttie thou lyvest so longe.
> Strypes harde I wyll the sette."
> He bete her bothe backe and syde. (*Jeaste* 505-509)

He beats her very violently as he transfers his guilt of unsuccessful combat to her. Indeed, after the very first lines of the romance, this is the second time that the lady is presented as a character. Though the combats are initiated due to her, she has no interaction with the men, and she has no part in the narrative. Her situation proves she is pushed to the periphery and trivialised. She ends up in the worst situation. After being beaten up "bothe backe and syde" (*Jeaste* 509), she disappears into the depths of the forest: "Than the lady gate her awaye – /They sawe her never after that daye;/She went wandrnge to and fro" (*Jeaste* 523-525). She is coerced to go on an exile into the forest as she is beaten by her brother and left homeless. In the end, there is not any other mention of the lady; however, Gawain arrives at King Arthur's court and joyfully tells his adventures including the four knights:

> Also Syr Gawayne on hys partye,
> On foote he went full werylye,
> Tyll he to the courte came home.
> All hys adventures he shewed the Kinge,
> That with those foure knyghtes he had fyghtynge,
> And eche after other alone. (*Jeaste* 527-532)

As touched upon in the first chapter, chivalric reputation is everything for a knight. Therefore, all the adventures experienced by the knight add to the positive portrayal of his chivalric fame. In order to strengthen his reputation, he must not die. Romance heroes, the knights, are not expected to fight to the point of death for this reason. They

are not depicted as heroes who are ready and eager to die for their land or country. Rather, they seek adventures and take on quests to make their chivalric reputation grow. Hence, Gawain's adventures in this forest enhance his already well-established chivalric reputation and glory despite his fighting a draw, and leaving his horse behind and arriving at the court on foot.

The lady inhabits the same forest, but her fate is not as pleasant as the male characters' fates. While Gawain's both sexual and martial encounters in the forest create opportunities to prove himself as a brave knight with exceptional valour, the lady is marginalised, left outside of the action, beaten, and forced to go on exile. The forest designed by the chivalric ideology treats women and other non-knights in the forest unfairly.

Similar to the unnamed lady in the *Jeaste*, Lunet in *Ywain and Gawain* and Violet in *Lybeaus Desconus* are relatively important minor characters whose experiences in the forest tend to be included for chivalric ends. Unlike the unnamed women in the *Avowyng* and the *Jeaste*, these two women's names are specified. This may indicate that they are socially in a more powerful position. However, they have a common feature with nameless women. Similar to them, Lunet and Violet are held captive in the forest in some parts of the romances.

Violet, whose name is not revealed at once, has been captured by two giants in the forest. Similar to Sir Kay in the *Avowyng*, Libeaus hears the cries of a lady in the forest, and following them, what he sees is a lady in distress asking for help. This scene is a common motif in romances: a damsel in distress expecting to be rescued by a knight in shining armour. However, it is rather interesting in the way that it includes different categories of non-knights. Considering the knight Libeaus as the main character, all the other characters including his opponents are the non-knights. Libeaus' attitude to the lady is an anticipated one, but his treatment of the giants is quite different and violent. These two occasions will be analysed separately.

The lady's cry for someone to hear and help her is contextually meaningful. It is specifically mentioned that her cries are not of pain but to have a witness:

> The fyre bright can bren,
> The mayde cryed yerne
> For some man shuld it wit,
> And sayde ever, "Wayle-a-waye!
> That ever I shulde bide this daye
> With two devylles to sitt!
> Helppe me, Mary mylde,
> For love of thine childe,
> That I be nought forgett!" (*Lybeaus* 613-621)

The lines, "[t]he ayde cryed yerne/For some man shuld it wit" (*Lybeaus* 614-615), seem to correspond to "a legal term equivalent to "witness" according to the textual notes (Salisbury and Weldon ii). Salisbury and Weldon further explain the legal context as follows: "In the English law, witnessing a crime in the making required the witness to call attention to the deed by raising the hue and cry" (ii). Her asking help from Virgin Mary is also quite symbolic as it implies the possible sexual violation of the lady. Moreover, her name is revealed as Violet later, which has connotations of violation.

Therefore, Libeaus's mission will be carried out on two levels. First, he will save the lady from the giants. Second, he will protect the lady's honour preventing the monsters from ravishing her. Indeed, this reveals the function of Violet in the narrative. This multifaceted mission is designed for a new knight to demonstrate his martial prowess and prove himself. Libeaus will not turn down the opportunity to rescue the lady and prove himself, yet he still is hesitant to engage in combat with them:

> Than Lybeous: "Be Seint Jame!
> To save this maiden from shame,
> Hit were enpure enprice;
> But for to fight with bothe in same,
> Hit is no childes game —
> They be so grym and gryse!" (*Lybeaus* 622-627)

Libeaus believes "it is not a child's game" (*Lybeaus* 626) since he is still a novice in knightly games and the giants are very strong and powerful. Though he is quite eager to martially engage with the giants, he is also aware of his inexperience. However, rescuing

a lady in distress from two giants is an honourable and a courageous act. In this part, another category of non-knights, namely, the giants will be analysed along with Violet.

2.1.1. Violet and the giants

Libeaus has to fight and defeat the giants to liberate the lady. A modest defeat would suffice for rescuing the lady. However, Libeaus' fight with and final treatment of the giants are described in detail, which is different from his previous fights and successes:

> He toke his course with a shafte,
> As a knyght of kynde crafte,
> And rode be right assyse.
> The blacke giaunte can to smert
> Thorugh lounge and hert,
> That never after can rysse. (*Lybeaus* 628-633)

His fight with the first giant begins with his charge towards them. When he sees the giant, Libeaus directly thrusts his lance through its "lounge and hert" (*Lybeaus* 632). The second giant is similarly treated: "Syr Lybeous a stroke him gaffe:/His right arme fell hym froo" (*Lybeaus* 668-669). Libeaus first cuts its arm and then its head: "The gyaunte fell to grownde:/Syr Lybeous, in that stownde,/Smote off his hede full right" (*Lybeaus* 670-672). Evidently, Libeaus' excessive power used in the fight is not needed to overcome the giants. Yet, the narrative depicts the scene in a positive way and thus encourages the excessive violence "as necessary and good for the social body" (Mitchell-Smith 151).

Moreover, as discussed in the first chapter, his martial engagements with other knights including William Dolebraunche are also quite ambitious. The violence performed by Libeaus against his opponent in this fight is controlled and merciful. Sir Dolebraunche and the other knights defeated by Libeaus are sent to Arthur's court to be "incorporated into the chivalric order" (Mitchell-Smith 151). However, the giants indisputably cannot be considered for incorporation into the chivalric order because they represent the evil power which is dangerous for society. Their heads are sent to the court as proof of Libeaus' strength and martial skills:

> Than were the hedis sent
> To Kynge Arthour in present,
> With mekyll glee and game;
> And tho in courte fast roose
> Syr Lybeous Dysconeus noble loose
> And all his gentill fame. (*Lybeaus* 712-717)

The forest provides these challenges for Libeaus to show himself and add one more victory to his growing reputation. Thus, their heads are the marks of Libeaus' newly and gradually establishing prowess. Mitchell-Smith elaborates on the fight with the giants,

> a fight against Christian knights should end with oaths of fealty and a swelling of Arthur's ranks, as defeated knights are sent to do service for their king. A fight against a giant is another matter — against this kind of enemy, extremes of aggression and injury are not only sanctioned, they are encouraged — the most bloody and extreme fighting in the romance tradition is arguably directed against giants. This level of extremity is depicted as necessary, for the rape (and assumed murder) of maidens is at stake. (Mitchell-Smith 154)

In the forest, chivalry maintains its masculine values and gains enemy/rival knights as new members of its established system. Yet, this system of gaining new members or incorporation process only applies to men and knights. The women, witches, giants, dwarfs or any other character are not included.

To return to the lady's place in the chivalric narrative, Violet is of noble blood, the daughter of Earl Anctour. He rewards Libeaus with valuable gifts for his brave act for slaying the giants in order to rescue Violet:

> The Erle, for his gode dede,
> Yave him full riche mede:
> Shelde and armes bryght,
> And also a noble stede
> That was gode at nede
> In turnament and in fyght. (*Lybeaus* 718-723)

Sir Anctour's gift of "shelde and armes bright" (*Lybeaus* 720) has surely "material value" but they "also stand as an indication of a formal recognition of L[i]beaus's status as a knight" (Salisbury and Weldon "Lybeaus").

Another equally significant point is that Violet remains silent during the part of the narrative in which she is the captive lady. Nevertheless, even after she is free, her voice is only heard when she tells her name. Then, her father Sir Anctour makes a speech. Violet constantly avoids speaking. The action of fighting, making alliances and conversing is the domain in which only men are allowed to act. In another context, John Berger notes that

> Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between women and men, but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object of vision: a sight. (22-23)

In this case, which is presented in this romance, "[m]en act and women appear" (Berger 22) as well. Violet's remaining silent transforms her possible subjectivity into objectivity. Indeed, this is almost a requirement for most of the women in the chivalric narratives. Admittedly, the forest as a product of chivalric ideology has a role in Violet's objectification. This action of the giants' capturing Violet, Libeaus' slaying the giants brutally, and Sir Anctour's rewarding Libeaus for rescuing his daughter happen in the forest as it includes the supernatural elements as well as ordinary ones. Here, the important thing to note is that all these are designed for the needs of the knight. The non-knights, including men, women and giants, are mostly there to serve the enhancement of the knight's reputation and chivalric glory, Libeaus' chivalric fame in this case.

As can be observed in the examples of women in the *Avowyng*, the *Jeaste* and *Lybeaus*, women mostly take on the role of victims. As Pınar Taşdelen confirms, "[c]ompared to the male characters, most of the female characters are victims" ("Romancing" 113). Taşdelen also emphasises that

> [d]espite the abundance of silent and submissive females who are falsely accused or exiled, there are several women who are 'ready to suffer' or 'ready to relieve suffering," who are protective, loyal, innocent, and witty with reasoned speech. ("Romancing" 113)

Taşdelen's statement about the abundance of female victims compared to male ones corresponds to the case in the forests. That is, the victims in the romance forests are mostly women as well. This is a historical fact as the medieval forests were always dangerous for women. This fact permeates the Arthurian romance forests that act as spaces, imbued with the chivalric precepts. Thus, the knight-errant and his priorities are centralised and boosted in the forest. Therefore, only some minor roles are left for the women in the romances this dissertation includes. As Maureen Fries explains, "Arthurian women are essentially ancillary to the male actors of that literary tradition, and must therefore be considered in relation to the male heroic roles they complement or defy" (7). According to Fries, women can be categorised into two groups: helpers to the knights or victims to be rescued by the knights and rebels who do not serve the chivalric cause (7).

One of the women that falls into the first category is Lunet in *Ywain*. At the very beginning of the romance, she helps Ywain hide in the castle and saves his life. Yet, her role as a helper will not be analysed as it does not take place in the forest. Towards the end of the romance, Ywain finds Lunet imprisoned in a forest chapel. Lunet tells Ywain that she has been accused of treason and will be executed if she cannot find a champion to fight for her. This time, she assumes the role of a victim, - a victim to be rescued by the knight.

Lunet's position in the plot goes hand in hand with Ywain's. That is, both characters are presented as worthy at the beginning, yet they end up in failure. In the beginning, Lunet was a loyal maid of Alundyne and Ywain was a noble and questing knight who defeated the knight of the well. However, when they meet each other in the forest, Ywain summarises his current situation:

> I was a man, now am I nane;
> Whilom I was a nobil knyght
> And a man of mekyl myght;
> I had knyghtes of my menye
> And of reches grete plenté;
> I had a ful fayre seignory,
> And al I lost for my foly. (*Ywain* 2116-2122)

Lunet's fall from her former situation to the status of an imprisoned woman is narrated in similar lines to Ywain's: "I was a mayden mekil of pride/With a lady here nere biside" (*Ywain* 2131-2132). She clarifies the reason of her captivity: "Men me bikalles of tresown/And has me put here in presown" (*Ywain* 2133-2134). This similarity continues throughout the romance. Yet, the important thing here to emphasise is that the woman who is imprisoned needs a knight to fight for her. Otherwise, she will be burnt:

> I have no man to defend me,
> Tharfore to-morn brent mun I be."
> He sayd, "What if thou get a knyght,
> That for the with thi fase wil fight?" (*Ywain* 2135-2138)

Ywain offers his help to her at once. This typical scene in which the knight vows to rescue the lady holds more importance than it seems. It is not a simple repetition of the knight rescuing a damsel in distress. Indeed, it is Ywain's first test to regain his confidence as a noble knight after his failure of keeping his word to his wife Alundyne. Ywain does not miss the opportunity to fight for her and exonerate her. However, Ywain tells Lunet that he needs to go on another mission, but will return to rescue her. Ywain arrives at the forest chapel on time:

> Thare he fand a mekil fire
> And the mayden with lely lire
> In hyr smok was bunden fast
> Into the fire forto be kast. (*Ywain* 2509-2512)

When Sir Ywain arrives at the forest chapel, Lunet has already been dressed in her smock and stands ready to be cast into the fire. Ywain rescues Lunet and intends to kill everyone watching the execution. However, people say that they are innocent and ask for mercy. Ywain finds out the ones who misjudged Lunet and challenges them. They are defeated by Ywain with the help of his lion. Ywain punishes them by throwing them into the fire which was prepared for Lunet's execution. In this case, Ywain does not only rescue Lunet but also secures justice. Ywain proves his martial skills once more, and his knightly reputation has been restored with justice he has secured.

In this mission, Ywain is the actor while Lunet is the passive one. In the forest, Ywain has gone mad and has been healed by a maiden's magical ointment. When he regains his wit, he attempts to re-establish his former strength. In the forest, he is always helped by someone, fed by a hermit. Also, he almost always encounters right people and animals. However, Lunet finds herself in an unfair situation where she is accused of treason, and she is almost burnt at the stake. The same forest offers Ywain the knight and Lunet the maiden very dissimilar fates and circumstances.

The forests in Arthurian romances do not only include women to be rescued in their narratives. There are also female characters employed to help the knight such as Elaine in *Lybeaus*, the maiden in *Ywain* and the hag in *Ragnelle*. Each of these female characters is idiosyncratic in their roles; however, they unite in their single function, that is, they are helpers to the knights. Elaine, for instance, encounters Libeaus in the court where she requests the help of a worthy knight to save the Lady of Synadown. When Libeaus is given the mission, Elaine gets angry as she does not believe that Libeaus is a noble and valiant knight:

> The mayde began to chide
> And sayde, "Alas that tyde
> That I was heder i-sentt!
> Thy worde shall sprynge wide:
> Forlorne is thy pryde
> And thi lose shentt,
> When thou wilt send a childe
> That is witles and wylde. (*Lybeaus* 178-185)

Here, in Larrington's definition, Elaine carries out the role of the stock character *demoisele mesdisante*, who guides the knight-errant and provides him with the criticism of his decisions and actions (263). Similarly, Shuffelton categorises Elaine as a "*demoisele mesdisante*, a sharp-tongued maid who never hesitates to voice severe criticism, particularly when the hero engages in something foolhardy" (476 n.181). Therefore, she can be regarded as "the prick of Lybeaus'[…] conscience since she reminds him of his promise to Arthur at crucial points in the narrative" (Salisbury and Weldon i). For example, when Libeaus is under the spell of the sorceress, she rebukes

him for forgetting and neglecting his quest and helps him break the spell. She both helps Libeaus in his mission and also offers a critical eye for him. In a way, she acts as the conscience of Ywain and accompanies him throughout his quest to rescue the Lady of Synadown.

Likewise, the sole function of the maiden in *Ywain* is to help him regain his sanity. He wanders in the forest as a mad man, and he survives with the help of the hermit there. His mental health does not seem to improve. While he is sleeping under a tree, a maiden notices that the sleeping man is Ywain and decides to help him. She immediately understands that his madness is caused by grief:

> In sum sorow was he stad,
> And tharfore es he waxen mad.
> Sorow wil meng a mans blode
> And make him forto wax wode. (*Ywain* 1737-1740)

She restores Ywain's mental health through a magical ointment: "For thare I have an unement dere;/Morgan the Wise gaf it to me/And said als I sal tel to the" (*Ywain* 1752-1754). Moreover, it is important to note that she heals him by using every means available, and she even disobeys her lady's command:

> Sho enoynt hys heved wele
> And his body ilka dele.
> Sho despended al the unement
> Over hir ladies cumandment. (*Ywain* 1779-1782)

The forest as a chivalric space, which centralises the knight's needs, creates several opportunities for the knight. The maiden's lady informs and commands her to use the salve only on the affected area. However, the maiden uses all the salve for Ywain. She is described so eager to cure Ywain's madness at once. The maiden happens to carry a magical ointment with her in the forest, and she encounters Ywain. Evidently, this is not a simple coincidence, but one of the opportunities the chivalric forest offers to Ywain. Due to her help, Ywain regains his sanity. Yet, her help is not outright. Indeed, she is in need of a strong knight to be her champion and defend her against an earl who attempts

to possess her land. Still, her existence, encounter, and recognition of Ywain serve the chivalric ideology embedded in the forest.

As stated, although these female characters are either purely helper figures or (captive) damsels in distress to be rescued by the knight in the narrative, in some cases, the female character begins her function as a helper to the knight but transforms into a disruptive force to the chivalric order. Ragnelle is one of these characters in *Ragnelle*. At the beginning of the romance, Arthur is threatened by Sir Gromer Soure Joure and released on the condition that he will find the answer to his question and deliver it to Gromer after a year. Despite a compilation of many possible answers to what women most desire, Arthur does not feel satisfied with any of them and rides into the forest to find the right answer: "Kyng Arthoure rode for the on the other day/Into Yngleswod as hys gate laye/And ther he mett with a Lady" (*Ragnelle* 226-228). This lady is described as extremely ugly: "Her face was red, her nose snotyd withalle/ Her face was red, her nose snotyd withalle,/ With bleryd eyen gretter then a balle" (*Ragnelle* 231-233). Her bodily description recalls the "Loathly Lady" motif, and her body is constituted of repulsive details:

> Her mowithe was nott to lak:
> Her tethe hyng overe her lyppes,
> Her chekys syde as wemens hippes.
> A lute she bare upon her bak;
> Her nek long and therto greatt;
> Her here cloteryd on an hepe;
> In the sholders she was a yard brode.
> Hangyng pappys to be an hors lode,
> And lyke a barelle she was made.
> And to reherse the fowlnesse of that Lady,
> Ther is no tung may telle, securly;
> Of lothynesse inowghe she had. (*Ragnelle* 234-245)

The details given in her description create a repulsive portrayal of an old woman. Her mouth is depicted as huge, and all of her yellow teeth are hanging over her lips. Her cheeks are described as too broad and resembled women's hips. Also, there is a lump on her back. Her ugly description is far from the medieval concept of beauty. According to

the medieval concept of beauty, women need to have a slender symmetrical body (Curtius 181). Yet, the symmetry is especially distorted in her image. Importantly, the romance heroes and heroines are often described as beautiful characters. As Curtius asserts, "[n]o literary genre has a greater need for beautiful heroes and heroines than has the romance" (181). Therefore, it can be stated that her description as ugly and repulsive can be considered as a kind of symbol of her otherworldliness or something supernatural associated with her. It is highly probable that her hideousness is associated with a supernatural being, and it also evokes a dangerous situation. Expectedly, the hag like Gromer also threatens Arthur: "[. . .] thy lyfe is in my hand, I warn the soo" (*Ragnelle* 265). However, Arthur and the hag make an alliance in which the hag gives Arthur the right answer and Arthur weds Gawain and the hag in a public ceremony. The hag tells the famous answer: "We desyren of men above alle maner thing/To have the sovereynté, without lesyng,/Of alle, bothe hyghe and lowe" (*Ragnelle* 423-425).

The description of the woman's body as ugly and hideous is also repeated in the *Awntyrs*. Similarly, it is related to something menacing and supernatural. The supernatural and perilous event takes place around Tarn Wathelene within the forest: "Fast byfore undre this ferly con fall/And this mekel mervaile that I shal of mene" (*Awntyrs* 72-73). So, the anticipation of the unwonted in the forest has been doubled due to the waterscape. Finally, it has actualised in the shape of a ghost-corpse, who turns out to be the mother of Guinevere. This supernatural and even uncanny encounter creates a tense atmosphere because of the formidable image of the apparition: "Bare was the body and blak to the bone,/Al biclagged in clay uncomly cladde" (*Awntyrs* 105-106). The body is partly coated with earth and clay. It has the traces of a decomposing corpse, but its human features are also emphasised:

> Hit waried, hit wayment as a woman,
> But on hide ne on huwe no heling hit hadde.
> Hit stemered, hit stonayde, hit stode as a stone,
> Hit marred, hit memered, hit mused for madde. (*Awntyrs* 107-110).

The apparition's body, which is covered by clay, is described as black. It is also emphasised that it murmurs and constantly grieves as if it were tormented. After long descriptions of the ghost both with its human and otherworldly features, it is revealed that the apparition is the queen's mother and the tarn is its watery grave. Yet, the association of the apparition with the tarn means more than its supernatural connections. As Richmond posits, "[. . .] since the figure that rises from the tarn identifies itself as Guinevere's mother, and thus a queen in her own right, her burial was almost certainly not located in the tarn itself (although the text does not clarify)" (7). The ghost describes itself as "[w]ith Lucyfer in a lake logh am I light" (*Awntyrs* 84), which defines the tarn as a link to Hell. This description also intensifies the possibility that the body belongs to the otherworld (Richmond 7). Its reason for rising from its grave is even more important to the discussion. She rises from her grave to give a message to her daughter and to reveal the future of Arthur's reign to Gawain. The ghost-mother first wants to speak with the queen (*Awntyrs* 155-156) and gives advice to her daughter:

> Have pité on the poer - thou art of power.
> Burnes and burdes that ben the aboute,
> When thi body is bamed and brought on a ber,
> Then lite wyn the light that now wil the loute,
> For then the helpes no thing but holy praier. (*Awntyrs* 173- 177).

The ghost was also once beautiful (*Awntyrs* 160) but now she is "a graceless gost" and "grisly she gron" (*Awntyrs* 163). So, she warns Guinevere to be charitable, chaste, and virtuous; otherwise she will also suffer the same fate with her because of a sin she committed during her life. Although the existence of a ghost, which is indeed a distorted figure, creates a mysterious and obtrusive atmosphere, the ghost ends up as a "supernatural" helper both to the queen and Arthur's reign. Her advice to Guinevere to be "chaste" evokes the late accusations of queen's lechery. Her tormented soul and body present the example of the queen's future unless she acts as a virtuous and charitable woman.

In light of these, the ghost-mother is, as Richmond puts it, "the boundary-citizen of Arthurian, human society" (8). The ghost, thus, can be read as a liminal figure which is at once dead and alive. She belongs to the tarn and the otherworld at the same time. She is both familiar and strange. Her liminality reinforced by the tarn as a waterscape within the forest "presents both the past and future as present" (Richmond 8). That is, her past life marked with sin and the future of the Arthurian time are presented together. Yet, the ghost's past life and the future of Arthur's reign are designed and revealed to assist the chivalric ethos. Through presenting the past and the future caused by it together, the alternative futures of the Arthurian reign and the Round Table are admonitory.

To return to the discussion of *Ragnelle*, the compact between the hag and Arthur proves beneficial for both parts. The hag helps Arthur to deliver the right answer to Sir Gromer Joure; thus, Arthur owes his life to her. The hag will gain the hand of Gawain. After the wedding, a similar plotline applies: Gawain grants her the sovereignty, and the wicked spell is broken. Thus, the loathly lady is transformed into a beautiful lady, and they live happily ever after.

The plot of *Ragnelle* follows a fairy tale motif, and the hag seems to fill the role of a helper successfully. Moreover, the hag disobeys her brother and reveals the right answer to Arthur, due to which she gains her own sovereignty. Moreover, Gromer Soure Joure's reaction to Arthur when he correctly delivers the answer displays the vulnerable position of the hag:

> "And she that told the nowe, Sir Arthoure,
> I pray to God, I maye se her bren on a fyre;
> For that was my suster, Dame Ragnelle,
> That old scott, God geve her shame. (*Ragnelle* 473-476)

Gromer intends to punish his sister Ragnelle's disobedience by burning her. If the alliance she makes with Arthur does not work properly, her end obviously will not be a good one. Still, the hag is independent of male power and gains more power through her alliance with Arthur. However, her marriage changes her into a beautiful and obedient

wife. Her transformation in accordance with the expectations of a medieval wife is affirmed with her promise:

> Therfore, curteys Knyght and hend Gawen,
> Shalle I nevere wrathe the serteyn,
> That promyse nowe here I make.
> Whilles that I lyve I shal be obaysaunt;
> To God above I shalle itt warraunt,
> And nevere with you to debate. (*Ragnelle* 781-786)

Before her vow of obedience, Ragnelle emphasises her vulnerable and fragile nature and how Gawain protects her from villainy: "Ther she told the Kyng fayre and welle/Howe Gawen gave her he sovereynté every delle,/And whate choyse she gave to hym" (*Ragnelle* 775-777). Ragnelle's transformation into a lady makes her acceptable within the normative medieval gender criteria. Yet, this transformation does not satisfy the chivalric needs. When she is needed for the knightly benefit, she takes part in the narrative. When she turns out to be a disruptive force for the chivalric order, Ragnelle is discarded:

> Gawen lovyd that Lady, Dame Ragnelle;
> In alle his lyfe he lovyd none so welle,
> I telle you withoute lesyng.
> As a coward he lay by her bothe day and nyghte.
> Nevere wold he haunt justyng aryghte;
> Theratt mervaylyd Arthoure the Kyng. (*Ragnelle* 805-810)

Here, Gawain's love for Ragnelle and his devotion to her are described as negative emotions. Gawain is accused of neglecting his knightly duties because of his love for Ragnelle. Generally, Gawain is known for his pleasure for and interest in knightly exploits and adventures. His love for adventure is even depicted as an obsession. For example, in *Ywain*, Gawain belittles Ywain for sitting with his wife Alundyne all day in the castle. He encourages Ywain to take on an adventure and persuades him to lead a knightly life and to participate in tournaments and other knightly activities. Likewise, in *Ragnelle*, Gawain is affronted for not pursuing adventures but laying by her wife's side. Even, Gawain is stigmatised as "a coward" (*Ragnelle* 803) for being uxorious and his

abandoning of knightly deeds and lavishness. Therefore, Ragnelle's case once more confirms that female characters may maintain their existence in the narrative if they are useful for the chivalric cause. Otherwise, they are removed. If they tend to pose a threat to and/or turn out to be disruptive of it, they are also discarded. Ragnelle's instrumentality in the forest makes her life longer in the chivalric narrative. Yet, her ancillary role to Gawain exceeds its limits and goes beyond its purpose. It dangerously transforms into an unruly force against chivalry. Hence, Ragnelle's role is terminated.

As observed in the *Awntyrs* and *Ragnelle*, the description of the woman's body as ugly and formless may signal that something dangerous and menacing may happen. If it really turns out to be dangerous and disruptive to the chivalric ideal, they are not treated mercifully and end up being discarded. If they prove useful for the cause, they maintain their existence in the forest. The mother figures in *Sir Perceval* and *Lybeaus* are very important examples in providing the contradictory characters and approaches to them.

First and briefly, the mothers of Perceval and Libeaus are very similar in their avoidance of chivalric culture and wish and/or requirement to raise their sons in the forest. Libeaus's mother's name is not mentioned in the romance. It is implied that she is possibly sexually engaged with Gawain in the forest and raises Libeaus there out of necessity. She does not teach him any chivalric ideals, but he is somehow attracted to it due to his noble blood as the narrative implies (*Lybeaus* 13-18). While Libeaus learns to be a chivalrous knight and accomplishes specific tasks in the forest, the romance treats the mother character as if she disappeared. During the wedding ceremony of Libeaus, she abruptly shows up in the court and reveals the fact that Libeaus is Gawain's son: "Ygete he was of Sir Gaweyn/Bi a forestis side" (*Lybeaus* 8-9). She springs out as *deux ex machina* and uncovers the secret. She does not have any other function apart from revealing his son's noble blood.

Unlike Libeaus's mother, Perceval's mother's name is mentioned as Acheflour. Her background and the reasons for her retreat to the forest are detailed. When her husband,

whose name is also Sir Perceval, was murdered in a tournament by the Red Knight, she did not want her son to participate in knightly activities and took him away from chivalric culture. However, her function is not finished there. During Perceval's progress growing to be a knight, Acheflour mistakenly thinks that Perceval is dead. She cannot cope with his loss and goes mad. Until Perceval finds out about her whereabouts, she wanders in the forest as a madwoman. Madness and forest are frequently associated with each other. The characters going mad are generally driven into the forest. As can be recalled from Ywain's madness, the knight with the deteriorated mental health is helped by various characters such as the hermit, a maiden passing by, or a nameless man. The mad knight survives in the forest; furthermore, his madness is healed, and he achieves spiritual perfection. However, in the case of a woman like Perceval's mother, she cannot heal herself or be healed by another character. Yet, in *Sir Perceval*, she is only cured by Perceval. This affirms that a non-knight's madness such as Perceval's mother's madness does not help her/his own character or does not provide her/him with any kind of spiritual growth. On the contrary, it is to prove the knight's perfection.

Both Libeaus' and Perceval's mothers are responsible mother figures. They are protective of their sons, and they care about their futures. In the end, they are happy with their sons and themselves. However, not all of the mothers share the same fate with them. For example, Sir Red Knight's mother, who is a witch, is burnt by Sir Perceval. It is important to note in advance that the Red Knight's mother does not comply with the traditional image of a mother. First of all, she is a witch and the mother of Sir Perceval's (Perceval's father) murderer and thus Perceval's primordial enemy. Therefore, as she is a witch and the mother of a murderer of an Arthurian knight, she poses a threat to the chivalric order and she needs to be eliminated.

In the aftermath of Perceval's slaying of the Red Knight in the forest, Perceval takes on the Red Knight's armour and rides into the forest. There, he encounters the Red Knight's mother who thinks she sees her own son:

In haste scho come hym agayne,
Sayde, “It is not to layne,
Men tolde me that thou was slayne
With Arthours men. (*Sir Perceval* 833-836)

The witch mistaking Perceval for her son tells Perceval the news of his death at the hands of Arthur’s knights. Yet, she also states that she will revive him even if he were killed:

“Mi sone, and thou ware thare slayne
And thyn armes of drawen,
I couthe hele the agayne
Als wele als thou was are.” (*Sir Perceval* 849-852)

Hearing the possibility of the Red Knight’s revival, Perceval furiously attacks the witch and throws her into the fire. This scene is narrated in a detailed manner. Indeed, it is quite similar to the descriptions of Libeaus’ fight with the giants in *Lybeaus*. As stated earlier, while violence against rival knights is not sanctioned and is condemned, violence perpetrated to the opponents who pose a threat to the chivalric system is encouraged and accordingly affirmed. Hence, Perceval’s brutal burning of the witch is narrated as a victory among others:

Oppon his spere he hir bare
To the fyre agayne;
In ill wrethe and in grete,
He keste the wiche in the hete;
He sayde, “Ly still and swete
Bi thi son, that lyther swayne!” (*Sir Perceval* 859-864)

Furthermore, Perceval makes a joke of his violent act: “Ly still and swete” (*Sir Perceval* 863). This validates that the violent acts are unquestionably confirmed if applied to the threats such as the giants which cannot be incorporated into the system.

2.2.MALE NON-KNIGHTS

Male non-knights are mostly the non-Arthurian knights who challenge the Arthurian knight. Before analysing non-Arthurian knights’ function in the forest, the nameless man in *Ywain and Gawain* will be examined as a male non-knight.

2.2.1. The nameless man in *Ywain and Gawain*

In *Ywain and Gawain*, the nameless man is one of the important and interesting minor characters, who clearly displays the forest's chivalric formation in his sudden appearance in the forest. As analysed before, Ywain has been accused of treason publicly by one of the maids of Alundyne, because of which he has suddenly gone mad and flees to the forest. While Ywain wanders as a mad man in the woods, he encounters "the man" appearing suddenly out of nowhere:

> On a day als Ywayne ran
> In the wod, he met a man;
> Arowes brade and bow had he,
> And when Sir Ywayne gan him se,
> To him he stirt with bir ful grim,
> His bow and arwes reft he him. (*Ywain* 1657-1662)

Indeed, this is one of the most interesting encounters in *Ywain and Gawain* and it is equally important in clarifying the relationship between a non-knight and the forest as a chivalric space. As stated, this man abruptly appears and provides Ywain with the hunting weapons. No detail is given about him. Not even his name is mentioned. He is obviously an ancillary figure to the knight in the forest. He just hands Ywain the hunting equipment and disappears never to be seen again in the narrative. As Faris also emphasises, "[w]here he came from, and where he goes afterwards, the narrative gives no clue" (98). Hence, this man's sudden existence in the forest is only for Ywain's benefit. The anonymous man "is patently a reflex of [. . .] needs of the hero" (Faris 98). Therefore, the unnamed man's brief existence in the forest proves once more that the forest as a chivalric space supplies the knight's needs. That is, the forest is designed to offer what the knight needs.

2.2.2. The non-Arthurian knights

The non-Arthurian knights are considered as non-knights because they are not the protagonists, but they are rather employed as opponents to Arthurian knights. Mostly, these rival knights, who challenge the Arthurian knights and are defeated, are considered

valuable and are incorporated into the chivalric order. The forest as a chivalric space creates meanings and reveals them in the events and the encounters of the knight. If chivalric ideology detects any challenge to these meanings, it either eliminates the challenge or attempts to find practical ways to adapt/transform the challenge into its own meanings. The elimination of the threats whose incorporation seems impossible is generally performed on the independent women such as the witch in *Sir Perceval*, beautiful women who distract the knight from his knightly duties such as Ragnelle in *Ragnelle*, or the giants which are the monsters who do not conform to chivalric principles. Evidently, the chivalric system tends to eliminate non-male characters in the forest and incorporate non-Arthurian rival knights into its system.

Sir Gromer Soure Joure is one of these incorporated knights. In *Ragnelle*, Arthur encounters him during his hunting. At first glance, he is depicted as a wild, strange and strong man: "A knight fulle strong and of great myghte" (*Ragnelle* 52). He complains about Arthur's unjust confiscation of his lands and granting them to Sir Gawain. Because of this unjust treatment of his lands, he threatens to kill Arthur. Upon Arthur's offer of amends, Gromer demands the answer to the famous question of what women most desire. If Arthur fails to find the correct answer, Gromer will kill him. So, Gromer's character is first presented as a strong opponent to Arthur. Nevertheless, his end is not similar to the other opponents. His sister Ragnelle vouches for him and wants him to be forgiven:

> She prayd the Kyng for his gentilnes,
> "To be good lord to Sir Gromer, iwysse,
> Of that to you he hathe offendyd."
> "Yes, Lady, that shalle I nowe for your sake,
> For I wott welle he may nott amendes make;
> He dyd to me fulle unhend." (*Ragnelle* 811-816)

Despite his dishonourable deeds, Gromer is forgiven by Arthur upon Ragnelle's request. He is not killed violently or even punished. Chivalry protects its male members no matter how dishonourable acts they commit and maintains its masculine values.

Menealfe of the Mountayn is another non-Arthurian knight who is incorporated into the chivalric order. In the *Avowyng*, Sir Kay rides into the forest to accomplish his vow of attacking the first person he encounters. He encounters a knight holding a maiden captive:

> Als he rode in the nyghte
> In the forest he mette a knyghte
> Ledand a birde bryghte;
> Ho wepputte wundur sore. (*Avowyng* 277-280)

Sir Kay challenges Menealfe the knight to fight. Yet, Sir Kay is defeated. Sir Kay promises that Gawain will amend his defeat. Menealfe takes Sir Kay and the already captured woman to the tarn where Gawain keeps vigil. Gawain pays Sir Kay's ransom by overcoming Menealfe once. He needs to defeat Menealfe once more in order to rescue the captive maiden. Consequently, Menealfe is captured. In the case of the giants in *Lybeaus*, the defeated opponents are killed, and this violent act is affirmed. However, Menealfe is taken prisoner by Sir Gawain according to the chivalric rules, and it is declared that Queen Guinevere will decide his fate. When they arrive at the court, Gawain praises Menealfe's skills in battle and encourages the queen to accept Menealfe to the Round Table:

> Gawan sayd, "Medame, as God me spede,
> He is dughti of dede,
> A blithe burne on a stede,
> And grayth in his gere." (*Avowyng* 561-564)

Then, Menealfe becomes a knight of the Round Table with the assent of both Guinevere and King Arthur: "Thus dwellus he atte the Rowun Tabull,/ As prest knyghte and priveabull,/ Wyth schild and wyth spere" (*Avowyng* 570-572). He is not punished in any way let alone being killed.

Likewise, Libeaus engages in martial combat with William Dolebraunche and Sir Otys de Lyle in *Lybeaus* and defeats them. Dolebraunche, for instance, asks for mercy and reminds Libeaus that it is "gret vilonye" (*Lybeaus* 397) to be killed without a weapon:

Than gan William mercy to cry:
"For the love of Seint Marie,
Lete me on lyve pas!
It were gret vilonye
To do a knyght to dye,
Weponles in a place." (*Lybeaus* 394-399)

No matter how challenging the fight is, Libeaus spares his opponent's life. Libeaus's granting mercy to him shows that Libeaus has learnt the chivalric attitude. That is, according to the chivalric standards, it is unacceptable to attack an opponent who is not equal in arms. Therefore, Libeaus grants his life and makes him swear an oath to go to Arthur's court and submit himself as a prisoner to the King. Moreover, it is equally important that William Dolebraunche acts true to his vow and arrives at the court to give himself up to Arthur to become his prisoner. Thus, it confirms that William Dolebraunche also follows the chivalric code. His worthiness, then, is confirmed, and he is included in the chivalric circle.

Libeaus's encounter with Sir Otys de Lyle almost follows the same motif with his former meeting with William Dolebraunche. Sir Otys is defeated, and his life is spared on the same condition with Dolebraunche:

That lord, without lettyng,
Went to Arthour the kynge,
And for prisoner him yelde,
[…]
And thei chose for profitable
The knyght of the Rounde Table,
To fight with spere and schilde. (*Lybeaus* 1268-1279)

The difference, however, is that Arthur is highly pleased with Libeaus's victories after Sir Otys's submission and makes Libeaus one of the knights of the Round Table.

The non-Arthurian knights are not treated mercilessly unlike the other non-knights such as the witches and the giants. Sir Gilbert and his sons in the *Jeaste* can also be included in the group of non-Arthurian knights. Their lives are also spared even though Gawain defeats them. The dispute these non-Arthurian knights initiate to avenge the

daughter/sister's violation by Gawain does not end as they desire. They barely escape with their lives, but the woman's fate is unknown. After her elder brother Brandles beats her, she goes missing in the forest. All of the non-Arthurian knights in the *Jeaste*, namely, Sir Gilbert, Sir Gyamoure, Sir Terry, and Sir Brandles, survive the encounter with Sir Gawain. Despite their defeat, they are not punished and killed. However, their daughter/sister is beaten by Brandles and is banished from her home.

As observed in the non-knights in the romance forests analysed above, these characters are in the forest mostly to help and/or embellish the knight's chivalric glory and reputation in various ways. There are also other non-knights who seem to be included to challenge and defeat the knight at first glance. However, on closer examination, it is understood that these opponents are also emplaced in the forest to serve the chivalric cause. That is, they challenge the knight to enable him to display his physical strength and martial skill as well as his other aspects of chivalry such as courtesy, defence of the weak, and mercy. These non-knights analysed so far cover female characters in the roles of a helper, a captive maiden in distress, a hag, a ghost-corpse, a mother, a guide and a lover. Male characters are mostly non-Arthurian knights such as Sir Gromer Somer Joure in *Ragnelle*, Menealfe the Mountayn in the *Avowing*, Sir Otys de Lyle and William Dolebraunche in *Lybeaus*. Among these important characters, the romance forests also accommodate other functional characters such as the hermit in *Ywain* and the dwarf in *Lybeaus*. Moreover, the lion in *Ywain* is equally significant in terms of providing a parallel to Ywain's development of his knightly virtues.

2.3.THE HERMIT, THE LION, AND THE DWARF

Hermits and dwarfs are the frequent inhabitants of the romance forests. They are generally in the forest because they have certain functions. For instance, they are helpers to the knights, or they may be threats to them. Many romances such as *Lybeaus* and *Ywain* include a dwarf and a hermit respectively. Both hermits and dwarfs are characters that frequently appear in the romances. The reason of their existence in the forest is not

the necessity of variety in characters. Each character is associated with the forest with regard to their reason of being in the forest. In this respect, they will be analysed separately. The lion in *Ywain* will be examined as an animal offering an insight to Ywain's character development as a chivalrous knight.

2.3.1. The Hermit

Hermits make an appearance in quite a number of sources. As Mahoney affirms, they are "almost a given of the Arthurian landscape, popping up without warning, scarcely distinguishable from the giants, malignant dwarfs, and questing beasts that also inhabit it" (1). In *Ywain*, for example, the hermit suddenly appears in the forest. The reader is introduced to him and his hermitage only because of Ywain's encounter with him in the forest. Any further explanation about the hermit's former life or function in the forest is not made and not even hinted at first glance. Detailed analysis, however, reveals that the hermit in *Ywain* fulfils an important function in the forest, and he is evidently more than a recluse. The hermit as a character draws on both biblical and philosophical traditions. In this regard, the analysis of the hermit will take these traditions into consideration and subsequently will reveal the character's association with the forest.

The eremitical life may be chosen due to several motivations such as "escap[ing] worldliness and corruption, com[ing] closer to God in contemplation and imitate[ing] Christ in the wilderness" (Mahoney 2). Therefore, it can be stated that a person chooses to follow an eremitical life mostly for religious reasons or s/he becomes a hermit to avoid the tumult of the city and s/he desires to retreat into seclusion. As Mahoney further states, the religious motivations behind eremitical life caused some communities to emerge such as St. Benedict's Rule (2). The combination of the Greek words "monachos" (solitary), "eremites" (a desert dweller), and "anachorites" (one who retires from the world) are applied to these groups (Mahoney 2). Here, it can be deduced that these people living as solitaries are actually a part of the social life. In Mahoney's words,

> Despite being withdrawn from society, hermits and anchorites were part of the fabric of social life. Indeed, their particular distinction was their dual

> identity, their position both on the margins of society and in the very heart of it [. . .]. (1-2)

According to Mahoney, hermits are situated both in the periphery and in the centre. They isolate themselves from urban life and also lead a partially active life. The ones who intend to avoid city life for any reason choose the forest as a retreat.

In the Arthurian romances, the hermits' life in medieval reality is reflected quite accurately. In *Ywain*, for instance, the hermit lives a solitary life in the forest. The *Ywain*-poet does not give any detail about his former life and the reason(s), which motivate him to lead an eremitical life. Yet, the duality the hermit experiences, as Mahoney clarifies, can also be observed in the hermit in *Ywain*. Specifically, the hermit lives like a wild man in the forest, yet also he builds himself a hermitage there. Therefore, he both lives a civilised life despite a solitary one and a wild one at the same time. Hence, the hermitage within a forest may be interpreted as an outpost of civilisation in the wilderness.

The hermit and the forest are interrelated as the forest is the convenient space for a person intending to escape from the turmoil of the urban places or to find solitude and follow a spiritually-satisfied life (Mahoney 2). The contextual background of Ywain's hermit is not known. However, as the forest is a chivalric space, the *raison d'etre* of the hermit in the forest is probably for the knight and his needs. As discussed in the first chapter, the hermit and the hermitage provide Ywain with food during his hard time. When one of the maids of his wife Alundyne calls him a traitor, Ywain suddenly loses his mind and goes mad out of grief: "In sorrow than so was he stad,/That nere for murning wex he mad" (*Ywain* 1639-1640). Wandering unconsciously in the forest, Ywain encounters the hermit near his hermitage:

> Als he went in that boskage,
> He fand a litil ermytage.
> The ermyte saw and sone was war,
> A naked man a bow bare. (*Ywain* 1671-1674)

When the hermit sees a naked man holding a bow, he is afraid of him and locks his door. Yet, the hermit as a charitable man puts bread and water outside of his hermitage for

Ywain. After Ywain eats the bread and drinks the water, he returns to the depths of the forest:

> Out at his window set he
> Brede and water for the wode man;
> […]
> Of the water he drank tharwith;
> Than ran he forth into the frith,
> For if a man be never so wode,
> He wil kum whare man dose him gode,
> And, sertanly, so did Ywayne. (*Ywain* 1680-1691)

Ywain eats anything the hermit leaves at the window. When he comes back, he brings venison with him and leaves it at the hermit's gate. The hermit, then, takes the venison and cooks it for Ywain. Moreover, he takes the skins Ywain brings to town and sells them: "Than went the ermyte to the towne/And salde the skinnes that he broght,/And better brede tharwith he boght" (*Ywain* 1702-1704). This continues for several years, but there is no further interaction between the hermit and Ywain. Yet, this barter is quite useful to Ywain. It offers a civilised space for him where he is able to eat. Therefore, an outpost of civilisation in the middle of the wilderness helps Ywain not to die of hunger. The hermit, thus, is presented in the narrative in his hermitage within the forest to help the mad knight survive. This image resembles a civilised spot in the forest. The hermit offers a partially civilised space to the mad knight in the forest. Due to his charity, Ywain survives. In this way, the hermit as a non-knight in the forest fulfils his role of a helper. As Mahoney succinctly states, "the solitaries who live on the edge of Arthurian society play an important part in healing, supporting, and aiding those who are wandering through it, or who are rejected or injured by it" (9). *Ywain*'s hermit accomplishes his task of "healing, supporting, and aiding" Ywain in a similar manner; hence, the hermit is crucial for Ywain's survival.

2.3.2. The Lion

Ywain and Gawain also includes another non-knight *character* with the task of "healing, supporting, and aiding" the knight (Leitch 9, emphasis mine) with different motivations.

The lion is not the first non-human character in the romances. There are other animals such as the mare in *Sir Perceval* and the boar in the *Avowyng* which are used for several reasons. The mare, for instance, is deployed to ridicule Perceval's inexperience as a knight in *Sir Perceval*. The boar is only a ferocious animal to be hunted by King Arthur to show his nobility, strength and expertise in hunting in the *Avowyng*. These are not described as active non-humans. However, the lion is not employed merely as an instrument through which the knight proves himself or displays his prowess. The lion is individualised and can be considered as a character in the forest in *Ywain*.

The lion takes part towards the end of *Ywain*. After Ywain regains his sanity, he hears the cries of a lion and rescues it from a dragon:

> Than was he war of a dragoun,
> Had asayled a wilde lyown;
> With his tayl he drogh him fast,
> And fire ever on him he cast. (*Ywain* 1981-1984)

The lion shows his gratitude to Ywain by revering before him. From this moment onwards, the lion never leaves his side. Therefore, the lion's extraordinary display of gratitude may foreshadow his ever-lasting loyalty. They wander, achieve tasks and complete quests together. Ywain, therefore, is identified as "The Knight with the Lion" rather than his own name.

The lion's function is evidently not only providing a pseudonym for Ywain and helping him in his combats. The lion offers a parallel to Ywain's spiritual transformation and chivalric identity. After his madness is cured, he begins to grow spiritually and his acts transform in a positive way. His growth and regeneration are directly related to his relationship with the lion. Specifically, as Penelope Doob argues, "Ywain's friendship with the lion eventually signifies, among other things, his growing self-mastery" (148). The more he learns to control his lion, the more he achieves the self-control and self-esteem he aspires to have. In the light of these, the lion's function can be listed as the symbol of "courage, prowess, gratitude, fidelity, perfect knighthood, Christ, and God's

grace" (Doob 150). The lion can be considered as a symbol of any of these; however, the lion's role is much more multifaceted and is more about Ywain's transformation from a wild man to a perfect knight.

First, the lion is often regarded as a grateful animal. This feature of the lion openly evokes Ywain's former sin: "his ungrateful neglect of his wife" (Doob 150). According to Doob, "this neglect reduced him to the status of a beast, and it is fitting that he should learn the value of gratitude from one who is nobler as a beast than the forgetful Ywain" (150). Ywain's mental health has been cured, yet it does not necessarily mean that his moral education has been completed. Second, Ywain's saving the lion from the dragon teaches him to be charitable, selfless and compassionate. Through his adventures with the lion in the forest, his education in these virtues has continued. Therefore, Ywain's motivation before and after meeting the lion dramatically differs. His motivation during the time he uses the pseudonym of the Knight with the Lion is undeniably "more noble, than it had been when he fought under his own name" (Mills "Ywain" 121-122).

2.3.3. The Dwarf

The dwarf in *Lybeaus* is an equally significant and functional non-knight. Compared to the other non-knights, nevertheless, dwarfs have received little academic attention. Most critics voice the Celtic origins of dwarfs in French Arthurian romances while others neglect the dwarfs as characters (Leitch 3). Therefore, the dwarfs in Middle English romances are rarely studied in their own right.

Moreover, unlike hermits, dwarfs do not use the forest as a space of retreat in the Arthurian romances. Indeed, they do not use the forest for any specific reason. Thus, they are not directly associated with the forests. Rather, they are described as companions of the knight. So, they follow the knight wherever he goes and "act as servants or sidekicks for knights and lords, helping and hindering passage through the landscape of chivalric endeavour" (Leitch 3). Despite the fact that their existence is taken for granted in the narrative, they are deployed to work as functional characters. As Megan Leitch briefly

explains, "[d]war[f]s offer knights advice and admonitions as well as assistance; they chastise or challenge knights at least as often as they dutifully follow orders" (4).

Among all of the romances this dissertation covers, only *Lybeaus* features a dwarf. In *Lybeaus*, Libeaus is granted knighthood by Arthur who also agrees to grant him the next quest. When a lady and a dwarf arrive at the court with the demand of a knight to rescue the Lady of Synadown, Libeaus is granted the mission to be accompanied by lady Elaine and the dwarf Theodeley.

Unlike most of the dwarfs in other romances, the dwarf in *Lybeaus* has a name, that is, Theodeley: "Theodeley was his name:/Wyde were spronge his fame, By northe and eke by southe" (*Lybeaus* 142-144). He is described as famous for his mastery in musical instruments:

> Mekyll he couthe of game,
> Sotill, sawtrye in same,
> Harpe, fethill, and crowthe.
> He was a gentill boourdour. (*Lybeaus* 145-148)

Theodeley is described as quite knowledgeable with the stringed instruments such as the violin and the harp. He is considered a great entertainer. These characteristics make him an extraordinary dwarf. As dwarfs in the romances do not have such courtly accomplishments. However, like the other dwarfs, Theodeley mainly acts as a squire to Libeaus: "A dwerfe rydis him byfore,/His squyer als he were,/And eke a well fayre berne" (*Lybeaus* 426-428). The dwarf serves Libeaus in all possible ways. He, for example, attempts to praise Libeaus's chivalric deeds and glorify his chivalric identity:

> And tell we forthe oure talis,
> Howe Lybeous rode many a myle
> And sey awntours the while
> And Irlande and in Walys. (*Lybeaus* 1271-1274)

Theodeley makes use of every opportunity to enhance Libeaus's knightly virtues and victories in his adventures. The dwarf affirms Libeaus's knightly exploits and provides a realistic atmosphere by locating them in Ireland and Wales. The dwarf's trust in his

master's chivalric identity is actually new. At the beginning of the romance, lady Elaine and Theodeley distrust Libeaus as a knight and belittle his skills:

> The dwerfe with grete erroure
> Went to Kynge Arthowre
> And saide, "Kynde kynge:
> This childe to be weroure
> And to do suche labour
> Is not worthe a ferthinge. (*Lybeaus* 190-195)

Theodeley considers Libeaus "a child" and states "he is not worth a farthing" (*Lybeaus* 195). Emphasising Libeaus's inexperience, the dwarf believes that Libeaus is not worthy enough for their mission. However, later, he is convinced of Libeaus's knightly skills as Libeaus gradually displays his prowess and overcomes the obstacles in their way. Thus, it can be stated that through the character of the dwarf, Libeaus's process of establishing his chivalric identity is presented. As Emily R. Huber comments in a different context, the dwarf's function is to reveal the protagonist's chivalric virtues and serve his best interests (52). Theodeley does it through praising his skills and celebrating his victories.

In conclusion, the romance forests as the products of medieval chivalric ideology centralise the Arthurian knights and their interests. The knights are offered many tests, challenges and encounters in the forest. These create several opportunities for the knights to improve their knightly skills and show their prowess. For this end, the non-knights such as the women, non-Arthurian knights, hermits, animals and dwarfs are emplaced in the forest. Actually, they are deployed to serve the chivalric ideology in that the non-knights in the forest exist only for the benefit of the knight. They provide the knight with anything he needs to survive and thrive. If the knight goes mad in the forest, a maiden with a magical ointment suddenly appears and heals the knight's madness as in *Ywain and Gawain*. If the knight needs an answer, a hag with the correct answer encounters the knight as in the *Wedding of Sir Gawain and Dame Ragnelle*. If a man has just been granted knighthood and requires to prove himself as a strong knight, brawny, and formidable opponents challenge him and are defeated by the new knight as in *Lybeaus Desconus* and *Sir Perceval of Galles*. The non-knights usually assume the roles of

helpers. If they fulfil their function successfully, they may maintain their existence in the forest. If their performance of helping and supporting the knight fails, their presence is no more required, and these characters are discarded. If the non-knights intentionally or accidentally become disruptive forces to chivalry, they are eliminated at once. All in all, the romance forest as a chivalric space contributes to the development and maintenance of the chivalric values and knights through several occasions and encounters.

CONCLUSION

The aim of this dissertation has been to analyse the forests of Middle English metrical Arthurian romances as ideological spaces, which are constructed with the precepts and the principles of dominant medieval chivalric ideology, concentrating on the Arthurian knights' and the non-knights' encounters, spiritual transformations, chivalric relations, challenges and martial combats in the forest. In this dissertation, the forests in the *Avowyng of King Arthur*, the *Awntyrs off Arthure*, the *Jeaste of Sir Gawain*, *Libeaus Desconus*, the *Marriage of Sir Gawain*, *Sir Gawain and the Carle of Carlisle*, *Sir Gawain and the Green Knight*, *Sir Perceval of Galles*, the *Wedding of Sir Gawain and Dame Ragnelle* and *Ywain and Gawain* have been meticulously examined and proved as chivalric spaces.

In order to better focus on the analysis of these romance forests, the medieval concept of space and the modern notions of space, spatial turn, ideology, and ideological space have been scrutinised. Moreover, the origins of the romance forest have been studied taking the forest's historical existence, the Biblical use of it as wilderness, its philosophical and literary interpretations into consideration. In light of these, it is concluded that the romance forest is a concept and space which has drawn highly on several traditions, thoughts, and philosophies. These essential components that constitute the idea of the romance forest are clarified. First, it is emphasised that the forest was a real landscape which played a vital role in the lives of medieval people. The forest was widely used for daily needs. It is known to have been used for various purposes such as farming, pasturing and cutting for wood. It was the supplier of food not only for people but for the herds as well.

Moreover, it is an acknowledged fact that the forest contributed to the economy in the Middle Ages. Specifically, it provided resources such as wood and charcoal for the houses and other buildings. The barks could also be attained from the forests, and they were used in bleaching and dyeing. Therefore, it can be stated that people frequently inhabited and used the forest for their own purposes. In this regard, the forest was a

familiar space to medieval people. However, it also maintained its reputation as a dangerous and unsafe space which accommodates ferocious beasts, lunatics and outlaws. Therefore, the forest is attributed the conflicting features of familiarity and strangeness, and safety and danger altogether. These contradictory characteristics of the forest as a real space can also be observed in the romance forests. Especially in the descriptions of the castle and the forest, the distinction between two spaces is accentuated through these dualistic terms. In other words, the positive features which are familiarity and safety are attributed to the castle while the derogatory ones which are strangeness and danger are ascribed to the forest.

Furthermore, the forest in the Middle Ages was a space for hunting, which was a royal activity. The King as the owner of the forests granted titles to his lords so that they could use the forest on behalf of the king. Therefore, the king and his retinue used the forest as their hunting ground. This enthusiasm of the King and his lords introduced the concept of the royal forest and paved the way for a set of forest laws. The Forest Law was fundamentally implemented to maintain the forest's status as a hunting place. Though the law was firmly applied at the beginning and the forests were highly preserved, it was abused later because of the laxity of the officers.

The legal existence of the forest affirms the forest's importance in both royal and daily life. It also inspires and affects the descriptions of the literary forests. The romance forests, for example, are recurrently depicted as hunting grounds of King Arthur and his knights. Along with legal issues, Biblical and philosophical influence on the literary forests is an irrefutable fact. The deserts of the Bible (*desertum*) are adapted into the forests by medieval authors who were not familiar to the idea of the desert. The wilderness of the Biblical *desertum*, which is associated with solitude, is attributed to the medieval romance forests as well. The romance forests, for instance, may be considered as wildernesses where the hermits retreat to avoid urban tumult and corruption and aim to find divine inspiration. The philosophical tradition equally influences the romance

forests. Particularly, Platonic and neo-Platonic thoughts analyse the forest and believe that the forest suggests chaos and disorder.

In a similar manner, the forest employed by the classical authors has a profound influence on the romance forest. First, the forest substitutes for *locus amoenus*, which means a "pleasant place" (Curtius 195). The *locus amoenus* is generally defined in idyllic terms and evokes the meanings of safety and peace. These idyllic descriptions are gradually replaced by the dark, dangerous and menacing atmosphere of the forests. For example, Virgil's forests in the *Aeneid* are mostly the spaces of exile which are full of difficulties and mysteries. Ovid's use of the forest is also evocative of these opposite characteristics to the ones of *locus amoenus*. In the *Metamorphoses,* the forest is the space in which the recurrent theme of hunt and flight is narrated. In this motif, the forest is described as a wild space and is associated with chaos.

Incorporating many traditions and amalgamating them with the historical background, the literary forest has taken on a new function with Chrétien de Troyes' Arthurian romances. The forest of Chrétien de Troyes has been profoundly influenced by the above-mentioned pioneers as well as the Celtic material. Chrétien de Troyes rewrites the romance forest with crucial innovations. Due to Chrétien, the forest becomes the archetypal space for the knight-errant's adventures. Succinctly, the association of the figure of the knight and the forest begins with Chrétien de Troyes's innovations in the Arthurian corpus. The knights in Chrétien de Troyes' romances seek adventure and take on quests in the forest. Hence, the forest as the chosen space for knightly adventures proves the potentiality of the forest. In other words, the forest is the space which offers many opportunities and chance meetings for the knight-errant to be tested and display his chivalric capabilities. This also clarifies the reason that the forest is the proper space for the knight's chivalric deeds. No other space but the forest presents such a variety of opportunities and encounters for the knight. Through the following centuries, the forest as a space of potentiality has maintained its thematic significance, and other romancers have built on it.

In most of the Arthurian romances, the knights set forth from the court to the forest to seek adventure, to take on a quest and they use the opportunities offered in the forest for their own benefit. This motif is a recurrent one. The forest is one of the essential paths for the knight's journey. There, the knight's chivalric virtues including his prowess, courtesy, mercy, and piety are tested and challenged. These tests are quite varied. He engages in martial combats with the opponents as in the *Avowing of King Arthur*, the *Jeaste of Sir Gawain*, *Lybeaus Desconus*, *Sir Perceval of Galles*, and *Ywain and Gawain*. He socially interacts with other people as in the *Marriage of Sir Gawain* and the *Wedding of Sir Gawain and Dame Ragnelle*. He rescues damsels in distress as in the *Avowing of King Arthur*, *Lybeaus Desconus*, and *Ywain and Gawain*. He hunts dangerous beasts as in the *Avowing of King Arthur*, *Lybeaus Desconus*, and *Sir Gawain and the Carle of Carlisle*. He encounters supernatural beings such as ghosts as in the *Awntyrs of Arthure*. He has sexual liaisons as in the *Jeaste of Sir Gawain*. He experiences madness and gains the company of a lion such as Ywain in *Ywain and Gawain*. All these challenges and encounters occur in the forest and are designed to eventuate in favour of the knight. The knight makes use of the opportunities and difficulties for his own advantage. For example, in *Ywain*, Ywain's life after his madness has been cured provides him with the chivalric virtues of charity, selflessness, and mercy. The combats he engages enable him to prove his martial prowess and display it. In any case, the knight's chivalric identity is established and even underpinned due to the encounters and challenges he has experienced in the forest. Hence, it can be inferred that the romance forest is formulated according to the dominant medieval chivalric ideology. The chivalric principles embedded in the forest present these chances for the figure of the knight, who is the literary representative of the chivalric ethos. However, the non-knights such as the women, non-Arthurian knights, men, hermits, and dwarfs tend to be in the forest only to help and enhance the knightly exploits of the knight.

Furthermore, the quest motif which includes the knight's departure from the court to the forest to accomplish tasks, to meet an opponent's challenge or to seek adventure and after completing them successfully, his arrival at the court is employed in most of the

Arthurian romances. In this structure, the forest plays a crucial and ideological role. It is used as an arena for the knight's self-realisation as a chivalrous Arthurian knight educated in chivalric virtues through his adventures, the difficulties and obstacles he has and encounters in the forest. These adventures vary greatly. Among them, the first challenge to be met successfully by the knight in the forest is the physical hardships the forest itself presents. Sir Gawain in *Sir Gawain and the Green Knight*, for instance, encounters compelling situations in the wilderness of Wirral. First, he complains about the long dark days and the chilly weather. Then, he comes across the other dangers which are dangerous animals such as serpents, boars, and wolves. Gawain fights these natural and unnatural beasts and survives the freezing weather. The first test the forest offers him, then, is passed successfully. Such hardships the forest embodies are overcome by Gawain and demonstrates he is a strong knight.

Another important activity taking place in the forest is hunting. The forest as a royal hunting ground is not new and has a background dating back to the Anglo-Saxon times. The Arthurian romances studied in this dissertation also have many hunting scenes and descriptions. These hunting scenes are also included in the romances as a part of the chivalric ideology. During the hunt, the knights use and show their physical strength as well as their skill of dismembering the animal and distributing it. Therefore, it can be deduced that hunting in the forest is offered as an efficient opportunity for the knight to show his energy, prowess, and his skills in the rituals of the hunt.

The knight is also presented other opportunities in the forest through his martial and sexual encounters. For example, in the *Jeaste*, Sir Gawain encounters a woman in a pavilion in the woods and possibly seduces her. His sexual liaison causes her kinsmen to avenge their loss of honour. First, the lady's father demands combat. Despite Gawain's offer of amends, he is not persuaded, and they begin to fight. Gawain defeats him and spares his life on the condition that he never seeks revenge again. However, Gilbert's sons also find Gawain to take revenge from him. Gawain persuasively offers amends, but his opponents reject them. They are also defeated. These series of combats display

the martial prowess of Gawain. He proves he is a strong knight, and his skills in fighting are displayed. Moreover, his courtesy is also appreciated. He tries to find solutions before engaging in combat. That is, his courtesy and courteous behaviour to his opponents as fundamental chivalric values are also shown and celebrated along with his martial prowess.

Sir Gawain's accomplishments are not limited to the *Jeaste*. Even when he is not the protagonist, he assumes the role of a helper. In *Ragnelle*, he helps Arthur to find the correct answer and agrees to marry the hag to rescue Arthur from the troublesome situation. Due to his actions, Gawain strengthens the homosocial bonds with Arthur. In *Ragnelle*, Arthur's encounters in the forest are equally important. His meeting with Sir Gromer Somer Joure opens a new quest for him to complete. Another encounter with Ragnelle the hag enables Arthur to find the correct answer and thus to perform his quest successfully.

Similarly, in the *Avowyng*, Gawain is one of the protagonists. Keeping vigil at Tarn Wathelene in the forest, he needs to pay Sir Kay's and the captive woman's ransom. To be able to achieve it, he again uses his prowess and defeats Menealfe. In the *Awntyrs*, he is tested through a supernatural being, the ghost-mother of Guinevere. Gawain is not threatened or forced to combat, but it is repeatedly emphasised that Gawain is not afraid of anything. His fearless character as one of the brave members of the Round Table is highlighted through the repulsive and dreadful apparition.

In *Lybeaus* and *Sir Perceval*, the forest may be regarded as an essential space for the knight. Even though both Libeaus and Perceval are brought up in the forest, they are required to pass through the forest as an important phase to prove their worthiness and gain a chivalric identity. In the forest, both knights are individually challenged by non-Arthurian knights, and they fight with them. Almost all of the combats end with their triumphs. In each combat, their martial skills, physical strength and agility are manifested. However, it is emphasised that both knights lack critical chivalric virtue such

as courtesy and mercy. In some of the combats, both Perceval and Libeaus apply uncontrolled violence to their opponents, especially to the non-human ones. For instance, Libeaus's treatment of the giants in the forest includes extraordinary and unnecessary violence. While he is able to rescue the lady from the giants without brute force, yet he prefers otherwise. However, he gradually learns how to control his strength. Hence, the forest in these romances is also employed as a space of education of chivalric values. Through including various adventures and tests in itself, it teaches the knights to be chivalric.

Ywain in *Ywain* sets forth to the forest to take revenge of Colgrevance. His arrival at the forest initiates the adventure for him. Similar to the other romance forests, the forest in *Ywain* also hosts several martial combats in which Ywain is triumphant. Later, he cannot keep his promise to his wife, which is an essential chivalric value. Ywain suddenly goes mad because of this. Interestingly, Ywain as a mad man inhabits the forest again. It is implied that Ywain has something to learn in the forest. He survives the forest's physical dangers. So, Ywain's unconsciousness does not pose a threat to him. On the contrary, the forest provides anything Ywain may need. He encounters a nameless man who delivers him weapons to hunt, and then a hermit who gives him food. Even, a maiden heals his madness through a magical ointment. After regaining his mental health, the forest assumes the role of the space of education and presents Ywain several opportunities. He begins to help people and rescues ladies in distress without any motivation for himself. There, Ywain has learnt to be a selfless knight and achieves perfection in all of the chivalric values.

In the second chapter, it is concluded that the romance forest is a chivalric space which is formed in accordance with the knight's needs to display his knightly skills and virtues and thus to prove himself as a worthy knight. However, the analysis of the forest as a chivalric space, this time, has been carried out by concentrating on the non-knight's experiences and encounters in the forest. Demonstrating their activities and juxtaposing them with those of knights have uncovered the ideological dynamics of the forest. As the

romance forest is designed for the knight and thus centralises his needs, the non-knights are pushed to the periphery. It can be asserted that the non-knight's existence in the forest is only meaningful if it supports the knight to achieve his goals.

The women figures are the most frequently employed non-knights in the forest. They are described as too vulnerable and fragile to be safe in the forest. They are depicted as helpless figures so that the knight can rescue them from a dangerous situation. For example, the nameless woman in the *Avowyng* has been abducted and taken prisoner by a non-Arthurian knight, Menealfe. Even though Sir Kay intends to save her, he is defeated and accordingly becomes a prisoner as well. However, Sir Gawain defeats the tyrannical knight Menealfe and rescues both the woman and Kay. Even if she has been liberated from Menealfe, she becomes the prisoner of Sir Gawain, and Guinevere will decide her fate. She cannot have a say for her life. On the contrary, she is treated as a commodity or an object of exchange between men. She still serves the function of helping the knight display his knightly virtues.

Similar to the nameless woman in the *Avowyng*, the unnamed lady in the *Jeaste* is also regarded as an object of exchange between men. The plot and the fight between Sir Gawain and her kinsmen are started because of her liaison with Gawain. Though she is depicted as a central character, she is not able to do anything. She cannot prevent her father and brothers from challenging Gawain and stop the fight. Gawain or the other non-Arthurian knights do not ask her opinion, and even her point of view in the romance is not presented. In the end, both Gawain and her kinsmen remain alive though injured. Nevertheless, she is beaten by Brandles and left homeless. Gawain returns to the court victorious narrating his adventures. Again, she is the agency through which Gawain displays his virtues.

As observed in the examples of the nameless women in the *Avowyng* and the *Jeaste*, women are employed in the romance forest to test the knight's martial capability and hence prove his knightly valour. In *Lybeaus* as well, Violet, who has been captured by

the giants, is rescued by Libeaus. A newly-knighted man, Libeaus demonstrates his prowess in defeating the giants, which is thoroughly an arduous act. Libeaus rescues Violet and her father rewards the knight for his courage. In this respect, the forest is both a dangerous and advantageous space for Libeaus when compared to the other romance spaces such as garden and castle. Moreover, Violet is depicted as the central character in this situation, but her voice is only heard when her name is asked. Therefore, it can be concluded that women are mostly portrayed as passive victims in the forest. They are accurately described as such to be liberated by the knight.

Evidently, these adventures and challenges enable the knight to prove his martial prowess and reinforce his image as a strong knight. Moreover, it is equally important to note that these occurrences also provide the knight with the opportunity to perform and demonstrate the chivalric values he possesses. As can be seen in the example of Libeaus killing the giants and rescuing the lady from them, Libeaus' chivalric virtue of rescuing a woman, who is defenceless and in need of protection, is emphasised as a necessary chivalric value along with his physical power and martial skills.

In addition to the roles of victims, women are also employed as helpers to the knight the protagonist in the forest. Such women as Elaine in *Lybeaus*, the maiden in *Ywain* and Ragnelle in *Ragnelle* are included in the narrative with the function of helping and supporting the knight. In *Lybeaus*, Elaine fulfils the role of *demoiselle mesdisante* who provides the knight with severe criticism of his actions. When Libeaus is under the spell of the sorceress, she reminds him of his quest and causes the spell to break. Likewise, the maiden in *Ywain* encounters Ywain sleeping under a tree and cures his madness with her magical ointment. Ragnelle also helps Arthur in finding the right answer and submitting it to Sir Gromer Somer Joure in *Ragnelle*. These are only some of the female characters deployed as helpers to serve the chivalric ideology embedded in the forest. Nevertheless, there are also female characters which defy the ideology and challenge it. Ragnelle is one of these complex female characters. Though she proves she is a loyal helper to King Arthur, she later (unconsciously) becomes a threat to the chivalric order.

Gawain's devotion to knightly deeds is replaced by his love for Ragnelle. Therefore, Ragnelle is eliminated from the narrative.

The male characters employed in the forest such as Sir Gromer Somer Joure and Menealfe are mostly the non-Arthurian knights who challenge the Arthurian knights. They are used as opponents to the Arthurian knight to be defeated by him. Importantly, even though they are defeated, their lives are spared, and they are not eliminated immediately unlike in Ragnelle's case. On the contrary, they are incorporated into the chivalric system. As a masculine system, the chivalric ideology prefers to transform these opponents to its own system. In this regard, these knights are considered to be too valuable to be discarded; thus, they are included in the chivalric circle. In addition, these rival knights, who are included in the chivalric system, are first granted their lives by the knight who has defeated them and then they are forgiven by the King. Therefore, it can be stated that this incident is used to reinforce the Christian aspect of the knight and the king, which is a part of the chivalric code. The knight who defeats his opponent shows mercy and spares his life. The king also forgives him and even wins the opponent knight over by including him in his chivalric system. Hence, the knight and the king's Christian identity and values are emphasised.

It is equally important to discuss the hermit and the lion in *Ywain* and the dwarf in *Lybeaus* with regard to their function in the forest. The hermit in *Ywain* is a character constructed in accordance with both the knowledge of the hermits in medieval life and the chivalric ideology. Contextually, the hermit is already associated with the forest since he uses the forest as a space of retreat from urban life and to lead a spiritual/religious life. The *Ywain*-poet makes use of this association and employs the hermit in the forest to serve the chivalric cause. In the forest, during his madness, Ywain encounters the hermitage and the hermit. The hermit helps Ywain survive by providing him food. The forest, then, includes the hermit for Ywain's survival.

The lion is also added to the romance forest as a helper for Ywain in *Ywain*. After Ywain rescues the lion from a dragon, the lion as a royal beast accompanies Ywain in his journeys. It helps Ywain in his combats. However, the lion's function is not limited to assisting the knight martially. It also signifies Ywain's transformation from a wild man to a perfect knight. Through his adventures accompanied by the lion, Ywain learns to be charitable, compassionate and selfless and completes his education in these knightly virtues. Therefore, both the hermit and the lion accomplish the mutual function of helpers in the forest. The dwarf in *Lybeaus* is also employed as a helper to Libeaus. In addition to his task of helping and supporting, the dwarf also offers Libeaus advice and admonitions. He criticises Libeaus' reckless actions and enables him to improve his chivalric manners. Moreover, when the dwarf is convinced of Libeaus' physical strength, he celebrates his chivalric deeds and affirms Libeaus is a worthy knight.

In light of the discussions on and analyses of the forests, it may be concluded that the romance forest is an ideological space which is formed following the principles of medieval chivalric ideology. As a chivalric space, the forest offers numerous possibilities to the knight and the narrative, which other romance spaces such as castle and garden cannot. That is, the forest provides the knight with both protection and danger, bliss and conflict, reality and mystery, serenity and chaos, the normal and the supernatural, the past and the future, home and exile. The knight may seek adventure and go into the woods; he may be lost in the woods, he may be exiled there; he may be on a self-exile, he may seek protection in the forest, and he may find a resolution to his recent conflicts. He may fight against an enemy in the wilderness, or he may establish alliances. He may rescue a lady in distress in the forest; he may encounter supernatural events and people. In all of these incidents and encounters taking place in the forest, the knight has the opportunity both to attain and demonstrate martial abilities and chivalric values. In any case, he proves himself as a strong, generous, loyal, kind, brave, fearless, charitable, courteous, merciful, gentle, and selfless knight. However, the non-knights in the forest are employed only to serve the Arthurian knight who is the representative of chivalric ethos. The non-knights including the women, the non-Arthurian opponents, the hermits,

the dwarfs, the non-human characters tend to be employed in the forest only to be ancillary to the knight and to enhance his chivalric virtues. They are used only for the chivalric narrative which centralises the knight. Thus, these characters usually assume the roles of helpers and their sole function is generally helping and supporting the knight in any way they can. If they turn out to be dangerous to the chivalric order, they are discarded from the narrative since the *raison d'etre* of the non-knights is the chivalric ethos and the chivalric knight.

The romance forest is not a simple and naïve setting, which only emplaces the knight's adventures and experiences. It is not an inactive *locus* of actions of the knight. It is rather an active space which is constructed by the dominant medieval chivalric ideology. The romance forest is produced by the chivalric ideology, and it also carries and produces its meanings. Hence, it can be asserted that the romance forest is an active chivalric space which is specifically designed for the development, self-realisation, and self-aggrandisement of the knight by simultaneously producing challenges, obstacles, and opportunities to the knight.

Consequently, the forest of medieval romance has undergone many changes. It was influenced by many traditions and recreated by romancers' innovations. The romance forest is not only a passive setting which contains the action or an uncivilised wilderness. On the contrary, it is an active and functional space, and it takes on many functions and roles. This dissertation has analysed the romance forest as an ideological space and hopes to contribute to the studies in medieval English literature with its analysis of the romance forest as a chivalric space. Moreover, it aims to create an inspiration for future studies and to pave the way for novel approaches to the literary forest in various genres from many centuries. Although the literary forest has been shaped and reshaped through centuries in the hands of many romancers, poets, and writers, the medieval essence of the romance forest remains the same and maintains its existence in the new creations such as in the forests in the works of Edmund Spenser and William Shakespeare. For example, Spenser mainly employed the forest as the space of adventure and innovated it by using allegorical, philosophical, and theological traditions in his *magnum opus*, *The Faerie*

Queen. Similarly, Shakespeare frequently used the forest as one of the functional spaces in his dramatic works, especially in his comedies and romances. In his creation of the forests in the comedies, Shakespeare borrowed much from medieval literary forests in his uses of the forest as the main space of action. He also rewrote the forest by mingling the conventional themes such as the hunt, adventure, and madness associated with the forest with innovative ones such as intrigue, passion, and deception.

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ENDNOTES

[1] The term "imaginary" is borrowed from Jacques Lacan.

[2] Judith Butler's theory of performativity has influenced Althusser's view upon ideology's active nature.

[3] The notion of hegemony was first used by Lenin. Yet, Gramsci borrows the term and elaborates it, thus constituting a detailed theory.

[4] I borrowed the antonyms of Foucault's words "the dead, the fixed, the undialectical, the immobile" in his "Questions" which explains the past treatment of space.

[5] David Harvey's "time-space" theory and Edward Soja's "thirdspace" owe much to Henri Lefebvre's spatial theory.

[6] Foucault is highly preoccupied with space with regard to its existence as a site for power and resistance. He shows his interest in spaces in current criticism asking questions to a radical journal *Herodote*. These questions are: "What are the relations between knowledge (*savoir*), war and power? What does it mean to call spatial knowledge a science? What do geographers understand by power? and What would the geographies of medical establishments (implantations) understood as 'interventions' look like?" (Elden and Crampton 3). Foucault initiates an intellectual discussion with the geographers which finally influences him to state that he has learned much from them and acknowledged the important situation of space in modern criticism.

[7] Mapping and geocriticism are not included in this dissertation. Yet, if there are overlapping issues with them, they will be discussed.

[8] For further information on outlawry in Medieval English literature, see Timothy S. Jones' *Outlawry in Medieval Literature* which offers a detailed analysis of outlawry.

[9] A list and a map based on Margeret Bazeley's "The Extent of the English Forest in the 13th century" present the names of the royal forests in the thirteenth century. Bazeley's list is a good example showing the extensive area the royal forests covered in the thirteenth century and how the forests were an important part of people's lives in the Middle Ages. See Appendix 1 for the map.

[10] Biblical *desertum* is a multifaceted term with diverse uses. Since this dissertation uses *desertum* as the forest emphasising its emptiness and aridity, it lacks a compherensive

analysis of it which can be found in *Desert, City, and Countryside in the Early Christian Imagination* by Claudia Rapp.

[11] The forest as a space of trial will be analysed in detail in the second chapter and will be touched upon in the first one when there are uses of the test and trial motif.

[12] Both *hyle* and *silva* have profound philosophical analyses especially in Platonic thinking.

[13] For more information about *locus amoenus* and its uses, see *Locus Amoenus: Gardens and Horticulture in the Renaissance* edited by Alexander Samson.

[14] As the prose romances are excluded from this dissertation, the forest as a landscape in these romances is not discussed in detail.

[15] Grail romances are not included in this dissertation. Therefore, the forest of Grail romances is not analysed in detail but are only discussed with regard to their use of the forest and how influential they are in the construction of the romance forest.

[16] In some romances, hunting does not always hold a functional importance and thus is ignored. For example, *Ywain and Gawain* does not have a functional hunting scene. Ywain's hunting for himself and the lion is touched upon in two lines. In the *Marriage of Sir Gawain*, hunting is only mentioned and is not given in detail. The *Jeaste of Sir Gawain*'s first part is missing, and it is presumed that it begins with Gawain hunting in the forest. However, there is not any other reference to hunting in the extant text. Similarly, *Sir Perceval of Galles* does not include a significant hunting scene, but while Perceval is thinking about his mother whom he left in the forest, he states his concerns about what she eats now that he is not hunting for her: "How scho levyde with the gres" (1774). Moreover, in *Lybeaus Desconus* and *Sir Gawain and the Green Knight*, enemy knights, namely Sir Otys de Lyle and Bertilak respectively are the hunters rather than the Arthurian knight. So, their in-depth analysis will be irrelevant to the focus of the dissertation and thus is excluded. Briefly, Libeaus hears of hunting sounds through which he encounters Sir Otys and engages in combat with him.

[17] *Sir Gawain and the Green Knight* has a very important and central hunting scene. However, the hunter is not the protagonist Sir Gawain but Bertilak. Still, it requires a more detailed explanation. In this romance, hunting is performed not by the knight the protagonist but the rival knight Bertilak. This division encloses Gawain in the bedroom while Bertilak is in the forest hunting. This is rather an extraordinary situation for the

knight. Domestic places limit his mobility and the chance of adventure and challenge. Mostly the martial challenges take place outdoors yet this time Gawain is challenged in the castle. However, Gawain's challenge is differently fictionalized. The reason for it is that Gawain's prowess is not tested but his courtliness is. So, courtliness as a knightly value is tested in its proper place, that is, the castle. Bertilak's hunting an animal each day is also famously symbolic. It evokes the attitude and reaction of Gawain to it.

[18] *Ragnelle* has several analogue tales such as the *Marriage of Sir Gawain* and the *Wife of Bath's Tale* in the *Canterbury Tales*. In all of these romances or tales, a mysterious knight asks this question: "what do women desire most?" This question has become a motif in the romance genre.

[19] There is a similarity between the hag's description in *Ragnelle* and the old woman in *Sir Gawain*. In both portraits, each item is set in striking contradiction to the concept of beauty of the Middle Ages. See Walter Clyde Curry's *The Middle English Ideal of Personal Beauty*.

[20] Ragnelle's death holds an important place in the chivalric narrative. When her role of sustaining and boosting the chivalric meanings has ended and she is no longer needed in the romance, it is informed that she is dead in the narrative and her name is not mentioned again. Her role with regard to the chivalric ideology is discussed in the second chapter in detail.

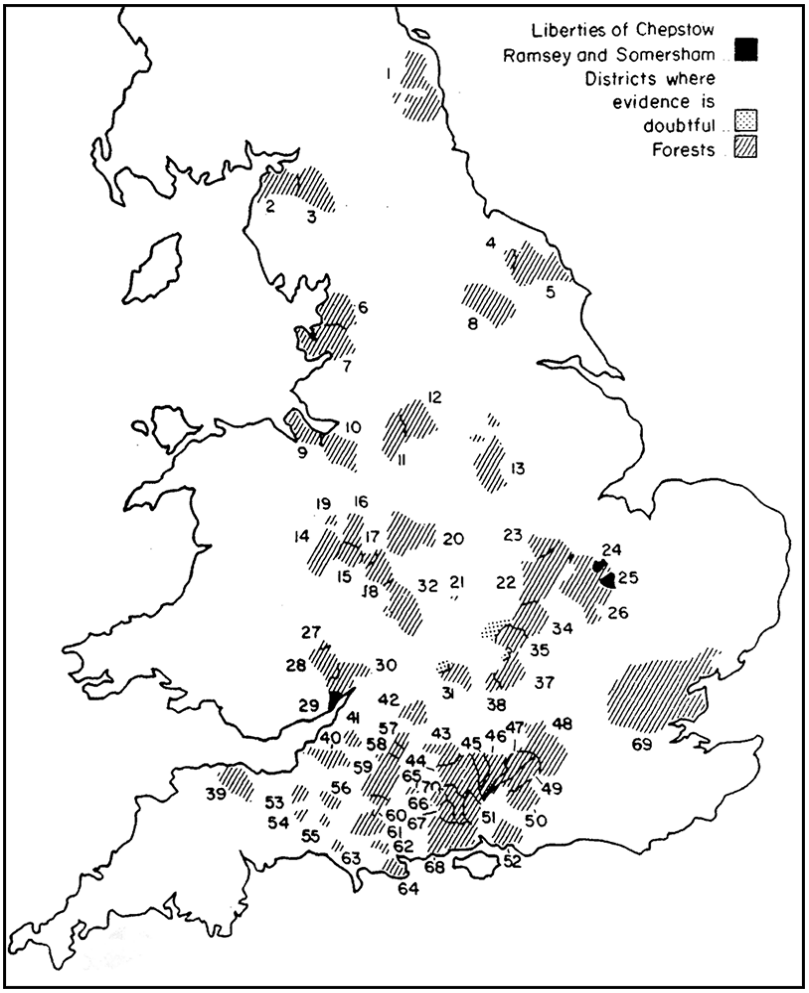
[21] Its analogues are the *Wife of Bath's Tale* in Chaucer's *Canterbury Tales*, and *The Marriage of Sir Gawain*.

[22] Some rival knights such as William Dolebraunce are forgiven and included in Arthurian chivalric circle. Their inclusion in and exclusion from this chivalric circle are discussed in detail in the second chapter. Therefore, the first chapter does not present an in-depth analysis.

[23] It is very easy and dangerous to generalise about romance and its characters. However, a comprehensive and firm definition of romance and explanation about its characters are almost impossible. So, it may be practical to use such generalisations to begin a discussion in some cases.

[24] Indeed, Sir Kay is not depicted as a kind, gentle, and humble knight in most of the romances. Rather, he is portrayed as crude, coarse, and rude. Interestingly, he acts in a chivalric way to the woman in the *Avowyng*. However, he manifests his rude nature in his attitude to Menealfe after he is defeated by Sir Gawain.

APPENDIX 1: THE MAP OF ROYAL FORESTS IN THE THIRTEENTH CENTURY



1	Northumberland	18	Kinver	37	Bernwood	54	Neroche
2	Allerdale	19	Haughmond	38	Shotover	55	To Neroche
3	Inglewood	20	Cannock	39	Exmoor	56	Somerton
4	Farndale	21	Kenilworth Park	40	Mendip	57	Chippenham
5	Pickering	22	Rockhingham	41	Kingswood	58	Melksham
6	Lonsdale	23	Rutland	42	Braden	59	Selwood
7	Amounderness	24	Ramsey	43	Savernake	60	Gilligham
8	Galtres	25	Somersham	44	Chute	61	Blackmore
9	Wyrral	26	Huntngdon	45	Freemantle	62	Bere
10	Delamere	27	Haywood	46	Pamber	63	Powerstock
11	Macclesfield	28	Irchenfield	47	Eversley	64	Purbeck
12	Peak	29	Chepstow	48	Windsor	65	Groveley
13	Sherwood	30	Dean	49	Bagshot	66	Clarendon
14	Longforest	31	Wychwood	50	Aliceholt and Wolmer	67	Milcet
15	Shirlet	32	Feckenham	51	Bere Ashley	68	New Forest
16	Wrekin	34	Salcey	52	Bere Porchester	69	Essex
17	Morfe	35	Whittlewood	53	North Petherton	70	Buvkholt

APPENDIX 2: GLOSSARY

Arthurian romance: Arthur romansı

Chivalric forest: Şövalyelik ormanı

Chivalric space: Şövalyelik mekânı

Ideological space: İdeolojik mekân

Medieval chivalric ideology: Orta Çağ şövalyelik ideolojisi

Middle English romance: Orta İngilizce romans

Romance forest: Romans ormanı

Royal forest: Kraliyete ait orman

Space: Mekân

Spatiality: Mekânsallık

Spatial Turn: Mekânsal dönüş

Tarn: Küçük göl

APPENDIX 3: ORIGINALITY REPORTS

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ ve EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 25/07/2019

Tez Başlığı : "Vahşi Ormana Doğru": Orta İngilizce Manzum Arthur Romanslarında İdeolojik Mekân olarak Orman.

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 163 sayfalık kısmına ilişkin, 25/07/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 4 'tür.

Uygulanan filtrelemeler:

1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
2- ☒ Kaynakça hariç
3- ☒ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

25/07/2019

Adı Soyadı:	Azime PEKŞEN YAKAR
Öğrenci No:	N12240338
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Dili ve Edebiyatı
Statüsü:	☒ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Burçin EROL

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
Ph.D. DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT of ENGLISH LANGUAGE and LITERATURE

Date: 25/07/2019

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According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 25/07/2019 for the total of ..163..... pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is ..4.... %.

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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

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25/07/2019

Name Surname:	Azime PEKŞEN YAKAR
Student No:	N12240338
Department:	English Language and Literature
Program:	English Language and Literature
Status:	☒ Ph.D. ☐ Combined MA/ Ph.D.

ADVISOR APPROVAL

APPROVED.

Prof. Dr. Burçin EROL

APPENDIX 4: ETHICS BOARD WAIVER FORMS

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İNGİLİZ DİLİ ve EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 25/07/2019

Tez Başlığı: "Vahşi Ormana Doğru": Orta İngilizce Manzum Arthur Romanslarında İdeolojik Mekân olarak Orman.

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

25.07.2019

Adı Soyadı: Azime PEKŞEN YAKAR
Öğrenci No: N12240338
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Dili ve Edebiyatı
Statüsü: ☐ Yüksek Lisans ☒ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

Prof. Dr. Burçin EROL

Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr
Telefon: 0-312-2976860 **Faks:** 0-3122992147 **E-posta:** sosyalbilimler@hacettepe.edu.tr

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GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT of ENGLISH LANGUAGE and LITERATURE

Date: 25/07/2019

Thesis Title: ""Into a Wyld Forest": The Forest as an Ideological Space in Middle English Metrical Arthurian Romances"

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

25.07.2019

Name Surname:	Azime PEKŞEN YAKAR
Student No:	N12240338
Department:	English Language and Literature
Program:	English Language and Literature
Status:	☐ MA ☒ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Prof. Dr. Burçin EROL