



Illustrated by the author
and the artist, John D. B. Jones

SIR GAWAIN AND THE GREEN KNIGHT

A New Edition, Revised and
Annotated by
SIR JOHN ARMITAGE

Sir Gawain And The Green Knight A New Verse Translation

Larry Dean Benson, Daniel Donoghue



Sir Gawain And The Green Knight A New Verse Translation:

Sir Gawain and the Green Knight, 2008-11-17 Following in the tradition of Seamus Heaney's reworking of Beowulf, Armitage, one of England's leading poets, has produced a virtuoso new translation of the 600-year-old Arthurian story with both clarity and verve. **Sir Gawain and the Green Knight** Marie Borroff, 1967 [Sir Gawain and the Green Knight](#), 1967 King Arthur's Knights of the Round Table are in the middle of a Christmas feast when a green-skinned knight offers them a simple but deadly challenge. A challenge the brave Sir Gawain quickly and fatefully accepts. *Sir Gawain and the Green Knight* William Stanley Merwin, 2002 A splendid new translation of the classic Arthurian tale of enchantment, adventure, and romance presented alongside the original Middle English text. It is the height of Christmas and New Year's revelry when an enormous knight with brilliant green clothes and skin descends upon King Arthur's court. He presents a sinister challenge: he will endure a blow of the axe to his neck without offering any resistance, but whoever gives the blow must promise to take the same in exactly a year and a day's time. The young Sir Gawain quickly rises to the challenge, and the poem tells of the adventures he finds: an almost irresistible seduction, shockingly brutal hunts, and terrifyingly powerful villains as he endeavors to fulfill his promise. Capturing the pace, impact, and richly alliterative language of the original text, W. S. Merwin has imparted a new immediacy to a spellbinding narrative written centuries ago by a poet whose name is now unknown, lost to time. Of the Green Knight, Merwin notes in his foreword: "We seem to recognize him, his splendor, the awe that surrounds him, his menace and his grace without being able to place him. We will never know who the Green Knight is except in our own response to him." [Sir Gawain and the Green Knight](#) John Ridland, 2016-08-22 *Sir Gawain and the Green Knight* by the anonymous Gawain Poet or Pearl Poet is like Beowulf, one of the greatest classics of English literature. Hailed as the finest Arthurian romance, this technically brilliant tale of enchantment, faith, temptation, and chivalry is tautly constructed with a wonderfully rich vocabulary and vivid language that blends sophisticated atmosphere with psychological depth. John Ridland's new Modern English translation, unlike most presentations, is complete, covering every passage and word of the Middle English Northwest Midland dialect original, with the same line numbering, contents, and meaning. This is the only version written in a familiar modern meter, pleasurable to modern ears yet retaining the spirit of repetition and alliteration of the medieval original. And Dr. Ridland's introduction and notes are enlightening. This translation is a must-have for unlocking all the pleasures and delights of the original classic. PRAISE FOR JOHN RIDLAND'S TRANSLATION With his loving rendition of a great classic into vigorous metrical lines, John Ridland has given *Sir Gawain and the Green Knight* a fresh lease on life. I've seen several other versions of this masterpiece, but none so engagingly readable as Ridland's. His preface too is useful and illuminating. Here is a book to enjoy right now and to cherish forever. X. J. Kennedy John Ridland gives us a recognizably English Gawain and a very pleasurable one at that. The language is ours. It is slightly elevated, as befits a work so finely crafted, but only enough to demand our attention. Originally written in the same alliterative verse as Beowulf, *Sir Gawain and*

the Green Knight was archaic in its own day now over six hundred years later alliterative verse can be as inaccessible as the pentatonic harp tunes that apparently accompanied it. *Ridland* gives the poem a long loose line that sings in the lyrical passages, creeps in the spooky ones and cavorts in the comic ones. Just as important, the densely mythic ethos fully intact enriches every word. *Richard Wakefield Panoramas* of banqueting and hunting, closely observed rituals of dressing, arming and game preparation and rich descriptions of landscape and weather. *Ridland's* translation presents these in all their delightful over-the-top particularity. *Maryann Corbett* from the foreword: The language in which the consummate poet and translator *John Ridland* serves up this delicious story in verse is exactly what it deserves. The descriptions are exuberant, the narrative flows and exhilarates like the wine at the courts we're asked to imagine and the exchanges between complex characters so subtly flavored by intelligent diplomacy that it makes the dialogue of much current fiction seem by contrast like a six-pack on the front stoop. Read this book, I suspect that like all enchantments it shifts and assumes different forms to different eyes. But I do guarantee surprises and inexhaustible delight. *Rhina P. Espaillat* *Sir Gawain and the Green Knight* Keith Harrison, Helen Cooper, 1998. The finest translation in and for our time. *Kevin Crossley Holland* *Sir Gawain and the Green Knight* with its intricate plot of enchantment and betrayal is probably the most skilfully told story in the whole of the English Arthurian cycle. Originating from the north-west Midlands of England, it is based on two separate and very ancient Celtic motifs of the Beheading and the Exchange of Winnings brought together by the anonymous 14th-century poet. His telling comprehends a great variety of moods and modes from the stark realism of the hunt scenes to the delicious and dangerous bedroom encounters between Lady Bercilak and Gawain from moments of pure lyric beauty when he evokes the English countryside in all its seasons to authorial asides that are full of irony and puckish humour. This new verse translation uses a modern alliterative pattern which subtly echoes the music of the original at the same time as it strives for fidelity.

Sir Gawain and the Green Knight Marie Borroff, Laura L. Howes, 2010. Presents a scholarly translation, an essay on the metrical form, translator's notes and explanatory annotations of the canonical Arthurian romance. *Sir Gawain and the Green Knight* Larry Dean Benson, Daniel Donoghue, 2012. *Sir Gawain and the Green Knight* is a late fourteenth-century Middle English alliterative romance outlining an adventure of Sir Gawain, a knight of King Arthur's Round Table. In this poem, Sir Gawain accepts a challenge from a mysterious green warrior. In a struggle to uphold his oath along this quest, Gawain demonstrates chivalry, loyalty and honor. This new verse translation of the most popular and enduring fourteenth-century romance to survive to the present offers students an accessible way of approaching the literature of medieval England without losing the flavor of the original writing. The language of *Sir Gawain* presents considerable problems to present-day readers as it is written in the West Midlands dialect before English became standardized. With a foreword by David Donoghue, the close-verse translation includes facing pages of the original fourteenth-century text and its modern translation. *Medieval European Studies Series Volume 13* *Sir Gawain and the Green Knight* Michael Smith, 2018-07-26. It is New Year at

Camelot and a mysterious green knight appears at King Arthur's court. Challenging the knights of the Round Table to a Christmas game, he offers his splendid axe as a prize to whoever is brave enough to behead him with just one strike. The condition is that his challenger must seek him out in a year and a day to have the deed returned. Sir Gawain accepts and decapitates the stranger only to see him pick up his head, walk out of the hall and ride away on his horse. Now Gawain must complete his part of the bargain: search for his foe and confront what seems his doom. Michael Smith's translation of this magnificent Arthurian romance draws on his intimate experience of the North West of England and his knowledge of mediaeval history, culture and architecture. He takes us back to the original poetic form of the manuscript and brings it alive for a modern audience while revealing the poem's historic and literary context. The book is beautifully illustrated by throughout with detailed recreations of the illuminated lettering in the original manuscript and the author's own linocut prints, each meticulously researched for contemporary accuracy. This is an exciting new edition that will appeal both to students of the Gawain poet and the general reader alike. *Translation* Daniel Weissbort, Ástráður Eysteinnsson, 2006

Translation Theory and Practice: A Historical Reader responds to the need for a collection of primary texts on translation in the English tradition from the earliest times to the present day. Based on an exhaustive survey of the wealth of available materials, the Reader demonstrates throughout the link between theory and practice with excerpts not only of significant theoretical writings but of actual translations as well as excerpts on translation from letters, interviews, autobiographies and fiction. The collection is intended as a teaching tool but also as an encyclopaedia for the use of translators and writers on translation. It presents the full panoply of approaches to translation without necessarily judging between them but showing clearly what is to be gained or lost in each case. Translations of key texts such as the Bible and the Homeric epic are traced through the ages with the same passages excerpted, making it possible for readers to construct their own map of the evolution of translation and to evaluate in their historical contexts the variety of approaches. The passages in question are also accompanied by *ad verbum* versions to facilitate comparison. The bibliographies are likewise comprehensive. The editors have drawn on the expertise of leading scholars in the field, including the late James S. Holmes, Louis Kelly, Jonathan Wilcox, Jane Stevenson, David Hopkins and many others. In addition, significant non-English texts such as Martin Luther's Circular Letter on Translation, which may be said to have inaugurated the Reformation, are included, helping to set the English tradition in a wider context. Related items such as the introductions to their work by Tudor and Jacobean translators or the work of women translators from the sixteenth to eighteenth centuries have been brought together in collages marking particularly important moments or developments in the history of translation. This comprehensive reader provides an invaluable and illuminating resource for scholars and students of translation and English literature as well as poets, cultural historians and professional translators.

Immerse yourself in heartwarming tales of love and emotion with Crafted by is touching creation, Experience Loveis Journey in **Sir Gawain And The Green Knight A New Verse Translation** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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