Giant Minds

A study of the emotions, rational thought and self-awareness of giants in Middle High German and Middle Welsh Literature

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Introduction

This thesis examines how varied emotions and psychologies of giants are portrayed in Medieval German and Welsh Arthurian texts and the native Welsh prose texts, *Culhwch ac Olwen* and *Branwen ferch Lyr*. As a consequence, it demonstrates how human giants' minds can appear. Giants are prominent characters in the Middle High German texts of Hartmann von Aue, *Erec* and *Iwein*, and in the Middle Welsh Arthurian texts, *Peredur*, *Owein* and *Geraint*. These texts are adaptations by of Chrétien de Troyes' texts *Perceval*, *Yvain* and *Erec et Enide* with varying degrees of similarity.[1] Including the French texts for an analysis of the particularities of the French giants is beyond the scope of this thesis, but I have included in footnotes brief overviews of the corresponding giants where relevant to demonstrate their various depictions. This thesis aims to compare the emotions of the giants in these texts, not with the texts themselves.[2] I shall analyse the emotions of each giant and how the emotions contribute to a broad spectrum of defining what it means to be a giant in the narratives.

In medieval literature, giants have commonly been portrayed as enemies of human heroes to show the triumph of (nearly always) Christianity and courtliness over the

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[1] Alois Wolf, "Hartmann von Aue and Chrétien de Troyes: Respective Approaches to the Matter of Britain", in *A Companion to the Works of Hartmann von Aue*, ed. by Francis G. Gentry (Rochester: Boydell and Brewer, 2005) pp. 43-70, Will Hasty, "The Allure of Otherworlds: The Arthurian Romances in Germany", in *A Companion to Arthurian Literature*, ed. by Helen Fulton (Chichester: John Wiley and Sons, 2009) pp. 187-200, Ceridwen Lloyd-Morgan, "Migrating Narratives: Peredur, Owain and Geraint" in *A Companion to Arthurian Literature*, ed. by Fulton, pp. 143-156, Lowri Morgans, "Peredur son of Efrawg: The Question of Translation and/or Adaptation", in *Handbook of Arthurian Romance: King Arthur's Court in Medieval European Literature*, ed. by Leah Tether, John McFayden, Keith Busby and Ad Putter, (Berlin: De Gruyter, 2017) pp. 403-414 and Ceridwen Lloyd-Morgan and Erich Poppe, "The First Adaptations from French: History and Context of a Debate", in *Arthur in the Celtic Languages: The Arthurian Legend in Celtic Literatures and Traditions*, ed. by Cerdiwen Lloyd-Morgan and Erich Poppe, (Cardiff: University of Wales Press, 2019) pp. 97-101.

[2] The approach of comparing the texts themselves was the main method used by scholars of the Mabinogionfrage, with the intention of discovering which text preceded which and finding the exact relation between *Yvain-Iwein-Owein*, *Erec et Enide-Erec-Geraint* and *Perceval-Parzival-Peredur*. Gerald Morgan, "Welsh Arthurian Literature", in, *A History of Arthurian Scholarship*, ed. by Norris J. Lacy (Cambridge: D. S. Brewer, 2006) pp. 77-95, Doris Edel, "The Mabinogionfrage: Arthurian Literature between Orality and Literacy" in *(Re)Oralisierung*, ed. by Hildegard L. C. Tristram (Tübingen: Gunter Narr Verlag, 1996) pp. 311-334. The name of the debate, *Mabinogionfrage*, in reality has very little to do with the Four Branches themselves, but rather attempts to explain the relation between the French texts of Chrétien and the Welsh texts *Peredur*, *Owein* and *Geraint*.

monstrous, reflecting the anxieties of an audience.[3] Giants feature prominently in the two "native" Welsh texts, *Culhwch* and *Branwen*, both as antagonists and as protagonists, but have not yet been examined alongside the giants in the adaptations of Chrétien's texts. [4] The emotions of giants in these texts have not been identified as crucial indicators of their psychology or humanity until now.

The field of modern psychology (or the term) is not equivalent to the psychology, or the understanding of the mind, in the context of medieval literature. The term "psychology" is understood in this thesis to mean the motivations and functioning of a literary character's minds. The attribution of *a* psychology to *a* literary character is essential in understanding their portrayal, emotions and behaviour as created by the author(s) of the works.[5] "Self-aware" and "self-awareness" is understood to mean, "the condition of being aware of oneself".[6] This term has been the subject of debate for thousands of years, and it is not the place of this thesis to give a comprehensive answer. For this thesis, I shall use the philosophical and theological views of Augustine, Isidore of Seville and Boethius on emotions from the early Middles Ages which were present and known in both medieval Wales and the Holy Roman Empire. The essence of being aware of oneself, both physically, mentally and abstractly was discussed by Augustine in book IX, chapter 2 of *De Trinitate* (On the Trinity) and in book XI, chapter 26 of *De Civitate Dei* (On the City of God).[7] In the

[3] Tina Boyer, *The Giant Hero in Medieval Literature*, (Leiden: Koninkijke Brill n.v., 2016) p. 221 and Sylvia Huot, *Outsiders: The Humanity and Inhumanity of Giants in Medieval French Prose Romance*, (Notre Dame: University of Notre Dame Press, 2016) p. 299.
[4] Quoting Simon Rodway, "Culhwch ac Olwen" in *Arthur in the Celtic Languages*, ed. Lloyd-Morgan and Poppe, 68-75 native is here understood to mean "non-religious narratives which are not direct translations or close adaptations of texts in other languages." in "The Mabinogi and the Shadow of Celtic Mythology", in *Studia Celtica* 52, (2018) pp. 65-85.
[5] Harald Haferland, "Psychologie und Psychologisierung: Thesen zur Konstitution und Rezeption von Figuren mit einem Blick auf ihre historische Differenz“, in Florian Kragl (ed.), *Erzähllogiken in der Literatur des Mittelalters und der Frühen Neuzeit*, (Heidelberg: Heidelberg Universitätsverlag, 2013) pp. 91-117.
[6] Oxford English Dictionary Online: self-.
[7] Augustine, *Augustine: On the Trinity*, ed. by Gareth B. Matthews, (Cambridge: University of Cambridge Press, 2002) pp. 27 and Augustine, *The City of God, Books VIII-XVI* , ed. trans. by Gerald G. Walsh and Grace Monahan (Washington D.C: Catholic University of America Press, 1952) pp. 228-229, Gareth B. Matthews, *Thought's Ego in Augustine and Descartes*, (Ithaca: Cornell University Press, 1992) pp. 29-39 and Phillip Cary,

eyes of Augustine, the distinguishing feature of a human's psychology was the ability to think rationally and to control emotions.[8] This ability to think rationally and control one's emotions was linked to self-awareness. Augustine was hugely influential on the progression of "psychology" throughout the Early to High Middle Ages. [9] Augustine believed humans possessed the ability to think rationally, an ability received from God, to separate them from animals. The theme of self-awareness and (re-)discovering oneself was critical to Boethius' *De Consolatione Philosophiae* (The Consolation of Philosophy), as knowledge of one's true self was a path to knowledge of God and salvation.[10] Augustine's and Boethius's interpretations of self-awareness revolve around an understanding of oneself. For this reason, when discussing characters being "self-aware" it is understood to mean that the characters can be interpreted as recognising themselves in their own thoughts, or also recognising themselves in relation to the external world. By investigating medieval giants through a medieval lens, one is able to see that their psychologies show a broad range of emotions from rational and kingly to the antithesis of the heroes of the texts.

Before the 1990's, scholarship did not devote a large amount of attention to giants in literature, yet since then they have been examined extensively. Recent studies by Sylvia

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Augustine's Invention of the Inner Self: The Legacy of a Christian Platonist, (Oxford: Oxford University Press, 2000).

[8] Augustine, *The City of God, Books I-VII*, ed. and trans. by Gerald G. Walsh, Demetrius B. Zema and Étienne Gilson (Washington D.C: Catholic University of America Press, 2008) p. 265 and links the ancient Greek philosopher's discussion of *pathos* to passions or emotions, in Augustine, *The City of God, Books VIII-XVI*, pp. 51-53.

[9] Knuuttila, pp. 181-182, p. 189 and p. 196, Karla Pollmann, "Augustine's legacy: success or failure?", in *The Cambridge Companion to Augustine*, ed. by David Vincent Meconi and Eleonore Stump, (Cambridge: University of Cambridge Press, 2014) pp. 331-348, Albrecht Classen, "Anger and Anger Management in the Middle Ages. Mental Historical Perspectives", in *Mediaevistik* 19, (2000) pp. 25-48, Gabriela Antunes, "Entstellte Schönheiten. Überlegungen zum mittelalterlichen Bezug zwischen Hässlichkeit des Körpers und Schönheit der Seele", in *(De)formierte Körper 2: Die Wahrnehmung und das Andere im Mittelalter*, ed. by Gabriela Antunes, Björn Reich and Carmen Stange (Göttingen: Universitätsverlag Göttingen, 2014) pp. 36-37, and Peter King, "Dispassionate Passions" in *Emotions and Cognitive Life*, pp. 10-13.

[10] Anicius Manlius Severinus Boethius, *The Consolation of Philosophy*, trans. by David R. Slavit (Cambridge: Harvard University Press, 2008), Boethius, *Boethius: The Theological Tractates and the Consolation of Philosophy*, trans. by H. F. Stewart, E. K. Rand, and S. J. Tester (Cambridge: Harvard University Press, 1918), Antonio Donato, "Self-Examination and Consolation in Boethius' 'Consolation of Philosophy'", in *The Classical World* 106, (2013) pp. 397-430, and Joachim Gruber, *Kommentar zu Boethius De Consolatione Philosophiae*, (Berlin: De Gruyter, 1978) pp. 92-92 and pp. 156-157.

Huot, Tina Boyer and Andrea Schott have confirmed the view that giants are not quite so alien and show subtle hints of humanity in contrast to the Otherness of biblical giants.[11] In examining the humanity of giants, these studies have utilised post-colonial theories of Otherness. The studies have analysed giants based on their external features (size, appearance, violence and gender in some cases) and modern interpretations of psycho-analysis to establish nuanced and insightful view of giants. [12] By investigating the emotions of giants, one can see an understanding by authors of how medieval psychology functions and how they viewed giant's psychology as a spectrum ranging from the monstrous to the rational, challenging the distinguishing trait of humans.

I have structured my discussion around giants' emotions, rationality and self-awareness. I shall discuss the chosen texts and manuscripts for this thesis followed by an overview of scholarship on giants to demonstrate the gaps in current and past research. Following this I will establish a brief overview of medieval emotions and views on rationality. I shall then examine depictions of giants in the Bible, in *De Civitate* and Isidore of Seville's *Etymologiae*. This will give an insight into the understanding of giants in significant theological writings which had a lasting impact on medieval Christian Europe and Arthurian literature.

My first chapter will investigate giants who show their emotions in a manner that challenges the narrative world's order and displays a lack of rationality. This is seen in Llasar Llaes Gyfnewid (*Branwen*), the giants of *Erec* and *Geraint*, the *bwystuil*, 'monstrous' giant

[11] Boyer, pp. 26-27, 39-50, and 44, Huot, pp. 32, 37, 299-300, Andrea Schott, 'Ritter, Riesen, Zauberer: Gegnerfiguren in den ‚nachklassischen' Artusromanen', (unpublished doctoral thesis, Johannes Gutenburg-Universität, 2017) pp. 61-70. For a definition of Otherness, see Homi Bhabha, *The Location of Culture*, (London: Routledge, 2004), pp. 96-100. Here Otherness is described in the context of post-colonialism as, "at once an object of desire and derision, an articulation of difference contained within the fantasy of origin and identity" p. 96.

[12] Jeffrey Jerome Cohen, *Of Giants: Sex, Monsters and the Middle Ages*, (Minneapolis: University of Minnesota Press, 1999) p. xiii, Boyer, pp. 4-5, 69, Huot, pp. 6, 12, 70, Schott, p. 62 and pp. 302-303.

(*Owein*), the giants of the Isle of Virgins (*Iwein*) and Wrnach (*Culhwch)*.[13] These figures are described as having emotions by the narrative voice, but rarely express them themselves. There is a considerable lack of emotional range or control of emotions, which demonstrates the very inhuman and animal nature of these giants. The portrayal of giants' emotions and psychology is shown in a more developed form in chapter two.

The second chapter will investigate the emotions and changes of emotions in the characters of Custeninn (*Culhwch*), the ruler of *y Dyffryn Crwn* (the Round Valley (*Peredur*), the Du Trahawg (*Peredur*), the), the giantesses of *y Dyffryn* (*Peredur*) and Custeninn's wife (*Culhwch*). These figures demonstrate through their own voice a change in attitude towards other characters, as well emotions other than anger or greed. This signals characters with more depth than those in chapter one, but not quite the rationality or self-awareness of those discussed in chapter three.

The final chapter will examine the emotions and self-awareness of Harpin (*Iwein*), the Du Traws (*Owein*), Efnysien (*Branwen*), Ysbaddaden (*Culhwch*), and lastly Bendigeidfran (*Branwen*).[14] These figures demonstrate self-awareness and understand their position in the narrative world. In some cases, the humanity of these figures shows how the depiction of their psychology and giantness clashes with the views on humanity and emotions of Augustine and Boethius. The understanding of human psychology and humanity in the medieval perspective is challenged by the self-awareness and psychology of these giants.

In modern English, the most recognisable characteristic of giants is their size. The modern language usages of the term 'giant' can also apply to people of greatness in a particular field, industry, size in the animal kingdom.[15] The English word "giant" stems from

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[13] GPC, *bwystuil*.
[14] See p. for a discussion of the name, Du Traws.
[15] Oxford English Dictionary Online, giant.

the Middle English word, '*geant'*, which in turn comes from the Old French word, '*géant'*, describing a person (usually in a mythological or fantasy setting) with superhuman stature.[16] Similarly, the Middle High German word '*rise'*, from the Old High German word, '*risi'* '*riso'* designates large body size as the key characteristic.[17] The Middle Welsh word, '*cawr'*, derives from the possible Brythonic word *'*koṷarós'*, meaning 'giant', but also 'mighty man', 'hero', 'champion' or 'the devil'.[18] Another common term that occurs in the Welsh texts, is '*gwr mawr*' meaning 'nobleman', 'important personage', 'grandee'.[19] The Geiriadur Prifysgol Cymru (GPC) refers to examples from the 16th century at the earliest, whereas examples from the 12th and 13th centuries are used to describe characters with the same psychology as giants, '*risen*' in Middle High German literature. For the medieval Welsh and German audiences, what is apparent in is the many different types of giants, some able to wade from Wales to Ireland, others only slightly larger than the heroes of the narratives.[20] The psychologies of these characters are malleable to the medieval authors, who portray giants with a diverse range of emotions and mental cognition. This portrayal sometimes reflects the medieval understanding of a human mind, but in a monstrous body.

Manuscripts and Texts

Hartmann von Aue is the only known author of a text in this thesis and next to nothing is known about his life. Biographical efforts have relied on his mentions in other works of fiction for information on his life, the evidence of which is far from solid.[21] Manuscripts

[16] Oxford English Dictionary Online, giant.
[17] Digitales Wörterbuch der deutschen Sprache, *Riese*, *der*.
[18] GPC, *cawr*.
[19] GPC, *gŵr mawr*.
[20] Hartman von Aue, *Erec*, ed. by Manfred Gunther Scholz and trans. by Susanne Held (Frankfurt am Main: Deutscher Klassiker Verlag, 2004), V. 5381 describes giants as huge men, *zwêne grôzen man*, definitely taller than Erec. Bendigeidfran, who wades across the Irish sea by contrast is far taller, and whose face is compared to mountains and lakes, *Branwen uerch Lyr*, ed. by Derick S. Thomson, (Dublin: Dublin Institute for Advanced Studies, 1961 (printed 2017)), p. 10, line 277, p. 10, lines 277-280 and *The Mabinogion*, trans. by Sioned Davies (Oxford: Oxford University Press, 2007) pp. 76-77.
[21] Deutsche Biographie, Hartmann von Aue (Hartman von Ouwe).

containing *Erec* are astonishingly few. The dating of the texts, *Erec* being composed between 1180-1190 and *Iwein* c.1200 is based of intertextual references to Hartmann in other Arthurian works. *Erec* as a full text appears in only one manuscript from the 16th century, *das Ambraser Heldenbuch*, designated Ms. A in the edition used for this thesis.[22] There are three fragments relating to Ms. A, Fragment K is roughly dated to the first half of the 13th century.[23] Fragment V is from the last third of the 14th century.[24] Fragment W^1 from the Thuringian-Hessian area is very similar to Ms. A.[25] Fragment(s) W^2 or as it is now known Z 18 represents a separate non-Hartman adaptation of Chrétien de Troyes original, called the *Zwettler-Erec* from the second quarter of the 13th century.[26]

Iwein has 16 full manuscripts and 17 fragments dated between the early 13th century until the first decades of the 16th century.[27] The extensive manuscript corpus also contains images and there are wall frescos of *Iwein* found in castles in central Europe.[28] There are quite a few differences across the 33 manuscripts and fragments of the text, most occurring in the last sixth of *Iwein*. Due to the vast quantity of manuscripts and the degrees of variations, the text I have used keeps to the earliest manuscripts from the start of the 13th century.[29] A brief overview of the *Iwein stemma codicum* would be too great a task to include. There may be differences in the portrayal of giants present in other complete manuscripts and relevant fragments of *Iwein*. However, this is not a task that can be completed in this thesis.

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22 Hartman von Aue, *Erec*, p. 596.
23 Hartmann von Aue, *Iwein*, p. 597.
24 *Ibid*., p. 598.
25 *Ibid*., pp. 598-599. Also see footnote 77 for the transcription reference.
26 Ibid., pp. 599-600, Timo Reuvekamp-Felder and Andreas Hammer, “221. Beitrag: Ein neu gefundenes Fragment des ‚Zwettler Erec’ Beschreibung und Transkription“, in *ZfdA* 143, (2014) pp. 419-426 and full transcription in Hartmann von Aue, *Erec: Mit einem Abdruck der neuen Wolfenbütteler und Zwettler Erec-Fragmente*, ed. by Albert Leitzmann, Ludwig Wolff and Kurt Gärtner (Tübingen: Max Niemeyer Verlag, 2006) pp. 299-314.
27 Hartmann von Aue, “Iwein”, in Hartmann von Aue, *Gregorius, Der Arme Heinrich, Iwein*, ed. and trans. by Volker Mertens, (Frankfurt am Main: Deutscher Klassiker Verlag, 2004) pp. 969-970.
28 Hartmann von Aue, “Iwein”, pp. 961-965.
29 Hartmann von Aue, “Iwein”, pp. 961-969.

By contrast, the *stemma codicum* of the Welsh texts is considerably smaller.[30] The texts *Branwen ferch Lyr* and *Culhwch ac Olwen* both appear in The White Book of Rhydderch (WB) and the Red Book of Hergest (RBH). The three Welsh texts, *Peredur*, *Geraint* and *Owein* all appear in these two manuscripts and others, yet are not grouped together. [31]

Peredur also appears in NLW Peniarth Ms. 7 and 14, the latter ends very early in the narrative. Ms. 7 ends the tale once he has married the Empress of Cristinobyl and has some nuanced differences regarding giants.[32] Brynley Roberts argues that the *Peredur* of Ms. 7 is a separate "body of material with its own cultural cross-referencing".[33] This is convincing as studies by Natalia Petrovskaia have shown how *Peredur* contains a crusader sub-narrative in *y Dyffryn Crwn*, the Round Valley, episode.[34] The *Peredur* of Ms. 7 accentuates the crusader sub-narrative by its portrayal of giants as they demonstrate very similar aspects to giants in the Welsh Charlemagne Cycle. [35] The Welsh adaptations of the French Charlemagne Cycle, especially the *Cronicl Turpin* (the Pseudo-Turpin Chronicle), feature a non-Christian giant who the hero attempts to convert.[36] *Peredur* may have originated in Gwynedd, North Wales, in the first quarter of the 13th century, whilst elements may have originated from the mid-12th century.[37] The connection between *Perceval* and *Peredur* is even more tenuous than the other

[30] Due to the Covid-19 pandemic, the Utrecht University Library was closed and I was unable to find editions to many of the texts. I therefore used the manuscripts and transcriptions on the Rhyddiaith Gymraeg 1300-1425 website for primary sources. Quotations from manuscripts and transcriptions are a result of the preliminary research being done on the unedited texts.
[31] Ceridwen Lloyd-Morgan and Erich Poppe, "The First Adaptations from French: History and Context of the Debate", in *Arthur in the Celtic Languages*, ed. by Lloyd-Morgan and Poppe pp. 97-101.
[32] Ceridwen Lloyd-Morgan, "Migrating Narratives" pp. 146-147 and see p. 47 of this thesis.
[33] Brynley F. Roberts, "'Peredur Son of Efrawg': A Text in Transition", in *Arthuriana* 10, (2000) pp. 57.
[34] Natalia Petrovskaia, "Oaths, Pagans and Lions: Arguments in favour of a Crusader Sub-Narrative in *Historia Peredur uab Efrawc*", *Poetica vol. 77*, (2012) pp. 1-26.
[35] See p. 48 of this thesis.
[36] Petrovskaia, "Oaths, Pagans and Lions", pp. 1-26 and Robert Williams "The History of Charlemagne: The Translation of 'Ystoria de Carolo Magno' with a Historical and Critical Introduction", in *Y Cymmrodor* 20, (1907) pp. pp. 1-219.
[37]Lloyd-Morgan, "Migrating Narratives", p. 152 and Petrovskaia, "Dating Peredur: New Light on Old Problems" in *PHCC* vol. 29, (2009) pp. 223-243.

texts, as scholarship has shown how they are.[38] The uniqueness of *Peredur* , however, invites comparison with the giants of *Owein*, *Geraint*, *Culhwch*, *Branwen* and Hartmann von Aue's texts.[39]

Geraint could have been written in South East Wales in the first three decades of the 13th century and also appears in Peniarth Mss. 6 and 20 with not important relevant changes. Current scholarship has not tied *Owein*'s composition to a specific area of Wales. However, as I shall explain in the thesis, I would argue that there is a reference to the Knights Hospitaller, which could place *Owein*'s composition in South West Wales in the first three decades of the 13th century. The presence of the Knights Hospitaller was seen in the dense grouping of their property in South West Wales during this time period.[40]

The dating of *Culhwch* and *Branwen* is complex. *Culhwch* is the earliest Arthurian text proper, with most scholarship placing its composition before 1100, despite its roots perhaps lying earlier.[41] Andrew Breeze places the composition of *Branwen* between 1120-1136 in either Gwynedd or Dyfed in Wales, whilst other scholars have placed the texts origins in a non-Christian milieu.[42] Eric Hamp places *Branwen*'s origins in pre-Christian Wales, "many isolated embedded elements point strikingly to a vestigial status among the débris of an ancient oral narrative tradition conveying the mythology and folk history of an

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[38] Edel, "Mabinogionfrage", pp. 315-316 and pp. 330-333.

[39] John K. Bollard, "Theme and Meaning in 'Peredur'", in *Arthuriana* 10, (2000) pp. 73-92, Roberts, "'Peredur Son of Efrawg': A Text in Transition", pp. 57-60 and Kirsten Lee Oliver, "Transcultural Change: Romance to *Rhamant*", in *Medieval Celtic Literature and Society*, ed. by Helen Fulton (Dublin: Four Courts Press, 2005) pp. 196-204.

[40] Helen J. Nicholson, "The Military Orders in Wales and the Welsh March in the Middle Ages", in *The Military Orders vol. 5: Politics and Power*, ed. by P. W. Edbury (Aldershot: Ashgate Publishing, 2012) p. 194 (Figure 16.1).

[41] Andrew Breeze, "The Dates of the Four Branches of the Mabinogi", in *Studia Celtica Posnaniensia* 3, (2018) pp. 47-62, places *Culhwch ac Olwen* in the late 1090s, and Breeze , 'The Date and Authorship of *Culhwch ac Olwen*: A Re-Assessment', *CMCS* 49, (2005) p 21-44, puts the date also before c.1100, the same as Rodway, "Culhwch ac Olwen", in *Arthur in the Celtic Languages*, ed. by Lloyd-Morgan and Poppe, pp. 68-75.

[42] Andrew Breeze, "Warlords and Diplomats in the Four Branches of the Mabinogi", in *War and Peace: Critical Issues in European Studies and Literatures 800-1800*, ed. by Albrecht Classen and Nadia Margolis, (Berlin: De Gruyter, 2011) pp. 155-169, John K. Bollard, "The Role of Myth and Tradition in the Four Branches of the Mabinogi", in *Mabinogi: A Book of Essays*, ed. by C. W. Sullivan III (New York: Garland Publishings, 1996) pp. 277-302.

early *élite*".[43] I would agree with Hamp's argument that the names that pertain to an ancient pre-Christian Wales do testify to the origins of the text, but the extent to which this affects the text itself is doubtful. *Branwen* should be regarded as a medieval text for a medieval audience. I will show that the giants from *Culhwch* and *Branwen* display characteristics similar to other Arthurian texts. Ysbaddaden (*Culhwch*) and Bendigeidfran (*Branwen*) have been the subject of much study already, but their representation of giants shows a strong similarity with the texts of the period 1180-1230. Bendigeidfran has possible connections to Celtic mythology and is a complex character who appears to be portrayed differently to other giants in medieval Welsh and German literature.[44]

It may be possible that while the texts *Erec*, *Iwein*, *Geraint* and *Owein* are the products of a more or less synchronic formation, *Peredur*, *Culhwch* and *Branwen* were perhaps formed diachronically, over a long(er) period of time but an analysis of their giants shows similar interpretations. Chrétien de Troyes' influence is felt in these Arthurian texts (except *Culhwch* and *Branwen*), however, his texts are not part of this thesis. I have included comments, observations and comparisons in footnotes to address the portrayal of giants in Chrétien's texts where relevant.

These texts come from different parts of Medieval Europe, written in different languages. Yet they are united in being part of a Europe wide genre of literature regarding King Arthur, stemming from a tradition originating in early medieval Britain. The texts, *Erec*, *Iwein*, *Owein* and *Geraint* share a connection with the works of Chétien de Troyes *Erec et*

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[43] Eric P. Hamp, "Mabinogi", in *THSC* (1974-1975) pp. 243-249.
[44] Fiona Dehghani, "The Anoetheu Dialogue in Culhwch ac Olwen", in *PHCC* 26/27, (2006/2007) pp. 297-298, Sheehan, "Giants, Boars and Barbering: Masculinity in Culhwch ac Olwen", in *Arthuriana* 15, (2005) p. 3-25, John T. Koch, "Brân, Brennos: An Instance of early Gallo-Brittonic History and Mythology", in *CMCC* 20, (1990) pp. 1-20, John T. Koch, "Some Suggestions and Etymologies reflecting upon the Mythology of the Four Brances", in *PHCC* 9, (1990) pp. 1-10, Proinsias Mac Cana, *Branwen, Daughter of Llŷr: A Study of the Irish Affinities and the Composition of the Second Branch*, (Cardiff: University of Wales Press, 1958) and See p. 82 of this thesis.

Enide and *Yvain*. Practically nothing has been written comparing the German and Welsh adaptations seeing how these different languages and cultures adopted giant characters.

Scholarship on Medieval Giants.

In this overview of scholarship on giants, I intend to demonstrate the lack of attention and understanding of giants' emotions. Ernst Herwig Ahrendt's dissertation, *Der Riese in der mittelhochdeutschen Epik*, is perhaps the beginning of studying giants in academia.[45] It is hampered by its lack of engagement with previous studies, which J. R. R. Tolkien began with his article, "Beowulf: The Monsters and the Critics". Investigating monsters in medieval literature was given starting point in the English language by this article, which has a definite aim in restructuring reader's interpretations of monsters.[46] Claude Lecouteux discusses a variety of giants in medieval French and German prose. He observes that there are "fake" giants who are simply large knights or pagan warriors.[47] True giants for Lecouteux are characterised by their hostile attitude.[48] Lecouteux does not particularly elaborate on the giants' attitude, merely giving it a passing mention, instead he focuses on giants as a the anti-thesis to the courtly world.[49] More recent studies have developed Lecouteux's ideas as scholarship has geared towards the post-colonial framework of "Othering" to decipher giants, rather than examine their emotions and psychology.

[45] *The Monstrous Middle Ages*, ed. by Bettina Bildhauer and Robert Mills, (Cardiff: University of Wales Press, 2003) pp. 2-3 and Ernst Herwig Ahrendt, *Der Riese in der mittelhochdeutschen Epik*, (unpublished doctoral thesis, Universität Rostock, 1923).
[46] J. R. R. Tolkien, "Beowulf: The Monsters and The Critics", in Proceedings of the British Academy 22, pp. 245-295, reprinted in *Classic Readings on Monster Theory*, ed. by Asa Simon Mittman and Marcus Hensel, (Leeds: Arc Humanities Press, 2018) pp. 4-18, especially, pp. 9-18.
[47] Claude Lecouteux, *Les Monstres dans la Pensée Médiévale Europééne*, (Paris: Presses de l'Université de Paris-Sorbonne, 1993) p. 68.
[48] Lecouteux, *Les Monstres*, p. 69.
[49] Ibid., p. 70 and Lecouteux, *Les Monstres dans la Litérature Allemande du Moyen Âge. Contribution à L'Étude du Merveilleux Médiéval* I, (Göppingen: 1982) p. 54.

Jeffrey Cohen's monograph is influential in offering a psychoanalytical approach. Ultimately, Cohen argues that giants are trapped in a duality and never able to self-actualise.[50] Critics have highlighted that Cohen's theory can obscure his analysis.[51] Cohen's psychoanalysis does not keep the focus strictly on one way of interpreting the giants, for example via emotions, but rather by their actions and by their inter-*action* with humans.[52] This approach seems to try to draw a mental image of the giants with barely any characterisation.

Cohen's influence is seen in Sylvia Huot and Tina Boyer's books.[53] Huot's book builds on Cohen's view of giants as demonstrating hybridity, summarised as "intimate alterity".[54] Huot's view leans heavily on the framework of Othering, examining the giants of medieval French prose romance with emphasis on the humanity and nearness to humans. Huot's view shows that no matter how human like, giants appear, they will forever be giants. The criticism of *Outsiders* has rested upon what extent modern perceptions of race can be applied to medieval ones. This criticism not a challenge per se, but more of an introduction to an ongoing debate.[55] Huot also brings about an investigation of giantesses, characters who are quite rare and are shown to have complex portrayals.[56] I demonstrate that the complex position of giantesses is mirrored in Welsh literature, specifically in *Peredur* and *Culhwch*, and the emotions of giantesses are essential in determining their relation to humans. Similarly to Cohen, Huot rarely touches upon the emotions of giants. By investigating the psychology

[50] Cohen, pp. xx.
[51] Cohen, p. 65 and p. 94 and Nicolas Howe, Reviewed Work: *Of Giants: Sex, Monsters and the Middle Ages*, in Speculum 75, (2000) pp. 680-682.
[52] Albrecht Classen, Reviewed Work: *Of Giants: Sex, Monsters and the Middle Ages*, in *Mediaevistik* 14, (2001) pp. 245-246. Emphasis is my own.
[53] Huot, *Outsiders* and Boyer, *The Giant Hero*.
[54] Cohen, pp. xiii-xiv and Huot, p. 19.
[55] Debra Higgs Strickland, Reviewed Work: Sylvia Huot,: *Outsiders: The Humanity and Inhumanity of Giants in Medieval French Prose Romance*, in *Speculum* 93, (2018) pp. 1216-1218.
[56] Tina Boyer, Reviewed Work: Sylvia Huot, *Outsiders: The Humanity and Inhumanity of Giants in Medieval French Prose Romance*, in *Renaissance Quarterly* 70, (2017) pp. 1215-1217, and Huot, pp. 96-97.

of giants, I believe one can see a wide spectrum of "Giantness", a spectrum ranging from the truly unhuman, to a nearness that shows a human mind as described by Augustine and Boethius.

Tina Boyer's work takes a similar approach to Huot's in investigating the otherness of giants. Boyer argues against Cohen's view of giants being stuck in "intimate alterity".[57] Instead, Boyer analyses giants who do self-actualise and are "autonomous heroes" in the 12th and 13th centuries. She argues that giants stand in a *Zwischenleiblichkeit* (inter-corporality), between Nearness and Remoteness.[58] The "Nearness" and "Remoteness" for Boyer are similar to Huot's use of Otherness in her work.[59] I shall reinforce Boyer's argument and show that in some cases, giants cross the *Zwischenleiblichkeit* from "remote" giant psychologies to human "near" psychologies. Boyer's investigation into the giants of the *Eckenlied* and *Fierabras* shows ambiguities of their, something that Bendigeidfran also demonstrates in *Branwen*.[60]

The division between wild and courtly giants is central to their depiction in post-classical German Arthurian texts according to Andrea Schott. [61] Schott uses two methods of analysis, Aristotle's *Poetics* and Russian Formalism, and keeps in mind Freudian psychoanalysis.[62] Her analysis is extremely insightful, but the application of 19th century literary theory and 20th century psychoanalysis might be seen as a little anachronistic for 13th century texts. Schott's approach does not focus on emotions, instead draws a thorough and comprehensive view of giants' characterisation.

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[57] Cohen, pp. xii.
[58] Boyer, pp. 4-5, taken from Bernhard Waldenfels, *Grundmotive einer Phänomenologie des Fremden*, (Frankfurt am Main: Suhrkamp Verlag, 2006) p. 58 and p. 88.
[59] Boyer, pp. 4-5 and Huot, p. 19.
[60] Stephanie L. Hathaway, Reviewed Work: *The Giant Hero in Medieval Literatur*, Speculum 93, (2018) pp. 804-805.
[61] Schott, p. 7 and p. 64.
[62] *Ibid*., pp. 8-11.

While Schott asserts that the post-classical texts begin to show characters' psychologies, I intend to show that in some cases the 'classical' narratives of Hartmann von Aue and the Welsh Arthurian texts show a psychology and an emotional range. This will bridge the gap between an understanding of medieval emotions and the interpretations of giants. From this brief overview I hope to have established an area of research to which my thesis will contribute. Certain characters show not only developed psychologies but also minds that may be viewed as human.

Medieval Views on Emotions

Medieval views on emotions have become increasingly discussed in academia since the start of the 21st century. The influence of ancient philosophers on medieval thinkers has been shown by academics like Simo Knuuttila, Frank Brandmsa, Corinne Saunders, Carolyne Larringtion, Martin Pickavé and Lisa Shapiro.[63] Their focus has been on the emotions of human characters and human minds. I intend to use the examinations of medieval emotions and apply them to giants.[64] It is possible that the closer the philosophical texts are to the turn of the 12th to 13th century, the less influence they will have had on Middle High German and Middle Welsh Literature. To understand the psychologies of the giants in these texts, it is vital to build up a framework how the medieval author or audience of the texts might have

[63] Simo Knuuttila, *Emotions in Ancient and Medieval Philosophy*, (Oxford: Oxford University Press, 2004), *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. by Frank Brandsma, Corinne Saunders and Carolyn Larrington, (Woodbridge: Boydell and Brewer, 2015), *Emotions and Cognitive Life in Medieval and Early Modern Philosophy*, ed. by Martin Pickavé and Lisa Shaprio (Oxford: Oxford University Press, 2012), Stephen J. Spencer, *Emotions in a Crusading Context*, (Oxford: Oxford University Press, 2020).

[64] Whilst these works above have been vital in constructing an idea of medieval interpretations of emotions, I have chosen to stick as close as possible to the time frame of the texts I am investigating. Therefore, works by Thomas Aquinas, Avicenna, Averroes and Peter Lombard, despite being massively influential were either written or not transmitted into Wales or the Empire by the time of my chosen texts. Regardless, these writers formed a much wider discussion on the nature of the human soul and expanded on human psychology significantly.

interpreted the cognitive world of the characters, or at the very least attempt an understanding.[65]

Knuuttila's overview draws a diachronic image of Augustine's interpretations of emotions in multiple works. Knuuttila's summary demonstrates the influence of Cicero and Platonism in Augustine's philosophy, mainly as the criticism of the Stoic view of emotions.[66] For Augustine emotions could "have a morally valuable motivating function".[67] Importantly emotions and rationality belong solely to humans and were given to humans after the Fall.[68] According to Augustine, angels and humans did not have and will not have psychosomatic manifestations of emotions in heaven.[69] Augustine determined that Christians have good and bad emotions, and through a "true human" soul the good emotions were essential.[70] The link between emotions and possessing a rational part of the soul defined human's from animals in the eyes of Augustine and the control of emotions was key to human nature, something echoed by Boethius writing over a century later.

De Consolatione Philosophiae had a huge impact in defining European philosophy throughout the Middle Ages.[71] In the eyes of Boethius, humans distinguish themselves from

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[65] Schott, pp. 9-10 and Harald Haferland, "Psychologie und Psychologisierung", pp. 91-117.
[66] Roland Teske, "Augustine's Theory of Soul", *Companion to Augustine*, (pp. 116-123 and Peter King, "Dispassionate Passions" in, *Emotions and Cognitive Life*, ed. by Pickavé and Shapiro pp. 10-13 and Augustine, *The City of God, Books VII-XVI*, p. 356, pp. 361-362.
[67] Knuuttila, p. 156 and Augustine, *The City of God, Books VIII-XVI*, pp. 366-373.
[68] Knuuttila, pp, 156-160.
[69] *Ibid*., p. 161.
[70] Augustine, *The City of God Books VIII-XVI*, p. 369 and for a summary of Augustine's view of the human soul in *De animae quantitate* see, Bruno Niederbacher, "The Human Soul: Augustine's Case for Soul-Body Dualism", in *The Cambridge Companion to Augustine*, ed. by Meconi and Stump pp. 125-141.
[71] Noel Harold Kaylor Jr., "Introduction: The Times, Life and Works of Boethius", *A Companion to Boethius in the Middle Ages*, ed. by Noel Harold, Jr. Kaylor and Philip Edward Phillips (Leiden: Brill, 2012) pp. 45-46. Due to the Covid-19 pandemic I was unable to use *Codices Boethiani : a conspectus of manuscripts of the works of Boethius*, ed. by Margaret Gibson, Lesley Smith and Marina Passalacqua, (London: University of London, 2009), or *Dämonen, Monster, Fabelwesen*, ed. by Ulrich Müller and Werner Wunderlich, (St. Gallen: UVK. Fachverlag für Wissenschaft und Studium, 1999), both of which I believe would have been very useful to this thesis.

evil men or beasts, by displaying control over emotions.[72] Boethius leaned on the works of ancient philosophers to formulate his argument that controlling emotions was key to rationality.[73] Boethius' use of sections of prose and poetry, *prosimetrum*, leaves the relation of rationality and God slightly open to interpretation. *Da pater augustam menti conscendere sedem, / da fontem lustrare boni, da luce reperta / In te conspicuos animi defigere uisus* ("Grant me, o father, that gift by which my mind can rise after its peregrination to the seat of your majesty"), these lines of poetry from book III, song IX hint towards the "gift" being rationality from God.[74] The gift is liable to being corrupted, or forgotten, by humans. If forgotten, humans have the same mental and moral ability as "beasts".[75] Like Augustine, Boethius did not advocate removing all emotions from the mind, as happiness was the key virtue that would allow a person to ascend to heaven.[76] As God is the *summum bonum*, unity with him is possible once the other emotions, such as fear, sadness, anger have been purged.[77] As part of man's ascension to God, the control of one's emotions and rationality enabled them to find one's true self. Being aware of one's true *self*, for Boethius, meant an understanding of one's own consciousness (God's gift) in order to attain salvation. The "self-examination" that Boethius undergoes leads to a state of self-awareness, in that by the end of the *Consolatione*, as he recognises his true rational nature, described by Antonio Donato as Boethius remembering philosophy.[78]

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[72] Anicius Manlius Severinus Boethius, *The Consolation of Philosophy*, trans. by David R. Slavit (Cambridge: Harvard University Press, 2008) p. 26.
[73] Henrik Lagerlund and Mikko Yrjönsuuri, "Introduction", in *Emotion and Choice from Boethius to Descartes*, ed. by Henrik Lagerlund and Mikko Yrjönsuuri (Dordrecht: Kluwer Academic Publishers, 2002) p. 3.
[74] Boethius, *Boethius: The Theological Tractates and the Consolation of Philosophy*, trans. by H. F. Stewart, E. K. Rand, and S. J. Tester (Cambridge: Harvard University Press, 1918) p. 265 and Boethius, *Consolation*, trans. by Slavit, p. 85.
[75] Boethius, *Consolation*, trans. by Slavitt p. 118, p. 120 and see Robert J. Powell, "'This Indeed May Seem Strange to Some': Boethius on the Non-Being and Inhumanity of 'Evil Men'", in *Carmina Philosophiae* 17, (2008) p. 72 for a discussion of forgetting one's true self.
[76] Powell, p. 70 and p. 73.
[77] Boethius, *Consolation*, trans. by Slavitt p. 51.
[78] Antonio Donato, "Self-Examination and Consolation in Boethius' 'Consolation of Philosophy'", in *The Classical World* 106, (2013) pp. 397-430, especially, pp. 401-402, p. 404 and pp. 429-430.

The views of Boethius and Augustine are central to the understanding of what is meant by self-awareness and rationality in this thesis. For Augustine, rationality was central to the identity of humans as without it, mankind would be animals with no possibility of salvation. In light of Boethius' *Consolatione*, self-awareness was at the heart of a Christian's soul. I shall demonstrate in this thesis that these concepts were challenged by giants in medieval literature, as authors engaged with the question of what makes a human 'human'?

Biblical Giants

Biblical giants formed a basic understanding of the characters for writers in the 11th-13th centuries. Augustine's *De Civitate* and Isidore's *Etymologiae* interpreted the biblical giants, offering a theological interpretation which may have influenced the texts of the High Middle Ages. The widespread influence of Christianity in western Europe meant that these figures will have been part of a collective knowledge regarding giants. Giants first appear in Genesis 6:4 following the exile of Adam and Eve from the Garden of Eden. The angels in heaven rebel against God, named the "sons of God" in Genesis. After being expelled from heaven, they sleep with the "daughters of men" on earth.[79] The union of the rebellious angels and the mortal humans on earth begets the race of giants called the Nephilim or the Fallen Ones. The Christian Bible (as well as Jewish tradition) portrays giants as corruptions of the human form, and God's form, in order to rebel against him.[80] This position of the giants is continued throughout the Bible as they are designated as the enemies of the righteous people in the Old Testament in Numbers 13:33, Deuteronomy 2:20-21, Deuteronomy 3:11, Samuel

[79] *The Vulgate Bible: Volume I: The Pentateuch: Douay-Rheims Translation*, ed. by Swift Edgar (Cambridge: Harvard University Press, 2010), pp. 26-27.

[80] Robert Graves and Rachel Patai, *Hebrew Myths: The Book of Genesis*, (New York: Rosetta Books, 2014) p. 76, Brian C. Howell, *In the Eyes of God: A Metaphorical Approach to Biblical Anthropomorphic Language*, (Cambridge: James Clarke Company Ltd, 2014) pp. 135-143, Loren T. Stuckenbruck, "The 'Angels' and 'Giants' of Genesis 6: 1-4 in the Second and Third Century BCE Jewish Interpretation: Reflections on the Posture of Early Apocalyptic Traditions", in *Dead Sea Discoveries* 7, No. 3 *Angels and Demons*, (2000) pp. 354-377.

II 21:20, Chronicles 1 20:5-6 and Amos 2:9.[81] The warlike nature of the giants is portrayed in Ezekiel 32: 21, 32: 27 and the Book of Baruch 3: 26-28 to show how aggressive they can be.[82]

Nimrod the giant in Genesis and Chronicles is interpreted as being hunter *before* (being faithful to) the Lord. Later Nimrod rebels against the lord by building the tower of Babel, which changes the later interpretations, that Nimrod was a (giant) hunter *against* the Lord.[83] It is also interesting to note that Nimrod founded cities and was their ruler. Interpretations of the giants featured in the Old Testament highlight the longevity of the giants being enemies of God, a theme adapted and adopted by writers in the High Middle Ages.[84]

Augustine and Isidore examine giants in their works, *De civitate*, and *Etymologiae*. Isidore's work is regarded as "Arguably the most influential book, after the Bible, in the learned world of the Latin West for nearly 1000 years" and his description of giants gives an insight into religious interpretations that influenced some giants in medieval literature.[85] Both texts advance the interpretation of giants basing their views primarily on the text of Genesis 6: 1-4. *De Civitate* also shows a discussion of rational souls of demons in a separate book but makes no explicit link to giants.[86] Augustine mentions two types of giants, those existing on earth before the "sons of God" fall and those who are born out of the intercourse between the

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[81] *The Vulgate Bible: Volume I,* pp. 734-735, pp. 882 – 885, pp. 888-889 and for Samuel II (named I Kings in), *The Vulgate Bible IIA: The Historical Books: Douay-Rheims Translation*, ed. by Swift Edgar, (Cambridge: Harvard University Press, 2011) pp. 396-397 and the link between the giants of the Old Testament and Mesopotamian mythology see Henryk Drawnel, "The Mesopotamian Background of the Enochic Giants and Evil Spirits", in *Dead Sea Discoveries* 21, (2014) pp. 14-38.

[82] *The Vulgate Bible: Volume IV: The Major Prophetical Books: Douay-Rheims Translation*, ed. by Angela M. Kinney (Cambridge: Harvard University Press, 2010), pp. 632-633 and pp. 824-827.

[83] *The Vulgate Bible: Volume* I, pp. 44-45 and Graves and Patai, pp. 94-96.

[84] John Finlayson, "Arthur and the Giant of St Michel Mont", in *Medium Ævum* 33, (1964) pp. 112-120 and Huot, p. 19.

[85] Isidore of Seville, *The Etymologies of Isidore of Seville*, ed. and trans. by Stephen A. Barney, W. J. Lewis, J. A. Beach, Oliver Berghof (Cambridge: Cambridge University Press, 2006) p. 3.

[86] Augustine, *The City of God*, Books VIII – XVI, pp. 46-50.

"sons of God" and the daughters of men.[87] The huge stature of the giants is due to the huge size of mankind in the Genesis time period.[88] The remark by Augustine implies that there was no difference (or at least very little) size difference between the pre-existing giants, and the descendants of Adam and Eve. Furthermore, Augustine views the "fall" of the angels from heaven being due to their "lower level of nature", namely their lust for the "good [looking]" daughters of men.[89] This lust shows the demarcation between angels and humans.[90] The lust is a religious transgression when one applies St Augustine's discussion of beauty in the previous chapter of *De Civitate*. The "good" of the daughters of men is a gift from God according and is then "disturbed" by the angels.[91] Augustine then demarcates the boundary between both types of giants and humans resting in their faithfulness to God. Augustine explains this as their massive stature has no more value than bodily beauty (implying that neither of these features are beneficial to Christians), and that giants will never be "holy men" as they cannot achieve "spiritual and immortal blessings", quoting the Book of Baruch 3: 26-28 to highlight this spiritual wisdom as mankind's distinguishing feature from giants.[92] The role of lust in the fall of the angels is crucial to this passage, and is carried on into the psychology of giants of Harpin (*Iwein*), the *bwystuil* giant and the *Du Traws* (*Owein*). The transgression of God's gift by giants is also carried into the Middle Ages as their psychology sometimes shows a divergence from the rationality that humans possess according to Augustine.

Isidore takes a subtly different view on giants. Initially, Isidore classifies giants as a race of "monstrous people" much like the Cynocephali and Cyclopes. Isidore interprets Genesis 6: 4 differently to Augustine, explaining that it is false to assume that "apostate

[87] *Ibid*., pp. 471-472.
[88] *Ibid*., p. 471.
[89] *Ibid*., pp. 471-473,
[90] *The Vulgate Bible: Volume* I, pp. 26-27.
[91] Augustine, *The City of God Books VIII -XVI*, pp. 468-469 and 472.
[92] *Ibid*., p. 475.

angels lay with the daughters of humans before the Flood, and that from this the Giants were born".[93] This is the extent of Isidore's discussion, and he does not go further in his analysis of Genesis 6:4. He does include Nimrod as an example of tyrant turned against God, founding Babylon and being a giant.[94] Giants are included in the sub-chapter on Portents (*De portentis*), concerning things that instantly show, *monstrare*, possible future events, or as Jeffrey Cohen views this interpretation, to show aspects of the inhuman.[95]

Boethius mentions giants in a passing comment in the *Consolatione*. In book III song XII, Philosophy explains, *'Accepisti,' inquit, 'in fabulis lacessentes caelum Gigantas; sed illos quoque, uti condignum fuit, benigna fortitudo disposuit* ("You have read in stories of the giants challenging heaven. But they were put in their place in a strong but gentle way").[96] There is no elaboration on this subject or mention elsewhere about giants. He is possibly referring to the Nephilim here, in the form of giants not angels. Either way, Boethius' very brief comment shows an understanding of giants opposing God's will that is compatible with Augustine and Isidore's.

It shall become apparent that some giants analysed in this thesis demonstrate an inhuman nature through their emotions and psychology, it is also the case that they display a very human nature. The Bible and the writings of the Augustine, Isidore and Boethius interpreted giants as being monstrous enemies of God, but still part of his creation. [97]

[93] Isidore of Seville, *Etymologies*, pp. 244-245.
[94] *Ibid*., pp. 163 and 301.
[95] Cohen, p. xiv.
[96] Boethius, *Boethius: The Consolation*, trans. by H. F. Stewart, p. 302 and Boethius, *Consolation*, trans. by Slavit, p. 124.
[97] Isidore of Seville, *Etymologies*, p. 243 and Augustine, *The City of God Books VIII -XVI*, p. 476, quoting Genesis 6: 5-7 found in *The Vulgate Bible: Volume I*, pp. 28-29.

Chapter One

Threatening Emotions: Emotional Antitheses to Heroes

"Sie dienen nur zur Ausschmückung des Stoffes, sind nie Selbstzweck."

(They serve only as an embellishment of the material, they were never an end in themselves.)[98]

In his doctoral thesis, Ahrendt viewed giants as merely part of a narrative, being aesthetic and lifeless.[99] Their emotions are not mentioned in his conclusion. Although the giants of this chapter show neither a large variety of emotions, nor a significant self-awareness, they demonstrate how important their monstrous psychologies are in challenging the heroes of the texts and the narrative realities.

The giants, Llasar Llaes Gyfnewid and Cymidei Cymeinfoll appear briefly in *Branwen* and are not given any explicit emotions. Their presence in the narrative ties them to a material object and their implied emotions are portrayed in a negative fashion. This is similar to the giants of the Isle of Virgins in *Iwein*, who act out of greed, enslaving women and extorting the lord of the castle for their own wealth. Like Llasar and Cymidei, the German giants show a narrow range of emotions, and do not have much agency in the text. This connection between greed is also seen in *Culhwch ac Olwen*, as Wrnach's emotions are stated and demonstrate his affection for his sword. Wrnach develops the depiction of giants' emotions by placing him in a small societal unit and the narrative voice does not demonstrate his attachment to his sword as being wholly negative. In addition to this, the giants of *Erec*

[98] Ahrendt, p. 91.
[99] *Ibid*., p. 91.

and *Geraint* display similarities in regard to their transgressions of the respective narrative realities' social and religious norms. Unlike Llasar, Cymidei, Wrnach, and *Iwein*'s giants of the Isle of Virgins, *Erec* and *Geraint*'s giants threaten the thematic structures of the texts through their actions and emotions. As a result, they heighten the threat to the hero and demonstrate how their psychologies are a critical factor in determining their monstrosity and the danger they pose to the respective narratives' realities.

Llasar and Cymidei appear in a story within a story and are closely associated with a magical cauldron.[100] Similar to the other giants of this chapter, this pair are given very limited emotions that can be inferred from the text. The inferred emotions are attached to the Cauldron of Rebirth (*Pair Dadeni*) after abandoning their children. In *Branwen*, after Efnysien, a Briton, mutilates Matholwch's, the king of Ireland's, horses, the Cauldron is offered as compensation by Bendigeidfran, king of the Isle of the Mighty (Britain) to Matholwch, who elaborates on the Cauldron's origins. Matholwch explains that he saw from atop of mound looking over the Lake of the Cauldron, *gwr melyngoch mawr, yn dyuot o'r llyn, a pheir ar y geuyn. A gwr heuyt athrugar mawr, a drygweith anorles arnaw oed; a gwreic yn y ol; ac o toed uawr ef, mwy dwyweith oed y wreic noc ef* ("a large man with yellow-red hair coming out of the lake with a cauldron on his back. He was a huge, monstrous man, too, with an evil, ugly look about him; and a woman followed him; and if he was large, the woman was twice his size.").[101] Mounds and lakes in medieval Welsh and Irish literature are associated with otherworldliness.[102] The ability of the cauldron to bring dead men back to life but without being able to speak is motif that is probably lost in antiquity and shares similarities with the continually cooking cauldron in *Togial Bruidne Da Derga* (a

[100] *Branwen uerch Lyr*, ed. by Derick S. Thomson (Dublin: Dublin Institute for Advanced Studies, 1961 (printed 2017)), pp. 6 line 147-p. 7 line 196, *The Mabinogion*, pp. 73-74.
[101] *Branwen*, p. 6 lines 158-161 and *The Mabinogion*, p. 73.
[102] Patrick Sims-Williams, *Irish Influence on Medieveal Welsh Literature*, (Oxford: Oxford University Press, 2011) pp. 230-261, pp. 262-286 and Mac Cana, pp. 38-50.

Middle Irish text), as well as in other Middle Irish texts with cauldrons big enough to bathe in.[103] The size of the cauldron can be inferred from its exorbitant qualities and being carried by a giant. Later in *Branwen*, the dead Irishmen are thrown into the cauldron to be revived, perhaps hinting that more than one man can fit in.[104] Furthermore, when Efnysien is thrown in, he breaks the cauldron by stretching out his body.[105] From these factors, one can determine that this cauldron is imagined as being big quite large.

Cymidei, is more monstrous than Llasar and bears fully armed warrior-children. Matholwch takes them in and his forced by his council to expel them. The Irish lure them into an Iron House and set it alight. Once the house is white-hot, Llasar and Cymidei break out but not with their children.[106] In this scene one can see implied emotion from the pair. As Llasar waits for the house to be white hot, one might interpret Llasar's shoulder charge at the wall as an act intended to save his family, *ac yna y bu y kynghor ganthunt hwy ymherud llawr yr ystuall; ac yd arhoes ef yny uyd y pleit haearn yn wenn. Ac rac diruawr wres, y kyrchwys y bleit a'e yscwyd a'y tharaw gantaw allan, ac yn y ol ynteu y wreic* ("and then the family took council in the middle of the chamber, and the husband waited until the iron wall was white. And because of the great heat, he charged at the wall with his shoulder and broke through it, with his wife following").[107] This passage is notable for establishing giants within a family unit and the family attempting to escape. An emotional bond is formed within a family unit, as seen in the giants of *y Dyffryn Crwn* and the Du Trahawg in *Peredur*, Ysbaddaden, Custeninn and his wife in *Culhwch ac Olwen* and Bendigeidfran and Efnysien in *Branwen*.[108]

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[103] Sims-Williams, p. 234 and A. T. Lucas, "Washing and Bathing in Ancient Ireland", in *The Journal of the Royal Society of Antiquaries of Ireland* 95, (1965) pp. 65-114 and Mac Cana, pp. 50-64.
[104] *Branwen*, p. 14 lines 375-378.
[105] *Ibid*., p. 14 lines 382-385.
[106] *Ibid*., p. 7 line 190 and Davies, *The Mabinogion*, p. 74.
[107] *Branwen*, p. 7 lines 186-190 and *The Mabinogion*, p. 74.
[108] *Historia Peredur vab Efrawc*, ed. by Glenys Witchard Goetinck, (Caerddydd: Gwasg Prifysgl Cymru, 1976) p. 42 line 19-p. 46 line 2 (Du Trahawg) and p. 36 line 6-p. 39 line 26 (The giants of the Round Valley), *Culhwch ac Olwen*, ed. by Rachel Bromwich and D. Simon Evans (Caerddydd: Gwasg Prifysgol Cymru, 2012) p. 3 lines 54-56 (Ysbaddaden and Olwen) and p. 16 lines 430-434 (Custeninn and his wife), *Branwen*, p. 1 lines 1-12.

Llasar and Cymidei's emotions show a distortion of a familial unit, in which they place the importance of the cauldron above their children. This demonstrates the monstrous psychology of giants, who act against what is to be expected of parents. The transgression of the narrative realities' values through greed is also a theme in *Iwein*, which shows a large affront to the social norms of the texts.

The giants of the Isle of Virgins in *Iwein* demonstrate a similar association with material objects, as seen with Llasar and Cymidei and a limited emotional range. The greed of these giants shows how disruptive the obsession with material objects is to the narrative world. The giants of the Isle of Virgins appear in Iwein's penultimate adventure, before he returns to Arthur's court. After regaining his sanity, and whilst traveling with Lûnete, Iwein encounters two giants holding hostage a castle's lord and exploiting 300 women. On his way to the castle, he sees a large workhouse in which the women are weaving things from silk and gold.[109] The lord of the Isle of Virgins was captured by the giants when he was eighteen and in order to save his life, he agrees to pay the giants, *gîsel unde sicherheit* (V. 6364, "Hostages and assurances").[110] Even before entering the narrative physically, the motives of the giants are clear. Their greed opposes Iwein, who throughout the narrative refuses gifts of wives or lands. E. Jane Burns has highlighted that in the French *Yvain*, the women are held under the threat of rape, a threat that is also seen with the figure of the giant Harpin in *Yvain* and *Iwein* and the *bwystuil* giant of *Owein*.[111] The threat of sexual violence against the women is not explicit in *Iwein*, whilst they are suffering, *vor hunger unde vor durste was* (V. 6209, "[from] hunger and thirst."), they are being exploited for material gain.[112] The greed of the giants is

[109] Hartmann von Aue, "Iwein", p. 652-654 V. 6190-6198 and Hartmann von Aue, *Iwein*, ed. and trans. by Patrick M. McConeghty (Garland Publishing Inc., 1984) p. 255.
[110] Hartmann von Aue, "Iwein", p. 662, and McConeghty, *Iwein*, p. 263.
[111] E. Jane Burns, *Sea of Silk: A Textile Geography of Woman's Work in Medieval French Literature*, (Philadelphia: University of Philadelphia Press, 2009) p. 55.
[112] Hartmann von Aue, "Iwein", p. 654 and p. 664 V. 6404-6405, and McConeghty, *Iwein*, p. 265.

an important factor in portraying them as the opposite of Iwein and a motivating factor that drive their threat to the narrative reality.

In line 6360 the giants are called *unsæligen risen* (“godless giants”) showing an anti-Christian characteristic, which is reflected *Erec* in the comparison with David and Goliath with Erec and the giants.[113] The adjective *unsæligen* can be translated as ‘evil’, ‘godless’ or ‘disaster-bringing’, being the opposite of *sæligen* meaning ‘blessed’, ‘happy’.[114] In the context of courtly literature, the term *unsæligen*, particularly in poetry means ‘unhappy’.[115] The term *tiuvels knehte* in line 6338 and *tiuvels kneht* in 6772, both mean “knights of the devil” bringing about an anti-Christian characterisation.[116]

Once the giants arrive at the castle, the threat they pose to Iwein and the lion is heightened, *si mohten ervürhten wol ein her* (V. 6678, “[They] could have struck fear in an entire army.”).[117] Indeed, their physical description is slightly different to that of the other giants seen in this chapter as they are armoured.[118] Once the threat of the giants is established, the characterisation plays out in a similar fashion to the *Du Traws* in *Owein* and Harpin earlier in *Iwein*. The recognition of the lion as a threat changes the intention of the *Iwein* giants. The confrontation with the lion and the hesitation is due to the narrative convention, set out by the corresponding scene in *Yvain*.[119] As a result one can see a different characterisation of the *bwystuil* giant of *Owein* and the giants of *Iwein*. The *bwystuil* giant enters the narrative after the hero regains his sanity, gains a lion as a companion, rescues

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[113] Hartmann von Aue, “Iwein”, p. 662, Hartman von Aue, *Erec*, p. 297.
[114] Lexer BMZ, *sæligen*.
[115] C. August Horning, *Glossarium zu den Gedichten Walthers von der Vogelweide*, (Quedlinburg: Ludw. L. Franke (Verlag), 1844) p. 343.
[116] Hartmann von Aue, “Iwein”, p. 660 and p. 684.
[117] *Ibid*., p. 680 and McConeghty, *Iwein*, p. 275.
[118] *Ibid*., p. 680 V. 6679-6682 and McConeghty, *Iwein*, p. 275.
[119] *Owein or Chwedyl Iarlles y Ffynnawn*, ed. by R. L. Thomson, (Dublin: Dublin Institute for Advanced Studies, 1968) p. 28 lines 745-747, *The Mabinogion*, p 204, Chrétien de Troyes, *Le Chevalier au lion*, ed. by Mario Roques, (Paris: Librairue ancienne honoré champion, 1952) pp. 172-173, V. 5531-5562 and Chrétien de Troyes, *Yvain: The Knight of the Lion*, trans. by Burton Raffel (New Haven: Yale University Press, 1987) pp. 165-166.

Luned and then arrives at a castle seeking hospitality. The chronology of the passage in the three languages shows the agency in *Owein*, that is missing from *Iwein* and *Yvain*.

Iwein	Owein	Yvain
Nû was der gast wol bereit: *Ouch kômen die risen mit wer.* *[Description of the giants' appearance]* *Unde dô si den grôzen leun* *Mit sînen wîten keun* *Bî sînem herren sâhen stân* *Unde mit sînen langen clân* *Die erde kratzen vaste,* *dô sprâchen si ze dem gaste,* *›here, waz diut dirre leu?* *uns dunket des daz er uns dreu* *mit sînem zornigen site.* *Iu ne vihtet hie niemen mite,* *der leu enwerde ê in getân.* *Solder uns mit iu bestân,* *sô wæren zwêne wider zwein.‹* (V. 6676-6677 and V. 6687-6699)[120]	*A phan welas y gwr Owein yn aruawc, y gyrchu a oruc, ac ymlad ac ef. A gwell o lawer yd ymladei y llew a'r gwr mawr noc Owein. 'Y rof i a Duw,' heb y gwr wrth Owein, 'nyt oed gyfyg gennyf ymlad a thidi bei na bei yr anifeil gyt a thi.'*[121]	*Et ensi armé com il vindrent, escuz reonz sor lor chiés tindrent, forz et legiers por escremir. Li lyeons comance a fremir* *tot maintenant que il les voit, qu'il set molt bien et aparçoit que a ces armes que il tienent conbatre a son seignor se vienent;* *si se herice et creste ansanble, de hardemant et d'ire tranble et bat la terre de sa coe, que talant a que il rescoe son seignor, einz que il l'ocïent. Et quant cil le voient, si dïent «Vasax, ostez de ceste place vostre lyeon qui nos menace*[122]
Now the guest was fully prepared. The giants were also approaching with their weapons…When they saw the mighty lion with his enormous jaws standing beside his master, tearing up the earth with his long claws, they said to the stranger: "Sir, what does this lion want? It seems that he's threatening us with this hostile behaviour. No one here is going to fight with you unless the lion is confined. If he were to fight on your side, it would be two against two."[123]	And when the man saw Owain in armour, he made for him and fought against him. And the lion fought much better than Owain against the huge man. 'Between me and God,' said the man to Owain, 'it would not be difficult for me to fight you if the animal were not with you.'[124]	And ready for war they came at him, holding in front of their faces light, strong shields. And then the lion began to quiver, seeing them. He knew perfectly well that the weapons they were carrying were meant to be used against his lord and master. His hair stood up, his mane bristled, and he shook with anger and beat the ground with his tail, ready and eager to save his master, before they could kill him. And seeing the lion, they said "Knight! That lion is threatening us. Get him away.[125]

The chronology of the passage in *Iwein* follows that of *Yvain* far closer than *Owein*. The giants of *Iwein* arrive, see the lion and refuse to fight until the animal is locked away, the same as *Yvain*. Whilst in *Owein*, the giant forms a judgement *after* engaging both Owein and

[120] Hartmann von Aue, "Iwein", p. 680.
[121] *Owein*, pp. 27-28 lines 743-747.
[122] Chrétien de Troyes, *Le Chevalier au lion*, pp. 172, V. 5517-5532.
[123] McConeghty, *Iwein*, pp. 275-277.
[124] *The Mabinogion*, p 204.
[125] Raffel, *Yvain*, pp. 165.

his lion in a fight. The Welsh passage shows a character with an ability to re-assess a situation and more agency. The German giants do not show this same ability thereby reducing their agency.

The giants address Iwein as "*herre*", implying a rare attitude of respect instead of calling him "*tumbe man*" or stupid man. The change in address comes about from the presence of the lion, which matches the giants' aggression with its more animalistic threat. Importantly the giants react with hesitation and fear to the lion and on a poetical level the embodiment of Iwein's knighthood.[126] The giants in this passage show a similar kind of greed as seen with Llasar and Cymidei, as well as having a small emotional range and lack of self-awareness. The text does not indicate that the characters have a developed psychology. The little dialogue that the giants speak themselves does add to their emotional range. The emotional attachment of the giants of the Isle of Virgins, Llasar and Cymidei, to objects is portrayed in order to conflict with the narratives' heroes.

Wrnach Gawr is another giant who is associated closely with an object, but unlike the previous giants of this chapter, his attachment is not directly harmful to humans. The emotions he displays do not portray him as a monster necessarily, but it is implied that Wrnach may be a rival to the heroes of *Culhwch*. Culhwch's stepmother swears a destiny on him, that he may never strike the side of a woman unless he gets Olwen, daughter of Ysbaddaden Pencawr.[127] As part of Culhwch's quest for Olwen he enlists his cousin, Arthur and his warband to aid him. Ysbaddaden lists forty *anoetheu* (wonderous tasks) to be completed before Culhwch may marry Olwen. Wrnach's sword is named as the last task in the *anoetheu* dialogue for Culhwch to complete. Ned Sturzer interprets Wrnach as a rival to Ysbaddaden, possibly due to him being very dangerous, which is also part of Fiona

[126] The second giant is left alive and is no longer mentioned. See footnote 317 for more detail.
[127] Ysbaddaden Bencawr is chief giant in *Culhwch* and is discussed on p. 77. GPC *pencawr.*

Dehghani's interpretation.[128] Yet Dehghani interprets Wrnach as a possible friend of Ysbaddaden, disagreeing with Sturzer.[129] What is clear in both interpretations, is that Wrnach is certainly a danger to the human characters.

Wrnach is not given a wide variety of emotion in the text, and what emotion he does show is different to Llasar, Cymidei and the giants of the Isle of Virgins. His introduction to the narrative in the *anoetheu* dialogue hints at his powerful nature, *Cledyf Wrnach Gawr. Ny ledir uyth namyn ac ef. Nys red ef y neb nac ar werth nac yn rat, ny elly titheu treis arnaw ef.*' ("The sword of Wrnach Gawr. He can only be killed with that. He will never give it to anyone, either for money or as a gift; nor can you force him'").[130] Being the last task listed, getting Wrnach's sword is also the first task to be completed. Many of the anoetheu are not completed in the narrative. Ned Sturzer views this discrepancy as a chance for the author to highlight "his favourite points and techniques".[131] The attention paid to Wrnach and his sword highlights his emotional bond to it. This emotional bond is expressed through his protectiveness and the pleasure he gets seeing it sharpened. Also, hinted at but not elaborated upon is Wrnach's mixed interactions with guests. The audience learns from his gatekeeper, '*Ny dodyw neb guestei eiroet oheni a'e uyw ganthaw. Ny edir neb idi namyn dyccwy y gerd.*' ("No guest has ever left here alive. No one is allowed inside except he who brings his craft").[132] This adds a sense of threat to the heroes, yet a few moments later, the gatekeeper mentions that Wrnach is feasting with his men.[133] The description of a feast occurring inside Wrnach's hall invokes the same imagery that is used to show Bendigeidfran interacting and

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[128] Ned Sturzer, "The Purpose of Culhwch ac Olwen", *Studia Celtica* 39 (2005), pp 156-158 and Fiona Dehghani, "The Anoetheu Dialogue", p 292.
[129] Dehghani, p. 303.
[130] *Culhwch ac Olwen*, p. 28 lines 747-749, *The Mabinogion*, p. 281.
[131] Sturzer, "The Purpose of Culhwch ac Olwen" pp. 158-163.
[132] *Culhwch ac Olwen*, p. 28 lines 766-768 and *The Mabinogion*, p. 282.
[133] *Culhwch ac Olwen*, p. 29 lines 772-774 and *The Mabinogion*, p. 282.

socialising with the nobles of the Isle of the Mighty and Ireland.[134] This places the giants their own social sphere.

Wrnach's sociability seems at odds with the threat of the gatekeeper. However, this builds Wrnach's multidimensional character. This is confirmed by Wrnach's own voice, rather than the narrative voice in regard to his sword, *'Oed reit y mi wrth hwnnw. Ys gwers yd wyf yn keissaw a olchei vyg cledyf; nys rygeueis. Gat hwnnw y mywn, cans oed gerd ganthaw.'* ("I need him. For some time I have been looking for someone who could polish my sword, but I have found no one. Let that man in, since he has a craft").[135] Wrnach's emotions in this section focus on him being pleased with the way the sword looks, and leaving the final details of the polishing to the judgement of Cai.[136] Wrnach also says on the completion of the polishing, *'Da yw y gweith, a ranc bod yw genhyf.'* ("The work is good, and I am pleased").[137] This stresses Wrnach's attachment to the sword by repeating the phrases that he is pleased through his own voice. Wrnach's threat to the masculinity of the human's in *Culhwch* could be seen through the phallic symbolism of his 'sword' and 'sheath' and Wrnach's obsession with it.[138] Sarah Sheehan observes that the word used for sheath '*wein'*, used in association with Osla Gyllelluawr (one of Arthur's men) and Wrnach's swords, can also mean 'covering', 'foreskin', 'sheath' (of an animal), or 'vagina'.[139] Wrnach's emotional attachment to the sword shows the danger of his hypermasculinity, which serves as the threat to the heroes.

Given the lack of judgement from the narrative voice on Wrnach, a comparison with the greed of the Isle of Virgins giants in *Iwein*, Llasar and Cymidei does not show that the

[134] *Branwen*, p. 1 line 13, p. 2 line 44-54, p. 5 lines 125-129, p. 8 lines 197-198, p. 9 lines 231-233, p. 13 lines 352-353.
[135] *Culhwch ac Olwen*, p. 29 lines 783-785 and *The Mabinogion*, p. 283.
[136] *Culhwch ac Olwen*, pp. 29 - 30 lines 792 – 796 and *The Mabinogion*, p. 283.
[137] *Culhwch ac Olwen*, p. 30 line 815 and *The Mabinogion*, p. 284.
[138] Sheehan, "Giants, Boars and Barbering" p. 9.
[139] *Ibid*., p. 9-10, GPC gwain, *Culhwch ac Olwen*, p. 30 lines 281, 816 and 818 and *The Mabinogion*, p. 284.

motives of Wrnach are negative. These giants' lust for gold, silver, silk and the Cauldron of Rebirth result in exploitation, the captivity of women and motivate the hero to defeat the giant characters. For Llasar and Cymidei, the misplaced affection for the Cauldron rather than their monstrous children is not comparable with Wrnach's affection for his sword. That said, Wrnach does possess some treasure, *Diffeithaw y gaer a dwyn a vynnassant o tlysseu* ("They destroy the fort and take away what treasure they want.").[140] This detail is probably designed to show the feats of heroism of Cai, Bedwyr and Gorau, rather than Wrnach's greed.

In analysing his psychology there is little evidence of emotions, yet a different psychology to other giants is portrayed. This shows that the emotions of giants are not a constant throughout medieval interpretations, and that Wrnach's psychology is not particularly monstrous. Yet being a giant and possessing a large sword, he threatens Culhwch, Arthur and his warband.

Wrnach's emotional bond with his sword threatens the masculinity of *Culhwch*'s heroes, likewise the giants of *Erec* show how their emotions threaten the narrative world by contrasting the hero's. Hartmann von Aue's *Erec,* features an episode of giants capturing a knight on the road and torturing him.[141] Whilst Llasar, Cymidei, the giants of the Isle of Virgins and Wrnach seldom show emotions that contrast directly with humans, the giants of *Erec* oppose the hero with their emotions. Hartmann uses the same word but different motivations to show the giants as the antithesis to Erec through their anger and lack of sympathy.

The episode featuring giants in *Erec* occurs in the second half of the narrative, after Erec has lost his prestige by neglecting his chivalric duties. Whilst traveling along a road,

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[140] *Culhwch ac Olwen*, p. 30 lines 821-822 and *The Mabinogion*, p. 264 and p. 284.
[141] Hartman von Aue, *Erec*, pp. 304-325 V. 5302-5699, and *German Romance V: Hartmann von Aue-Erec*, ed. and trans. by Cyril Edwards, (Boydell and Brewer, Cambridge, 2014).

Erec comes to the aid of a woman, whose husband, Cadoc von Tabrîol, has been captured by giants.[142] The woman on the road describes the giants as *risen*, the standard Middle High German word for 'giants'.[143] Yet the narrating voice describes the giants as, *die zwêne grôzen man* (V. 5381, "those two huge men") and later one of them as, *der michel man* (V. 5476, "the huge man").[144] *Zwêne grôzen man* describes the large proportions of their bodies and them as men. The giants carry no shields, spears or swords in contrast to Erec and are only armed with clubs with iron hammered into them.[145] The use of a club or staff is a typical weapon for a giant or Wildman to use, which is symbolic of giants being the diametric opposite of knights.[146] They also carry whips which they use on Cadoc. The description of the Cadoc is given considerable focus in the following lines of the text.

Er reit âne gewant
unde blôz sam ein hant.
geleit wâren im die hende
ze rücke mit gebende
und die vüeze unden
zesamene gebunden.
vil manegen geiselslac er leit,
dâ er vor in hin reit.
si sluogen in âne barmen,
so sêre, daz dem armen
diu hût hin abe hie
von dem houbete an diu knie …
er was geslagen unz ûf daz zil,
daz er des bluotes was ersigen
unde nû sô gar geswigen,
daz in schrîens verdrôz.
daz bluot regens wîs vlôz
des rosses sîten hin ze tal:
ez was bluotic über al
(V. 5400-5423).[147]

("He rode without clothing, as naked as a needle. His hands were bound behind his back, and his feet were trussed together. He suffered many blows with the whips as he rode ahead of them. They struck him without mercy, so violently that the poor man's skin hung down from

[142] Hartman von Aue, *Erec*, p. 306 V. 5355-5360 and Edwards, *Erec*, p. 287.
[143] Lexer BMZ, *risen*.
[144] Hartman von Aue, *Erec*, p. 308 and p. 312 and Edwards, *Erec*, p. 289 and p. 293.
[145] Hartman von Aue, *Erec*, p. 308 V. 5383-5390.
[146] Claude Lecouteux, *Les Monstres dans la Pensée*, p. 67 and Anita Guerreau-Jalabert, "Histoire Médiévale et Littérature" pp. 139-143.
[147] Hartman von Aue, *Erec*, pp. 308-310.

his head to his knees… He had been beaten to the point that he was exhausted from loss of blood, and he was now entirely silent not able to cry out anymore. The blood flowed like rain down the horse's sides - it was bloody all over").[148]

Andreas Krass and Scott Pincikowski interpret this scene's imagery as similar to the Passion of Christ, invoking a religious association and amplifying Erec's heroism.[149] Simultaneously this makes the giants appear more cruel and heartless, with a possible indication of rape.[150] Erec addresses the giants in a polite manner controlling his inner feelings, calling them, *ir herren beide* (V. 5436, "You two lords").[151] This address is important as the hero, although affected by the sight shows respect and dignity. Furthermore, the reply of the giants displays a different perspective. One of the giants replies, *nû waz hâstû tumbe / ze vrâgen dar umbe / waz er uns habe getân* (V. 5448, "Now, you fool, what right have you to ask what harm he has done us?").[152] The use of *tumbe* shows an uncourtly insult to Erec and portrays the giants as rude. Furthermore, the giants asking what Erec wants with them portrays them as victims and they have had dealings with Cadoc before. The giant refers to Erec as, *rehter affe* (V. 5452, "You ape"), whilst Erec refers to the giant continually as, *herre* (V. 5457, "lord"), showing the difference persisting in the dialogue.[153] The *tumbe*, the abuse of Cadoc and the direct question from the giants contrast with Erec's behaviour.

Erec pleads fruitlessly with the giants to let the man go. The giant repeatedly threatens Erec, before eventually ending the conversation.[154] The giant then strikes the man with Erec watching. Central to this scene is the *zorn* of the giants and Erec. *Zorn* translates into English as 'anger', 'violence' or 'wrath'.[155] In the text, the wrath of the giants to enacted through their

[148] Edwards, *Erec*, pp. 289-291.
[149] Hartman von Aue, *Erec*, p. 821, and Andreas Krass, „Die Mitleidsfähigkeit des Helden: Zum Motiv der *compassio* im höfischen Roman des 12. Jahrhunderts", in *Wolfram Studien XVI*, (2000) p. 294 and Scott Pincikowski, "The Body in Pain in the works of Hartmann von Aue", in *A Companion to the Works of Hartmann von Aue*, pp. 107-109.
[150] Albrecht Classen, *Sexual Violence and Rape in the Middle Ages*, (Berlin: De Gruyter Press, 2011) p. 23.
[151] Hartman von Aue, *Erec*, p. 310 and Edwards, *Erec*, p. 291.
[152] Hartman von Aue, *Erec*, p. 312 and Edwards, *Erec*, p. 291.
[153] Hartman von Aue, *Erec*, pp. 291 - 293.
[154] Hartman von Aue, *Erec*, p. 293 V. 5484-5486 and Edwards, Erec, p. 293.
[155] Lexer BMZ, *zorn*.

torturing of the knight and their rudeness to Erec. Erec pleas for a second time for the giants to let the man go, but it is useless.[156] One can interpret this as the giants torturing the knight to send Erec away due to their annoyance. Arrogance and a lack of mercy shown by the giants towards the tortured man acts as a catalyst for Erec rescue Cadoc. The Christ-like suffering of the man being whipped elicits sympathy from Erec, *unde als Êrec, der degen balt, / ersach, daz sîn engalt, /daz muote in harte sêre. / nû entwelte er niht mêre, / wan undern arm sluoc er / mit guotem willen daz sper. / daz ros nam mit den sporn: an si truoc in der zorn* (V. 5498-5503, “When Erec, that bold warrior, saw that the knight was suffering on his account, that gave him a great deal of grief. Now he delayed no longer but thrust the lance under his arm with a will. He spurred on his horse his anger bore him towards them”).[157] Although Erec’s initial motivation is compassion, he turns this into action resulting in violence. Andreas Krass compares Erec’s sympathy to the emotions of Mary towards Jesus on the cross, citing a sermon of Bernard of Clairvaux.[158] This link with the Christ-like portrayal of Cadoc heightens the importance of Erec’s sympathy and justifies his *zorn*. According to Pincikowski, the giants’ unrestrained violence demonstrates a threat to the knightly monopoly on justified violence.[159] The giants’ *zorn* therefore highlights an important differentiation between them and humans.

Hartmann employs a comparison to David fighting Goliath to justify Erec’s anger, *der Dâvîde gap die kraft, / daz er wart sigehaft / an dem risen Gôlîâ* (V. 5562-5564, “who gave David the power to conquer the giant Goliath”).[160] The introduction of Goliath in the Bible describes him as *spurius* (“baseborn”).[161] This references the impoliteness and arrogance

[156] Hartman von Aue, *Erec*, p. 314 V. 5492-5497 and Edwards, *Erec*, p. 293.
[157] Hartman von Aue, *Erec*, p. 314 and Edwards, *Erec*, p. 293-295.
[158] Quoted in Krass, “Die Mitleidsfähigkeit” I haven’t been able to get access to a collection of Bernard’s because of the library being closed.
[159] Scott Pincikowski, “Die Riesen in den höfischen Romanen des Hartmann von Aue“, in Stiftung Bozener Schlösser (ed.), *Riesen und Zwerge*, (Bozen: Athesia Druck, 2016) p. 107.
[160] Hartman von Aue, *Erec*, p. 297.
[161] *The Vulgate Bible IIA*, ed. by Swift Edgar, pp. 392-393.

shown by Goliath, similar to *Erec*'s giants. The use of the term *der vâlant* (V. 5556) in *Erec*, meaning 'devil', 'satan' or something 'devil-like', furthers the comparison with biblical giants being the enemies of God's righteous people.[162]

The giants' emotions may have a narrow range, but they are vital to their characterisation. The giants' *zorn* is contrasted with the sympathy and justified *zorn* of Erec, to show how abhorrent the torture of Cadoc is. From this interpretation of sympathy and *zorn*, one can see how the cruelty of the giants is expressed and contrasted to the emotions of the hero. The reference to David and Goliath makes Erec's fight against anti-Christian foes important to his development. In turn this makes the giants a threat not only on a physical and immediate level, but also on a level that challenges the Christian principles according to which Erec's emotions function. A similar contrast is typified very briefly in *Geraint* where the giants display no regard for justice in the world by murdering a knight.

The giants in the Welsh adaptation of Chrétien's *Erec*, *Geraint*, do not display emotions explicitly. The episode is much briefer than the German adaptation and features no dialogue between the giants and Geraint, or allusion to the Bible. They feature in the second half of the narrative, after Geraint has neglected his martial duties and has had to go on a quest to revitalise them. After reuniting with Arthur and his court for a month, Geraint and Enid set out on adventure again. Whilst traveling through a forest, they hear the loudest scream in the world. When Geraint asks a shrieking woman in a glade what happened, she describes the encounter thus, *'Yma yd oedwn yn kerdet, ui a'r gwr mwynaf a garwn, ac ar hynny y doeth tri chawr o gewri attam, a heb gadw iawn o'r byt ac ef y lad'* ("I was traveling here with the man I loved best, and suddenly three giants came up to us, and without regards for any justice in the world they killed him").[163] The giants displayed no regard for the

[162] Hartman von Aue, *Erec*, p. 318 and Lexer BMZ, *vâlant*.
[163] *Ystorya Geraint uab Erbin*, ed. by Robert L. Thomson (Dublin: Dublin Institute for Advanced Studies, 1997), p. 45 line 1236-p. 46 line 1239 and *The Mabinogion*, p. 247.

"justice in the world", *iawn o byd*. '*Iawn'* can mean 'good', but also 'rightness', 'verity' and 'truth'.[164] The narrative voice briefly characterises the giants with this passage of text, in order to frame them as an antithesis to Geraint. By comparing the speeches of Cadoc's wife and the screaming woman in the German and Welsh passages, one can observe that the giants function as the antonym of the hero in both cases.

Erec	*Geraint*
here, dâ hânt mir in benomen *zwêne risen, die vuorten in* *des gevertes vor mir hin.* *here, si enlânt in niht genesen,* *wan si sint in gewesen* *vîent nû vil manegen tac* *ouwê, wie wol ich weinen mac! (V. 5355-5361)*[165]	*'Yma yd oedwn yn kerdet, ui a'r gwr mwynaf a garwn, ac ar hynny y doeth tri chawr o gewri attam, a heb gadw iawn o'r byt ac ef y lad.'*[166]
Lord, two giants have taken him from me, ahead of me, in that direction. Lord, they will not let him live for they have been his enemies for many a day now, Alas, what good reason I have to weep![167]	I was traveling here with the man I loved best, and suddenly three giants came up to us, and without regards for any justice in the world they killed him.[168]

The giants of *Erec* are given a specific motivation for kidnapping Cadoc, being his enemies for "many a day". The giants of *Geraint*'s motivation is much more vague. Instead of being designated the enemies of the husband, they act out of a blatant disregard for the narrative reality's social norms. This motivation may appear much more generic than those in *Erec*. However, as Krass and Pincikowski have shown, the *Erec* giants display the same disregard for the narrative reality's social and religious norms by transgressing the knightly monopoly on violence. The motivation behind the giants of the two texts shows them as the antithesises to the heroes Erec and Geraint.

[164] GPC *iawn*.
[165] Hartman von Aue, *Erec*, p. 306.
[166] *Geraint*, p. 45 line 1236-p. 46 line 1239.
[167] Edwards (trans.), *Erec*, p. 287.
[168] *The Mabinogion*, p. 247.

The Welsh text states that the giants act against justice in the world. One can interpret this alongside the actions of Erec in the course of the whole German text's passage. In these two texts, the actions and anger of the giants in *Erec* contrast the compassion of the hero by displaying cruelty and wrath that is unjustified. Furthermore, the reference to David and Goliath and the term *vâlant* position the giants against the knightly and Christian values of Erec and makes the motivations much clearer and the emotions explicit.[169] This is displayed by the narrative voice instead by dialogue with the giants. In terms of emotions, these two texts show giants as possessing one kind of emotion and a single relationship to the narrative world, namely that they must challenge it.

The giants of *Erec* and *Geraint*, Llasar and Cymidei and the giants of the Isle of Virgins all display purely negative emotions, with miniscule hints of self -awareness. The emotions they do show, importantly demonstrate how they transgress the narrative realities' social norms with their monstrous psychologies. Wrnach's emotions may not be outright negative as they do not overtly endanger the human characters. His threat to the narrative reality, however, rests upon his danger to the humans' masculinity, and his emotional connection to his 'sword' demonstrates a monstrous obsession. The greed of these giants is a vital to their portrayal as enemies of the narratives' heroes. *Erec* and *Geraint*'s giants are portrayed so that their emotions and psychologies threaten the narrative worlds' religious and social norms. The emotions exhibit how they act as the antithesis to Geraint and Erec. Giants do give the plots of the respective texts more excitement and action, but their emotions designate them as opposites of the texts' heroes and narrative realities' order. Signs of a developed psychology, displaying a variety of emotions, and indications that the characters

[169] In Chrétien de Troyes, *Erec and Enide*, trans. by Ruth Harwood Clinie (Athens: University of Georgia Press, 2000), pp. 126-131 v. 4280-4449 and Chrétien de Troyes, *Érec et Énide*, ed. by Mario Roques (Paris: Libraire Ancienne Honoré Champion, 1953) pp. 130-136 vv. 4280-4449. The giants are also rude to Erec, though the dialogue is a lot shorter. There is not additional torture, though the Christlike imagery of Cadoc is present. Hartmann's giants get more of a chance to express themselves in the longer dialogue and description of their actions. Again, in comparison the passage in Geraint, Chrétien's giants are given more characterisation.

may be depicted as possessing a soul, composed of rational and irrational divisions, is lacking in the characters of this chapter but are developed in the next.

Chapter 2

Evil Love: Emotional Variation and Relationships

"Es gibt keine Figuren ohne Psychologie."

("There are no characters without a psychology")[170]

Chapter one examined how important emotions are to the characterisation of giants as the antitheses to the narratives' heroes. Harald Haferland argues that any character in literature must always have a psychology, so that they might be understood.[171] The giants of this chapter display a more developed psychology and why this psychology can be monstrous. Characters, such as Custeninn (*Culhwch*), the *bwystuil* ('monstrous') giant (*Owein*) and the ruler of *y Dyffryn Crwn* (*Peredur*), display a range of emotions that change depending on circumstances. Their emotions change also depending on the person they talk to and thereby display different relationships to different characters. The giantesses of *Peredur* show more depth in the portrayal of giants' psychologies, due to their simultaneous sadness and love. This is expanded upon by Custeninn's wife (unnamed in *Culhwch*), who displays simultaneous emotions. Cai explains that her concept of love is evil, *drwc a serch*.[172] Showing that her concept of love is inherently evil in the eyes of the humans. These figures begin to show signs of self-awareness too, although it is still not prominent enough to deeply affect their character.

Owein, the Welsh adaptation of Chrétien de Troyes' *Yvain*, features a giant terrorising a lord, threatening to rape and kill his daughter. This passage corresponds with the battle

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[170] Haferland, "Psychologie und Psychologisierung" p. 103.
[171] *Ibid*., p. 105.
[172] *Culhwch ac Olwen*, p. 17 line 465.

against Harpin de Montagne in *Yvain*, and mixes in elements of the Isle of Virgins passage.[173] After regaining his sanity and saving a noble lady, Owein meets Luned and they both take refuge at a castle. The earl of the castle explains that a giant, described as a *bwystuil*, has captured his two sons, and is holding them hostage.[174] The monster is threatening to kill the sons, unless the earl gives his daughter to the monster to be raped.[175] The character challenges the narrative world order by wanting to transgress the courtly love that the hero Owein demonstrates throughout the narrative.[176]

Instead of initially describing the figure as a man, or a *gwr mawr*, or indeed a giant, the figure is described as a '*bwystuil'* meaning a 'wild beast', 'brute' or 'animal who eats humans'.[177] This term is also used to describe the wild animals of the wilderness after Owein is shamed by the Lady of the Fountain.[178] The word *bwystuil* does not appear in the WB the whole section is missing in Oxford J.C. Ms. 20 The word appears in other texts, showing an imbued meaning of the term, in NLW Peniarth 20 and BL Cotton Cleopatra Ms. B. V. part I.[179] In Peniarth 20, the word appears in *Y Beibl yn Gymraeg* (The Bible in Welsh). *Y Beibl yn Gymraeg* is a medieval Welsh adaptation of the *Promptuarium Biblae* (by Peter of Poiter,s sometime after 1205), which itself is based on Peter Comestor's *Historia Scholastica*.[180] The text was most likely used by poor scholars or clerks to outline the scripture. The word is used to describe four beasts that appear in the dream of Balthazar as a warning from God.[181] The

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[173] Chrétien de Troyes, *Le Chevalier au lion (Yvain)*, ed. by Mario Roques (Paris: Librairie Ancienne Honoré Champion, 1960) v. 3851-4245 pp. 117-123, V. 5531-5562 pp. 172-173, Raffel, *Yvain*, pp. 165-166, Owein, p. 26 line 711-p. 28 line 757, The Mabinogion, pp. 203-204.
[174] *Owein*, p. 27 line 729, and *The Mabinogion*, p. 203.
[175] *Owein*, p. 27 lines 734-737, and *The Mabinogion*, p. 204.
[176] Damien Boquet and Piroska Nagy, *Medieval Sensibilities: A History of Emotions in the Middle Ages*, trans. by Robert Shaw (Cambridge: Polity Press, 2018) pp. 109-110.
[177] GPC, *bwystuil*.
[178] *Owein*, p. 21 lines 577-578, and Davies, *The Mabinogion*, p. 199.
[179] Accessed via the Welsh Prose 1300-1425 website. Penairth 20 is originally from the Cistercian abbey of Valle Crucis Abbey in North East Wales c. 1330, Daniel Huws, *Medieval Welsh Manuscripts*, (Aberystwyth: University of Wales Press) p. 51 and p. 53.
[180] Thomas Jones, "Pre-Reformation Welsh Versions of the Scripture", in *Cylchgrawn Llyrgell Genedlaethol Cyrmu: The National Library of Wales Journal* 4, (1946) pp. 98-101.
[181] *Y Bibyl Ynghymraec*, ed. by Thomas Jones (Cardiff: William Lewis (Printer), 1940), p. 48.

antichrist also acts in league with one of the beasts in the dream, showing the strong religious associations, similar to the term *der vâlant* in *Erec*.[182] It is not clear if the fourth beast, *yr pedwerged bwystuil* is the boar mentioned in the text or some sort of monster along the lines of the Leviathan or Behemoth from the Book of Job 40: 10-41: 25.

The word *bwystuil* also occurs in the BS Cotton Cleopatra Ms. B. V. part I in the *Brut y Brenhinedd*, (*ByB*) a translation of Geoffrey of Monmouth's *Historia Regum Britanniae* (*HRB*). The term is used to describe animals in folio 2r line 6, and then to describe a monstrous beast rising from the sea of Ireland who fights king Morud.[183] This kind of beast rising from the sea has the same imagery attached to it as the Leviathan in the Book of Taliesin.[184] The association with sin and divine retribution is attached to *bwystuil* in this context.

The use of the word in *Owein* consequently has far greater meaning than simply a wild animal. When Owein goes mad and lives amongst the *bwystuilet gwyllt*, he becomes associated with the lack of a rationality.[185] The character's motivations reinforce the irrational nature of the character and are accentuated by his desire to carry out sexual assault.[186] The allusions to Wrnach's 'sword and sheath', as well as the possible male rape imagery in Cadoc's torture in *Erec*, show a common theme of sexual violence in these texts. The psychology of this character before his physical appearance in the narrative is illuminated to show irrationality and disregard for human life.

The *bwystuil* giant's appearance is complicated by the fact that he looks like a human but is as "big as a giant", as well as being a man.[187] Yet he possesses the traits and

[182] Hartman von Aue, *Erec*, p. 318 V. 5556.
[183] BL Cotton Cleopatra Ms. B. V. part I, folio 2, line 6 and folio 27v, lines 21-25 and *Brut Y Brenhinedd: Cotton Cleopatra Version*, trans. by John Jay Parry (Cambridge: Medieval Academy of America, 1937) p. 56.
[184] Aberystwyth: NLW, Ms. Peniarth 2, folio 4v, (page 10), "Deus Duw" lines 16-17.
[185] Augustine, *The City of God, Book VIII-XVI*, p. 344 and Owein p. 21 lines 577-578.
[186] *Owein*, p. 27 lines 736-737, and *The Mabinogion*, p. 204.
[187] *The Mabinogion*, p. 203.

appropriate psychology that would make him a villainous giant. The human-eating nature of the giant adds to the villainous and demonic like aspect of the figure. The portrayal of the *bwystuil* giant's psychology also shows elements of emotions and mental processes. The introduction of the giant features quite a typical introduction, *A'r bore trannoeth wynt a glywynt twryf anveitrawl y ueint. Sef oed hynny y gwr mawr yn dyuot a'r deu uab gantaw* ("The next morning they heard an incredibly loud noise - it was the huge man coming with the two lads").[188] The huge man approaching preceded by a loud noise is a common introduction for giants across German medieval literature too.[189] Furthermore, the Welsh terminology used to describe the giant changes. Firstly, the figure is introduced as a *bwystuil*, as has been discussed above, yet upon his entrance into the narrative he is described as a *gwr mawr*.[190] This term along with the character's psychology distinguishes him from the other one-eyed *gwr mawr* of *Owein*, who is more a cyclops than a giant.[191] By bringing the two sons, he demonstrates an awareness of the earl's thinking, by trying to make him choose between the death of his sons or daughter. This awareness hints that the character is self-aware, but also an ability to perceive another being's feelings and a control over when to use his emotions for his goal. The ability to think of oneself in the third person and in relation to another person is a key aspect of a human rational soul.[192]

Aspects of this self-awareness are hinted at again when the giant determines his ability to fight with Owein and the lion, '*Y rof i a Duw,' heb yr gwr wrth Owein, 'nyt oed*

[188] *Owein*, p. 27 lines 739-740, and *The Mabinogion*, p 204.
[189] Claude Lecouteux, *Les Monstres dans la Litérature Allemande du Moyen Âge. Contribution à L'Étude du Merveilleux Médiéval* I, (Göppingen: 1982) p. 34.
[190] *Owein*, p. 27 line 740, and, *The Mabinogion*, p 204.
[191] *Owein*, p. 5 line 108-p. 8 line 164, *The Mabinogion*, p. 184-186, Natalia Petrovskaia, "Cross-legged Gods and One-legged Foresters", in *Aspetti del meraviglioso nelle letterature medievali. Aspects du merveilleux dans les littératures médiévales*, ed. by Consolino, Franca Ela, Lucilla Spetia, Francesco Marzella, (Culture et société médiévales 29, 2016) pp. 357-369 and Petrovskaia, "Die Identität der Riesen in Owein-Die Herrin der Quelle", in *Riesen. Entwürfe und Deutungen des Außer/Menschlichen in mittelalterlicher Literatur*, ed. by Ronny Schulz and Silke Winst (Vienna: Fassbaender, 2020) unpublished as of June 2020.
[192] Boethius, *The Consolation of Philosophy*, trans. by Slavit p. 26.

gyfyg genyf ymlad a thidi bei na bei yr anifeil gyt a thi.' ("'Between me and God,' said the man to Owein, 'it would not be difficult for me to fight you if the animal were not with you'").[193] One can read this expression as a statement of the giant's arrogance towards Owein. Yet shortly after, the giant fears the lion.[194] It would appear that the giant's own courage faulters against the personification of chivalric prowess and fortitude, as seen in *Iwein* and *Yvain*. The giant displays no recognition of the lion as a danger to his own life before the fight begins and but rather engages the fight eagerly.[195] Yet once in the fight the giant recognises a danger to himself and reassess the situation. This shows a hint of self-awareness, as the character re-evaluates his own ability. Owein does not follow the narrative convention of Chrétien de Troyes' text and as a result allows the *bwystuil* giant to have more agency.[196] This fear is confirmed by the text as the lion brutally disembowels the giant.[197] The importance of the lion shows not only how the giant is defeated by force, but also that the lion's beastliness and partial humanity is reflected by the giant, who shows a judgement of the situation in a rational manner.[198]

The use of the word *bwystuil* associates the character with animalistic characteristics and with the antichrist. This link would deem the character to be non-human in light of Boethius' *Consolatione*, as the giant's mind has been corrupted.[199] This links the character with similar themes as seen in *Erec* and *Geraint*, by portraying the giant as the antithesis to the order that the hero strives to uphold. The emotions the giant shows are one dimensional, geared towards a lust for the daughter of the earl, but unlike the giants of *Erec* and *Geraint*, there are signs of the character acting with a limited degree of self-awareness. For Augustine

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[193] *Owein*, p. 28 lines 745-747, and *The Mabinogion*, p 204.
[194] *Owein*, pp. 27 - 28 lines 744-745 and *The Mabinogion*, p. 204.
[195] *Owein*, p. 27 lines 743-744 and *The Mabinogion*, p. 204.
[196] See p. 27 of this thesis.
[197] *Owein*, p. 28 lines 751-753 and, *The Mabinogion*, p 204.
[198] Charlie Samuelson, "The Beast that therefore Chrétien is: The Poetics, Logic and Ethics of Beastliness in Yvain", *Exemplaria* 27, (2015) pp. 329-352.
[199] Boethius, *Consolation*, trans. by Slavitt p. 118 and p. 120 and Powell, "'This Indeed May Seem Strange to Some", p. 72.

this would distinguish the *bwystuil* giant from an animal through the control of his emotions.[200] This combination of a small amount of emotion and use of his self-awareness demonstrates the complexity of the *bwystuil* giant's psychology, and how he is an antithesis to Owein. Custeninn (*Culhwch*) is portrayed with a complex psychology too, but is not a direct antithesis to the heroes. He shows a psychology that is far closer to that of the human characters than the giants of *Erec* and *Geraint*. is a liminal character with a liminal psychology, who straddles the "intercorporality" of humans and giants.[201]

During Culhwch's quest to find Olwen, Culhwch, Arthur and his warband meet Custeninn atop a mound as they approach Ysbaddaden's fort. Firstly, it should be noted that Custeninn is not called a giant in the text, yet one can infer his large size from the interaction with the gold ring from Culhwch, *Mal y kyuyt, rodi modrwy eur a oruc Culhuch itaw. Keissaw gwiscaw y uodrwy ohonaw ac nyd a[e]I idaw* ("And as he got up Culhwch gave him a gold ring. He tried to put on the ring, but it would not fit.").[202] His unusualness is also hinted at as he is sat on a mound when the characters meet him.[203] Davies identifies the *gorsedd*, 'mound' or 'barrow' in *Pwyll Penedefig Dyfed*, Gorsedd Arberth as being an indication that something wonderful or mysterious is about to happen.[204] The link between the real (human) world and the Otherworld is often breached around, on or in mounds in Irish literature too. These places act as liminal spaces between the living world and the "Otherworld".[205] Although a common "Celtic" motif of *gorseddau*, 'mounds', may not have

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[200] Knuuttila, pp. 181-182, p. 189 and p. 196, Karla Pollmann, "Augustine's legacy" pp. 331-348, Albrecht Classen, "Anger and Anger Management" pp. 25-48, Gabriela Antunes, "Entstellte Schönheiten", pp. 36-37, and Peter King, "Dispassionate Passions", pp. 21-22.
[201] Boyer, pp. 5-6.
[202] *Culhwch ac Olwen*, p. 16 lines 441-442 and *The Mabinogion*, p. 269.
[203] *Culhwch ac Olwen*, p. 15 line 417 and *The Mabinogion*, p. 268.
[204] *The Mabinogion*, p. 330.
[205] Joseph Shack, "Otherworld and Norman 'Other': Annwfn and its colonial implications in the First Branch of the Mabinogion", in *PHCC* 35, (2015) p. 172 and pp. 178-179, and Jeanna Huckins MacGugan, "Landscape and Lamentation: Constructing Commemorated Space in three Middle Irish Texts", in *Proceedings of Royal Irish Academy: Archaeology, Culture, History, Literature* 112C, (2012) p. 190.

existed across the British and Irish Isles, the liminal factor of Custeninn both in psychology and his initial depiction atop of mound contribute to his complex position.[206] This link with something out of the ordinary is highlighted by the giant mastiff who sits with Custeninn watching over the vast herd of sheep.[207]

Custeninn's non-Christian nature is referred to by Arthur, who calls upon Menw son of Teirgwaedd to assist them if they ever come to a pagan land, *y wlat aghred*.[208] Menw is designated as a magician type of character who can use magic in a certain situation. Crucially, the terminology used to describe what sort of land Menw would be useful in shows a similarity with *Peredur*. The word *cret*, in Peredur's oath, *'Minheu a rodaf vyg cret'* ("'and I give my word'") can mean 'belief' or 'creed', imbuing it with religious meaning.[209] The oath *Peredur* swears in order to win Angharad Golden-hand is based on his intention of not speaking to any Christian.[210] The designation of Menw's skill and then the words he speaks to Custeninn shows his skill being applied in a pagan country.[211] The use of *cret* in *Peredur* and *aghred* in *Culhwch* indicates that Custeninn belongs to a non-Christian world.

The rudeness that Custennin shows from his initial conversation also compares with the giants of *Erec* and *Iwein*. The conversations between Erec, the giants, Iwein and Harpin follows the same dynamic; the rudeness of the giants contrasting the courteousness of the heroes.

Culhwch ac Olwen	*Erec*	*Iwein*
Amkeudant, 'Berth yd ytwyt, heusawr.' 'Ny bo berthach byth y boch chwi no minheu.' 'Myn Dyw, can wyt penn.' 'Nyt oes anaf y'm llygru namyn vym priawt.' 'Pieu y	[Erec] *»ir herren beide, ich'n vrâge iu niht ze leide: durch got muget ir'z mich wizzen lân, waz hât iu der man getân,*	[Harpin] *›ouwê, ir vil tumber man, waz nemt ir iuch an daz ir als ungerne lebt unde sus nâch dem tôde strebt?*

[206] Sims-Williams, pp. 53-78 p. 235.
[207] *Culhwch ac Olwen*, p. 15 lines 417-418 and *The Mabinogion*, p. 268.
[208] *Culhwch ac Olwen*, p. 15 lines 408-411 and *The Mabinogion*, p. 268.
[209] *Peredur*, p. 36 line 3, *The Mabinogion*, p. 142 and GPC, *cred*.
[210] See p. 46 of this thesis.
[211] *Culhwch ac Olwen*, p. 16 lines 426-428 and *The Mabinogion*, p. 269.

deueit a getwy di, neu pieu y gaer?' '[Meredic a wyr]. Drosy byt y gwys pan yw Yspydaden Penkawr bieu y gaer.'[212]	*den ir dâ habet gevangen?* [Nameless giant 1] *» nû waz hâstû tumbe ze vrâgen dar umbe waz er uns habe getân? des enwillen wir dich niht wizzen lân.*[213]	[Iwein] *›rîter, waz touc disiu drô? lât bœse rede unde tuot diu werc: ode ich entsitze ein getwerc harter danne iuwern grôzen lîp*[214]
They said to him, 'You are prosperous, shepherd.' 'May you never be more prosperous than me.' 'Yes, by God, since you are supreme.' 'There is nothing that can ruin me except my wife.' 'Whose sheep are you tending, and whose is that fort?' 'You stupid men! Throughout the world people know that it is the fort of Ysbaddaen Bencawr.'[215]	[Erec] 'You two lords, I do not ask in order to displease you, but pray let me know what harm that man whom you hold captive there has done you? [Nameless giant 1] 'Now, you fool, what right have you to ask what harm he has done us? We do not wish to tell you.[216]	[Harpin] 'Oh, you foolish man! What have you gotten into that made you so tired of living and so eager for your death?[217]

I do not intend to imply that *Culhwch*'s depiction of giants and Hartmann's texts have direct influence on each other as *Culhwch* predates Hartmann's texts considerably.[218] Yet in these separate branches of Arthurian literature, giants are characterised in dialogue through similar means.

That said, Custeninn's sympathy for the warband changes his initial confrontational behaviour. His exclamation *nawd duw ragoch* ("God protect you!") can be interpreted as a colloquialism or an anachronistic expression perhaps that would be said offhand by a performer and then written down.[219] Although religion is far from a prominent feature of *Culhwch*, if one interpreted this exclamation as a declaration of Custeninn's faith, then this would not comply with Menw mab Teirgwaed's function in the warband. Custeninn's portrayal as a character shows his change of attitude from hostile to aiding Culhwch, who is

[212] *Culhwch ac Olwen*, p. 16 lines 430-434.
[213] Hartman von Aue, *Erec*, V. 5436-5440 and V. 5448-5451 pp. 310-312.
[214] Hartman von Aue, "*Iwein*", V. 4993-4997 and V. 5008-5011 p. 588.
[215] *The Mabinogion*, p. 269.
[216] Edwards, *Erec*, p. 291.
[217] McConeghty, *Iwein*, p. 207.
[218] Rodway, "Culhwch ac Olwen", pp. 68-75.
[219] Sturzer, "The Purpose of Culhwch ac Olwen", p. 169.

his nephew. Custeninn is also Olwen's uncle which may demonstrate that the non-Christian side of the family, including Ysbaddaden, submits to the possibly Christian warriors by the end of the narrative. This change in attitude from a non-Christian character is important in showing the ability of Custeninn to react in different ways, changing his attitude and emotions. This aspect of the character is not present in the giants discussed in chapter one.

Following Custeninn's offer to help the warband, he seemingly disappears from the narrative, apart from allowing the heroes to spend the night at his house whilst seeking an audience with Ysbaddaden. This character's depth shows a similarity with the ruler of *y Dyffryn Crwn*, in that the characters attitude changes under a significant change of circumstances. Whilst other giants show similarities with the antagonist characters such as the *Erec* and Geraint giants and Harpin, Custeninn's change of attitude reflects his liminal position in the narrative and a mixed psychology.

The ruler of *y Dyffryn Crwn* in *Peredur* displays relationships with other members of his family and an ability to change his emotions. The ruler is firstly described as *gwr llwyt mawr*, ("a large, grey-haired man"), indicating his unusual size and advanced age.[220] His stubbornness though limits the extent of his character's emotional range. *Y Dyffryn Crwn* episode sees Peredur leave Arthur's court and venture off into the mountains after making an oath to Angharad Law Eurog, that he will never utter a word to any Christian until she confesses her love to him.[221]

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[220] *Peredur*, p. 36 line 28 and *The Mabinogion*, p. 142.

[221] *Peredur*, p. 35 line 24-p. 36 line 5, *The Mabinogion*, p. 141. Also, there are no giants in Wolfram von Eschenbach's *Parzival*, or Chrétien de Troyes' *Perceval*. I would argue that the two devilish champions of Yvain vv. 5256-5695 could be giants, see footnote 317 In *Parzival*, Gawain fights *ein starker gebûr* (a violent peasant) in Book IX Stanza 569; 30-570; 22. This character has more in common with a wildman, than a giant, given the description of the character. The other occurrences of the word *gebûr* in Parzival (Stanza 294, 21-30), implies a peasant or Wildman rather than a giant, thought they do share some common ground. When researching this thesis, this figure had more in common with the one-eyed and one-legged wild man in *Owein*, and the wild man in *Yvain* than giants. Furthermore, the corresponding figure in Chrétien's Perceval is described as a *vilain* not a giant or anything else, Wolfram von Eschenbach, *Parzival*, ed. by Karl Lachmann and trans. by Peter Knecht, (Berlin: De Gruyter, 1998) pp. 572-576, Chrétien de Troyes, *Le Roman de Perceval ou le Conte*

The passage is imbued with crusader overtones that tie it to the Welsh Charlemagne cycle found in same manuscripts as *Peredur*.[222] Examining *Peredur* in Ms. Peniarth 7 shows a similarity with other non-Christian antagonists in the texts already examined and with the Welsh Charlemagne cycle.

In Peniarth Ms. 7, when Pereder enters the valley he observes the landscape, *ef a welei tei duon mawr amyl a ffurorweith arnu(n)* ("he could see many large, black houses with fortifications on them").[223] The daughter of the ruler in Ms. 7 explains that the inhabitants of the houses are her father's men. [224] The daughter explains in the WB and RBH that the houses are roughly built and inhabited by giants, showing a differing characterisation of the valley's inhabitants.[225] This becomes significant as it adds to the characterisation of the ruler. The gatekeeper lion brings an exotic element to the passage as it displays an extraordinary violence, *a llew yn rwym wrth gadwyn ac yn kyscu ar ochyr y garrec. A phwll dwfyn, athrugar y veint a welei dan y llew a'e loneit yndaw o escyrn dynyon ac anifeileit.* ("And a lion tied to a chain, sleeping by the of the rock. He could see a deep pit, of huge proportions, below the lion, filled with the bones of men and animals"). [226] What remains dubious in the text is the calm and benevolent side of the lion, as it doesn't react to Peredur. Isidore of Seville interestingly characterises lions in *Etymologiae* as having a calm and passive side as well as the ability for horrific violence.[227] The lion could also display the duality of the

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du Graal: Edition critique d'après tous les manscrits, ed. by Keith Busby (Berlin: De Gruyter, 1993) vv. 5936-6153 pp. 250-260, Anita Guerreau-Jalabert, "Histoire Médiévale et Littérature", in *Le Moyen Âge Aujourd'hui. Actes de la Rencontre de Cerisy-la-Salle*, ed. by Jacques le Goff and G. Lobrichen (Paris: Cahiers du Léopard d'or 7, 1997) pp. 139-149, and Lecouteux, *Les Monstres dans La Pensée*, pp. 60-62. Furthermore, *y Dyffryn Crwn* episode does not have an equivalent in the French or German versions of this narrative.

[222] Petrovskaia, "Oaths, Pagans and Lions" pp. 1-26.

[223] NLW Peniarth 7 folio 10r Column 26 lines 30-32 and Anthony M. Vitt, '*Peredur vab Efrawc: Edited Texts and Translations of MSS Peniarth 7 and 14 Versions'*, (unpublished master's thesis, Prifysgol Aberystwyth) p. 167.

[224] NLW Peniarth 7 folio 10r Column 28 lines 20-23 and Vitt, '*Peredur vab Efrawc'*, p. 171.

[225] *Peredur*, p. 37 lines 26-29 and *The Mabinogion*, p. 143.

[226] *Ibid*., p. 36 lines 16-19 and *The Mabinogion*, p. 142.

[227] Isidore of Seville, *The Etymologies of Isidore of Seville*, p. 251.

benevolent ruler in medieval bestiaries.[228] In *Peredur*, the hero sees this duality in the sleeping lion and the pit of bones. This is very different to the lion of *Yvain* and *Iwein*, who accords the change in the heroes' chivalry.[229] By establishing a momentary glimpse of the lion's dual symbolic meaning and possibly humanity, the status of the grey-haired giant is elevated.[230] The lion as the gatekeeper makes the giant seem more important, more unusual and more established in the narrative.[231]

These factors contribute to a more well-rounded characterisation of the grey-haired giant. In Ms. 7, Peredur approaches the castle, the giant says, *marvel ar uaryf vym porthawr, ac yna y gwybv peredur y may y llew oed porthawr idaw ac na honoed yntev o gret ac* ("Shame on my gatekeeper's beard." And then Peredur knew that it was the lion who was his gatekeeper and that he himself was not from Christendom.).[232] The text from Ms. 7 identifies earlier than the WB and RBH that this valley and its inhabitants are non-Christians. This insight accentuates the crusader sub-narrative as Peredur is now a non-Christian castle. The "fair, noble place" and hospitality shown to Peredur also echoes with the Welsh Charlemagne Cycle, and the portrayal of the giant Ferracut in the Pseudo-Turpin Chronicle.[233] In this text, Ferracut owns a castle, is capable of theological debate and has followers, establishing him as part of the society of the "Other". The grey-haired giant also has vassals who are humans or giants, similar to Ferracut.[234] The portrayal in *Peredur* shows a human-like figure, yet who

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[228] Margaret Haist, "The Lion, Bloodline and Kingship" in, *The Mark of the Beast - The Medieval Bestiary in Art Life and Literature*, ed. by Debra Hassig (Oxford: Routledge, 2013), pp. 3-21.
[229] Tony Hunt, "The Lion and Yvain", in *Arthurian Studies VII: The Legend of Arthur in the Middle Ages*, ed. by P. B. Grant, R. A. Lodge, C. E. Pickford and E. K. C. Varty (Woodbridge: Boydell and Brewer, 1983) p. 96.
[230] Samuelson, "Beastliness", pp. 329-351.
[231] Petrovskaia, "Oaths, Pagans and Lions", p. 8.
[232] NLW Peniarth 7 folio 10v Column 27 lines 27-30 and Vitt, '*Peredur vab Efrawc'*, p. 169.
[233] Robert Williams "The History of Charlemagne: The Translation of 'Ystoria de Carolo Magno' with a Historical and Critical Introduction", in *Y Cymmrodor* 20 (1907), pp. 102-109, *Peredur*, p. 37 lines 8-11 and *The Mabinogion*, p. 142.
[234] Williams, "Ystoria de Carolo Magno", p. 102.

displays aspects of the demonic, like the *Du Traws* (*Owein*) and the non-Christian overtones of the giants of *Erec* and *Iwein*.

The most obvious hint of emotions in the figure can be read following the defeat of his men and sons. It is only after Peredur kills both his sons, that the giant admits defeat.[235] The stubbornness of the giant is reversed, so that he is now willing to listening to Peredur, convert to Christianity and submit to King Arthur. The recognition of the change in the circumstances is something not seen in the German texts, but closely resembles the *Du Traws* (*Owein*) as both characters challenge the narratives' social and religious orders.[236] In these instances, the characters recognise the change in circumstances, are explicitly non-Christian, submit to the hero and are then converted to Christianity. The crusader sub-narrative of *Peredur* displays both the social and religious transgressions of the giant through his characterisation and psychology. Emotions shown by the grey-haired giant also show the blurring of lines between the "Otherness" and the "Nearness" of the character in his emotions and psychology.

The Du Trahawg (Black Oppressor) is portrayed like the giants of *y Dyffrun Crwn* in a familial unit, which influences his actions. Here the Du Trahawg's emotion are seen in a dialogue and their emotional bond to the rest of the narrative world is hinted at. The word *trahawc* as it appears in the RBH primarily means 'proud' according to the GPC.[237] This has an associated meaning, similar to that of the *superbia* of the biblical Nephilim, which adds to the psychology of this character. In the context of the narrative, Davies' translation of the word as "Oppressor" is more in tune with the Du Trahawg's aggression towards his neighbours.

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[235] *Peredur*, p. 38 line 30-p. 39 line 4, and *The Mabinogion*, p. 144.
[236] See p. 63 of this thesis.
[237] GPC, *trahaog*, *trahawg*.

The Du Trahawg is faced by Peredur following his return to Arthur's court. The episode begins at Caerllion ar Wysg and as Arthur leaves to go hunting. During the hunt Peredur becomes separated from the group. The scene moves from the court of Caerllion ar Wysg then back to the realm of adventures and villains.[238] Peredur arrives at a house, sees men playing *gwyddbwyll* and three maidens dressed in finery. Upon entering the house, one of the maidens starts crying. She explains her fear as, *'Y gwr yssyd tat inni bieu y llys hon, a hwnnw a lad pawb o'r a'del y'r llys hon heb y ganhat'* ("'The man who owns this court is our father. And he kills everyone who comes to this court without permission'").[239] From this initial description one can see a familial bond between the human children and the giant father who is excessively violent, similar the giant of *y Dyffryn Crwn*. His violence towards his neighbours is highlighted as being *treis ac anuod* ("violent and malicious") and *ny wna iawn y neb ymdanaw* ("he does not give recompose to anyone for it"). [240] As is formulaic the hero hears a loud noise and then the giant enters.[241] The character comes into the hall, sits down and has his armour taken off. Once he is seated, *a gwedy dyfot y bwyll idaw ac arafhau edrych a'oruc ar peredur* ("When he had collected his thoughts and rested, he looked at Peredur").[242] The passage is missing from the folios of Peniarth 7. Davies' translation of *dyfot y bwyll*, "collected his thoughts", reads well but does not quite capture the wider meaning of *pwyll*.[243] More significant is that after a fearsome introduction of the giant, he takes time to reflect or deliberate on an undescribed matter. He is not compulsively driven to acts of violence or villainy, as he shows an ability to think.

This is significant for giants in this thesis, as the text clarifies the mental cognition of the Du Trahawg. Yet this mention of *pwyll* does not significant relate the character to the

[238] *Peredur*, p. 42 lines 20-23 and *The Mabinogion*, p. 146.
[239] *Peredur*, p. 43 lines 9-10 and *The Mabinogion*, p. 146.
[240] *Peredur*, p. 43 line 14 and *The Mabinogion*, pp. 146-147.
[241] *Peredur*, p. 43 lines 16-18 and *The Mabinogion*, p. 147.
[242] *Peredur*, p. 43 lines 21-22 and *The Mabinogion*, p. 147.
[243] GPC, *pwyll*.

external world or to reflect on himself explicitly, as it does with Harpin (*Iwein*) instead it adds to his characterisation.[244]

As with the other giants and giantesses of *y Dyffryn Crwn*, this one-eyed giant has an affectionate relationship with one of his daughters, as she asks for her father to spare Peredur's life twice. The first time is after the Du Trahawg asks who Peredur is, *ac yr Duw, ac yr dy syberwyt, pwylla wrthaw.' 'Yrot ti mi a bwyllaf, ac a rodaf y eneit idaw heno'* ("'And for God's sake, and your own pride, be patient with him' 'I will do so gladly, for your sake. I will spare his life for tonight'").[245] The stem of the verb *pwyllaf*, 'to exercise discretion' or 'to deliberate', shows the giant's cognitive process, perhaps one may infer control over his emotions.[246] Furthermore, the pride of the father, *syberwyt*, (loan word from the Latin, *superbus*) shows the *superbia* link of the giant of Goliath, and also the Leviathan in Job 40: 20-41:25.[247] Later, after Peredur insults the giant by asking after his missing eye, the daughter intervenes on Peredur's behalf.[248] The father listens to his daughter exclaiming he will oblige her request *yn llawen*, 'gladly' and does not fight Peredur till the morning.[249] In this episode, the Du Trahawg displays characteristics that are similar to Peredur, as well as the other giants that have been examined. In addition to this, his character is given more depth by the attention paid to him collecting his thoughts and responding positively to his daughter.

The giant makes apparent that he holds a certain value to himself as being private and important personal information, namely the reason why is eye is missing.[250] The audience

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[244] See p. 59 of this thesis.
[245] *Peredur*, p. 43 lines 24-28, and *The Mabinogion*, p. 147.
[246] GPC, *pwyllaf*: *pwyllo*.
[247] GPC, *syber*, *syberw* and *The Vulgate Bible Volume III: The Poetical Books: Douay-Rheims Translation*, ed. by Swift Edgar with Angela M. Kinney (Cambridge: Harvard University Press, 2010) pp. 140-145.
[248] *Peredur*, p. 44 lines 3-7, and *The Mabinogion*, p. 147.
[249] *Peredur*, p. 44 line 12 and *The Mabinogion*, p. 147.
[250] *Peredur*, p. 44 lines 5-7 and *The Mabinogion*, p. 147.

learns that the *Du Trahawg* lost his eye fighting the Black Serpent of the Carin in the Mound of Mourning and trying to find treasure. The anticipated humiliation of this causes the Du Trahawg to act protectively over this fact and guards it by making the protection part of his identity. The Du Trahawg answers how he lost his eye and who he is in one long monologue, hinting that the information provided is related to each other.[251] The monologue appears in a sequential order implying that his name is tied to the Black Serpent. One can read this as the Du Trahawg swearing an oath to himself, in order to achieve a certain social function. The character's self-awareness, however, can only be inferred from the passage. The monologue does hint at the giant's greed for the magical stone of the serpent, something in common with Wrnach, the giants of the Isle of Virgins, Llasar and Cymidei.

In the course of the narrative, this scene occurs straight after Peredur has completed his oath to Angharad Law Eurog. Peredur's oath to Angharad serves a social function in the Arthurian world in that Peredur embarks on an adventure in the 2nd cycle of the text. For the Du Trahawg, the "rule", as Davies translates, shows a recognition of how he fits into the narrative world. This relationship is not compatible with the standards of Arthur's court however, and when the Du Trahawg is defeated, he is executed by Peredur. Furthermore, whilst Peredur's oath is based off courtly love, tied directly to his place in the narrative's world order, the Du Trahawg's rule is based off his emotional embarrassment and humiliation. This emotional response by the figure shows his relationship with the world outside of his domestic sphere.

In Peniarth Ms. 7, the text differs slightly to that from the WB and RBH when the Du Trahawg is executed. The outcome of all three texts is the same, the Du Trahawg dies. Yet in Ms. 7, Peredur says how his death will be *clot ac alussen* ("honourable and a blessing").[252]

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[251] *Peredur*, p. 45 lines 2-12 and *The Mabinogion*, p. 148.
[252] NLW Peniarth 7 folio 13r Column 38 lines 30-36 and Vitt, '*Peredur vab Efrawc'*, p. 184.

Peredur's reasons for killing him, are intended to be kind to the Du Trahawg. The words *clot* and *alussen* can also mean 'praise', 'fame', 'renown', 'reputation' and 'an act of mercy or kindness'.[253] As opposed to the WB and RBH in Davies' translation which make sure that the Du Trahawg will never oppress again.[254] This comment in Ms. 7 changes the possible interpretation of the Du Trahawg as a tortured character who is given a mercy killing.

Overall, this character's psychology is developed beyond a basic antithesis to the hero. He shows affection for his daughter as well as restraint and faint hints to the recognition of his place in the narrative world. His psychology and emotions are complex yet given his title and his threat to his neighbours, he must die in order to re-establish harmony. The Du Trahawg shows how varied emotions can be, being evil yet possibly living a tormented existence, making this figure a complex one.

Peredur also includes examples of giantesses. The text of all three manuscripts with *y Dyffryn Crwn* passage describe an old giantess, and a young giantess. The young giantess is the daughter of the ruler giant, and although not explicitly stated, it could be presumed that the older giantess is the wife of the ruler, and the two lads (auburn haired and yellow haired) are certainly the sons of the man. The lads' height is not described; however the two women are called, *a mwyhaf gwraged o'r a welsei eiroet oedynt* ("and they were the largest women he had ever seen.").[255] The daughter(s) and sons of the Du Trahawg are normal sized possibly because they are not overtly anti-Christian.[256] Conversely, the crusader sub-narrative of *y Duffryn Crwn* passage establishes that the giants are non-Christians.[257] The characterisation of the older giantess is not really developed, but she is portrayed as an advisor to her

[253] GPC, *clod* and *alusen*.
[254] Peredur, p. 45 line 30-p. 46 line 2 and *The Mabinogion*, p. 148.
[255] *Peredur*, p. 37 line 13, and *The Mabinogion*, p. 142.
[256] *Peredur*, p. 42 line 22-p. 43 line 1, and *The Mabinogion*, p. 146. See p. 49 of this thesis.

husband, pointing out his ignorance.[258] The older giantess displays very little of the societal or religious perversions of the other examples examined so far, nor does she show an exaggeration of her gender. Interestingly, the older giantess is characterised in Peniarth 7 as being *brud*, 'melancholy.[259] The reason for her sadness is not explained, however the melancholy could reflect the younger giantess's sadness. Sadness is an uncommon emotion shown in the other giants analysed. This provides a situation of a developed domestic environment and an emotional network as with the *Du Trahawg*. The emotional variation of the older giantess is limited to melancholy as her defining emotional feature.

The younger giantess shows much more characterisation, and a more developed psychology than her parents. The younger giantess is introduced as *dec*, 'fair' in Peniarth 7, but not in the WB or RBH.[260] The combination of enlarged height and beauty is a stark contrast to the terrifying characterisation of other giants. When the characters sit down to eat, as the younger woman displays sadness as well, this is present in all three manuscripts. The intensity of the emotion is described by the younger giantess herself, rather than the narrative voice which shows a relationship between the younger giantess and Peredur existing in her mind.[261] The emotional attachment to Peredur makes the giantess seem a sympathetic figure. This is furthered by her willingness to help Peredur and be a mediator between Peredur and her father. It would appear that the younger woman understands the threat of death and conversion to Christianity. In the dialogue the giantess, now referred to as a *vorwyn*, 'maiden', displays her intelligence and perhaps diplomatic ability.[262] The use of the 2nd person singular pronoun *ti* in the dialogue might indicate that the daughter will inherit the valley, as her brothers are dead. The presence of unmarried woman ruling lands is not

[258] *Peredur*, p. 38 lines 17-20, and *The Mabinogion*, p. 143.
[259] NLW Peniarth 7 folio 10v Column 28 lines 1 – 2, and Vitt, '*Peredur vab Efrawc'*, p. 171.
[260] NLW Peniarth 7 folio 10v Column 28 line 3, GPC *dec*; *teg*.
[261] *Peredur*, p. 37 lines 22-25 and *The Mabinogion*, p. 142.
[262] *Peredur*, p. 39 lines 5-15 and *The Mabinogion*, p. 144.

uncommon to either *Peredur, Perceval* or *Parzival*. In the Welsh, Peredur's own mother is a widowed ruler of an earldom, and the Empress of Cristinobyl is also unmarried. In *Perceval*, the hero's mother also owns land as a widow. In *Parzival*, the titular character's father, Gahmuret, marries the unmarried Queens Belacane of Zazamanc and then Herzeloyde. Following these examples, the younger giantess of *y Dyffryn Crwn* might assume the position as a vassal of Arthur and integrate into the narrative's social order.

Placing this figure alongside the other giants analysed, the similarities are far from apparent and shows a great disparity with the younger giantess's father. The giantesses do not conform to the norms set by the other texts concerning giants, instead they show their "Nearness" through emotions and their psychologies.[263] By displaying melancholy and love for the hero as well as physical beauty, the younger giantess conforms to the expectation of noble human women, rather than threatening narrative world.[264] Her willingness to help Peredur highlights a difference as the *Du Trahawg* and Custeninn merely tolerate a humans. A giantess's love is portrayed as problematic in *Culhwch* and is determined to be ultimately a dangerous emotion for her.

Custeninn's wife remains unnamed in the narrative of *Culhwch* and is remarkably similar to the young giantess in *Peredur*. Both of these characters display love for a male hero and simultaneously are racked by sadness. However, Custeninn's wife's love is deemed by a human to be evil, highlighting a crucial biblical motif of corruption and its inextricable link to giants' portrayal. The wife's attempt to hug Cai shows how strong she is, as she snaps a wooden stake with her bare hands.[265] Her strength is an indicator to the audience and Cai

[263] See pp. 12-13 of this thesis.
[264] Boyer, *The Giant Hero*, p. 69 and p. 75.
[265] *Culhwch ac Olwen*, p. 17 lines 460-464 and *The Mabinogion*, p. 270.

that this female character is larger than normal. There is no other comment on her physical appearance, but her emotions hint at her complex monstrosity.

The giantess' emotions are described when she hears who is arriving at her home. Upon learning that Culhwch has arrived to ask for Olwen, *Deu synhwyr a oed genthi: llawen a oed genthi dyuot y nei uab y chawyr attei, a thrist oed genthi kany rywelsei eiroet y uynet a'e eneit ganthaw a delhei y erchi y neges honno* ("She was in two minds. She was happy that her nephew, her sister's son, had come to her, but she was sad because she had never seen anyone who had come to make that request leave with his life").[266] The contrast of her *llawen,* 'happiness' and *thrist*, 'sadness' shows simultaneous contrasting emotions. Importantly, the wife recognises that Culhwch is her nephew and is pleased at his visit, yet also that he is in in danger. This feeling on behalf of another person shows self-awareness and sympathy. Furthermore, these feelings show a broad familial unit, encompassing her, her sister (most likely Goleuddydd rather than the Queen of Doget) and Culhwch. Her familial relationships place the wife in a liminal position, like her husband, between the villainous giant, Ysbaddaden and the humans of Culhwch and Arthur.[267] This familial bond shows a very human-like mentality of a giant character.

Cai's reaction to the wife's strength shows how her love is corrupted. As the wife goes to hug Cai and breaks the wooden stake, Cai exclaims, *'Ha wreic, pei mi ry wascut uelly, ny oruydei ar arall uyth rodi serch im. Drwc a serch hwnnw.'* ("'Woman,' said Cai, 'had you squeezed *me* like that, it would be useless for anyone else to ever make love to me. That was an evil love'").[268] In the footnotes of the edition, the final line in the RBH is given as *y serch arnaf. Drycserch oed hwnnw*.[269] The term *drycserch* (*drwg+serch*) translates into English as

[266] *Culhwch ac Olwen*, p. 17 lines 454-457 and *The Mabinogion*, p. 270.
[267] See p. 77 of this thesis.
[268] *Culhwch ac Olwen*, p. 17 lines 464-466 and *The Mabinogion*, p. 270.
[269] *Culhwch ac Olwen*, p. 17, note 16.

'evil or corrupt affection', 'ill love' or more loosely as 'hatred'.[270] The love that the giantess shows to Cai is not only a corruption of *serch* (love), but also a humorous threat to Cai's masculinity. Wrnach also displays a humorous threat through his obsession with his 'sword and sheath'.[271] Whilst the exclamation of Cai may be intended to make the audience or reader laugh, the giantess' love threatens Cai's masculinity and his human concept of *serch*. The love is a corruption of *serch* that is found across Middle Welsh court poetry and in discussions of religious love. In the religious context, the corruption of love is found in the *Ymborth yr Enaid*, which has strong thematic links to Genesis and Augustine's *On the Trinity*.[272] The terminology used in *Ymborth yr Enaid* describes types of love and relevant for the love shown by Custeninn, the text highlights corrupted forms of love. *Ymborth yr Enaid* describes affectionate love as *karyat serchawl* and *caryat annwylerch*, which "last for eternity", this is associated with God's divine love.[273] On a human level, tender love and honourable desire, *kuedserch neu anwylserch* and *eidunserch*, are highlighted as positive love. To contrast this, the negative forms of love derive from demonic love, *karyat ellylleid*, and are named as foolish and deceiving love, *ynvytserch* and *twyllgaryat*.[274] This corruption of love in is reflected in the corruption of love in *Culhwch*. For Custeninn's wife, her love is a positive emotion. Yet when manifested in action, Cai views it as a form of evil love. The wife of Custeninn displays her monstrosity through her unusual size and her corrupted sense of

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[270] GPC, *drycserch*.
[271] See p. 29 of this thesis.
[272] Oliver Davies, "On Divine Love" From the Food of the Soul: A Celtic Mystical Paradigm?", in *Mystics Quarterly* 20 no. 3, (1994) p. 87-95, Radiker, "Traditional and Courtly Themes in Medieval Welsh Elegy to 'Gwann Wargann Wery' ('A Fair Virgin, Meek and Mild'), in *PHCC* 24 / 25, (2004/2005) pp. 101-126, Mihangel Morgan, "From Huw Arwystli to Siôn Eirian", in *Queer Wales: The History, Culture and Politics of Queer Life in Wales*, ed. by Huw Jones (Cardiff: University of Wales Press, 2016) p. 72, Graves and Patai, p. 76, Howell, *In the Eyes of God*, pp. 135-143, Stuckenbruck, "The 'Angels' and 'Giants' of Genesis 6", pp. 354-377, *Ymborth yr Enaid: A Medieval Welsh Mystical Treatise*, ed. by Daniel Iestyn (Aberystwyth: University of Wales Centre for Advanced Welsh and Celtic Studies, 1997), Daniel Iestyn, "The Date, Origin and Authorship of the 'Mabinogion' in light of Ymborth yr Enaid", in *Journal of Celtic Studies* 4, (2004) pp. 117-152 and Oliver Davies, "Welsh Religious Prose", in *Celtic Christianity in Early Medieval Wales: The Origin of the Welsh Spiritual Tradition*, ed. Oliver Davies (Cardiff: University of Wales Press, 1996) pp. 120-144.
[273] Davies, "Divine Love", p. 87.
[274] *Ibid*., pp. 87-89.

love. The psychosomatic display of love is also unique for this character. This display of *drycserch* is an example of the problem of some giants' psychology, in that their monstrosity is based in their psychology, despite their conformity to human behaviour.

This chapter examined giants who display a complex psychology through emotions, varied relationships with other characters and importantly an insight into how a giant perceives love. The psychologies are made more nuanced through the use of imbued words and terms. The *bwystuil* giant is imbued with links to the anti-Christ, to beasts and devils, which builds up the threat of the character to the narrative reality. Custeninn, the giant shepherd in *Culhwch*, may be interpreted as partly pagan, partly otherworldly when he is introduced to the story. Yet his character is multifaceted, he is firstly hostile and rude, and becomes friendly and caring once he discovers his nephew has come to him. This places the Custeninn in a familial atmosphere, which brings out a caring side. The giants of *Peredur* are portrayed in familial atmospheres too. The giants of *y Dyffryn Crwn* episode are placed in a crusade sub-narrative and are non-Christians. There is insight into the psychology of the ruler, and the giantesses show simultaneous emotions of love and sadness. This dichotomy is not seen in the male counterparts of this chapter and shows the complex mind of a giantess. Custeninn's wife also shows this dichotomy and has her thoughts explained to the audience. The commentary by Cai highlights a crucial aspect of a giant's psychology. This threat to Cai's masculinity is also seen in Wrnach in the same text. Custeninn's wife's understanding of love, whilst it may be intended to be affectionate and good (perhaps also humourous) is inherently negative and is called *drycserch* ("evil love"). The giants' complex psychologies place them at odds with the narratives' heroes and are crucial in establishing them not only as enemies, but also as good and evil giants.

Chapter Three

Giant, All Too Giant: Human Minds in Monstrous Bodies

"All those moments will be lost in time, like tears in the rain… Time to die."[275]

As the android Roy Batty addresses the Blade Runner, Deckard, with his poetic speech, he demonstrates an understanding of mortality and spirituality by which he transcends the boundaries of human and android. In a similar fashion to Roy Batty, giants in this chapter display uncanny aspects of humanity. The giants contradict the views of Augustine, Boethius and Isidore as they demonstrate, to varying degrees, rationality and self-awareness.[276] By possessing these traits in their psychologies, like Roy Batty, they transcend the boundary of human and non-human.

This chapter will examine the importance of *dunken*, 'to think', for Harpin in *Iwein*.[277] The use of this verb indicates that the giant is capable of thought, and more complex mental processes than mere emotions. The Du Traws (the Black-Haired Oppressor) of *Owein* is conscious of the soul of Owein, as he offers to pray for him in return for mercy. I shall argue that the Du Traws seeks redemption as a Knight Hospitaller.[278] This aspect of redemption would require the Du Traws to possess a human soul to be redeemed. Furthermore, the reference to the military order offers an indicator to the place of origin of *Owein* in South West Wales. The character of Efnysien in *Branwen* is initially portrayed as excessively violent, much like a typical giant. I shall examine how a change in the character is brought about by a moment of self-awareness. Ysbaddaden is the main antagonist of *Culhwch*. In the

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[275] *Blade Runner*, dir. by Ridley Scott (Warner Bros., 1982).
[276] See pp. 14-17 of this thesis.
[277] Lexer BMZ, *dunken*.
[278] See pp. 65-67 of this thesis.

course of the narrative, he transforms from a fearful villain to a giant who recognises his place in the narrative world. These figures are all antagonists of the respective narratives and complicate the boundary of human and giant rational thought and self-awareness. Bendigeidfran is the only protagonist giant in this thesis. In *Branwen*, his status as king marks him as a character of utmost importance. I would argue that his psychology challenges Augustine, Boethius and Isidore's views on humanity's defining feature as he portrays rationality and self-awareness.

In *Iwein*, Harpin displays the same arrogance and same anti-Christian imagery as in the giants of *Erec*. Iwein arrives at a castle after saving Lunete, where he learns the lord of the castle is being terrorised by a giant. Harpin is characterised by his sexual lust for a woman, similar to the *bwystuil* giant (*Owein*); in both cases the danger of the rape of the daughter is central to the episode.[279] The first mention of Harpin refers to him as a man, *ich lîde laster unde nôt / von einem sô gewanten man* (V. 4460-4461, "I am suffering shame and adversity from a kind of man").[280] The "man" who threatens the lord is actually a giant, as the he tells Iwein, *mir hât gemachet ein rise / mîne huobe zeiner wise / unde hât mich âne getân / alles des ich solde hân / unz an die burc eine* (V. 4463-4467, "A giant has turned my farmland to a field and has robbed me of everything I ought to own, save only this castle").[281] The words *man* and *rise* are in the rhyming position. This could indicate that *man* is intended to allude to a form of humanity, but this is dictated by the rhyme scheme, and that the deeper meaning is a giant.

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[279] Petrus W. Tax, "Stellvertretendes Rittertum: ‚buoze' und die Schuldfrage in Hartmann's 'Iwein' 'Gregorius' and Kreuzzugslyrik.", in *ZfdA* 144, (2015) pp. 442-460, and Hugh Sacker, "An Interpretation of Hartmann's Iwein", in *Germanic Review* 36, (1961) pp. 5-26 and Peter Meister, "A little acknowledged Theme in the Courtly Romance", in *Quondam et Futuras* 1, (1991) pp. 23-35.
[280] Hartmann von Aue, "Iwein", p. 560 and McConeghty, *Iwein*, p. 185.
[281] Hartmann von Aue, "Iwein", p. 559 and McConeghty, *Iwein*, p. 185.

The passages of *Iwein* and *Owein*, display the similarity in Harpin and the *bwystuil* giant's motivations. The earl in *Owein* takes a slightly different approach to introducing the *bwystuil* giant,

Iwein	Owein
unde sag iu doch wie cleine *alle mîne schulde sint.* *ich hân eine tohter, ein kint:* *daz ist ein harte schœniu magt.* *daz ich ime die hân versagt,* *dar umbe wüestet er mich.* *zwâre ê verliuse ich* *daz guot unde wâge den lîp,* *ê si iemer werde sîn wîp* (V. 4468-4476)[282]	*Deu uab oed im. A mynet uyn deu mab y'r mynyd doe y hela. Sef y mae bwystuil yno a'llad dynyon a wna. Ac eu hyssu. A dalauy meibon a'oruc. Ac auory mae oet dyd y rof'I ac ef y rodi y vorwyn honno idaw. Neu ynteu a ladho uy meibon y'm gwyd ac eillun dyn yssyd arnaw. Ac nyt lleief no chawr…. Duw a wyr arnaf heb yr iarll uot dyn diweirach gennaf diuetha uy meibon a gafas o'm hanuod, no rodi uy merch idaw o'm bod o'e llygru a'e diuetha, ac ymdidan a wnaethant am betheu ereill*[283]
"…and let me tell you how negligible my guilt is. I have a daughter, a child, she is a very beautiful maiden and because I have denied him her hand, he is ravaging my lands. In truth, I would rather lose my lands and risk my life, than ever let her become his wife..."[284]	"I had two sons, and yesterday they went to the mountain to hunt. And there is a monster there, and he kills men and devours them. and he has captured my sons, and tomorrow is the day set between us to hand over this maiden, or else he will kill my sons in front of me. And although he looks like a human, he is as big as a giant…" "God knows", said the earl, "I find it more honourable for him to kill my sons whom he got against my will than to give him my daughter willingly, to be raped and killed".[285]

The characterisation of both giants describes the threat they pose. In *Iwein*, the land has been wasted and four of the sons have been killed and two captured, whilst in *Owein* the threat rests on the two sons being taken hostage. In *Iwein* the giant wants the daughter to become his wife, whereas in *Owein*, the giant is explicitly intent on raping and killing the daughter. This attaches the giant to the sin of lust and implies through the father's reaction that the marriage of the daughter would be horrific for her in both cases. The sadistic nature of Harpin is clear when the father explains the giant will kill his sons for his daughter.[286]

[282] Hartman von Aue," *Iwein*", p. 560.
[283] *Owein*, p. 27 lines 728-737.
[284] McConeghty, *Iwein*, p. 185.
[285] *The Mabinogion*, pp. 203-204.
[286] Hartman von Aue, "*Iwein*", p. 560 V. 4485-4489 and McConeghty, *Iwein*, p. 185.

More importantly it demonstrates that Harpin understands what compels the father, and uses this by killing, or threatening to kill the sons in order to achieve his goal.

In a similar way to the *Erec* giants, Harpin has mistreated his prisoner, though here with the help of a dwarf. The imagery of torture is similar to that of Cadoc suggesting Christ-like imagery.[287] The similarity with the giants in *Erec* extends to the first words of Harpin, *›ouwê, ir vil tumber man, / waz nemt ir iuch an / daz ir als ungerne lebt / unde sus nâch dem tôde strebt?* (V. 4993-4996, "oh, you foolish man! What have you gotten into that made you so tired of living and so eager for your death?").[288] Iwein then responds in a courteous manner, addressing the giant as, *›rîter, waz touc disiu drô? / lât bœse rede unde tuot diu werc: / ode ich entsitze ein getwerc / harter danne iuwern grôzen lîp* (V. 5008-5011, "Knight! Threats will gain you nothing. Forget these rude words and show some action. Otherwise I would be more afraid of a dwarf than your monstrous hulk").[289] The use of *rîter* in the opening contrasts Harpin's address to Iwein, and then references Harpin's body, the *grôzen* (large size) aspect.

The narrative voice raises a rare instance of a giant thinking (*dûhte*) about himself and the situation, *nû het dem risen geseit / sîn kraft unde sîn manheit / waz im gewæfen töhte / unde wer im geschaden möhte: / in dûhte er het gewæfens gnuoc / an einer stangen die er truoc* (V. 5017-5022, "Now his own strength and courage had taught the giant what he need to defend himself and who could harm him, and he thought that he was adequately armed with the pole he carried").[290] The giant is not well armoured at all, which Iwein recognises and uses to his advantage.[291] The use of the verb *dunken* implies the cognition that is normally ascribed to humans when judging situations. Harpin's deliberation does not just

[287] Hartmann von Aue, "Iwein", p. 584 V. 4924-4931 and McConeghty, *Iwein*, p. 203.
[288] Hartmann von Aue, "Iwein", p. 588 and McConeghty, *Iwein*, p 207.
[289] Hartmann von Aue, "Iwein", p. 588. and McConeghty, *Iwein*, p 207.
[290] Lexer BMZ, *dunken*, Hartmann von Aue, "Iwein", p. 590 and McConeghty, *Iwein*, p 207.
[291] See p. 31 of this thesis for a discussion on giants' weapons.

apply to his armour, but also to himself. This is unlike the *pwyll*, 'deliberation', of the Du Trahawg in *Peredur*, who does not relate himself to the external world.[292] The self-awareness of Harpin shows his recognition of his own body that is part of an external world. This also extends to the third-person view of himself, namely how Harpin would act, if Harpin wanted to harm someone (V. 5020) and how he should be appropriately armed.[293] This insight shows that the character is given agency over his own actions and relates himself explicitly to the world. What makes Harpin distinctive is that he is given a thought process that affects his being in the world, a factor that makes his threat of sexual violence more threatening as it is thought through.

Harpin's terror stems from his description as a man and as a giant and being subject to the emotions and psychological traits expected of both. His significance lies in his ability to think rationally and place himself in hypothetical contexts. Emotionally, he manifests this scarily human psychology through his monstrous psychosomatic acts of devastation and torture. His characterisation shows a mix of rational thought, but not an ability to control the emotions or passions of the soul. This places him as an antithesis to Iwein's restraint and knighthood. In light of Augustine and Boethius' writings on rationality, Harpin appears to display rational thought, and thoughts reflecting on himself.

The Du Traws shows an ability to think of himself in hypothetical contexts and rationally like Harpin. Whereas Harpin's thought processes do not change his character, the portrayal of the Du Traws demonstrates a psychological change. Through his self-awareness, the Du Traws moves inside the social and religious norms of the narrative. The Du Traws is

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[292] *Peredur*, p. 43 line 21 and p. 50 of this thesis.

[293] Hartmann von Aue, "Iwein", p. 590, Raffel (trans.), *Yvain: The Knight of the Lion*, vv. 3857-3956 pp. 116-119, and vv. 4090-4275, pp. 123-128, and Chrétien de Troyes, *Le Chevalier au lion* (*Yvain*), vv. 3845-3892, pp. 117-119, and vv. 4084-4259, pp. 124-130. Harpin's self-aware thoughts are not present in the French. Harpin and the *bwystuil* giant of *Owein*'s characterisation as a demon, a savage beast and sexual predator is present then in all three texts.

not described in the Welsh as a *cawr*, 'giant' or *gwr mawr*, 'huge man' nor is his size alluded to. Instead the descriptive terms are *kythreul* (demon) and *uarchawc* (knight) are used.[294] Davies' translation of *y Du Traws* reads as the "Black Oppressor", who is in possession of a *lys*, 'court'. Translating 'traws' as 'oppressor' would fit a human interpretation of the figure. Yet *traws* also translates as 'strong', 'powerful', and 'mighty'.[295] These alternative words are thematically linked to the impression of the giants in other texts. [296] When he is first seen, he is described as a *uarchawc*, 'a knight'.[297] Harpin also rides a horse and the description of the *Iwein* giants labels them *tiuvels knehte*, "Knights of the Devil". [298] Giants appear as pagans knights, acting in very similar ways and being converted in the Welsh Charlemagne Cycle too.[299] These descriptive terms indicate that a giant character could be alluded to in *Owein*.

The psychology of the *Du Traws* shows many similarities to representations in other German, French and Welsh texts. The wickedness and cruelty of the *Du Traws* is attested to by one of the women held captive in his court who explains their cruel treatment.[300] Present in the speech is the taking of the gold, silver and women. This is common in German and Welsh texts, adding to a sense of greed shared by many giants and the *Du Traws* of *Owein*.[301] The *Du Traws* goes a step further by portraying a horrifying atmosphere by keeping dead bodies in his court. One can interpret this as a similar abuse of bodies, seen in *Iwein* and *Erec*

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[294] *Owein*, p. 29 line 792 and 799.
[295] GPC, *traws*.
[296] *The Mabinogion*, p. 519. (Endnote to Owein).
[297] *Owein*, p. 29 lines 799 - 801 and *The Mabinogion*, p. 206.
[298] Hartmann von Aue, "Iwein", p. 660 and p. 684. In addition to this, the portrayal of the *Du Traws* as a *kythreul* / demon stands in line with the Chrétien de Troyes text, where the two characters in the corresponding episode are described as "great strapping fellows" p. 163, "two black, hideous / sons of the devil came in" p. 165, "devilish champions" p. 166.
[299] Petrovskaia, *Medieval Welsh Perceptions of the Orient*, (Turnhout: Brepols, 2015) pp. 121-122 and Schott, p. 64 and p. 185.
[300] *Owein*, p. 29 lines 790-797 and *The Mabinogion*, p. 205.
[301] See p. 24 of this thesis, especially Hartmann von Aue, "Iwein", pp. 652-654 V. 6190-6198.

by Harpin and the giants torturing Cadoc. This fits with the term *kythreul*, 'devil', as one would expect from this character.[302]

After hearing the woman's speech, Owein goes outside and sees the Du Traws approaching.[303] They fight and the Du Traws accepts his defeat, delivering a short monologue,

'Arglwyd Owein,' heb ef, 'darogan oed dy dyuot ti yma y'm darestwng i, a thitheu a deuthost ac a orugost hynny. Ac yspeilwr uum i yma, ac yspeilty uu uyn ty. A dyro im vy eneit, a mi a af yn yspyttywr, a mi gynhalyaf y ty hwnn yn yspystty y wann ac y gadarn tra vywf vyw, rac dy eneit ti'

("'Lord Owein,' he said, 'it was prophesied that you would come here and overthrow me, and you have come and done that. And I lived here as a robber, and my house was a robber's den. But spare my life, and I will become a Hospitaller, and run this house as a hostel for the weak and strong as long as I live, for your soul's sake'").[304]

The importance the Du Traws recognising Owein's *eneit*, "soul" will be discussed later. The conversion of the *Du Traws* hints at the Knights Hospitaller. The reference to the *Du Traws* becoming a Hospitaller has been dismissed by Thomson as the word, *yspytty* occurs in other Welsh texts.[305] Glenys Goetinck argues that the episode is designed to explain the name of Ysbyty Ifan in North Wales, but her argument does not make clear whether she views Ysbyty Ifan as a place of sin or redemption.[306] Davies also points out that the hostels in Wales were perceived as dens of "thieving and ill doings", referencing an overview by William Rees.[307] However the reference to the Knights Hospitaller cannot go uninvestigated in light of more recent studies, as it may be a reference to the landscape of South West Wales.

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[302] GPC, *cythraul*.
[303] Owein, p. 29 lines.
[304] *Owein*, p. 29 lines 806-810 and *The Mabinogion*, p. 206.
[305] *Owein*, p. 61.
[306] Glenys Goetinck, *Peredur: A Study of Welsh Tradition in the Grail Legends*, (Cardiff: University of Wales Press, 1975) p. 11.
[307] *The Mabinogion*, p. 520 and William Rees, *A History of the Order of St. John of Jerusalem in Wales and on the Welsh Border* (Cardiff: Venerable Order of the Hospital of St. John of Jerusalem, Priory for Wales, 1947) p. 67.

Examinations of the Knights Hospitaller in Wales, particularly by Helen J. Nicholson, have pointed to an extensive presence in South West Wales. Slebach in particular was very wealthy in comparison to the Order's other Welsh and English establishments.[308] Nicholson is quite dismissive of Rees's study, and on it with new evidence. [309] The exact nature of the Order's activities in Wales were mostly concerned with running hostels and managing donations of land. Nicholson ascertains that the most reasonable start date for the Order's presence in Wales may have begun around 1130 or 1140. Nicholson's chapter utilises a map to demonstrates the Order's properties were heavily concentrated in South West Wales, areas prone to Norman domination and Flemish immigration.[310]

In addition to this, in terms of the narrative, the *Du Traws'* a redemptive move into the Order stands in line with his repentance. His previous life as a robber would be transformed by taking vows of chastity, purity and obedience.[311] The military activities of the Order characterised them in the Holy Land and in Ireland, yet in Wales the Knights Hospitaller were rarely ever a military force, excluding Edward I's invasion of North Wales from 1277-1283.[312] This is further reinforced by the lack of fortifications on the Orders houses and buildings.[313] In the *Brut y Tywysogion* (Chronicle of the Princes), the Hospitallers are only mentioned once in the context of Cambro-Normans fighting alongside the master of the Hospitallers in the fifth crusade in Damietta, Egypt in 1218, rather than in Wales.[314]

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[308] Helen J. Nicholson, "The Military Orders in Wales" p. 195, Heather James, "The Geography of the Cult of St. David: A Study of the Dedication Patterns in the Medieval Diocese" in *St David of Wales: Cult, Church, Nation*, ed. by J. Wynn Evans and Jonathan M. Wooding, (Woodbridge: Boydell and Brewer, 2012) pp. 52 and 57. Also Helen J. Nicholson, "The Knights Hospitaller", in *Monastic Wales: New Approaches*, ed. by Janet Burton and Karen Stöber, (Cardiff: University of Wales Press, 2013) pp. 147-149.
[309] Nicholson, "Knights Hospitaller", p. 148.
[310] Nicholson, "The Military Orders", p. 194 (Figure 16.1).
[311] Nicholson, "Knights Hospitaller", p. 149.
[312] Nicholson, "The Military Orders", p. 200 and Nicholson, "Knights Hospitaller", p. 151.
[313] Nicholson, "The Military Orders", p. 200.
[314] *Brut Y Tywysogion: Or the Chronicles of the Princes of Wales*, ed. and trans. by Rev. John Williams ab Ithel (London: Eyre and Spottiswoode, 1860) pp. 304-305.

Turning to the internal logic of the passage, if one assumes Davies' interpretation that the Hospitallers are robbers and thieves, then one must question why the *Du Traws* would move from one robbers' den to another. By viewing the reference to the *yspyttywr* not as becoming another robber, but rather a Hospitaller, the medieval audience would connect this as a reference to the real world and as a redemption. Given that consensus on *Owein*'s date of composition places it roughly in the first three decades of the 13th century, and that presence of the Hospitallers was strong in the South West of Wales, the context of the composition and the landscape of the time both fit.[315]

Strikingly, the Du Traws displays a self-awareness in a similar fashion to Harpin. The Du Traws says, *a dyro um vy eneit , a mi a af yn yspyttywr, a mi a gynhalyaf y ty hwnn yn yspytty y wann ac y gadarn tra vwyf vyw, rac dy eneit ti* ("'But spare my life, and I will become a Hospitaller, and run this house as a hostel for the weak and the strong as long as I live, for your soul's sake'").[316] The second *eneit*, refers to Owein's soul, which the Du Traws will pray for. This self-awareness concerns his own and Owein's *eneit*, 'soul', in a Christian sense.[317] Just like Harpin thinks of himself in regard to a non-Harpin-centric world, the Du Traws realises his own actions have affected the world around him, the world's perspective of him and importantly affected his need for redemption in the eyes of God. In addition to this, the Du Traws recognises that praying for the soul of Owein would appeal to the victor. Not only does this show the Du Traws' concern for the soul of Owein, but a recognition of his own soul as he must redeem himself.[318] The emotional and psychological change are based on the religious redemption once Owein defeats him.

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[315] Regine Reck, "Owain or Chwedyl Iarlles Y Ffynnawn", p. 102-11 and Ceridwen Lloyd-Morgan, "Migrating Narratives", in (both) *Arthur in the Celtic Languages*, ed. by Lloyd-Morgan and Poppe pp. 147-154.
[316] *Owein*, p. 29 lines 808-810 and *The Mabinogion*, p. 206.
[317] GPC, *eneit*, *enaid*.
[318] Raffel, *Yvain or the Knight with the Lion*, vv. 5256-5695, pp. 157-170 and Chrétien de Troyes, *Le Chevalier au lion (Yvain)*, vv. 5256-5695, pp. 166-178. These figures are not described as giants, *géants*, but strong and very big (*très grands et très forts*) men. This seems to be a similar interpretation to the Du Traws. Furthermore,

Both the Du Traws of *Owein* and Efnysien of *Branwen* have moments of self-awareness, when they recognise how their actions and themselves relate to the external world. Whilst *Branwen* does not mention souls, the change in Efnysien's character and thoughts is explicitly mentioned, showing a deep psychology shift. *Branwen* revolves around Bendigeidfran and Branwen's emotional connection as brother and sister. Through Branwen's marriage to Matholwch, King of Ireland, with permission from Bendigeidfran, the two islands will hopefully become stronger.[319] The marriage goes ahead, without anyone consulting Efnysien, who in retaliation mutilates Matholwch's horses. Once the insult is compensated, Matholwch takes Branwen to Ireland. The marriage is at first successful for Branwen and for the alliance.[320] Yet after a year, and giving birth to Gwern, Branwen is sent from Matholwch's chamber to cook for the court, is beaten by the butcher and has her ears boxed.[321] This leads to Bendigeidfran summoning the men of the Isle of the Mighty to invade Ireland. The invasion tragically ends in disaster.

Efnysien is characterised as a troublemaker who will disrupt the social order and any hopes for peace between the Isle of the Mighty and Ireland. His giant size is implied, showing he maintains similarities with other giants examined in this thesis. In addition to this, his emotions show that he is almost an antithesis of Bendigeidfran. Efnysien fails to balance his emotions considering the position he holds in the narrative social order as the brother of Bendigeidfran, and one of his close advisors. However, the character's realisation of the consequences of his action serve as a redemptive factor in his death.

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in *Iwein* and *Yvain*, the second opponent is left alive. In *Yvain*, there is a dialogue between hero and giant. The dialogue however shows nothing pertaining, to emotions. These figures in *Yvain* could be seen as giants given their massive size, strength, association with the devil, their hesitation at fighting the lion too and their use of clubs.

[319] *Branwen*, p. 2, lines 36-38, and *The Mabinogion*, p. 69.

[320] *Branwen*, p. 8, lines 204-207, and *The Mabinogion*, p. 69

[321] *The Mabinogion*, p. 75.

There are two indications to the size of Efnysien. The opening passage of *Branwen* explains his familial unit.[322] Efnysien and Nysien are brothers from the same mother as Benidgeidfran and Manawydan. Their mother, Penarddun, is the daughter of Beli son of Mynogan who features as pseudo-historical figure in the *HRB* and *ByB*.[323] It is accepted by the narrative reality that Bendigeidfran is enormous but is unencumbered in his interaction with other people.[324] Efnysien as well has no trouble in his interactions given his size. It may be implied that through the association with pseudo-historical figures, Efnysien is a giant.

His ability to crush heads with one hand and to destroy the Cauldron of Rebirth by stretching out also attests to his larger than average size. In addition to this, Efnysien displays similar emotions to giants throughout the text by his transgressing social norms in the narrative world and primarily by his inability to control his emotions and act in a rational manner, up until the end of his life. Proinsias Mac Cana's assessment of Efnysien illuminates the possible background of this character. The similarities of Efnysien with Bricriu Nemthenga in *Fled Bricrenn* rest on their function as tricksters.[325] In the Ulster Cycle, Bricriu is a cause of dissention and is the moving cause behind important events.[326] The relation of Efnysien to Bendigeidfran is not discussed in detail by Mac Cana and I would argue the psychology of Efnysien as a giant character distinguishes him from his Irish counterpart.[327] Natasha Sumner's article also interprets Efnysien alongside Bricriu and Loki of Norse Mythology.[328] Sumner interprets Efnysien as a Jungian trickster archetype to draw out

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[322] *Branwen*, p. 1, lines 1-12.
[323] The term 'pseudo-historical' is meant to refer to figures in "a version of British history", such as Euroswydd, Penarddun and Lyr as imagined figures who have roots in Welsh traditions and utilised in *Branwen* to link the text to a fictious past. Diana Luft, "Commemorating the Past After 1066: Tales from the Mabinogion", in *The Cambridge History of Welsh Literature*, ed. by Geraint Evans and Helen Fulton (Cambridge: Cambridge University Press, 2019) pp. 73-92.
[324] *Branwen*, p. 1 line 13, p. 2 line 44-54, p. 5 lines 125-129, p. 8 lines 197-198, p. 9 lines 231-233, p. 13 lines 352-353.
[325] Mac Cana, *Branwen*, pp. 78-84.
[326] *Ibid*., pp. 79-81.
[327] *Ibid*., pp. 78-84.
[328] Natasha Sumner, "Efnisien's Trickters Wiles: Meanings, Motives and Mental Illness in the Second Branch of the Mabinogi", in *Studia Celtica Posnaniensia* 1, (2016) pp. 73-89.

"Efnisien's psychopathic tendencies as an inherent part of his trickster nature".[329] A key asset of Efnysien's trickter-ness is his unpredictable behaviour seen in "senseless orgies of destruction" and his removed nature from the narrative's society.[330] Designating Efnysien as a trickster does not give an entirely satisfactory answer to Efnysien's violent behaviour or his redemption. I shall argue that alternatively that Efnysien has a reason to act violently rather than senselessly.

Amongst Bendigeidfran's councillors are his close male family members, Manawydan, Nysien and Efnysien.[331] Efnysien's proximity to Bendigeidfran functions on two levels. He is a member of Bendigeidfran's court at Harlech, *yn llys idaw*, 'one of his courts', implying that Efnysien is counted amongst the noblemen traveling around the land. Alternatively, it could mean that Efnysien is present amongst the buildings of a *llys*, 'court'.[332]

The antagonistic nature of Efnysien contrasts his brother who is portrayed as a peace-bringer, whilst Efnysien is a war-bringer, *A'r neill o'r gueisson hynny, gwas da oed: ef a barei tangneued y rwg y deu lu, ban uydynt lidyawcaf: sef oed Nissyen. Y llall a barei ymlad y rwng y deu uroder, ban uei uwyaf yd ymgerynt* ("One of these was a good lad - he could make peace between two armies when they were most enraged; that was Nysien. The other would cause two of the most loving brothers to fight").[333] The duality displayed by Nysien and Efnysien is an example of the Indo-European divine twin's legend according to Goetinck,

[329] Sumner, "Efnisien's Trickster Wiles", p. 80.
[330] Carl G. Jung, *The Collected Works of C. J. Jung vol. 9, part 1: The Archetypes and the Collective Unconscious*, trans. by R. F. C. Hull (Princeton: Princeton University Press, 1959) p. 261, quoted in Sumner, "Efnisien", p. 76.
[331] *Branwen*, p. 1, lines 4-8 and 11-12, and *The Mabinogion*, p. 68.
[332] *Branwen*, p. 1, line 3, *The Mabinogion*, p. 68 and *The Welsh King and His Cou*rt, ed. by T. M. Charles-Edwards, Morfydd E. Owen and Paul Russel (Cardiff: University of Wales Press, 2000) pp. 3-8.
[333] *Branwen*, p. 1, lines 9-12 and *The Mabinogion*, p. 68

reflecting a dualism in their names and their actions.[334] According to the description, Efnysien shares the same societal norm-breaking traits of other giants in this thesis. Furthermore, the brothers pose as two opposites, perhaps mirrors the Stoic philosophy of the soul's rational part and the irrational part discussed in Augustine.[335] The devastation of Ireland and the Isle of the Mighty comes about as the result of Efnyien's anger and lack of control, similar to the danger of the irrational part of the soul without the control of the rational.

The reference to the strife between the two brothers caused by Efnysien, perhaps alludes to the tale of Cain and Abel.[336] The presence of the *Ystoria Adda* in the WB (Peniarth 5) shows that the religious texts at the start of the manuscript may have influenced the medieval audience's interpretation of *Branwen*. The relevance of the passage Genesis 4: 1 - 17, could have influenced the character's introduction. The *Ystoria Adda* is concerned with the origins of the wood of Jesus' crucifix, from the expulsion of Adam and Eve from the Garden of Eden to the Crucifixion. The passage of Cain and Abel occurs after Adam and Eve have settled in the Valley of Hebron.[337] Cain (spelt *kayn*), becomes jealous of Abel (*auel*) after seeing that God favours Abel's sacrifice. Out of jealously, Cain kills his brother and causes *mae llawer o drygoed* ("Many great evils and hate").[338] Not only does Cain act against the will of God, he also is a source of evil once Adam and Eve leave the Garden of Eden.[339] Cain's reaction to God's favour of Abel's sacrifice breaks the repentance that Adam and Eve

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[334] Glenys Goetinck, "The Divine Twins and Mediaeval Welsh Literature", in *Deuogdonion: Mélanges offerts en L'Honneur du Professeur Claude Sterckx*, ed. by Gaël Hily, Patrice Lajoye, Joël Hascoët, Guillaume Oudaer and Christian Rose (Brest: CRBC Rennes-2 Université Européenne de Bretagne, 2010) pp. 259-262.
[335] Augustine, *The City of God Books VIII-XVI*, p. 369.
[336] *The Vulgate Bible: Volume I*, pp. 18 -21.
[337] Stephen C. E. Hopkins, "Heavan and Hell in the Garden of Eden: Typological Imagery and the Transmission of the Welsh 'Ystoria Adda'", in *PHCC* 37 (2017), p. 108.
[338] John Jenkins, "Mediæval Welsh Scriptures, Religious Legends, and Midrash", in *THSC*, (1919-1920) pp. 121-123 and *Selection from the Hengwrt Mss. Vol. 2*, ed. and trans. by Rev. Robert Williams and Rev. G. Hartwell Jones (London: Bernard Quaritch, 1892), p. 604.
[339] Jenkins, "Mediæval Welsh Scriptures" pp. 121-123 and *Selection from the Hengwrt Mss. Vol. 2*, p. 604.

have performed, similar to Efnysien later breaking the peace between the British and the Irish.[340] Tolkien ascertains that Cain was imagined as the ancestor of giants “in general” and his connection to monstrous races can also be seen in the illustration in manuscripts of *De Civitate*.[341] The anti-societal and anti-religious crime by Cain, has similar motivations to Efnysien’s mutilations of Matholwch’s horses.

Efnysien’s motivations are clearly stated by himself. After coming across the horses, Efnysien explains his anger and jealously *‘Ay yuelly y gwaethant wy am uorwyn kystal a honno, ac yn chwaer y minheu, y rodi heb uyghanyat i? Ny ellynt wy tremic uwy arnaf I,’ heb ef* (“’Is that what they have done with such a fine maiden, and my sister at that, given her away without my permission? They could not have insulted me more’”).[342] This passage is a soliloquy, demonstrating Efnysien feels betrayed by his kin and he cannot rationalise his emotions. The feeling of being insulted, the anger and the psychosomatic manifestation show a transition of Efnysien’s emotions from an internal world to an external world. The violence cannot be unexpected as his introduction tells the audience he is violent. Being spurned from a place of proximity to his brother to the “margins” is his motivation for a calculated act of violence.[343] Efnysien’s contrast with his brother Nysien, as well as Bendigeidfran, is something that the *Ystoria Adda* portrays and is evoked here due to his role in the strife between Matholwch and Bendigeidfran.

Efnysien’s behaviour contrasts his brother’s again in Ireland. After making peace with the Irish, the men of the Isle of the Mighty gather to feast. Yet the Irish lay a trap by hiding warriors in sacks around the hall. Efnysien suspects a trap and demonstrates his strength by

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[340] *Branwen*, pp. 13-14 lines 357-366.
[341] J. R. R. Tolkien, “Beowulf”, p. 14, and John Block Friedman, *Monstrous Races* (Cambridge: Harvard University Press, 1981), pp. 30-31 and Ricardo J. Quinones, *The Changes of Cain: Violence and the Lost Brother in Cain and Abel Literature* (Princeton: Princeton University Press, 1991), pp. 41-62.
[342] *Branwen*, p. 3, lines 70-73, and *The Mabinogion*, p. 70.
[343] Sumner, “Efnisien”, pp. 78-79.

killing all the Irish warriors hiding in the hall. His strength is so great, that he is able to kill all the warriors with his bare hands.[344] Efnysien repeats his feat of strength, crushing the last Irish warrior's helmet too.[345] Not only is this a testament of Efnysien's strength crushing armour with one hand, but also of his cunning and intelligence. Immediately after, he sings an *englyn*,

Yssit yn y boly hwnn amryw ulawt,
Keimeit, kynniuyeit, diskynneit yn trin,
Rac kydwyr cadbarawt [346]
("'There is in this bag a different kind of flour,
Champions, warrriors, attackers in battle,
Against fighters, prepared for combat'"").[347]

The *englyn* mocks the Irish playing on the double meaning of *blawd* as flour or blossom.[348] Efnysien is not named as a *cerddwr*, 'bard' and his *englyn* would come as a surprise to the audience.[349] The association of bards and poetry with music in medieval Wales adds another multi-dimensional aspects to this short passage.[350] Not only does this show a range of emotions and an artistic ability, but also a depth to his characterisation. The ability to regard his own actions is shown in his redemption later in the narrative.

Efnysien's inability to control his emotions is demonstrated after peace between Ireland and the Isle of the Mighty is agreed. After saving his kin from the Irish warriors hidden in the sacks of flour, Gwern is invested with the kingship of Ireland and the two factions are reconciled. Once again Efnysien is not recognised as his brothers' equal, as he is not greeted

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[344] *Branwen*, p. 13, lines 335-337, and *The Mabinogion*, pp. 78-79.
[345] *Branwen*, p. 13, lines 341-345, and *The Mabinogion*, p. 79.
[346] *Branwen uerch Lyr*, p. 13, lines 347-349.
[347] *The Mabinogion*, p. 79.
[348] *Branwen*, pp. 35-36 and *The Mabinogion*, p. 380.
[349] Dafydd Jenkins, "Bardd Teulu and Pencerdd", in *The Welsh King and His Cou*rt, pp. 142-166.
[350] Christopher Macklin, "Cross-Cultural Perspectives on Secular Vernacular Vocal Performance in Early Wales", in *Journal of the Royal Musical Association* 134 (2009), pp. 171-172 and Patrick K. Ford, "Performance and Literacy in Medieval Welsh Poetry", in *The Modern Language Review* 100 (2005), pp. xlvii-xlviii.

by the new king of Ireland. Efnysien's own voice disguises his motives when he expresses this worry. Bendigeidfran attempts to rectify this by sending the boy king to Efnysien, yet this plays into Efnysien's plans. As the boy goes to him, Efnysien enacts his vengeance, *'Y Duw y dygaf uyg kyffes,' heb ynteu yn y uedwl, 'ys anhebic a gyflauan gan y tylwyth y wneuthur, a wnaf I yr awr honn'. A chyuodi y uynyd, a chymryt y mab erwyd y traet, a heb ohir, na chael o dyn yn y ty gauael arnaw, yny want y mab yn wysc y benn yn y gynneu* ("'I confess to God,' said Efnysien to himself, 'the outrage I shall now commit is one the household will never expect.' And he gets up, and takes the boy by the feet, and immediately, before anyone in the house can lay a hand on him, he hurls the boy head first into the fire.").[351] The act of infanticide insults both kingdoms, as Branwen, Gwern's mother, is horrified and the Irish rise up in arms against the Welsh/British. This act of extreme brutality is mirrored by the violence and *zorn*, 'anger' of the giants of German and Welsh texts, whose violence and *zorn* is a key facet of the antagonists' identity. Rarely is this expressed through the perpetrators themselves, like Efnysien, who outlines his internal emotions.

Efnysien's final action in the narrative is intended to redeem himself, save his kin and demonstrates self-awareness. Efnysien shows the emotions through a soliloquy, relating himself to the external world on a private and public level, *Ac yna pan welas Efnissyen y calaned heb enni yn un lle o wyr Ynys y Kedyrn, y dywot yn y uedwl, 'Oy a Duw,' heb ef, 'guae ui uy mot yn achaws y'r wydwic honn o wyr Ynys y Kedyrn; a meuyl ymi,' heb ef, 'ony cheissaf i ware trac hynn.'* ("When Efnysien saw the corpses, and no room anywhere for the men of the Island of the Mighty, he said to himself, 'Oh God,' he said, 'woe is me that I am the cause of this mountain of men of the Island of the Mighty; and shame on me,' he said, 'unless I try to save them from this'").[352] Once the Irish start throwing corpses into the

[351] *Branwen*, p. 14 lines 361-366 and *The Mabinogion*, p. 79.
[352] *Branwen*, p. 14 lines 378-382 and *The Mabinogion*, p. 80.

Cauldron of Rebirth, they re-join the fight against the men of the Island of the Mighty. Efnysien sees that his countrymen are being slaughtered, the bodies described as *y'r wydwic honn o wyr*, 'this mountain of men', could be translated as 'cairn' or 'funeral pile'.[353] A translation of *wydwic* as 'funeral pile' would make Efnysien's self-awareness more morbid and the slaughter more impactful. The use of a soliloquy demonstrates that the character is capable of reflection, hinting towards a self-awareness that is present in violent giants like Harpin. Efnysien and Harpin are both excessively violent characters whose actions are dictated by their uncontrolled emotions. Efnysien's development as a character is unique in that he realises the consequences of his inability to control his emotions.

The declaration of his lament, '*Oy a Duw'*, 'Oh God,' and *'guae ui'*, 'woe is me' marks his realisation that his actions have devastating consequences. Efnysien relates himself to the external world via his lack of control. In addition to this, he recognises the implications of his actions by being aware of his shame. This motivates him to redeem himself in the eyes of his countrymen. He sees that unless he saves them, his social standing will be damaged.[354] This recognition combines his internal emotions with his relationship with the external world, highlighted by his fear of shame. This forms the start of his redemption as a character.

Efnysien's final actions show several important aspects of his character. After recognising the consequences of his emotions Efnysien acts to redeem himself, *ac ymedyryaw ymlith calaned y Gwydyl, a dyot deu Wydel uonllwm idaw, a'y uwrw yn y peir, yny dyrr y peir yn pedwar dryll, ac yny dyrr y gallon ynteu. Ac o hynny y bu y meint goruot a uu y wyr Ynys y Kedyrn* ("He creeps in among the corpses of the Irish, and two bare-backed Irishmen come up to him and throw him in the cauldron as if he were an Irishman. He stretches himself out in the cauldron so that the cauldron breaks into four pieces, and his own

[353] GPC, *gwyddwig*.
[354] *Branwen*, p. 14 lines 381-382 and *The Mabinogion*, p. 80.

heart breaks too. And because of that, such a victory as there was went to the men of the Island of the Mighty").[355] Noticeably Efnysien's sneaking method requires him to act with self-restraint. The corpses were able to be revived in the cauldron without it breaking, implying that the Cauldron is big enough for multiple Irishmen.[356] Efnysien put in the cauldron by the Irishmen, without any comment on his size. However due to his strength and size, he can destroy the cauldron by breaking it into four pieces. Not only does the description given by the narrative voice highlight Efnysien's strength but also the cognitive side of Efnysien as, *ac yny dyrr y gallon ynteu* ("and his own heart breaks too").[357] The heart is the seat of intellect, thought and feeling to Isidore of Seville.[358] Likewise in the GPC, the *calon*, 'heart' can be associated with the 'seat of feeling', 'affection', 'will' and 'intellect' in a medieval context.[359] Efnysien's character in the second half of the narrative develops from that of an unlikeable character, to one given depth despite his evil behaviour. His actions appear to contradict themselves in that he is the instigator of violence against Matholwch's horses and then the murder of Gwern, contradicting all "socially constructed rights and wrongs" norms of the narrative.[360] Yet his redemption comes as he recognises his own place in that society and endeavours to save it.

Efnysien shows that the traits of giants can be displayed alongside a desire for redemption. The psychology of Efnysien before his redemption shows his inability to control his emotions which is a prominent characteristic of other giants in this thesis. His monstrous psychology transgresses the societal norms, even killing his nephew. The irrational behaviour is resolved by his sudden self-awareness, indicating that he has discovered his rationality. His redemption makes him standout from the other giants, in that he realises how he relates to the

[355] *Branwen*, p. 14 lines 382-386 and *The Mabinogion*, p. 80.
[356] The size of the cauldron is discussed on pp. 22-23.
[357] *Branwen*, p. 14 line 385 and *The Mabinogion*, p. 80.
[358] Isidore of Seville, *The Etymologies of Isidore of Seville*, pp. 238 and 240.
[359] GPC, *calon*.
[360] Sumner, "Efnysien", p. 80.

world and the image of himself in the external world. This realisation indicates Efnysien's self-awareness, which leads to his self-sacrifice in order to save his countrymen.

Efnysien stands out from the monstrous characters by undergoing a transformation of his psychology to become the saviour of the survivors from the Isle of the Mighty. Ysbaddaden Pencawr, however, takes a different approach to his moment of self-awareness. From the epithet of *Pencawr* one can infer Ysbaddaden as chief of all giants in Britain.[361] He begins as the main threat to Culhwch's manhood and to Arthur's court, aware that his life is in danger if Olwen marries Culhwch. His moment of self-awareness and rationality doesn't lead to his redemption, but rather an acceptance of his place in the narrative reality and his own mortality. Of the four giants in *Culhwch*, Ysbaddaden is given the most attention by the narrative voice. [362] Naturally then, Ysbaddaden is the giant character with the most emotions and characterisation that can be analysed. Ysbaddaden does not enter the narrative until about one third of the way through when the heroes arrive at his fortress.

As the heroes approach Ysbaddaden's fort in the distance the size is stressed.[363] For the audience this heightens the sense of dread and so does Custeninn's explanation of the fortress.[364] Custeninn tells the heroes that he is also the brother of Ysbaddaden.[365] Custeninn's explanation that Ysbaddaden has ruined him hints at the chief giant's personality and self-awareness. Ysbaddaden has killed 23 of Custeninn's sons with no clear reason.[366]

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[361] *Culhwch ac Olwen*, p. 2 lines 50-51 and *The Mabinogion*, p. 257.
[362] Dillus Farfog is mentioned as a giant in academic literature and left out of a discussion of giants in others, in particular, Sheehan, "Giants, Boars and Barbering", p. 3-25 and Catherine E. Byfield, "Character and Conflict in the Four Branches of the Mabinogi", in *Bulletin of the Board of Celtic Studies* 40, (1993) pp. 51-71 and Goetinck, "The Divine Twins" pp. 259-277, all interpret Dillus as a giant. This rests upon the giant column of smoke and pit used to decapitate him, whereas I would argue that there is little separate him from the other exorbitant heroes found in *Culhwch ac Olwen* such as like Osla Gyllellfawr, GIlla Goesbydd, Gwadn Osol and Sugn son of Sugnedydd. His lack of characterisation mentally will leave him out of this discussion as well. The use of his patronym Efrai as a father is found as well in an elegy for Owein of Gwynedd (died 1170) by Cynddelw Brydydd Mawr, but Dillus is compared to human characters here. See, Oliver James Padel, *Arthur in Medieval Welsh Literature*, (Cardiff: University of Wales Press, 2013) p. 44.
[363] *The Mabinogion*, p. 268.
[364] *Culhwch ac Olwen*, p. 16 lines 433-434 and *The Mabinogion*, p. 269.
[365] *Culhwch ac Olwen*, p. 16 lines 435-436 and *The Mabinogion*, p. 269.
[366] *Culhwch ac Olwen*, p. 17 lines 472-474 and *The Mabinogion*, p. 271.

However, Ysbaddaden's eventual death at the hands of Goreu mab Custeninn justifies this infanticide. The hostility to his nephews extends to Culhwch too. Olwen's oath to her father not to marry highlights his paternalism and fear of death.[367] This forms Ysbaddaden's primary motivation for trying to kill Culhwch and to protect himself. His violent temperament is seen by him trying to deceive the heroes three times by throwing poisoned stone spears at them when they finally meet.[368] Up until the characters physical introduction into the story at his fort and court, the narrative voice does not hint at any cognition or psychology directly.

The *anoetheu* dialogue expands on Ysbaddaden's fear of death and demonstrates he begins to think self-consciously. [369] Fiona Dehghani argues that one can read a lot into the characterisation of the two characters from their interaction. [370] For Dehghani, Ysbaddaden's changing tone of voice implied through the changing *anoetheu*, concluding that Ysbaddaden becomes ever more agitated by Culhwch's constant confidence. She interprets Ysbaddaden as being "tragic", yet "out of touch" with reality and the threat that the heroes pose.[371] I would argue that Ysbaddaden is aware of the danger to his life, which explains his infanticide of his nephews and why he throws the poisoned stone spears at the group.[372]

Relevant for this thesis is the change in Ysbaddaden's attitude towards Culhwch's challenge. The dialogue contains no reference to facial expressions, or any emotional response of. One must interpret the emotions based on the tone of the different *anoetheu*.[373] Whilst the characterisation may have been added by bards, we are left only with the text to

[367] *Culhwch ac Olwen*, p. 19 lines 503-504 and *The Mabinogion*, p. 272.
[368] *Culhwch ac Olwen*, p. 17 lines 472-474, p. 19 line 513-p. 20 line 545 and *The Mabinogion*, p. 271 and pp. 272-274.
[369] See pp. 27-28 of this thesis for information on the *anoetheu* dialogue.
[370] Dehghani, "The Anoetheu Dialogue" pp. 291-305.
[371] Dehghani, "The Anoetheu Dialogue", p. 305.
[372] *Culhwch ac Olwen*, p. 19 lines 521-523, p. 20 lines 536-537, lines 549-551 and *The Mabinogion*, pp. 272-273.
[373] Dehghani, "The Anoetheu Dialogue", pp. 297-298.

interpret.[374] Throughout the dialogue, Ysbaddaden continually sets Culhwch *anoetheu* which he (Ysbaddaden) deems impossible. Dehghani points out the confidence which Culhwch shows forces Ysbaddaden "to think on his feet" and try to knock Culhwch's confidence.[375] This change is marked by the use of different formulaic phrases in the dialogue. The phrases do not occur randomly or attached to a singular type of task, instead they change over the course of the dialogue with some crossover. The first phrase, *nys ryd ef o'e uod, ny elly titheu y treissaw ef* ("He will not give it willingly, nor can you force him'") does not quite have the same negative stress as the second phrase, *'Nyt oes yn y byt a'e tynho o'e penn namyn Odgar mab Aed brenhin Iwerdon'* ("'There is no one in the world who can pull it from his head except Odgar son of Aedd, king of Ireland'").[376] The implication of Ysbaddaden's words moves from leaving a small theoretical possibility of success, to outright denying the presence of anyone who could complete the task. These statements lie in the conditional and then present tenses. Ysbaddaden moves from being fairly sure that Culhwch *could* not complete the task, to there *being* no one who could complete them. Dehghani identifies this change formula as a sign that Ysbaddaden is starting to be troubled by Culhwch's responses.[377] Slowly Ysbaddaden recognises Culhwch's threat to himself and reacts by trying to outsmart him. This leads him to use *byth*, 'never' to stress the impossibility of the tasks.[378] His final words to Culhwch before he departs perhaps show an acceptance of his mortality, *a ffan gaffer hynny, vym merch inheu a geffy* ("'Seek those things. And when you get those things, you shall get my daughter'").[379] Ysbaddaden's self-conscious thinking links himself

[374] Sioned Davies, "Written Text as Performance: The Implications for Middle Welsh Prose Narratives", in *Literacy in Medieval Celtic Societies, Cambridge Studies in Medieval Literature 33*, ed. by Huw Pryce, (Cambridge: Cambridge University Press, 1998) pp. 133-148 and 145, quoted in Dehghani, "The Anoetheu Dialogue", p. 298.
[375] Dehghani, "The Aneotheu Dialogue", p. 300.
[376] *Culhwch ac Olwen*, p. 23 line 625, *The Mabinogion*, p. 276, *Culhwch ac Olwen*, p. 24 lines 643-644 and *The Mabinogion*, p. 277.
[377] *Culhwch ac Olwen*, p. 22 lines 582-583 and *The Mabinogion*, p. 275.
[378] *Culhwch ac Olwen*, p. 27 lines 724-725, *The Mabinogion*, p. 280 and Dehghani, "The Aneotheu Dialogue", pp. 293-296.
[379] *Culhwch ac Olwen*, p. 28 lines 757-758 and *The Mabinogion*, p. 281.

with possible danger outside of his control. From the dialogue, one can read the emotions expressed as a concern over his mortality.

Ysbaddaden only appears once more at the end of *Culhwch*.[380] Once the heroes have returned, Ysbaddaden shows a change of attitude. There are again no clues to the facial expressions or tone of voice. The narrative voice stresses the prophesised death of Ysbaddaden by including his nephews, Culhwch and Gorau, in the opening sentence of the scene, *Ac yna y kychwynnwys Kulhwch, a Gorau uab Custeninn gyt ac ef, a'r sawl a buchei drwc y Yspadaden Pennkawr, a'r anoetheu gantunt hyt y lys* ("And then Culhwch set out with Gorau son of Custeninn, and those who wished harm to Ysbaddaden Bencawr, and took the wonders with them to his court").[381] Ysbaddaden's actions and words in this final scene portray him as completely passive and accepting of the situation, yet retains resentment,

> A dyuot Kaw o Brydein y eillaw y uaryf, kic a chroen hyt asgwrn, a'r deu glust yn llwyr. Ac y dywawt Kulhwch, 'A eillwyt itti, wr?' 'Eillwyt,'heb ynteu. 'Ae meu y minheu dy uerchdi weithon?' 'Meu,' heb ynteu. 'Ac nyt reit itt diolwch y mi hynny, namyn diolwch y Arthur y gwr a'e peris itt. O'm bod i nys kaffut ti hi vyth. A'm heneit inheu ymadws yw y diot.'[382]
> ("And Caw of Prydyn came to shave off Ysbaddaden's beard, flesh and skin to the bone, and both ears completely. And Culhwch said, 'Have you been shaved, man?' 'I have,' he replied. 'And is your daughter now mine?' 'Yours,' he replied. 'And you need not thank me for that, but thank Arthur, the man who arranged it for you. If I'd had my way you never would have got her. And it is high time to take away my life.'").[383]

Crucial to Ysbaddaden accepting his fate is the oath between father and daughter. Although Ysbaddaden is portrayed as aggressive earlier in *Culhwch*, he values the oath than his life. Furthermore, Ysbaddaden refers to his life as *heneit*, 'life', which can also mean 'soul' in the spiritual sense.[384] This attributes a key facet of human nature to a giant, who now possesses a soul, and is capable of rational thought. The giant's description of his soul reinforces the interpretation of his human mind. He also recognises his place within this

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[380] *Culhwch ac Olwen*, p. 42 lines 1230-1241 and *The Mabinogion*, p. 297.
[381] *Culhwch ac Olwen*, p. 42 lines 1230-1232 and *The Mabinogion*, p. 297.
[382] *Culhwch ac Olwen*, p. 42 lines 1232-1238.
[383] *The Mabinogion*, p. 297.
[384] GPC, *enaid*, and see pp. 67-68 for the *eneit* of the Du Traws (*Owein*).

narrative reality, as he is bound to an oath to his daughter, which once broken, removes his purpose in the narrative. The vengeance of Gorau ends as he executes Ysbaddaden.[385] The unceremonious execution of Ysbaddaden atop a dung heap establishes his downfall of in poetic terms. Ysbaddaden remains passive, regardless of his giant size, he lets himself be killed in accordance with oath between himself and Olwen.

Ysbaddaden's emotions are rarely expressed through the narrative voice. The insights into his psychology shows he possesses self-awareness and rationality. Unlike Efnysien in *Branwen* or the Du Traws of *Owein*, whose moment of self-awareness causes a change in the character, Ysbaddaden's self-awareness does not bring about a change. Yet both Ysbaddaden and Du Traws recognise and are able to understand their souls, showing a uniquely human feature. Despite the situation surrounding his death, Ysbaddaden maintains an emotional intelligence that binds him to his oath. It shows that he is conscious of the futility of struggling and he accepts his position as the villain.

Although Bendigeidfran is the only character in this thesis who is the main protagonist of a text, he displays similarities in with Ysbaddaden in regard to restraint, self-awareness and their place in the narrative realities. Ysbaddaden is important as he accepts his position in the world as the antagonist, does not attempt to fight against his fate and places his oath to his daughter above his own existence. Likewise, Bendigeidfran accepts his status as king and the hero of *Branwen*, being driven to failure as a result of his relationships with other characters.

Bendigeidfran's size does not interfere with his interactions with other normal sized characters and is even quite fluid, moving from wading across the Irish sea, to managing to span a river. The description of his size is not mentioned when he is first introduced, as he

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[385] *Culhwch ac Olwen*, p. 42 lines 1238-1241 and *The Mabinogion*, p. 297.

initially appears as the crowned king of Britain. Nowhere in *Branwen* is he described as a *cawr*, 'giant', instead his size may be interpreted from other descriptions. In terms of his emotions, he displays similarities with the antagonist giants of the other Welsh and German texts. By appearing to share similar emotions and emotional bonds with other characters, Bendigeidfran shares the same emotional range of other giants and normal sized humans.

Bendigedifran's name is a compound noun, consisting of *bendigaid*- (meaning 'blessed', 'worthy of worship' or 'praise') and Brân (also meaning 'raven').[386] The meaning of *bendigaid* is very closely associated with a Christian context more or less exclusively, which provides Bendigeidfran (the name) with an inbuilt connotation of virtue, hence Brân the Blessed.[387] Bendigeidfran's name is very much the opposite of the kennings used in Hartmann von Aue's texts to describe giants.[388]

Bendigeidfran has been linked to pre-Christian "Celtic" mythology to explain the character's origins.[389] Mac Cana makes a distinction between the Bendigeidfran of *Branwen* and Brân in the perspective of a wider tradition.[390] He outlines theories from Helaine Newstead and W. J. Gruffydd on Brân's portrayal across Welsh and Irish literature. MacCana asserts that the true analysis of Bendigeidfran should come from a comparison with earlier or independent texts, and his sub-chapter discusses Bendigeidfran's parallels in Irish literature. The similarity of Bendigedifran in *Branwen* and Bran in *Immram Brain* and the *Metrical Dinnshenchas*, and the Bran mentioned in *y Gwarchan Tudfwlch* in the Book of Aneirin are

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[386] GPC, *bendigaid* and *brân*.
[387] *Branwen*, p. 19.
[388] Hartmann von Aue, "Iwein" p. 660 V. 6338 and *Erec*, p. 322 V. 5648. This point is also valid for Chrétien de Troyes' same characters, though they are not giants, but *vilains*.
[389] Matthew Arnold, *On the Study of Celtic Literature*, (London: Smith, Elder and Co., 1867) pp. 60-61, Helaine H. Newstead, *Bran the Blessed in Arthurian Romance*, (New York: Columbia University Press, 1939), Mac Cana, *Branwen,* p. 129-150, John T. Koch, "Brân, Brennos: An Instance of early Gallo-Brittonic History and Mythology", in *CMCS* 20, (1990) pp. 1-20, Roger Sherman Loomis, *The Grail: From Celtic Myth to Christian Symbol*, (Princeton: Princeton University Press, 1991), pp. 55, and Davies in *The Mabinogion*, p. 345. More generally on the pre-Christian dieties, see: Ronald Hutton, "Medieval Welsh Literature and Pre-Christian Deities", in *CMCS* 61, (2011) pp. 57-85.
[390] Mac Cana, *Branwen,* p. 129.

brought into the discussion.[391] Overall, MacCana is hesitant to see an influence of Irish literature on the Welsh.[392]

John Koch approaches the character of Bendigeidfran looking deep into the past at the "Celtic" roots of a medieval character.[393] Koch links Bendigeidfran and Brennos, the leader of a Celtic invasion of Greece 279-278 BC, as a possible influence on the "composite" medieval character.[394] Koch progressively builds up the linguistic link between Brân and Brennos backwards via the Harleian Genealogies and archaeological evidence linking the Belgae tribe of modern day Belgium, to the confederation of tribes that invaded Greece in 279BC. Koch explains, "I am concerned with only the episodes specifically mentioned above and the origin of only one character, quite probably only one component in the sources of a composite character."[395] He argues that Brân was a god of death due to a reference to him in the Book of Aneirin.[396] These links with ancient Celtic roots lead Sioned Davies to suggest that Bendigeidfran could be an "euhemerized deity".[397]

Simon Rodway argues the opposite, that the pre-occupation in Celtic Studies to de-value Welsh literature as the "detritus" of pre-Christian Celtic mythology does not do justice to the importance of the texts in a European perspective.[398] The "Celticity" is unconscious in the Four Branches of the Mabinogi and *Branwen* does not push a pre-Christian mythological message.[399] It stands to reason then, that Bendigeidfran may have had links to a pre-Christian

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[391] Mac Cana, *Branwen*, pp. 131-150 and Cardiff Ms. 2.81 p. 25 line 15.
[392] *Ibid*., p. 131 and p. 139.
[393] John T. Koch, "Brân, Brennos", pp. 1-20.
[394] *Ibid*., p. 19.
[395] *Ibid*., p. 19.
[396] John T. Koch, "Some Suggestions and Etymologies reflecting upon the Mythology of the Four Branches", in *PHCC* 9, (1990) pp. 1-10, p. 8 and p. 9.
[397] *The Mabinogion*, p. 345.
[398] Rodway, "The Mabinogi and the Shadow of Celtic Mythology", in *Studia Celtica* 52, (2018) p. 75 and p. 78.
[399] Rodway, "The Mabinogi", p. 77.

Celtic past, yet his presence in literature written down in the 13th-14th century manuscripts allows him to be seen as a medieval giant.[400]

Bendigeidfran appears in texts and manuscripts that feature giants who are the very enemy of the social norms of the narrative worlds. Bendigeidfran appears at the very centre of the narrative world in *Branwen*. This gives him a unique position as being a virtuous giant, displaying the traits of kingship. However, Bendigeidfran demonstrates an almost nihilistic view, that no matter how a ruler reacts to the external world via control over his emotions, he is doomed to fail by the same restraint and control.

The most important emotion shown by Bendigeidfran is his affection for his sister Branwen. Their affection is the driving factor throughout the narrative. Bendifgeidfran's relationship with the male characters of the narrative also play a vital role in the story, these shall be covered on p. 81. His emotions function on a personal and a public level that relate him to the narrative world. After spending being married off to Matholwch and spending a year in Ireland, the murmurings of the Irish nobles compel him to humiliate Branwen. In response to this, she raises a starling and sends it to deliver a message to her brother, *a phan darllewy y llythyr, doluryaw a wnaeth o glybot y peon oed ar Uranwen, dechreu o'r lle hwnnw peri anuon kennadeu y dygyuoryaw yr ynys honn y gyt* ("When it was read, Bendigeidfran was grieved to hear how Branwen was being punished, and there and then he sent messengers to muster the entire island").[401] News of Branwen's humiliation does not conjure emotions of anger or shame in front of the court. Instead, Bendigeidfran's grief is transformed into action by summoning the lords. Being the King of the Isle of the Mighty, he

[400] John R. Collis, "Celts Ancient and Modern: Recent Controversies in Celtic Studies", in *Studia Celtica Fennica* 14, (2017) pp. 58-70, discusses the inherent problems of the term "Celt" and "Celtic" and that they are inherently subject to criticism, like Rodway uses the term "Celticity" to imply of false identity, and Mark Williams, "Magic and Marvels", in *The Cambridge History of Welsh Literature*, ed. by Evans and Fulton, pp. 68-69.

[401] *Branwen*, p. 9, lines 231-238, and *The Mabinogion*, p. 75.

is at the centre of a network of relationships between the lords of the districts in a centralised monarchy.[402] The word *gwlat* is translated as “district” by Davies to describe the sub-divisions of the land.[403] The normal meaning of *gwlat* would be country or land, which implies the massive extent of Bendigeidfran’s sovereignty.[404] The importance of Bendigeidfran’s rationality shows a moderation of his emotions, as the psychosomatic manifestation is controlled.[405] The effect of Bendigeidfran’s reaction involves both sides of the Irish sea. As Bendigeidfran stands as a model king, he stands in direct contrast by having a didactic function in opposition to the giants analysed so far.[406]

Bendigeidfran shows in a brief reference by his sister, that his grief has turned to anger. The shift in emotion is accompanied by a poetic description of his physique wading across the Irish sea.[407] As Bendigeidfran’s body becomes a mountain and forest in the eyes of the Irish swineherds, his temperament has changed too. When Branwen is called by Matholwch to explain the sighting she clarifies that the ridge and lakes the Irish see, is Bendigeidfran’s angry expression, *llidyawc yw. Y deu lygat ef o pop parth y drwyn yw y dwy lynn o bop parth y’r eskeir.’* (“‘He is angry. The two lakes on either side of the ridge are his two eyes on each side of his nose’”).[408] This shows that he has been perceived as the embodiment of the Isle of the Mighty, almost literally. His size and his anger, *llidyawc yw,* makes him seem all the more threatening. The change of Bendigeidfran’s grief to anger results in a psychosomatic

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[402] Helen Fulton, “The Mabinogi and the Education of Princes in Medieval Wales”, in *Medieval Celtic Literature and Society*, ed. by Helen Fulton (Dublin: Four Courts Press, 2005) p. 243.
[403] *Branwen*, p. 9, line 239, and *The Mabinogion*, p. 75.
[404] GPC, gwlad and Natalia Petrovskaia, “The Concept of Europe in the Medieval Welsh Geographical Treatise Delw y Byd”, in *Celtic Forum* 21, pp. 28-31.
[405] footnote 36 for reference to Augstine’s view on moderating emotions and their psychosomatic effects.
[406] Kristie Chandler, “Patriarchy and Power in Medieval Welsh Literature”, in *PHCC* 22, (2002) p. 88 and Fulton, “The Mabinogi and the Education of Princes”, pp. 242-244.
[407] *Branwen*, p. 10, lines 265-268, and *The Mabinogion*, p. 76.
[408] *Branwen*, p. 10, lines 275-281, and *The Mabinogion*, pp. 76-77.

expression of this anger. This rationalisation of his emotion shows a restraint of grief and a more appropriate anger, that is justified and befits a ruler.[409]

In *Erec*, the giants' *zorn* contrasts with Erec's *zorn*, which is incited through his compassion and sympathy for Cadoc von Tabrîol. On a religious level, this *zorn* is justified as it fits with the here's sympathy.[410] Bendigeidfran's sympathy for Branwen is a similar justification for his *llidiog*, 'anger'.[411] While this does not materialise into action, the threat of his arrival, enraged, is enough to send the Irish into retreat. In this instance, Bendigeidfran appears more similar to Erec than the giants.[412]

Bendigeidfran's protective attitude towards Branwen is typified in the massacre scene. As Matholwch agrees to pay homage to Bendigeidfran and Gwern is given the kingship of Ireland, Efnysien kills Gwern.[413] A fight breaks out inside the hall and in reaction to the fight, Bendigeidfran grabs his shield to protect Branwen.[414] Bendigeidfran exhibits emotions being portrayed purely externally with no attention being paid to his psychology. Bendigeidfran's protection of Branwen leaves him fatally wounded in his foot. An overview of Bendigeidfran in *Celtic Culture: A Historical Encylopedia*, describes him as "consistently honourable and heroic, but invariably reactive".[415] Bendigeidfran's actions after the massacre seem to contradict this interpretation. Upon realising he is fatally wounded, Bendigeidfran asks for his head to be cut off to act as protection for the Island from any foreign oppression.[416]. As his

[409] Albrecht Classen, "Anger and Anger Management", pp. 21-50.
[410] Hartmann von Aue, *Erec*, p. 314 V. 5493-5505. See pp. 33-34 of this thesis.
[411] GPC, *llidiog*.
[412] Hartman von Aue, *Erec*, p. 293 V. 5492-5497 and V. 5504-5505, see pp. 33-34 of this thesis.
[413] *Branwen*, p. 14, lines 361-366, and *The Mabinogion*, p. 79.
[414] *Branwen*, p. 14, lines 372-374, and *The Mabinogion*, p. 80.
[415] John T. Koch, "Brân fab Llŷr / Bendigeidfran", in *Celtic Culture: A Historical Encyclopedia vol. 1*, ed. by John T. Koch (Santa Barbara: ABC-CLIO, 2006) pp. 236-238.
[416] *Branwen*, p. 15, lines 391-393, and *The Mabinogion*, p. 81.

final act, Bendigeidfran does not *react*, but actively tries to protect Branwen and the island by burying his head in London.[417] However, Branwen dies from the grief of the massacre.

Bendigeidfran's affection for his sister shows a similarity to Ysbaddaden, the Du Trahawg and the ruler of *y Dryffryn Crwn* to their respective daughters. Bendigeidfran and Branwen's relationship is crucial to the narrative as the giant is the protagonist. This affection is almost the opposite in all the German texts analysed. All the German giants are hostile towards women, hinting at sexual assault or slavery of a kind. Excluding the characters mentioned above, in *Owein* and *Geraint*, the giants' attitudes are similar to those of the German giants. They are characterised by violence and corrupting the social and religious order. This is done by the actions of the characters, kidnapping people, assault, threats of sexual violence, greed.

While Bendigeidfran's emotional connection to Branwen appears to be internally felt, his emotions towards the male characters are more externally portrayed. Kristie Chandler interprets Bendigeidfran as "just, loyal and authoritative" and an image of ideal kingship.[418] In a similar fashion, Christina Chance views Bendigeidfran's kingship of a united Britain as the antithesis to Caswallawn's fractured kingship, dividing the Isle in *Manawydan fab Llŷr*.[419] Helen Fulton likewise views Bendigeidfran as having a didactic function as king.[420] Bendigeidfran's death is not a failure, according to Fulton, but an affirmation of a monarchy's continuation in another dynasty.[421] Instead of viewing Bendigeidfran as an ideal ruler, in light of his emotions and relationships with other characters, one can see that he fails

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[417] *Branwen*, p. 17, lines 461-465, and *The Mabinogion*, p. 82.
[418] Chandler, "Patriarchy and Power" p. 88.
[419] Christina Chance, "Ethnicity, Geography and the Passage of Dominion", pp. 48-49.
[420] Helen Fulton, "The Mabinogi and the education of princes in medieval Wales", p. 243.
[421] *Ibid*., p. 244.

to balance the relations between the Welsh/British and Irish and restrain Efnysien. Being a giant ruler, Bendigeidfran is also a tragic hero who is caught in an impossible situation.

By taking council with his nobles and inviting Matholwch ashore, the narrative voice implies that Bendigeidfran is exercising rationale and showing emotions. In the context of the feasting and carousing, Bendigeidfran engages in a large social gathering. Here, he engages seamlessly with the normal sized characters.[422] This convivial atmosphere is stressed again after the seating plan is explained.[423] The atmosphere established by the narrative voice shows that all the men and Benidigeidfran are socialising well. In the course of the narrative this scene sets up the dilemma that Bendigeidfran is faced with after Efnysien mutilates Matholwch's horses. By integrating Bendigeidfran into the social human world, the narrative portrays good relations between the Welsh/British and Irish characters. The breaking of this relationship demonstrates Bendigeidfran's emotional investment in the relationship formed by the social atmosphere. Bendigeidfran's reaction to the mutilation of Matholwch's horses implies he feels shame and embarrassment. As a consequence, his messengers plead with Matholwch to accept compensation for the insult.[424] Matholwch's opinion is deemed by Bendigeidfran to be important, as it affects aspects of his kingship on a personal and public level. In order to recompensate Matholwch, he sends more important messengers a second time, including his brother Manawydan. In this second attempt to recompensate Matholwch Bendigeidfran explains the difficult situation he is in, *'a menegwch ydaw pa ryw wr a wnaeth hynny, a phan yw o'm anuod inheu y gwnaethpwyt hynny; ac y may brawt un uam a mi a wnaeth hynny, ac nat hawd genhyf i na'e lad na'e diuetha; a doet y ymwelet a mi' heb ef,* ("'and tell him what sort of man did this, and how it was done against my will; and that a brother on my mother's side did it, and it is not easy for me either to kill or destroy him. Let

[422] *Branwen*, p. 2, line 52, and *The Mabinogion*, p. 70.
[423] *Branwen*, p. 3, lines 58 - 60, and *The Mabinogion*, p. 69.
[424] *Branwen*, p. 4, lines 99-103, and *The Mabinogion*, p. 71.

Matholwch come and see me,' he said").[425] Bendigeidfran disguises the identity of the man by not naming him and saying that it was one of his brothers on his mother's side. Efnysien is not named, the characters from Ireland do not know who did it, and Bendigeidfran does. By protecting the identity of Efnysien, Bendigeidfran shows his discomfort and his torn loyalties between his new ally and his brother. Bendigeidfran's inability to control Efnysien too adds to an alternative interpretation of his style of kingship, namely that his rule is dogged by his inability to control his subordinates, similar to Matholwch.

Bendigedifran's emotional relationship with Matholwch is further highlighted in the text before he gives him the Cauldron of Rebirth. At the reconciliation feast, Bendigeidfran notices that the atmosphere is not the same as the nights before, and that the first compensation of gold was not enough.[426] He recognises the emotions and the temperament of Matholwch, relating them to the previous night. Bendigeidfran thinks of himself in the third person and relates to himself holding a conversation in the present. Importantly too, Bendigeidfran expresses his own emotions rather than being told by the narrative voice. This is similar to Harpin's cognition of himself and how he relates his armour and weaponry to opponents. Bendigeidfran thinks of himself not in an aggressive manner, but instead in trying to emulate the same convivial atmosphere as on the first night of feasting.

As a consequence of this reflection, he indirectly causes the devastation of the Isle of the Mighty. For compensation for the insult, Bendigeidfran offers Matholwch the Cauldron of Rebirth, which revives the dead, but leaves them with the inability to speak. Just before the Irish leave, Bendigeidfran and Matholwch discuss how the cauldron came to be in Bendigeidfran's possession. While Matholwch attempted to kill Llasar and Cymidei by burning down the Iron House, Bendigeidfran instead offered them asylum after they fled.[427]

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[425] *Branwen*, p. 5, lines 114-118 and *The Mabinogion*, p. 72.
[426] *Branwen*, p. 5, lines 130-137 and *The Mabinogion*, p. 72.
[427] *Branwen*, p. 7 lines 194-196 and *The Mabinogion*, p. 74.

Sims-Williams points out the Irish influence of this story within a story and explains that its use highlights the differences in leadership of the two kings.[428] However, Bendigeidfran's inability to control Efnysien throughout the narrative and Matholwch's inability to control his nobles demonstrates the contrast in leadership may only be superficial.

After Branwen is humiliated and calls for her brother's help, the men of the Isle of the Mighty invade. Once the Welsh/British army lands in Ireland, Matholwch retreats across the River Liffey. The river is uncrossable due to loadstones blocking the passage of ships. In order to cross the river Bendigeidfran declares he will be the bridge over the river, *a uo penn bit pont. Mi a uydaf pont* ("He who is a leader, let him be a bridge… I will be a bridge'").[429] Bendigeidfran's recognition of his position as king is displayed as he demonstrates the proverb quite literally and fords the River Liffey with his body. The statement of the narrative voice that this is the origin of the proverb, implies that the act must have been important in the narrative reality. Bendigeidfran's emotion are not described by the text, but one may infer them. Bendigeidfran's statement that he will be the bridge might be interpreted as a sign of his self-awareness, as he recognises his duty to his men. This feeling of duty to his country is emulated when he asks for his head to be cut off and taken back to Britain. Whilst the primary motivation behind this act may be to protect Branwen, the implications of Bendigeidfran's act repeat the same duty to protect his country when he uses his body as bridge.

Bendigedifran's emotions can be seen on two levels: the personal, relating to his close family members and the public level, which relates to Matholwch and the lords of the Isle. Furthermore, he shows compassion, justified anger, affection and respect throughout *Branwen*. In the course of the narrative he balances these emotions, setting him far apart from

[428] Sims-Williams, *Irish Influence*, p. 249.
[429] *Branwen*, p. 11 lines 293-294 and *The Mabinogion*, p. 77.

other giants examined in this thesis. This results in an interpretation of him being rational, in the light of Beothius and Augustine's writings, he might even appear human. Yet whilst this rationality is portrayed as the preferable method of self-control in the narrative, it does result in the death of all but seven of the Welsh/British. In comparison with the other giants of this thesis, Bendigeidfran is the only one who is the tragic hero of the respective narrative. Yet he transgresses no norms with his massive stature and seeks to uphold the expected narrative realities' world order.

Until his failure as a ruler, Bendigeidfran shows little similarity to the imbalance, lack of control or perversion of emotion shown by most other giants. Yet his emotionally stability results in the fragmentation of his kingdom as he does not restrain his brother Efnysien. By balancing his emotional relationships with Efnysien and Matholwch, Bendigeidfran paradoxically fails. It should be kept in mind that Bendigeidfran is a giant, and thus is inextricably linked to an anxiety of medieval society. Whilst the other giants in this thesis are mostly enemies of heroes, Bendigeidfran is a model for kingship, akin to King Arthur. This metaphor for strong kingship is underpinned by Bendigeidfran's psychology that reflects the impossible position of a non-human ruler. To show this impossible situation for the ruler of the Isle of the Mighty, Bendigeidfran is portrayed as a giant to show how an almost perfect ruler can fail regardless of his superhuman abilities. Bendigeidfran's emotions are balanced, but his existence in the world as a giant, leads to his failure, that he is too perfect a ruler.

This chapter has examined the complex psychologies of giants. Their rationality, emotions and self-awareness challenge the boundaries of what defines humans. Harpin's display of *dunken*, 'thinking', and the Du Traws understanding of souls show how giants can be portrayed as understanding their position in the world both in a social, physical and religious sense. This shows a complex psychology that transcends a simple portrayal of emotions. Instead, it displays a mind that is capable of complex rational thought. Efnysien

and Ysbaddaden's self-awareness links them to with their position in the narrative realities, as either the redemptive hero or the tragic villain. Although Efnysien's reintegration into *Branwen*'s social norms is brief, it shows a change of character and a development of self-awareness that places the subject (Efnysien) as the object of his rational thinking. Ysbaddaden shows a different version of self-awareness. His understanding does not cause him to try and redeem himself but instead allows him to be enlightened to the fact that he must die as the villain. Instead of resorting to violence to save his own life, Ysbaddaden adheres to rational thought and accepts his fate. Bendigeidfran challenges these displays of rationality and self-awareness as the tragic hero of *Branwen*. While the other figures of this chapter are all fated to die or to be redeemed, as they are originally the antagonists, Bendigeidfran's rationality, control of his emotions and self-awareness portray him as an almost perfect king. Yet his perfect control of emotions and relationships with human characters paradoxically leads to his downfall. It may be expected that he is the perfect ruler and must survive, but he ultimately fails by balancing the appeasement of Matholwch with the protection of Efnysien from retribution.

Conclusion

This thesis has examined the emotions of giants in Middle High German and Middle Welsh texts. It has demonstrated that giants are portrayed as possessing a wide spectrum of emotions and cognitive abilities. On one end of this spectrum, the emotions of giants serve as a "decoration of the material" but offer no indications of the characters' agency. Emotionally and psychologically, the opposite end of this spectrum shows a rational human soul, as understood by philosophy widespread in the period.

Llasar, Cymidei, the giants of the Isle of Virgins show how greed and negative emotions manifest themselves in their actions. Wrnach as well demonstrates greed, but not in an overtly negative or aggressive manner. He poses a passive threat to the narrative realty by possessing an enormous sword, serving a critique of the humans' masculinity. Yet these figures show little diversity of their emotions that link them to a wider critique the narratives' themes and motifs.

The challenge of the giants of *Erec* and *Geraint* bridge this gap, as their emotions of *zorn* and their actions against the justice of the world pose a threat to the narratives' wider themes. Their emotions and actions conflict with the justified knightly *zorn*. These factors reflect anxieties of the audience through antagonists who represent a corrupted psychology that is devoid of rationality and self-awareness.

The giants of chapter two demonstrated how giants can portray a multitude of emotions, relationships with humans and a change their disposition. Custeninn and the *bwystuil* giant of *Owein* demonstrate changes in their attitudes and emotions. Their anti-Christian associations through descriptive terminology and subtle references in the texts point to biblical themes regarding giants. This contributes to a more nuanced portrayal that accentuates their danger to the hero. This anti-Christian rhetoric and motif is seen in the ruler

of *y Dyffryn Crwn* (*Peredur*) as he shows similarities with Saracen giants from the Welsh Charlemagne cycle. The subtle changes to this link and his anti-Christian stance, seen in Peniarth 7, places the ruler in a social setting or environment. This aspect of the well-made houses (Pen. 7) turns *y Dyffryn Crwn* episode into a social sphere of the Other that the Christian hero conquers.

The change of disposition of giants sheds light on an affectionate side. For the Du Trahawg, the relationship with his daughter is key to Peredur living through the night. His willingness to listen to his daughter and moment of reflection is contrasted by his aggression. Furthermore, the “rule” the Du Trahawg adheres to implies that he recognises how he may fit in the narrative’s social structures. This characterisation begins to show how a giant character may, but quite completely, perceive of themselves in a narrative reality.

The giantesses raise questions of how a dichotomy of love and sadness can occupy their minds. The young giantess of *y Dyffryn Crwn* demonstrates a possible courtly love for the hero. Yet this love cannot be acted upon, due to the young giantess’ restraint of her emotions and to her being a non-Christian. The complexity of the young giantess’ love is explored further in the portrayal of Custeninn’s wife. This character shows simultaneously sadness and love for her nephew, but also a psychosomatic expression of her love. Cai’s assessment of her love demonstrates that the giantess’s understanding of love is evil. This perhaps marks a limit of where giants’ emotions may be considered human or monstrous.

The final chapter studies a development of emotions, to rational thought and self-awareness in giants. These factors are crucial in distinguishing in defining a human in the medieval perspective. Self-awareness and rationality for Augustine and Boethius were solely human traits and defined them from animals. The giants of chapter three push the limits of just how human a giant’s psychology can appear. Harpin and the Du Traws’ demonstration of

self-awareness and concern of souls connects their existence and cognition to the external narrative reality. Harpin's thought process employs a small degree of rationality in evaluating his ability to fight others. His threat of sexual violence towards the daughter of the lord in *Iwein* is made all more horrific once he is portrayed as possessing the ability to think rationally. Similarly, the Du Traws' concern for his and Owein's soul implies his desire to redeem himself by joining the Knights Hospitaller. Both these giants understand how they relate to the narrative reality in the third person; a sign of self-awareness.

Efnysien's self-awareness is the cause for his redemption in *Branwen*. This affects his understanding of his violent actions throughout the narrative and his place within the narrative reality. This makes him sacrifice himself in order to regain his honour, undo his shame and assimilate back into the social order. Ysbaddaden's self-awareness is seen in his recognition of his place in the narrative reality as well. Instead of resorting to violence that formed a crucial part of his characterisation before the *anoetheu* dialogue, he passively adheres to the oath he made with his daughter. He recognises his position as the villainous giant and does not attempt to prevent his death at the hands of Gorau. These figures show a complex range of emotions and rationality, that can be defined as human. In addition, their self-awareness shows that they understand their facticity of their existence through their own evaluation of themselves.

Bendigeidfran displays restrained emotions, rational thought and self-awareness which forms a paradox of his character. He is the only giant in this thesis who is the protagonist in a narrative, ruling over the Isle of the Mighty as king. His monstrosity is only evident in his giant size not in his psychology. He understands his position as king, and as the nexus of *Branwen*'s characters' relationships with each other. His psychology, however, is all too human as he infringes on the realm of humanity's gift of rationality from God. This challenge to human psychology by giants, not just Bendigeidfran, triggers an anxiety in the

audience, who might recognise the same cognitive ability of themselves and the giants. This transcends the boundary of a monstrous psychology and a human psychology. Bendigeidfran displays an all too perfect human psychology in a giant's body, and for this reason ultimately fails as king of the Isle of the Mighty.

This study has shown that giants' emotions and psychologies are very varied. In some cases, giants act as the antithesis to heroes, demonstrated through their mental activity. Alternatively, the psychology of giants transcends the boundary of human and monstrous minds, showing that their emotions and psychologies place them firmly on the side of the human. Not only does this challenge the conceptions of human in *De Civitate*, *Etymologiae* and *De Consolatione Philosophiae*, but also of what is a 'giant'.

Studying the emotions and psychologies of giants in Middle High German and Middle Welsh has shown how multi-lingual investigations show similarities and varieties in the portrayal of giants occur in separate historical environments. Instead of limiting the study to the Welsh texts alone, the German texts of Hartmann von Aue demonstrate that complex giant psychologies are not unique to just one body of literature. The characterisation of giant through their psychologies, in both German and Welsh, are crucial in creating antitheses to heroes and tragic characters.

Abbreviations

Brut Y Brenhinedd*: ByB*

Cambrian / Cambridge Medieval Celtic Studies: *CMCC*

Geiriadur Prifysgol Cymru: GPC

Mittelhochdeutsches Handwörterbuch von Matthias Lexer und Benecke-Müller-Zarncke*,*

Mittelhochdeutsches Wörterbuch: Lexer BMZ

Proceedings of the Harvard Celtic Colloquium: *PHCC*

The Transactions of the Honourable Society of Cymmrodorion: *THSC*

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