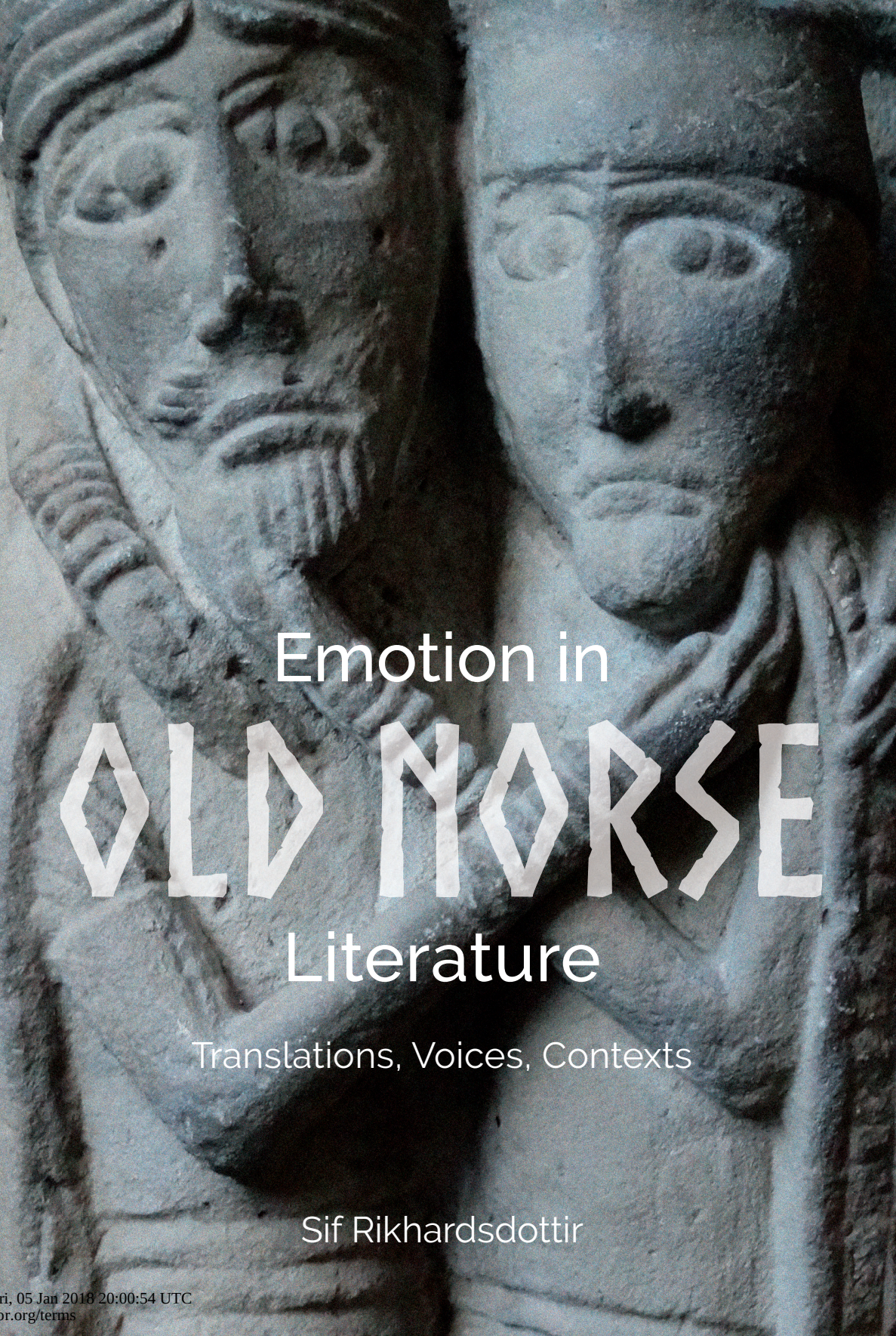




Emotion in
OLD NORSE
Literature

Translations, Voices, Contexts

Sif Rikhardsdottir

EMOTION IN OLD NORSE LITERATURE

Studies in Old Norse Literature

Print ISSN 2514-0701

Online ISSN 2514-071X

Series Editors

Professor Sif Rikhardsdottir

Professor Carolyne Larrington

Studies in Old Norse Literature aims to provide a forum for monographs and collections engaging with the literature produced in medieval Scandinavia, one of the largest surviving bodies of medieval European literature. The series investigates poetry and prose alongside translated, religious and learned material; although the primary focus is on Old Norse-Icelandic literature, studies which make comparison with other medieval literatures or which take a broadly interdisciplinary approach by addressing the historical and archaeological contexts of literary texts are also welcomed. It offers opportunities to publish a wide range of books, whether cutting-edge, theoretically informed writing, provocative revisionist approaches to established conceptualisations, or strong, traditional studies of previously neglected aspects of the field. The series will enable researchers to communicate their findings both beyond and within the academic community of medievalists, highlighting the growing interest in Old Norse-Icelandic literary culture.

Proposals or queries should be sent in the first instance to the editors or to the publisher, at the addresses given below.

Professor Sif Rikhardsdottir, Faculty of Icelandic and Comparative Cultural Studies, University of Iceland, Aðalbygging v/Sæmundargötu, 101 Reykjavík, Iceland

Professor Carolyne Larrington, Department of English Language and Literature, St John's College, Oxford University, Oxford, OX1 3JP, UK

Boydell & Brewer, PO Box 9, Woodbridge, Suffolk, IP12 3DF, UK

Emotion in Old Norse Literature

Translations, Voices, Contexts

Sif Rikhardsdottir

D. S. BREWER

© Sif Rikhardsdottir 2017

All Rights Reserved. Except as permitted under current legislation no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded or reproduced in any form or by any means, without the prior permission of the copyright owner

The right of Sif Rikhardsdottir to be identified as the author of this work has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988

First published 2017

D. S. Brewer, Cambridge

ISBN 978 1 84384 470 9

D. S. Brewer is an imprint of Boydell & Brewer Ltd
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK

and of Boydell & Brewer Inc.
668 Mt Hope Avenue, Rochester, NY 14620-2731, USA
website: www.boydellandbrewer.com

A catalogue record for this book is available
from the British Library

The publisher has no responsibility for the continued existence or accuracy of URLs for external or third-party internet websites referred to in this book, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate

This publication is printed on acid-free paper

Typeset by Word and Page, Chester, UK

CONTENTS

Acknowledgements	vii
Note on the Text	ix
Introduction	1
1. Literary Identities and Emotive Scripts	25
<i>Ívens saga</i> and <i>Tristrams saga ok Ísöndar</i>	
2. Emotive Subjectivity	57
<i>Egils saga Skallagrimssonar</i>	
3. Voice and Vocalisation	79
<i>Sonatorrek</i> and Eddic Poetry	
4. Public Masking and Emotive Interiority	117
<i>Brennu-Njáls saga</i> and <i>Laxdæla saga</i>	
5. Modulating Emotion	145
<i>Sigurðar saga þögla</i> and the Maiden-King Romance	
Conclusion	175
Bibliography	181
Index	205

ACKNOWLEDGEMENTS

It takes a village to raise a child, as the saying goes, and it takes a community to create a book. I owe a substantial debt to many people, some of whom will never know the impact their questions, suggestions or conversations may have had in shaping my ideas, re-directing my thoughts or in formulating my arguments. I owe special thanks to Philip Bennett, for his thoughtful comments on parts of chapter 1, and to Nicolette Zeeman, who asked the right question at the right time; to David Lawton and Mishtooni Bose, who were engaged in the research project on 'Voice and Emotion in Medieval Literature' out of which this volume originated; and to Carolyne Larrington, with whom I have had multiple discussions about emotion. To Caroline Palmer, the anonymous reader and the editorial team at Boydell & Brewer that welcomed the book and shepherded it to print I owe thanks as well. A special mention should be made of the two pillars whose work both inspired and shaped my own work, Barbara H. Rosenwein and William Ian Miller. The delightful discussions with both have served as a reminder of the reasons we work on emotions, whether historical or literary.

I am indebted to my colleagues in the Comparative Literature Programme at the University of Iceland, who supported and encouraged me throughout the process and who gracefully assumed the additional burden of work that allowed me to finish the volume. The same goes to my Dean, my departmental Chair and colleagues at large, both within and beyond the department, particularly to Vésteinn Ólason, who fielded questions on a particularly ambiguous line, to Torfi H. Tulinius, Ármann Jakobsson, Svanhildur Óskarsdóttir, Guðrún Nordal, Jóhanna Katrín Friðriksdóttir, Haraldur Bernharðsson, Bergþóra Kristjánsdóttir and Þórhallur Eypórsson, who each in some way or another have come to my aid when writing this book. To the multitude of colleagues who work on emotion I am similarly indebted for various insights gained both through discussions and through presentations or writings, including (although not limited to) Stephanie Trigg, Andrew Lynch, Rebecca F. McNamara, Sarah McNamer, Frank Brandsma, Raluca Radulescu and Rita Copeland. Last but not least I owe thanks to my students who have worked on the various facets of emotion with me and to my inimitable research assistant, Jacob Malone, for his enthusiastic labour and readings.

The volume was conceived while I was a Visiting Fellow at Clare Hall, University of Cambridge and carried to term during intermittent stays as a

Visiting Fellow at the University of Bristol, the University of Edinburgh and Ca' Foscari University of Venice. I am grateful for the warm welcome I received during my stay in Cambridge, particularly from Judy Quinn, Elizabeth Ashman Rowe and Helen Cooper. A special mention should be made of Helen Fulton and Marianne Ailes at the University of Bristol and Massimiliano Bampi at the University of Venice for their invitations and of Philip Bennett, Alan Macniven and the Committee for the Northern Scholars Programme at the University of Edinburgh for the invitation to present this research as the Northern Scholars Public Lecturer in 2016.

I have had the opportunity to present parts of this research at various additional institutions and conferences, including the New Chaucer Society Biennial Congress, the Medieval Academy of America Meeting and the Triennial Congress of the International Arthurian Society and have benefitted greatly from discussions with co-panelists and audience members. I owe particular thanks to Massimo Salgaro, Anna Maria Babbi and Anna Cappelotto for the invitation to give a keynote at the University of Verona and to Erich Poppe and Victoria Flood for the invitation to give a keynote at the Philipps-University in Marburg. The research was generously supported by a three-year research project grant from the Icelandic Research Fund and a grant from the University of Iceland Research Fund that provided me with the time and space to complete the book.

Parts of chapter 1 are based on material that appeared in the essays 'Empire of Emotion: The Formation of Emotive Literary Identities and Mentalities in the North' in *Crossing Borders in the Insular Middle Ages*, edited by Aisling Byrne and Victoria Flood and published by Brepols, and 'Translating Emotion: Vocalisation and Embodiment in *Yvain* and *Ívens saga*' in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, edited by Frank Brandsma, Carolyne Larrington and Corinne Saunders and published by Boydell & Brewer. I gratefully acknowledge the permission from both Brepols and Boydell & Brewer to re-use some of the material that appeared in the relevant chapters as the basis for the discussion of the transmission and adaption of emotive scripts. Parts of chapters two and three similarly draw on material that appeared in the article 'Medieval Emotionality: The Feeling Subject in Medieval Literature' in the journal *Comparative Literature* and I am grateful to the editors and to Duke University Press for permission to adapt some of the material presented in the essay. Finally, I am grateful to Tryde church in Sweden for the permission to use an image of the baptismal font as the cover image for the book and to Susanne Adner, Sólveig Samúelsdóttir, Andri Már Kristjánsson and Íris Ríkhartsdóttir for their help in procuring the image.

While I wrote my first book surrounded by infants and toddlers, my children have grown alongside the writing of this book. This volume was therefore written amidst tea parties and under resounding computer games, dancing practices and incursions into baking. To my husband and my children I am, as always, grateful for their patience when their wife and mother is lost for extended periods of time in the world of medieval emotionality.

NOTE ON THE TEXT

The spelling of Old Norse texts follows the spelling in the available editions and has not been normalised. Every effort has been made to use obtainable editions as well as printed translations where possible and in those cases where I have translated the texts myself, information on accessible English translations has been given.

The bibliography follows standard conventions of alphabetical arrangements by surnames, except in the case of Icelandic names, where the usual convention of listing authors by first name then patronymic is followed (Icelanders do not generally have surnames, but where they do, names are listed by surname).

Introduction

IT IS A TRUISM that the medieval Icelandic saga avoids emotive or subjective positioning, preferring an objective narrative style that favours subtle situational or behavioural hints over explicit verbalisation or gestural behaviour when it comes to emotions. Yet there is ample evidence that beneath the apparently calm surface of many saga characters there is an abundance of passion and emotional turbulence. The deceptively laconic reactions and lack of verbalisation of internal emotional states or feelings are not due to a lack of literary means of displaying emotion – as is evident from emotive portrayals in other Old Norse literary genres – or a fundamental impassiveness of saga characters. Rather, such passages suggest an *emotive script* that favours somatic indicators over verbal expressions and indicates a valuation of reticence modulated into action over emotive expressiveness.

This volume considers the representation of emotion in Old Norse literature as a means of exploring the modes of emotive staging and the potentially associated generic, gendered, linguistic or cultural parameters. It is argued that the literary heritage of Iceland presents multiple different literary identities and that these literary identities in turn exhibit a complex system of emotive scripts (defined in chapter 1) that inform their generic borders and their signifying potential. It considers the transformations of the intrinsic emotive code of the continental romance once refashioned into Norse as well as the reformulation of the generic (and signifying) functionality of romance as an indigenous genre in the fourteenth century. Moreover, it considers the ambivalence of emotive scripting evident in the borders between prose and poetic language, and in the articulation of gendered behavioural codes. The concept of voice provides one of the theoretical tools utilised to tease out instances of emotive expressivity. Voice is theorised as a critical concept in chapter 3, but the tension between emotive vocalisation and reticence motivates to a certain extent the discussion throughout. The theoretical framework is intended to articulate and illustrate the literary staging of emotive interiority in Old Norse literature.

The volume spans a wide array of Old Norse materials – from translated romances through Eddic poetry and *Íslendingasögur* (sagas of Icelanders) to indigenous romance.¹ The study does not aim to be comprehensive or inclusive

¹ I use 'Old Norse' to indicate materials written in Old Norse-Icelandic, i.e. the variants of Old West Norse spoken largely in the areas currently defined as Norway and

and I am fully aware that the body of works analysed here presents only a selection of a much larger and extensive collection of materials, including *dróttkvæði* (skaldic poetry), *konungasögur* (the sagas of kings), *fornaldarsögur* (the legendary sagas), *Sturlunga saga* (the Saga of the Sturlungs), *biskupasögur* (the sagas of bishops), hagiographical and didactic material, learned texts, psalms, and the later *rímur* (rhymed verse) and *þjóðsögur* (folktales). As the Old Norse literary corpus is second only to Old French in terms of its size, I have opted for a selection of key texts representing the main (conventionally defined) generic groups of literary production in Old Norse to illustrate and explore literary emotionality in Old Norse.

The focus is admittedly selective, being predominantly on Iceland, but shifting between Iceland and Norway as needed. The concentration on Norway and Iceland is grounded in the shared linguistic history of Old Norse and the interrelated literary histories of the two countries from the ninth to the fourteenth century.² This is not to say that there were no interactions between Iceland and Denmark or Sweden, or between Norway and Denmark or Sweden, or with Finland. There were, certainly, significant interfaces across the region and, in fact, beyond the current national boundaries of Scandinavia, including extensive shared histories with the Orkneys and with the British Isles in general. Yet, as the focus here is on the formulation of emotive literary identities within particular reading communities the attention by necessity remains localised and aimed at a definable and accessible corpus of literary materials. Given that much of the literary production in Norway and Iceland in the thirteenth and fourteenth centuries was preserved (often exclusively) in Iceland, it thus presents the ideal testing ground for exploring the literary representation of emotion across linguistically and geographically localised literary communities.

The annexation of Iceland into the Norwegian kingdom in 1262 articulated politically the pre-existing close cultural connections.³ The post-Commonwealth

Iceland. While parts of the material under discussion were certainly written in what one would term Old Icelandic and others were certainly written in the dialect current at the court of King Hákon Hákonarson (r. 1217–63), the term Old Norse will be used to encompass material written in the Norse dialect current (more or less) in Norway and in Iceland in the twelfth through to the fourteenth centuries to avoid undue confusion and debates over linguistic and/or national dominions. While the languages begin to deviate in the fourteenth century (although there is evidence of phonetic deviation as early as the eleventh century) linguistic variants will only be addressed if they are directly relevant to the argument.

- ² Norway – and thus by extension Iceland – became part of the Kalmar Union in 1397 as part of an effort to counter the increasing dominion of the Hanseatic League, shifting the seat of kingship to Denmark. This shift in governmental structures did not, of course, end the close-knit ties between Norway and Iceland, but mercantile – and in some sense cultural – connections between the two countries became less ubiquitous from the fourteenth century onwards.
- ³ Iceland pledged fealty to the Norwegian kings, Hákon Hákonarson and his son Magnús lagabætir (r. 1263–80) in 1262–4. The *Gamli sáttmáli* (Old Covenant) ensured that the king would seek to establish peace between the feuding families, reinforce commerce with Norway and implement cross-national (Norwegian) laws in exchange

period nevertheless witnessed a more visible distinction between the two countries, with the mark of a division in literary production. Stefán Karlsson has argued, based on evidence of orthographic alterations in manuscripts, that there was a fairly extensive manuscript production that was intended for export to Norway.⁴ However, from around 1400 the frequency of such orthographic adjustments in manuscripts declines rapidly and manuscripts seem to be produced mainly (or exclusively) for local markets and thus for Icelandic readers.⁵ As the Hanseatic League took over trade in Norway in the fourteenth century there appears to be a shift that may reflect changing commercial markets, with export increasingly taking place through the Hansa merchants and the Baltic Sea commercial centres.⁶ Yet, the shared literary and manuscript production history of Norway and Iceland in the previous centuries necessitates an awareness of a certain fluidity and mobility in the linguistic and literary borders encompassing Old Norse literary production.

This volume thus hovers on the uneasy and undefined borders between the two countries, situating itself historically right around the political solidification of a union that nevertheless saw an unobtrusive and unofficial cultural or literary separation. The main focus therefore remains on the literary development in Iceland. The thirteenth and fourteenth centuries witnessed a flourishing literary production, and we are fortunate that this thriving literary productivity was equalled by a comparable burgeoning in manuscript production in the fourteenth century that secured its preservation. The lack of comparable manuscript witnesses in Norway makes any conjectures regarding the literary scene more difficult, but evidence seems to indicate that the literary efforts in Norway beyond Hákon Hákonarson's reign were on a significantly smaller scale.⁷ The discussion in the ensuing chapters focuses on the introduction of

for the Icelandic people subjecting to taxation by the Norwegian crown and a shift of the seat of political power to the throne of Norway.

⁴ 'Íslandsk bogekspert til Norge i middelalderen', *Maal og minne* 1–2 (1979), 1–17.

⁵ Ibid.

⁶ For information on the economic relations between Iceland and Norway in the Middle Ages see for instance Baldur Þórhallsson, 'Iceland's External Affairs in the Middle Ages: The Shelter of Norwegian Sea Power', *Stjórnmal & stjórnsýsla* 8.1 (2012), 5–37.

⁷ The surge of translation activity at the court of King Hákon V Magnússon of Norway (r. 1299–1319) at the instigation of Queen Eufemia reveals that there was a continued production community of patrons, readers and translators of literary materials, both in Norse and Old Swedish/ Old Danish and presumably in Latin, although the extant evidence is not on the scale of the indigenous romance writing that took place in the fourteenth century in Iceland. The so-called *Eufemiavisor* did, nevertheless, spark a flourishing tradition of indigenous writing in Sweden as well: see William Layher, 'The Old Swedish *Hærra Ivan Leons riddare*', in *The Arthur of the North: The Arthurian Legend in the Norse and Rus' Realm*, ed. Marianne E. Kalinke, Arthurian Literature in the Middle Ages 5 (Cardiff: University of Wales Press, 2011), 123–44; Massimiliano Bampi and Fulvio Ferrari, eds, *Lärdomber oc skämtan: Medieval Swedish Literature Reconsidered*, Samlingar utgivna av Svenska fornskriftsällskapet, Serie 3: Smärre texter och undersökningar (Uppsala: Svenska fornskriftsällskapet, 2008); Roger Andersson, 'Die Eufemiavisor – Literatur für die Oberklasse', in *Rittersagas*:

the courtly romance to Norway and its subsequent (or concurrent) transferral to Iceland as a means of exploring literary conventions of emotional behaviour. The intention is to query generic and cultural contingencies and to explore the process of local literary identity formation through the staging of emotion. The focus is thus on both receptive literary history, i.e. the translation and adaptation of literary material at the court of King Hákon, and 'localised' literary production of some of the major vernacular genres: the Icelandic sagas, the Eddic poetry and the indigenous romances. The distinction made here is intended to highlight potential linguistic and/or cultural contingencies in emotional representation. Obviously 'local' productivity is shaped and informed by cultural contact and in turn shapes and informs translated materials. The book traces such interferences. It begins with the romance translations, moves through some of the major Old Norse genres (both prose and versified), and ends with the reformulated indigenous romance.

While contemporary historiography, skaldic poetry and hagiographical material do provide ample material in terms of emotional portrayal – the hailstone tear of Gizurr Þorvaldsson when faced with the remains of his son and wife after the arson of Flugumýri in *Sturlunga saga* is a prime example – the focus of this study is on the *literary* staging of emotional behaviour and so the emphasis remains on those genres (or forms) whose presumed objectives lean more heavily towards a literary objective than an explicitly historiographic one.⁸ While emotions are certainly relevant to historiography and while there are unquestionably depictions of emotional behaviour in the *konungasögur* – illustrations of royal anger would, for instance, certainly qualify – the emphasis and the aims of the *konungasögur* differ from those of the sagas or the romances, which impacts the narrative parameters that dictate the staging of emotions in the literary production. Obviously, the Icelandic sagas have certain historiographical tendencies, but their framework and the mode of representation and narration is assumed to be fundamentally artistic, and hence, while such presumptions do not negate historical veracity or efforts at historicity, they are analysed here as aesthetic productions with a presumed literary intent.

Skaldic poetry displays heavily ornamented rhetoric that often originates in profound emotions or is intended to convey (or elicit) such emotions. Yet the

Übersetzung, Überlieferung, Transmission, ed. Jürg Glauser and Susanne Kramarz-Bein, Beiträge zur nordischen Philologie 45 (Tübingen: A. Francke Verlag, 2014), 45–69; Bjørn Bandlien, ed., *Eufemia: Oslos Middelalderdronning* (Oslo: Dreyer, 2012); as well as Sofia Lodén's and Joseph M. Sullivan's essays in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bjørn Bandlien, Stefka G. Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015); 'The Arthurian Legacy in Sweden', 62–73, and 'Arthur of the Northeast: The Old Swedish Herr Ivan Redraws the King Arthur of the Chrétien's *Yvain*', 33–61 respectively.

⁸ *Sturlunga saga*, ed. Jón Jóhannesson, Magnús Finnbogason and Kristján Eldjárn, vol. 1 (Reykjavík: Sturlunguútgáfan, 1946), 494. This position does not disavow the potential historical veracity of some of the literary materials under discussion, such as the Icelandic sagas, or their potential or inherent function as historical evidence.

metrical and syntactical configurations of skaldic poetry shift the focus from the empathetic involvement of an audience in a narratively staged scene to the artistic crafting of allusive metaphors or metonyms formulated into an intricate versified structure.⁹ This does not mean that they do not convey emotion, or generate emotions, but that their particular poetic modality falls outside the scope of the present study. The hagiographical context will in a similar fashion differ from the secular literary production goals – although these may of course converge and/or overlap. There is a difference in the way in which emotion is staged and the impact it is intended to have within an ecclesiastical or theological context as opposed to a secular context. Moreover, there is a long tradition of emotional and empathetic reading within ecclesiastical conventions that requires an entirely different contextualisation.¹⁰ The theorising of the passions presented in the classical works of St Thomas Aquinas or St Augustine, for instance, is likely to have influenced learned rhetoric on emotion, yet it is unclear to what extent such scholarly theoretical framework of emotions would have impacted and shaped literary representation of emotional behaviour.¹¹ While

- ⁹ The analysis of metaphors and emotion has indeed spurred a substantial body of research within linguistics and its subfields. The focus remains, however, directed at the structural aspects of metaphors as evidence of human emotionality, rather than the literary or narrative staging of emotions. See for instance George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: Chicago University Press, 1980); Zoltán Kövecses, *Emotion Concepts* (New York: Springer, 1990) and his *Metaphor and Emotion* (Oxford: Oxford University Press, 2000). For a recent overview of the field of Conceptual Metaphor Theory (CMT) see Gabriela-Alina Sauciuc, 'The Role of Metaphor in the Structuring of Emotion Concepts', *Cognitive Semiotics* 5.1 (2013), 244–67.
- ¹⁰ See for instance Miri Rubin, *Emotion and Devotion: The Meaning of Mary in Medieval Religious Cultures*, Natalie Zemon Davies Annual Lecture Series (Budapest: Central European University Press, 2009); Sarah McNamer, *Affective Meditation and the Invention of Medieval Compassion* (Philadelphia: University of Pennsylvania Press, 2010); Elina Gertsman, ed., *Crying in the Middle Ages: Tears of History*, Routledge Studies in Medieval Religion and Culture (Abingdon: Routledge, 2013); Simo Knuuttila, 'Medieval Theories of the Passions of the Soul', in *Emotions and Choice from Boethius to Descartes*, ed. Henrick Lagerlund and Mikko Yrjönsuuri (Dordrecht: Kluwer Academic Publishers, 2002), 49–83; Lisa Perfetti, ed., *The Representation of Women's Emotions in Medieval and Early Modern Culture* (Gainesville: University Press of Florida, 2005); Ayoush Sarmada Lazikani, *Cultivating the Heart: Feeling and Emotion in Twelfth- and Thirteenth-Century Religious Texts*, Religion and Culture in the Middle Ages (Cardiff: University of Wales Press, 2015).
- ¹¹ St Thomas Aquinas, *Summa Theologiae*, vol. 19–20, trans. Eric D'Arcy, vol. 21, trans. John Patrick Reid (London: Blackfriars, 1965–75), see particularly the discussion of emotions in vol. 19; and St Augustine, *The City of God*, Books 7–16, trans. Gerald G. Walsh and Grace Monahan, in *The Fathers of the Church*, vol. 14 (Washington, DC: The Catholic University of America Press, 1963). For a discussion of the classical heritage and its relevance to the history of emotions see Barbara H. Rosenwein, *Generations of Feeling: A History of Emotions, 600–1700* (Cambridge: Cambridge University Press, 2016), and Rita Copeland, 'Affectio in the Tradition of the *De inventione*: Philosophy and Pragmatism', in *Public Declamations: Essays on Medieval Rhetoric, Education, and Letters in Honour of Martin Camargo*, ed. Georgiana Donavin and Denise Strodola, *Disputatio* 27 (Turnhout: Brepols, 2015), 3–20.

authors may have been informed of or been aware of these conventions one cannot presume that the relevant audience groups were always cognisant of them, nor can one assume that authors would have expected them to be aware of them. Such scholarly background may thus have informed the presumptions and discourses regarding the psychosomatic system of emotions, but literary depiction of emotional behaviour would most probably have drawn on common observed patterns of emotional comportment. Such rhetorical conventions (based on observed and experienced behavioural patterns) would in turn have established discursive patterns for descriptive emotive display, regardless of the historical suppositions as to their physiological motivations or sources.

The focus is thus on secular literary production, as the goal is to investigate the way in which emotional behaviour is constructed within the narrative to maximise emotional impact or to generate empathy in an audience. The attention remains on the built-in narrative mechanisms that articulate or generate emotions. The objective of the volume is therefore to analyse the mode of emotional depiction within a literary tradition generally noted for its lack of emotive performativity by contextualising it within the importation of the courtly romance – which is conversely noted for its emotive expressivity – and query the narrative means and modes of generating emotional substance in those specific literary texts.

Emotions in literature or literary emotions

When addressing emotion in literature, we are faced with a methodological problem of how to define emotions (a human phenomenon) within literature (a discursive construction). Literature only exists as it is written and/or read, and hence necessarily relies on both the emotional engagement of its reader (or audience of listeners in the case of much medieval literature) and the emotive configurations embedded within the framework of the text. There is, however, no clear consensus of what ‘emotions’ really are, or how we can transpose a term that refers to the physiological and neurological activity of an organism to discursive constructions that do not possess such interiority or such physicality.

While the study of emotion has experienced a veritable explosion within the disciplines of psychology, anthropology, philosophy and history in recent decades, there is no clear consensus of how to approach or define emotions.¹² Moreover, the terminology itself presents problems in terms of the applicability of the term ‘emotion’ to pre-modern cultures as the term itself is a conceptual construct belonging to the nineteenth century.¹³ Thomas Dixon maintains that

¹² A useful introduction to the interdisciplinary study of emotion is to be found in *Handbook of Emotions*, ed. Michael Lewis and Jeannette M. Haviland-Jones (New York: The Guilford Press, 2004).

¹³ The term ‘affect’ has at times been favoured over ‘emotion’ given the terminological anachronism. Rosenwein points out, however, that ‘there is no consensus on the difference between the two words today, nor was there in the past when, indeed, they were from time to time considered synonyms’ (*Generations of Feeling*, 7).

the shift in terminology from 'passions' to 'emotions' signals a transition from a traditional Christian worldview to secularisation and the establishment of emotion as a psychological category in the mid-nineteenth century.¹⁴ Following Charles Darwin's analysis of facial expressions and cataloguing of human emotions in the late nineteenth century, psychological studies of emotions were predominantly focused on evolutionary psychology.¹⁵ Emotions were assumed to be neurologically transmitted biochemical responses to stimuli that were purportedly genetically predetermined and hence dependent on evolution. As they form part and parcel of the genetic make-up of humans, emotions were considered to be universally consistent and hence recognisable.¹⁶ In the 1980s the evolutionary school was opposed by social constructionists, who considered emotions to be culturally contingent and hence variable.¹⁷ The two approaches may, however, be more compatible than one would presume. Recent research on the neurological processes of emotions in humans has revealed the intricate relationship between individual's environment and the neurophysiological and biochemical structures of that individual with respect to emotional responses and behaviour.

- ¹⁴ *From Passions to Emotions: The Creation of a Secular Psychological Category* (Cambridge: Cambridge University Press, 2003).
- ¹⁵ *The Expressions of the Emotions in Man and Animals*, 3rd edn (London: Harper Collins Publishers, 1872, repr. 1998).
- ¹⁶ Paul Ekman and Wallace V. Friesen argue, for instance, for a certain biological consistency that can be determined through the analysis of involuntary facial muscle contractions resulting in expressions they contend are universally recognisable. They therefore propose categorising emotions into a limited number of basic emotion that are not only common to all humans, but are manifested through recognisable facial expressions (see for instance 'Constants across Cultures in the Face and Emotion', *Journal of Personality and Social Psychology* 17.2 (1971), 124–9; and 'Universals and Cultural Differences in the Judgments of Facial Expressions of Emotion', *Journal of Personality and Social Psychology* 53.4 (1987), 712–17). For a critique of their approach see James A. Russell, 'Is there Universal Recognition of Emotion from Facial Expression? A Review of Cross-cultural Studies', *Psychological Bulletin* 115 (1994), 102–41.
- ¹⁷ See for instance Rom Harré, ed., *The Social Construction of Emotion* (Oxford: Blackwell, 1988) and Rom Harré and W. Gerrod Parrott, eds, *The Emotions: Social, Cultural and Biological Dimensions* (London: Sage Publications, 1996). For a critique of what John Tooby and Leda Cosmides term 'the Standard Social Science Model' (or SSSM) see their article 'The Psychological Foundation of Culture', in *The Adapted Mind: Evolutionary Psychology and the Generation of Culture*, ed. Jerome H. Barkow, Leda Cosmides and John Tooby (Oxford: Oxford University Press, 1992), 19–136. Carolyne Larrington gives a good overview of the two opposing schools in her article 'The Psychology of Emotion and Study of the Medieval Period', *Early Medieval Europe* 10 (2001), 251–6, and Jan Plamper gives a comprehensive overview of the evolution of both fields in *The History of Emotion: An Introduction*, trans. Keith Tribe (Oxford: Oxford University Press, 2015). For the argument that the two approaches are not as antithetical as one might assume see Ron Mallon and Stephen P. Stich, 'The Odd Couple: The Compatibility of Social Construction and Evolutionary Psychology', *Philosophy of Science* 67 (2000), 133–54.

A. R. Luria stated already in the early 1960s that the human brain and nervous system were themselves moulded by the cognitive process of learning, intimating that the pre-existing genetic wiring for emotional reaction was nevertheless to a certain degree subject to social habituation.¹⁸ Antonio R. Damasio's influential book on neurology from 1994 irrevocably deflated the almost four-centuries-old Cartesian myth of the separation of mind and body in the observations of the interaction of neural circuits, biochemistry and emotional behaviour.¹⁹ His analysis of the effects of brain damage on emotional behaviour reveals the intricate relationship between the biological aspects of emotional reactions and that of social conditioning. As human reasoning depends on multiple brain systems working in cohort, the damage to particular areas can impact the subject's capacity to generate or perceive emotions, which, according to Damasio, is vital to social functioning. The entire process of reasoning requires a multitude of neural circuits that are dependent on somatic signals, acquired social codes, emotive recognition and the abstract capacity to process information. This is vital, as it reveals that while the neurological matrix and biochemical processes are genetically determined, the function of the system is nevertheless determined by external factors that shape the way in which the particular individual's system will respond:

Since different experiences cause synaptic strengths to vary within and across many neural systems, experience shapes the design of circuits. Moreover, in some systems more than in others, synaptic strengths can change throughout the life span, to reflect different organism experiences, and as a result, the design of brain circuits continues to change. The circuits are not only receptive to the results of the first experience, but repeatedly pliable and modifiable by continued experiences.²⁰

Emotive behaviour is thus determined by the biological mechanisms of the individual as well as the behavioural codes and conventions generated by a

¹⁸ *Human Brain and Psychological Processes*, trans. Basil Haigh (New York: Harper & Row, 1966).

¹⁹ *Descartes' Error: Emotion, Reason and the Human Brain* (London: Papermac, 1996). It should be noted here that as the editors of *Emotions in Arthurian Literature* point out, Damasio is basing his postulation of the Cartesian mind-body separation on a different premise than Descartes 'notion of emotions as private mental events' (Frank Brandsma, Carolyne Larrington and Corinne Saunders, 'Introduction', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83 (Cambridge: D. S. Brewer, 2015), 1–10, at 5). Brian Stock similarly rejects the division of body and soul through Cartesian dualism, claiming it to be the result of empirical attitudes ('Minds, Bodies, Readers', *New Literary History* 37.3 (2006), 489–524). Nevertheless, the myth of the mind-body separation that Damasio's book is intended to debunk has been tenacious over the centuries and so Damasio's theorising of interactive neural, cognitive, biochemical and social functioning of emotive life reorients the critical approach to emotion as both a social gesture and a biological event.

²⁰ Damasio, *Descartes' Error*, 112.

community of individuals. This collective framework of rules and conventions shapes the behaviour of the subject. It thereby impacts the neurological processes as they conform to the social experiences and the newly acquired codes to ensure the successful communal adaptation of the individual since 'neural mechanisms . . . require the intervention of society to become whatever they become, and thus are related as much to a given culture as to general neurobiology'.²¹

While the neurological explanations of emotional behaviour are useful for theorising emotions, Constantina Papoulias and Felicity Callard warn against the indiscriminate appropriation of terminology from the natural sciences within the humanities. They contest that the '(mis)translation of complex scientific models into the epistemologically distinct space of the humanities and social sciences' can lead to ontological claims on the basis of systems that are themselves contested.²² The interrogation of the legitimatisation of the discourse and its epistemological grounds when crossing disciplinary borders is relevant here. It is particularly pertinent as the topic of 'emotion' is not only contested within the disciplines themselves, but is furthermore approached with radically different presumptions and methodologies within the various fields of neurology, psychology, anthropology and philosophy.

Paul R. Hyams defines emotions as "'culturally constructed patterns of feeling and behavior," which people are "constantly negotiating" throughout their life cycle'.²³ His definition foregrounds the cultural premise of emotion and the intricate link between internal feeling and external behaviour as well as the shifting meaning of emotions even within a single individual's conception. This approach thus conceives of emotion as a variable and individual signature of internal feelings and their external representation, both of which are culturally contingent. Most critics agree that there is a certain amount of biological motivation to the experience of human emotions, but that emotional behaviour is nevertheless to a great extent culturally determined. This shared human propensity for emotion has, admittedly, itself been a bone of contention since the inception of evolutionary biology. In fact, the anthropologist Catherine Lutz considers the concept of emotion itself to be a cultural category that favours (modern) Western thinking processes about categorisations of selfhood, the body and cognition.²⁴ From the standpoint of cognitive linguistics, Edel Porter and Teodoro Manrique Antón point out that

²¹ Ibid. 126.

²² 'Biology's Gift: Interrogating the Turn to Affect', *Body & Society* 16.1 (2010), 29–56, at 31.

²³ *Rancor and Reconciliation in Medieval England* (Ithaca: Cornell University Press, 2003), 36. Hyams bases his definition on Jane Fajans' theorising of emotion in 'The Person in Social Context: The Social Character of Baining "Psychology"', in *Person, Self, and Experience: Exploring Pacific Ethnopsychologies*, ed. Geoffrey M. White and John Kirkpatrick (Berkeley: University of California Press, 1985), 367–97.

²⁴ 'Emotion, Thought, and Estrangement: Emotion as a Cultural Category', *Cultural Anthropology* 1.3 (1986), 287–309.

conceptualization of emotion concepts across cultures is based as much on universal human embodied experiences as on socio-cultural constructions. That is to say, that while general conceptualization of emotion concepts depends on universal human experiences, different cultures may attach different cultural specific realizations to these *quasi*-universal conceptual metaphors.²⁵

The exact nature of the relation between biologically determined emotional reactions and socially constructed emotional behaviour remains unclear.²⁶

The position taken in this book follows the theories set forth by Damasio in *Descartes' Error*, which reveal a neurological basis to an organism's capacity to generate or experience emotions. These neurological processes are themselves, however, impacted and moulded by the individualised experiences and environment of each organism. Damasio's approach thus allows for the merging of neurological and cultural influences in the generation and expression of emotion. This approach not only acknowledges the culturally determined modes of expressing a particular emotion (that is nevertheless assumed to have a universal neurological basis), but recognises the subtle changes that occur within the neurological system itself and affect the way in which emotion is experienced and transmitted on a biological level. In fact, the editors of the volume on *Emotions in Medieval Arthurian Literature* note that 'the theory of the four humours current in the Middle Ages underpins a concept of a mind-body continuum that resonates with current conceptions of the embodied mind'.²⁷ Corinne Saunders notes further that 'emotions were understood as occurring through the movements of the vital spirit and natural heat, produced in the heart and travelling through the arteries'.²⁸ Emotions could thus be 'triggered by sensory experience of different kinds or by the workings of imagination and memory, and they had both physiological and mental consequences', signalling a profound affective and biophysical correlation in emotion production in the Middle Ages and in modernity, despite the varying cultural and socio-historical differences in medical explanations of the medieval humoral body or the modern neurological body.²⁹

²⁵ 'Flushing in Anger, Blushing in Shame: Somatic Markers in Old Norse Emotional Expressions', *Cognitive Linguistic Studies* 2.1 (2015), 24–49, at 28.

²⁶ Most critics align themselves somewhere between the two extremes, allowing for varying degrees of cultural conditioning to a biologically predetermined process. Harré and Parrott acknowledge, for instance, that emotions 'seem to have deep evolutionary roots', while nevertheless being 'notably culturally variable in many of their aspects' in a book that was, according to the editors, conceived in an effort to 'bridge the gap between the approaches of the neuroscientist and the cultural psychologist' ('Overview', in *The Emotions: Social, Cultural and Biological Dimensions*, ed. Harré and Parrott, 1–23, at 1 and 2 respectively).

²⁷ 'Introduction', in *Emotions in Medieval Arthurian Literature*, ed. Brandsma, Larrington and Saunders, 1–10, at 6. The Introduction also gives a succinct overview of the theoretical background of the concept of emotion, including Damasio's theories.

²⁸ 'Mind, Body and Affect in Medieval English Arthurian Romance', in *Emotions in Medieval Arthurian Literature*, ed. Brandsma, Larrington and Saunders, 31–46, at 34.

²⁹ *Ibid.* 34.

When applying psychological or neurological theories of emotions to literature one needs to be aware, however, that one is no longer dealing with actual emotions, the subject of both psychological and neurological studies of emotions, but with discursive or textual constructions. These discursive constructions furthermore abide not only by social and cultural rules, as products of a particular social or cultural context, but also by generic and discursive traditions of emotional representation. Such conventions of emotional depiction may reflect the emotional behaviour of the actual reading communities they served (and in many cases perhaps do so rather accurately), but they are nevertheless *literary* representations of emotional behaviour. After all, literary characters are fictive constructions and the emotions they exhibit or vocalise are textual representations of emotions that the reader either interprets as such or imbues with emotional value. Even so, the reader needs to be able to perceive the behaviour of a character as representative of a certain emotion that he or she can empathise with or to which he or she can relate. Such categorisation of emotive behaviour will, of course, be historically and culturally specific, yet they draw nevertheless on common human propensities for expressive emotions, regardless of their specific categorisations or social functions.

Given the apparently encoded physiological aptitude of humans to experience emotions, there will therefore be a certain amount of overlap between the emotional worlds of the Middle Ages and modernity. How medieval people experienced emotions, communicated them and interpreted them nevertheless differs in degree and form from our own perceptions and articulations. As Stuart Airlie reminds us, the 'individual subject has turned out to be historically constructed' and so are emotions, which raises questions of the 'otherness of the past, authenticity, experience and representation'.³⁰ We run the risk of re-constructing medieval emotionality through the prism of our own preconceptions of the emotive subject, which is just as culturally constructed and historically dependent as the one we seek to understand. Yet, as Rüdiger Schnell points out, the literary critic seeks not the emotion of a medieval subject (which is inherently absent and obscure), but rather seeks to understand why a particular author makes his or her protagonist exhibit a particular emotion and what it might have meant.³¹ There will necessarily be a great deal of presumption about the specific meaning of emotive content. Nevertheless, an empathetic interpretation of emotive behaviour is contingent on a certain degree of commonality in emotional responses across time that would make the modern reader relate, for instance, to the internal turmoil of Hamlet.³² A

³⁰ 'The History of Emotions and Emotional History', *Early Medieval Europe* 10.2 (2001), 235–41, at 235.

³¹ 'Emotionsdarstellungen im Mittelalter: Aspekte und Probleme der Referentialität', *Zeitschrift für deutsche Philologie* 127 (2008), 79–102, at 83.

³² Obviously texts are enjoyed for a multitude of reasons and not all texts require empathetic connection and not all readers will engage in an empathetic way with a text (and in fact a reader may engage in multiple ways with the same text). Yet an empathetic involvement in an action depends on the reader being able to negotiate

modern interpretation will, of course, diverge in some degree from that of the original author – as it would, in fact, with any textual meaning regardless of the text's cultural or historical proximity.

While a satisfactory terminology still needs to be established on how to discuss emotions within literature, I use the term here generally to refer to both actual emotions (whether chemically, neurologically or socially induced) of real people and the perceived internal emotional sensations and behaviours of literary characters. It is, of course, implicit that in the case of fictive characters emotions are in fact textual constructs and assume meaning solely through the reader's (or audience's) engagement with and interpretation of the emotional vocabulary, characters' actions and contexts. Katrin Pahl indeed suggests 'emotionality' as an appropriate term for the study of emotions as the concept 'can be characteristic of non-human processes or entities'.³³ By shifting the focus from the historicity of the nomenclatures of emotion studies to emotionality as an apposite term to discuss the literary representation of emotive behaviour, we can bypass some of the complications arising from the anachronistic terminology. Furthermore, focusing on emotionality shifts the point of departure of the literary critic from the disciplines of psychology, medicine or philosophy, where the subjects are in fact real humans with definable and discernible emotions. By conceiving of emotions as 'specific manifestations of emotionality' we can analyse the emotionality of a text, i.e. the way in which emotions are manifested through words, expressions or dialogue.³⁴

The problem remains, however, of how to theorise medieval emotionality when our concept of emotions may have been quite foreign to the medieval mind. Can we indeed ever know how the medieval person experienced and projected his or her emotions, particularly given that the term itself defines modern perceptions of our own emotional processes? While a historical analysis of emotion must differentiate between passions, appetites, affections and sentiments as medieval categorisations of internal perturbations or feelings, the present study seeks to engage these various categories, their literary representation and

the emotional landscape of the text. In fact, a disruptive emotional agenda in the form of unnatural, unexpected, bizarre or offensive emotive behaviour will alert the reader that something is amiss in the scene, that there is more behind the character's behaviour than meets the eye, or, alternatively, jolt the reader out of an empathetic stance, as became commonplace in some twentieth-century literature, where the goal was indeed not to involve the reader in the narrative (or the character's presumed psyche), but to distance him or her from it. Texts such as *L'Étranger* by Albert Camus sought specifically to call the reader's attention to the textual nature of the action and to avoid a commiserative stance through an unsympathetic (or emotionally indifferent) character. For a discussion of narrative empathy see for instance Susanne Keen, 'Narrative Empathy', in *Toward a Cognitive Theory of Narrative Acts*, ed. Frederick Luis Aldama (Austin: University of Texas Press, 2010), 61–94 and her *Empathy and the Novel* (Oxford: Oxford University Press, 2007).

³³ 'Emotionality: A Brief Introduction', *Modern Language Notes* 124 (2009), 547–54, at 547.

³⁴ *Ibid.* 547.

readerly interpretation under the rubric of 'emotion', rather than historicise the terminology.³⁵ Such reading does not imply that the modern scholar of medieval literature should not acknowledge and seek to tease out the subtleties of historical and ideological contingencies of medieval emotionality, but suggests that this can best be done by conceding our own historicity in our re-enactment of medieval emotionality.

While the focus is thus on current articulation of fictive (or narrative) emotionality in the Middle Ages, the approach differs from that of cognitive science inasmuch as it does not make any effort to study the actual neurological processes of reading, whether by medieval or modern readers.³⁶ In fact, the study or analysis of affective response in a reader or audience predates the establishment of cognitive science by over two millennia. Rita Copeland notes that 'Book 2 of the *Rhetoric* represents the earliest account of audience psychology, a comprehensive exploration of *pathos*, or affect; what arouses emotions in people; and how a speaker can produce or exploit the emotions of his audience'.³⁷ In some sense, Aristotle's *Rhetoric*, as illustrated in Copeland's insightful article, can be said to have paved the way for cognitive science in its focus on the impact of discourse on the receptive brain.³⁸ This study, on the other hand, is aimed at the potential locations of textual emotionality and the function of emotive symbolism for textual interpretation. The goal here is not to authenticate medieval emotion, but to locate emotionality within the text produced by the medieval mind and probe how this emotionality can still resonate in a meaningful manner with the modern mind.

³⁵ For a discussion of terminology and the historicity of emotion categories see for instance Dixon, *From Passions to Emotions*; Barbara H. Rosenwein, 'Worrying about Emotions in History', *The American Historical Review* 107.3 (2002), 821–45; and her 'Writing without Fear about Early Medieval Emotions', *Early Medieval Europe* 10.2 (2001), 229–34.

³⁶ For such cognitive analyses see for instance Aldama, ed., *Toward a Cognitive Theory of Narrative Acts*; Peter Stockwell, 'Cognitive Poetics and Literary Theory', *Journal of Literary Theory* 1.1 (2007), 135–52; Peter Carruthers and Peter K. Smith, eds, *Theories of Theories of Mind* (Cambridge: Cambridge University Press, 1996); Keith Oatley, 'Theory of Mind and Theory of Minds in Literature', in *Theory of Mind and Literature*, ed. Paula Leverage et al. (West Lafayette, IN: Purdue University Press, 2011), 13–26; Lisa Zunshine, 'Theory of Mind and Experimental Representations of Fictional Consciousness', *Narrative* 11.3 (2003), 270–91; Zunshine, *Why We Read Fiction: Theory of Mind and the Novel*, *Theory and Interpretation of Narrative* (Columbus: The Ohio State University Press, 2006); and Brian Boyd, 'Fiction and Theory of Mind', *Philosophy and Literature* 30.2 (2006), 590–600, which directly addresses Zunshine's ToM approach. For a discussion of the affective reading process in the medieval period see Mark Amsler, 'Affective Literacy: Gestures of Reading in the Later Middle Ages', *Essays in Medieval Studies* 18 (2001), 83–110, as well as his book *Affective Literacies: Writing and Multilingualism in the Late Middle Ages*, *Late Medieval and Early Modern Studies* 19 (Turnhout: Brepols, 2011).

³⁷ 'Pathos and Pastoralism: Aristotle's *Rhetoric* in Medieval England', *Speculum* 89.1 (2014), 96–127, at 97. The rhetorical schools of Cicero and Quintilian similarly focus on rhetorical impact through emotion, although their approach differs somewhat.

³⁸ 'Pathos and Pastoralism', 98 onwards.

Medieval emotionality

The incursion of emotion studies – more specifically the field now referred to as the ‘history of emotion’ – into the discipline of medieval studies was heralded by Barbara H. Rosenwein’s volume *Anger’s Past*.³⁹ In fact, in her introduction Rosenwein notes that ‘very little attention has been given to the history of anger or, for that matter, most emotions other than love’.⁴⁰ Rosenwein’s collection of essays and later work on medieval emotions were aimed at correcting the misconception – perpetuated and sustained by the popularity of Norbert Elias’s notion of the ‘civilising process’ and Johan Huizinga’s conception of the childlike tenor of medieval emotionality – of an inherent progress of emotional development moving from the simplicity of medieval emotions to the complexity of the modern emotional landscape.⁴¹ The focus has thus remained on historical evidence of the emotional conceptions of medieval peoples and the way in which emotions were understood and the function they had in medieval communities. In the intervening years, there has been quite an explosion of studies focusing on the history of emotions, although the study of *literary* emotionality remains, as of yet, still understudied.⁴²

³⁹ Rosenwein, ed., *Anger’s Past: The Social Uses of an Emotion in the Middle Ages* (Ithaca: Cornell University Press, 1998).

⁴⁰ Ibid. 1.

⁴¹ Norbert Elias, *Über den Prozeß der Zivilisation*, vol. 2 (Basel: Verlag Haus zum Falken, 1939), and the English translation, *The Civilizing Process: The History of Manners and State Formations and Civilizations*, trans. Edmund Jephcott (Oxford: Blackwell, 1994); and Johan Huizinga, *Herfsttij der Middeleeuwen*, in *Verzamelde werken*, vol. 3, ed. L. Brummel (Harlem: H. D. Tjeenk Willink & Zoon, 1949, first published in 1919), 3–345, and the English translation, *The Autumn of the Middle Ages*, trans. Rodney J. Payton and Ulrich Mammitzsch (Chicago: Chicago University Press, 1996). Rosenwein addresses only Elias in *Anger’s Past*, although she elaborates further on Huizinga in her later volume *Emotional Communities in the Early Middle Ages* (Ithaca: Cornell University Press, 2007). See also *Generations of Feeling*, where she traces the historical evolution of the theory of emotions.

⁴² To name just a few: Michael Champion and Andrew Lynch, eds., *Understanding Emotions in Early Europe*, Early European Research 8 (Turnhout: Brepols, 2015); Mary Garrison, ‘The Study of Emotions in Early Medieval History: Some Starting Points’, *Early Medieval Europe* 10.2 (2001), 243–50; Simo Knuutila, *Emotions in Ancient and Medieval Philosophy* (Oxford: Oxford University Press, 2004); Copeland, ‘Pathos and Pastoralism’; Martha C. Nussbaum, *Upheavals of Thought: The Intelligence of Emotions* (Cambridge: Cambridge University Press, 2001); McNamer, *Affective Meditation*; Jutta Eming, ‘Emotionen als Gegenstand mediävistischer Literaturwissenschaft’, *Journal of Literary Theory* 1.2 (2007), 251–73; Stephen D. Jaeger and Ingrid Kasten, eds, *Codierungen von Emotionen im Mittelalter/ Emotions and Sensibilities in the Middle Ages* (Berlin: De Gruyter, 2003); Rüdiger Schnell, ‘Emotionsdarstellungen im Mittelalter’, and his ‘Historische Emotionsforschung: Eine mediävistische Standortsbestimmung’, *Frühmittelalterliche Studien* 38 (2004), 173–276; Ulrich Scheck, ed., *Emotions and Cultural Change: Gefühle und kultureller Wandel* (Tübingen: Stauffenberg, 2006); Gerd Althoff, ‘Tränen und Freude: Was interessiert Mittelalter-Historiker an Emotionen?’, *Frühmittelalterliche Studien* 40 (2006), 1–11; as well as several articles by Rosenwein, see for instance ‘Emotion Words’, in *Le sujet de l’émotion au Moyen Âge*, ed. Damien Boquet

Old Norse studies have remained somewhat on the fringes of this flurry of scholarship on medieval emotions. The presupposition that the impassive and laconic emotional landscape of the most renowned and well-known Old Norse genre, the Icelandic sagas, entails an avoidance of emotion has been persistent. Two principal studies have appeared on Norse emotions. One focuses on the Eddic elegies as a legacy of an ancient Germanic lament convention and the other on the legal and social codes of conduct associated with the honour-based society of medieval Iceland.⁴³ Within Old Norse studies the legal historian William Ian Miller can be said to have laid the foundations for the articulation of emotion as a viable concept for the study of the Icelandic sagas. His work, while based on the legal frameworks surrounding the honour-code and the associated social ramifications, approaches the concept of shame as a social phenomenon in medieval Iceland, utilising the sagas as critical evidence.⁴⁴ Several other studies have appeared in the last two decades that focus on particular emotional categories, such as laughter, anger, grief or love.⁴⁵ A handful

and Piroska Nagy (Paris: Beauchesne, 2009), 93–106; ‘Gender als Analysekategorie in der Emotionsforschung’, *Feministische Studien* 1 [Gefühle] (2008), 92–106; ‘Worrying about Emotions in History’ and her *Generations of Feeling*. Admittedly most of these studies address emotions in literary texts, but their focal point remains nevertheless on the text as evidence of the emotional life and emotion categories of medieval peoples, rather than on the literary emotive systems inherent in the texts themselves. A notable exception can be found in Champion’s and Lynch’s volume *Understanding Emotions* as well as Stephanie Trigg’s essay, “‘Language in her eye’: The Expressive Face of Criseyde/Cressida”, in *Love, History and Emotion in Chaucer and Shakespeare: Troilus and Criseyde and Troilus and Cressida*, ed. Andrew James Johnson, Russell West-Pavlov and Elisabeth Kempf (Manchester: Manchester University Press, 2016), 94–108. Trigg’s essay, while originating in the field of the history of emotion, is profoundly focused on literary expressivity of emotion. These critical works on the representations of emotion both in and beyond literary texts and the relevant socio-historical contexts remain, of course, fundamental as a groundwork for this study.

⁴³ Daniel Sävborg, *Sorg och elegi i Eddans hjältediktning*, Acta universitatis stockholmiensis, Stockholm Studies in History of Literature 36 (Stockholm: Almqvist & Wiksell, 1997) and William Ian Miller, *Humiliation: And Other Essays on Honor, Social Discomfort, and Violence* (Ithaca: Cornell University Press, 1993) respectively.

⁴⁴ ‘Emotions and the Sagas’, in *From Sagas to Society: Comparative Approaches to Early Iceland*, ed. Gísli Pálsson (Enfield Lock: Hisarlik Press, 1992), 89–109, and *Humiliation*. See also ‘Why is your Axe Bloody?’ *A Reading of Njáls saga* (Oxford: Oxford University Press, 2014).

⁴⁵ For laughter see Kirsten Wolf, ‘Laughter in Old Norse-Icelandic Literature’, *Scripta Islandica* 51 (2000), 93–117; Jacques Le Goff, ‘Laughter in *Brennu-Njáls saga*’, in *From Sagas to Society*, ed. Gísli Pálsson, 161–5; Jóhanna Katrín Friðriksdóttir, ‘Gender, Humor, and Power in Old Norse-Icelandic Literature’, in *Laughter, Humor, and the (Un)Making of Gender: Historical and Cultural Perspectives*, ed. Anna Foka and Jonas Liliequist (New York: Palgrave Macmillan, 2015), 211–28; and Low Soon Ai, ‘The Mirthless Content of Skarpheðinn’s Grin’, *Medium Ævum* 65 (1996), 101–8. For anger see Thomas D. Hill, ‘Guðlaugr Snorrason: The Red Faced Saint and the Refusal of Violence’, *Scandinavian Studies* 67.2 (1995), 145–52; and Auður G. Magnúsdóttir, ‘Ill er ofbrað reiði: tilfinningar, saga og félagsleg þýðing reiðinnar í *Njáls sögu*’, in *Heimtur; ritgerðir til heiðurs Gunnari Karlssyni sjötugum*, ed. Guðmundur Jónsson, Helgi

of studies consider linguistic registers of emotion in Old Norse.⁴⁶ Finally, a few recent studies have focused on emotion in Norse literature from a comparative perspective, seeking to situate the staging of literary emotion in Old Norse in a cross-cultural context of emotional representation across continental Europe.⁴⁷

While situating itself in the larger context of the history of emotions, this volume deviates from the specific goals of historical studies inasmuch as the emphasis is on literary representation of emotionality specifically and the function such emotionality has within the text. While this approach recognises thus the historicity of emotions as cultural products, the presumption is that the

Skúli Kjartansson and Vésteinn Ólason (Reykjavík: Mál og menning, 2009), 50–63. For grief see Sävborg, *Sorg och elegi*; John Lindow, 'The Tears of the Gods: A Note on the Death of Baldr in Scandinavian Mythology', *Journal of English and Germanic Philology* 101 (2002), 155–69; Thomas D. Hill, 'Guðrúnarkviða in fyrsta: Guðrún's Healing Tears', in *Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend*, ed. Paul Acker and Carolyne Larrington (New York and London: Routledge, 2013), 107–16; Kristen Mills, 'Grief, Gender, and the Genre: Male Weeping in Snorri's Account of Baldr's Death, King's sagas, and *Gesta Danorum*', *Journal of English and Germanic Philology* 113 (2014), 472–96; Erin Michelle Goeres, 'How to do Things with Tears: The Funeral of Magnús inn góði', *Saga-Book* 37 (2013), 5–26; Teresa Pàroli, 'The Tears of the Heroes in Germanic Epic Poetry', in *Helden und Helden-sage: Otto Gschwantler zum 60. Geburtstag*, ed. Hermann Reichert and Günter Zimmermann, *Philologica Germanica* 11 (Wien: Fassbaender, 1990), 233–66; and Carol Clover, 'Hildigunnr's Lament', in *Cold Counsel: Women in Old Norse Literature and Mythology: A Collection of Essays*, ed. Sarah M. Anderson and Karen Swenson (New York and London: Routledge, 2002), 15–54. While Clover's essay is not specifically about emotion, her insightful analysis has been instrumental in elucidating gendered behavioural codes associated with the lament. For love see Daniel Sävborg, *Sagan om kärleken: Erotik, känslor och berättarkonst i norrön litteratur*, *Acta universitatis upsaliensis, Historia litterarum* 27 (Uppsala: Uppsala universitet, 2007); Sävborg 'Strengeleikar, kärleken och genren' in *Francia et Germania: Studies in Strengeleikar and Þiðreks saga af Bern*, ed. Karl G. Johansson and Rune Flaten (Oslo: Novus forlag, 2012), 231–50; Bjørn Bandlien, *Å finne den rette: Kjærlighet, individ og samfunn i norrøn middelalder* (Oslo: Den norske historiske forening, 2001); and Ármann Jakobsson, 'Egils saga and Empathy: Emotions and Moral Issues in a Dysfunctional Saga Family', *Scandinavian Studies* 80.1 (2008), 1–18. See also Kirsten Wolf, 'Body Language in Medieval Iceland: A Study of Gesticulation in the Sagas and Tales of Icelanders', *Scripta Islandica* 64 (2013), 99–122; and her 'Somatic Semiotics: Emotion and the Human Face in the Sagas and *Þættir* of Icelanders', *Traditio* 69 (2014), 125–45.

⁴⁶ Carolyne Larrington, 'Learning to Feel in the Old Norse Camelot', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bandlien, Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 74–94; Frank Brandsma 'Where are the Emotions in Scandinavian Arthuriana? Or: How Cool is King Arthur of the North?' in the same volume, 94–106; and Porter and Antón, 'Flushing in Anger'.

⁴⁷ Sif Ríkharðsdóttir, 'Translating Emotion: Vocalisation and Embodiment in *Yvain* and *Ívens saga*', in *Emotions in Medieval Arthurian Literature*, ed. Brandsma, Larrington and Saunders, 161–80; 'Empire of Emotion: The Formation of Emotive Literary Identities and Mentalities in the North', in *Crossing Borders in the Insular Middle Ages*, ed. Aisling Byrne and Victoria Flood (Turnhout: Brepols, forthcoming); and 'Medieval Emotionality: The Feeling Subject in Medieval Literature', *Comparative Literature* 69.1 (2017), 74–90; and Larrington, 'The Psychology of Emotion'.

common biochemical and neurological component of feelings stipulates and dictates the perception and interpretation of behaviour, gestures and words as emotional. The literary representation will thus by necessity depend on social coding of emotional behaviour, but also (and more importantly in this context) on their signifying potential within the literary (and generic) context. It is this literariness of emotional behaviour that the volumes seeks to address.

The horizon of feeling

William M. Reddy suggests the concept of 'emotional regimes' to encapsulate the dominant form of emotional behaviour that dictates the behavioural codes (and their changes) across a defined community.⁴⁸ While Reddy's conceptualisation of emotional regimes is aimed at eighteenth-century France, his theorising is nevertheless applicable to the Middle Ages as well and can be particularly useful in bringing into relief the shifting affiliations with such generically pre-determined emotional codes that act in some sense as a literary blueprint. Rosenwein criticises Reddy's concept of 'regimes', finding it too bipartite in its conception of a dominant emotional reign. She notes that while royal courts may have 'fostered and privileged certain emotional styles' these only represent a transient emotional style of a localised group, suggesting the concept 'emotional communities' as a more befitting term to encompass the multiplicity of social contexts that dictate the shifting affiliations of peoples to various groups:⁴⁹

I postulate the existence of 'emotional communities': groups in which people adhere to the same norms of emotional expression and value – or devalue – the same or related emotions. More than one emotional community may exist – indeed normally does exist – contemporaneously, and these communities may change over time. Some come to the fore to dominate our sources, then recede in importance. Others are almost entirely hidden from us, though we may imagine they exist and may even see some of their effects on more visible groups.⁵⁰

Rosenwein's notion of 'emotional communities' foregrounds the multiplicity (and complexity) of the behavioural codes that dictate emotional behaviour and their potential divergences based on social contextualisation.

This study draws on Rosenwein's notion of emotional communities as a fundamental structuring unit of social emotive behaviour, although it also recognises Reddy's notion of emotional regimes as useful in articulating a dominant ideology of emotional behaviour that would be socially prescriptive and, in fact, may be dictated and articulated through and in literature. More importantly

⁴⁸ *The Navigation of Feeling: A Framework for the History of Emotions* (Cambridge: Cambridge University Press, 2001).

⁴⁹ For her discussion of Reddy's theory of emotional regimes see *Emotional Communities in the Early Middle Ages*, 23.

⁵⁰ *Ibid.* 2.

for this study, while literary works may indeed reflect (and certainly always do to a certain extent) socially prescribed conventions of emotional behaviour, they nevertheless convey uniquely literary behavioural scripts that are coded to convey interpretative meanings beyond their emotive functionality or their conventional emotional classification in societies. These literary scripts can be firmly rooted in socio-cultural contexts, but they can also transcend their historical contexts, crossing temporal borders to express or verbalise literary significations. These literary signifiers owe their origin to emotional categorisations that in turn draw their significance from their literary functionality.

Emotions can thus be political entities, as Andrew Lynch suggests, loaded with political, religious or ethical meaning.⁵¹ Within literature, emotions are, in fact, connotative of a signifying potential beyond their inherent emotive content. They are integral to the narrative structure as symbolic codes that guide the reader through the signifying network of a text. Both Rosenwein and Reddy seek medieval emotionality explicitly through emotion words: Rosenwein by analysing emotion words used by classical authors to define internal perturbations and Reddy by focusing on what he terms 'emotives'.⁵² Emotives are linguistic utterances intended to be authentic expressions of internal feelings as well as communicate (and even generate) feelings. Emotives can therefore be considered performative – according to J. L. Austin's speech-act theory – in the sense that they have a direct effect on the subject, i.e. affect, enhance or alter the emotive state of the uttering subject.⁵³ Emotives – as uttered emotions – may indeed be a significant component in generating or experiencing an emotional state or emotive perturbations, drawing attention to the role of language as an agent in the complex physiological and biochemical system that generates feelings in subjects.

Reddy's conception of emotives is, however, explicitly aimed at particular emotional expressions within texts, i.e. words which are intended to contain or convey emotion, whereas the focus here is on emotive *literary* representation that frames both the emotional ideology of the text and its generic 'horizon of feeling' – to borrow Hans Robert Jauß's term of the 'horizons of expectation'.⁵⁴ Such emotive identities are bound by emotional conventions and generic markers, but must ultimately reflect an emotive framework that is comprehensible and meaningful to its readers, whether medieval or modern. The 'horizon of feeling' thus indicates the pre-established readerly expectations of emotional

⁵¹ "'What cheer?'" Emotion and Action in the Arthurian World', in *Emotions in Medieval Arthurian Literature*, ed. Brandsma, Larrington and Saunders, 47–63.

⁵² Rosenwein, 'Emotion Words'; and her *Generations of Feeling*; and Reddy, 'Against Constructionism: The Historical Ethnography of Emotions', *Current Anthropology* 38 (1997), 327–51. The theory of 'emotives' is further developed in Reddy's book *The Navigation of Feeling*.

⁵³ For speech act theory see J. L. Austin, *How to do Things with Words*, The William James Lectures delivered at Harvard University in 1955 (Oxford: Clarendon Press, 1962).

⁵⁴ See *Toward an Aesthetic of Reception*, trans. by Timothy Bahti (Minneapolis: University of Minnesota Press, 1982).

behaviour that determines and/or confirms its generic context and interpretative framework, alerting readers (or audiences) to unconventional or subversive behaviours, emotive tonality and gender categories.

This volume does not seek to query the conventional classifications of Old Icelandic literary production – which are admittedly the production of post-medieval efforts to categorise and qualify medieval literature – nor will it question or seek to establish its validity. The following discussion presumes that medieval audiences were aware of certain genre-bound qualifications that allowed them to identify and formulate their own horizons of expectation for the work in question, but that the current stipulations nevertheless both obscure and simplify the premise and functionality of those qualifications. To avoid a lengthy digression on genre as a qualifying category, the conventional classifications will be utilised where necessary to show the relevance of emotion studies across the breadth of literary productivity in medieval Iceland. It will be necessary to refer to the concept of genre for the articulation of emotional paradigms and modulations of those paradigms, but it will be done with the understanding that current genre categories are necessarily limiting and moreover superimposed upon a literature that knew no such categories, yet nevertheless exhibited a deep familiarity with the basic principles upon which later generic divisions have been formulated.

The inherent shifts in literary tastes and generic evolution that affect the way in which such emotive identities are understood or interpreted may explain why certain genres or literary texts have become more or less appealing to modern readers. Sarah McNamer's commentary on the lack of appeal of the curious text *The Wooing of Our Lord* for the modern reader may be a case in point where the emotive literary identity that frames the text's emotional representation may no longer be as relevant to contemporary Western society and thus the inability to engage with or relate to the emotive identity that informs the textual representation results in an empathetic disconnect and/or misinterpretation.⁵⁵ The reception history of the translated and indigenous romances bears witness to a similar socialised (or, more aptly, politicised) marginalisation of a genre.

The long story of scholarly dismissal of the Norse romance is indeed largely due to a national propaganda of the nineteenth and early twentieth century that sought its foundation in literary heritage, more specifically in the myth of a national epic of a heroic past. What was perceived to be the 'effeminate' rhetorical style of the romances (compared with the terse 'masculine' style of the sagas) is interconnected with a model of emotional behaviour that became unpopular as a means of nation-building. There is, however, ample evidence that both the sagas and the romances co-existed and that the romances continued to flourish long after their hey-day – although their generic affiliations may have shifted from their original courtly origins towards a more popularised folkloric literary convention. The transmission of the courtly ideologies inherent in the rhetorical framework of the romances introduced and instigated

⁵⁵ *Affective Meditation*, see particularly 29–32.

alternative 'horizons of feeling'. These generic-bound behavioural codes would eventually enrich the literary emotional landscape, providing alternative modes of emotive representation, although not replacing the existing ones. Those newly introduced 'horizons of feeling' were then again to undergo significant transformations in the centuries to come as the romances were reformulated, adapted and modified. The linguistic mutations of emotional discourse draw attention to linguistic divergences in emotive expressivity and to language as the means of emotional expression. The avoidance of emotive effusiveness in the sagas is belied by an apparent emotional profundity in poetic vocalisation. This suggests that poetic articulation may provide a literary space within which emotive interiority can be expressed. This volume draws on the concept of 'voice' as a means of theorising the premise of such poetic articulation.

Emotive discourse, voice and vocalisation

The subject of 'voice' in medieval literature is relatively under-theorised and there is seemingly a lack of general consensus as to what is intended by the term. The concept of voice stems from the narratological tradition and draws its meaning from what Emile Benveniste has termed 'subjectivity in language'.⁵⁶ The focus of the early narratologists was thus on the narrative voice in the text, i.e. on the enunciation and its relation to the narrating instance.⁵⁷ This was further advanced with the English popularisation of Mikhail Bakhtin's concept of polyphony and multiplicity of voices within the modern novel, which has underwritten much current criticism, to the extent that such multiplicity is no longer questioned, but simply assumed.⁵⁸ Yet, the concept of voice has not developed extensively beyond the original idea expounded by the narratological tradition and has been drawn on mostly to elaborate on narrative voices and to a lesser extent on the orality of texts, particularly medieval texts.

Within medieval studies a large part of the existing criticism is directed at female voices (the hidden, subdued or silenced voices of medieval women). Particular attention has been devoted to women's holy voices, i.e. the voices of female saints or mystics, and the ways in which these voices can be heard amidst the predominantly male voicing of medieval texts.⁵⁹ William Layher's study of Scandinavian queenship shifts this focus from spiritual writing to the secular realm through his examination of how royal feminine power is realised

⁵⁶ *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Coral Gables: University of Miami Press, 1971), 223–30.

⁵⁷ See for instance Gérard Genette, *Narrative Discourse: An Essay in Method*, trans. Jane E. Lewin (Ithaca: Cornell University Press, 1980).

⁵⁸ *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984).

⁵⁹ See for instance Catherine Mooney, ed., *Gendered Voices: Medieval Saints and their Interpreters* (Philadelphia: University of Pennsylvania Press, 1999) and Bonnie Wheeler, *Listening to Heloise: The Voice of a Twelfth-Century Woman* (New York: St Martin's, 2000).

through voice (via the voice of the poet).⁶⁰ The suggested interplay of rhetorical, political and literary voices and their presumed role in the development of vernacular literatures draws attention to the significance of the study of voice in medieval literatures. Voice is furthermore frequently associated with identity, or the expression of an identity.⁶¹ Other studies have focused on the multiple voices present in Geoffrey Chaucer's texts and what this authorial voicing may mean for English literature in the late fourteenth century.⁶² David Lawton points out that the medieval concept of voice (*vox*) has the dual meanings of 'the trace of an authority cited' and 'independent human utterance' and suggests that this duality merges what modernity has tended to separate, i.e. textuality and orality.⁶³ To understand medieval textuality it is therefore vital to take its vocality into consideration. Paul Zumthor's theories of orality foreground perhaps best the interlinking of medieval textual instability and the permanence of past texts as performed voices in subsequent writing.⁶⁴ His emphasis on the 'human voice as a dimension of the poetic text' repudiates the dichotomy of orality and textuality and suggests an entwining of the two concepts that occurs through the speaking subject, that is, through vocality.⁶⁵ It is precisely this notion of medieval 'vocality' that serves as the premise of the proposed theorising of voice and its relation to the emotive.

In light of the context of medieval textuality and its delivery, voice is of course particularly relevant. Medieval texts were frequently read aloud to an audience, and many genres (such as the *chansons de geste* and the Eddic poems) are rhetorically structured for aural impact. The oral delivery of the text adds a second dimension to the interpretative process, as the author's voice is embodied by the reader delivering the text. This performative aspect of medieval literature by necessity changes the way in which emotionality is conveyed. The concept of voice here is, however, not limited to the notion of the authorial voice or the aurality of the text, but also – in a Bakhtinian sense – the multiplicity of narrative voices within a text and the emotive representation through the narrative voices. The voice of the past is, of course, always for ever vanished, a thing of the past. It evokes a fleeting contact and hence suggests both loss and memory.

⁶⁰ *Queenship and Voice in Medieval Northern Europe* (New York: Palgrave Macmillan, 2010).

⁶¹ See for instance Lorna Bleach *et al.*, eds, *In Search of the Medieval Voice: Expressions of Identity in the Middle Ages* (Newcastle upon Tyne: Cambridge Scholars, 2009).

⁶² See for instance Barbara Nolan, "'A Poet Ther Was': Chaucer's Voices in the General Prologue to *The Canterbury Tales*", *Proceedings of the Modern Language Association of America* 101 (1986), 154–69, and Katie Homar, 'Chaucer's novelized, Carnivalized Exemplum: A Bakhtinian Reading of the Friar's Tale', *Chaucer Review* 45 (2010), 85–105.

⁶³ 'English Literary Voices, 1350–1500', in *The Cambridge Companion to Medieval English Culture*, ed. Andrew Galloway (Cambridge: Cambridge University Press, 2011), 237–58, at 239.

⁶⁴ *La poésie et la voix dans la civilisation médiévale* (Paris: Presses universitaires de France, 1984) and his *Introduction à la poésie orale* (Paris: Editions du Seuil, 1983).

⁶⁵ Paul Zumthor, 'The Text and the Voice', trans. Marilyn C. Engelhardt, *New Literary History* 16 (1984), 67–92, at 67.

What remains of the authorial voice is the text itself; its narrative voices the means through which we access the figurative representations and the means by which these represent emotions. The different kinds of narrative voices of medieval texts (represented both through the various genres and the various voices within each genre) convey emotion in a different manner and emote differently. The interplay between the emotionality of a text and the voicing of this emotionality is at the forefront of the volume.

The book thus addresses emotion in Old Norse vernacular literature, utilising the concept of voice to foreground the aesthetic tonality of emotive expression across the various genres. Voice is here conceived as a figurative means of vocalisation, the expression of interiority through voicing. While emotion words signal narrative emotionality, there is a significant difference in the means and methods of emotive expression. The fundamental difference traditionally observed between the romances and the sagas does not reside in the lack of emotion, but rather in the way in which emotions are staged and expressed. The utilisation of emotive gestures and expressions as literary signposts in the texts reveals a deliberate (or at least recognisable) manipulation of emotive gestures for specific literary purposes. Such literary behavioural codes do not necessarily reflect social practices as much as they reflect literary conventions for conveying an underlying narrative message. Emotion as utilised here thus becomes a key concept for articulating the narrative space that the reader must infuse with emotion and consider emotive, thus investing the text and the respective characters with emotive profundity and value.

Eva Meyer connects voice, time and emotionality in a study of Heinrich von Kleist and Virginia Woolf, where language is proposed as the constituent of subjectivity and hence as the means of emotional representation, through voice.⁶⁶ This is particularly relevant here as she suggests that there is in fact an intrinsic link between voice, as the linguistic representation of subjective emotion, and emotional content, which is the premise of the proposed study. Michael Thomas Taylor questions whether the activity of the mind is necessarily only to be described as an interior movement.⁶⁷ Communicability of a mental state (Kant's *Mittelbarkeit*) draws attention to voice as the bridging between emotion (internal) and the reader or audience (as external).⁶⁸ Both critics approach emotion from a contemporary perspective and through the medium of textual voice and question how one can decipher emotion within an absent subject, i.e. the text which is always already past and absent. While focusing on modern literature or theory, those critical concerns can be transferred to the medieval and become singularly relevant when considering questions of subjectivity, interiority and emotionality in a literature predating much of the theoretical conceptualisation of these very ideas.

⁶⁶ 'And Time', *Modern Language Notes* 124 (2009), 638–47.

⁶⁷ 'Critical Absorption: Kant's Theory of Taste', *Modern Language Notes* 124 (2009), 572–91.

⁶⁸ *Ibid.* 579.

The suggestive interlinking of voice, emotion and time in contemporary criticism signals a preoccupation with notions of interiority, emotionality and vocality which is the underpinning of this study. Just as a text presents what David Lawton has termed ‘impossible simultaneities’ of the voice of the absent or long gone author, the text as it is being read and the receiving subject, so the emotions embedded in that text by that long-gone author are evoked and re-felt by the reader who engages with the text.⁶⁹ How can one relate to emotions that are culturally contingent and hence marked by both the time and the place of their conception? What does the emotive instance in a text tell us about the reading community which created and preserved it? How can the voice of a text evoke feelings that are ultimately never real or actual, but a figment of a text, a fictive reality created out of words? How does one reconcile interiority – a presumed modern conceptualisation – with medieval emotionality? The following chapters address these questions.

The first chapter introduces and lays the groundwork for the theorising of the concepts of ‘literary identities’ and ‘emotive scripts’, suggesting that emotive literary identities frame and generate a ‘horizon of feeling’ that the reader and audiences relate to and which informs the way in which texts are interpreted. Emotive scripts thus stipulate the behavioural codes that frame the act of decoding characters’ actions, gestures and vocal declarations. The chapter situates itself in the transmission history of the romance as a means of querying the modulations of such emotive scripts and behavioural codes through the process of translation. It focuses on the Norse translations of Chrétien de Troyes’s *Yvain ou le Chevalier ou lion* and Thomas de Bretagne’s *Tristan* as a means of staging the process of the re-conceptualisation of the emotive coding of courtly ideology.

The second chapter focuses on the Icelandic saga *Egils saga Skallagrímssonar* as representative of the narrative mode of the heroic epic, exploring the narrative means of staging emotions through somatic indicia, narratorial manipulation and emotive coding. In the third chapter the attention is shifted towards poetic vocalisation as a means of expressing presumed emotive interiority in the saga literature and in Eddic poetry. The chapter focuses on voice or vocalisation as a means of conveying emotive interiority. The fourth chapter looks at scenes from some of the better-known sagas, such as *Brennu-Njáls saga* and *Laxdæla saga*, with the intent of probing narrative conventions for emotive subversion and the re-direction of internal emotions into the particular gender-coded behavioural gesture of whetting. The final chapter shifts back to the first as it moves into the indigenous romance tradition to explore the diachronic articulation of emotive scripts as witnessed by the indigenous *riddarasögur* (romance), in particular *Sigurðar saga þögla*. The chapter is intended to reveal the reformulation of the courtly code as a gendered behavioural protocol that articulates gender-coded violence as a narrative means to mitigate social anxiety. The focus throughout

⁶⁹ ‘Voicing Lost Time: Chaucer, Orpheus, Machaut’, the first of four Leverhulme lectures, University of Oxford, 20 October 2009.

remains thus on the role played by emotive scripts in generating and articulating generic and gendered behavioural codifications both synchronically and diachronically across some of the major vernacular genres of Old Norse literature.

Ultimately, this book offers not a final note, but an invitation to extend and elaborate on the emotive complexities of Old Norse verse and prose and on the multiple emotional communities – to use Rosenwein's term – that the Norse literary heritage and social worlds have to offer. Iceland's geographic position (at the fringes of the known world in the Middle Ages and receptive rather than transmissive in its literary traditions) makes it ideal for probing the transmission of emotive scripts, their subversion or adaptation and the dialectic engagement between the literary works and their reading communities. It thus draws on the Old Norse literary heritage to raise questions more broadly about the functionality of emotions, both as a literary motif and as a social phenomenon. Iceland's largely preserved literary heritage provides an ideal testing ground for exploring literary emotionality. The extensive repertoire allows us to inquire into the forms, manners and means of articulating emotive interiority as literary signifiers, both synchronically across the various generic modes and diachronically. The masking of emotions and their poetic vocalisations evinced in the literary works analysed in the subsequent chapters thus offers a glimpse at the flickering phantoms of the imagined emotional selves of the medieval past.

Literary Identities and Emotive Scripts

Ívens saga and *Tristrams saga ok Ísöndar*

IN HER PIONEERING BOOK, *Emotional Communities in the Early Middle Ages*, Barbara H. Rosenwein suggests the term 'emotional communities' to describe 'groups in which people adhere to the same norms of emotional expression and value – or devalue – the same or related emotions'.¹ She notes that such emotional communities are not mutually exclusive, but may co-exist and change over time. None of these communities will have been fixed and stable – any more than such ideological systems ever are – but they will nevertheless have provided a frame of reference to give credence and significance to emotional behaviour and have subtly shaped emotive responses. Rosenwein coins the term to identify and categorise the presumed emotions exhibited and felt by people in the Middle Ages; that is emotions that can be deduced from their artefacts.

While Rosenwein seeks the historicised emotions of medieval peoples I would like to posit a slightly different concept, one that is not focused on the actual emotions experienced by peoples inhabiting those communities, but rather on the emotive coding apparent in the literary products produced by those medieval communities, which I shall refer to as 'emotive *literary* identities'. Admittedly, historians seeking the emotive life of medieval men and women will by necessity seek it through source materials, including texts, but the emphasis and the goal of the historian differ from that of the literary analyst. While my approach is based on Rosenwein's concept of emotional communities, it departs from it in its specific focus on literary products, i.e. on narrative material and the potential evidence that those materials may provide of *literary* emotive coding. Like Rosenwein's communities, such literary identities are based on established perceptions of emotional behaviour or expression, except that these are specific to literary works or narrative material rather than actual historical communities of people.

Emotive literary identities dictate the framework of emotional values and behavioural codes that guide the reader in the interpretation of a character's emotional behaviour or in deciphering the emotive subtext. These identities

¹ *Emotional Communities in the Early Middle Ages* (Ithaca: Cornell University Press, 2006), 2.

obviously reflect the emotional communities out of which they grow, but they are not restricted by them. A text's emotive coding may defy its relevant emotional community, it may subvert it or parody it or even impact it, leading to changes across time in the emotional behaviour of its readers and audiences.² Such identities are to a certain extent reflective of a text's generic affiliation, although not exclusively and not consistently, as the emotive literary coding of a text may indeed defy its presumed generic categorisation, as is the case with parodies or generic hybrids, for instance. There may be multiple literary identities (and usually are) within any given reading community.

By focusing on the textual artefact we can thus identify literary conventions for displaying emotions that may be generic, linguistically specific and/or culturally contingent. Any such conventions are of course subject to and dependent on the relevant historical and social context. Yet, by virtue of their literariness, such emotive literary identities extend beyond their original emotional communities, reaching across the centuries to speak to readers from different historical periods and/or cultural realms. Emotive identities may become obsolete over time and their cultural frame of reference may change. Their signifying capacity may therefore be affected, impacting the reader's or audience's interpretation of emotional behaviour and the reconstruction of the text's emotive identity. Emotive literary identities will moreover by necessity shift or change in the process of translation and the adapted emotive codes may in turn impact the pre-existing literary identities, potentially destabilising, reformulating or obfuscating them.

This chapter focuses on the introduction of the courtly romance to Scandinavia as a means of probing how the act of textual transmission, adaptation and reception evinces modifications in emotional behaviour, suggesting that the texts have been adapted to the emotive literary identities of the receiving reading communities. At the same time, however, there is evidence that the texts themselves may have instituted new emotive mentalities, thereby shifting (or proliferating) the existing emotive literary identities. By analysing the transmission of literary materials one can trace how those literary conventions of emotional performances are adapted to their new reading communities, indicating potentially differing generic or cultural conventions for the depiction of emotion and the deciphering of emotive gestures, acts or words. The Old Norse translations *Ívens saga* and *Tristrams saga ok Ísöndar* are discussed as examples of some of the earliest courtly vernacular material to make its way into Old Norse as part of the importation of French materials at the court of King Hákon Hákonarson (r. 1217–63) in Norway. The source texts, Thomas de Bretagne's *Tristan* and Chrétien de Troyes's *Yvain ou le Chevalier au lion*, are, moreover, prime examples of the courtly code of love and its associated behavioural code and thus act as the ideal prototypes for the exploration of

² Johann Wolfgang von Goethe's *Die Leiden des jungen Werthers* (The Sorrows of Young Werther) is a prime example of such dialectic negotiation between a reading community and a text's emotive literary identity.

the transmission of such coding into Old Norse.³ The staging of literary emotionality in the Norse translations is considered as a means of bringing to the fore the transmission and reception of the emotive literary identities intrinsic to the generic framework of the courtly romance as evinced by the diffusion of the romance across the North.

Emotive scripts

Emotive literary identities are informed by particular codes of behaviour that are recognisable to readers and draw their signifying potential conjointly from the readers' own internal emotional life and experiences, the cultural context (and its associated emotional mentalities) and any embedded contextual signifying patterns. This intra-textual functionality allows for a certain flexibility when it comes to emotional behaviour; the literary staging of a particular emotive performance may hint at some underlying narrative tensions or strategies that are context-dependent, rather than reflect standard emotional reactions. A smile may thus connote something other than the physiological impulses of happiness generally associated with the actual neurological reaction in the human muscular system (see chapter 4), as may tears (see chapter 3). Moreover, such encodings may signal to the reader the emotive framework within which emotional behaviour is to be decoded. Such frameworks may indeed be generic, thus conditioning the reader to read subtly or look for signs of irony, drama, subversive behaviour, parody or ideological propaganda.

Literary texts can therefore be said to contain 'emotive scripts' that are dependent on and subject to generic parameters, the emotional vocabulary of any given language and the meaning of emotive behaviour within the reading community within which the texts originated. Emotive scripts thus provide the blueprint for coding emotive behaviour within a given work. The emotive literary identities can, on the other hand, be defined as the horizon against which the emotive scripts are read, shifting the reader's expectations. Unfamiliar emotive scripts may thus introduce new emotive literary identities against which new works (drawing on similar emotive scripts) can be compared.

The term 'emotion script' originates in psychology and was initially proposed by Sylvan Tomkin in the late 1970s as part of his 'script theory' that suggests that human comportment can be categorised by particular scripts that provide a directive for appropriate emotional conduct.⁴ Tomkin's script theory is based on the premise that human beings have an innate affective mechanism that motivates and dictates behaviour. The scripts thus describe 'the individual's

³ Regardless of whether one assumes that there is an implicit critique of the ideal of courtly love in Chrétien's works or not, they nevertheless served as models of the courtly romance as it spread across the continent and so informed the articulation of its associated emotive coding.

⁴ 'Script Theory: Differential Magnification of Affects', in *Nebraska Symposium on Motivation 1978*, vol. 26, ed. Herbert E. Howe and Richard A. Dienstbier (Lincoln: University of Nebraska Press, 1979), 201–36.

rules for predicting, interpreting, responding to, and controlling a magnified set of scenes' that are based on an imprinting through affect.⁵ Tomkin's theory has since been adapted by various fields to encompass an emotive scripting of behaviour, whether related to human nature (psychology) or discourse (literature). In literature emotion scripts thus define and prescribe the emotional behaviour of characters.

I have adapted Tomkin's term slightly here to foreground the performative or behavioural aspect of literary representation of emotion as the textual artefact deals (quite obviously) not with real emotions (the foundation for Tomkin's 'emotion scripts'), but with narrative depiction of emotional behaviour. The term as used here, 'emotive script', is thus intended to capture this shift in emphasis from real human emotions (the subject of psychology and cognitive studies) to discursive or textual representation of emotional behaviour. Emotive scripts thus bear testimony to certain literary conventions that may or may not be substantiated by similar behaviour patterns within the socio-cultural context. The emotive scripts dictate the rules for emotional behaviour within any given text, utilising narrative structures, verbal or behavioural cues and context to convey those rules to the reader. They can be idiosyncratic, i.e. confined to a single work, or they can form a basis for generic qualifications, thereby generating an emotive literary identity. Emotive scripts consist of emotional signifiers that a reader (or audience) must engage with. These can be emotion words, but can also comprise narrative arrangement, scene construction, gestures, somatic indicia and, significantly, narrative silences.

Tomkin's emotion scripts may be said to articulate a prevalent behavioural code in a community, an 'emotional regime' in William M. Reddy's terminology.⁶ The associated gestural signs, verbal coding and repertoire of actions associated with emotional responses is thus coded into the cultural parameters and presumptions of any given culture and reflected or reproduced in its cultural

⁵ Ibid. 217.

⁶ I draw here on Reddy's concept of 'emotional regimes' to designate the reigning stance with respect to emotions and emotionality at any given time in history (*The Navigation of Feeling: A Framework for the History of Emotions*, Cambridge: Cambridge University Press, 2001). Reddy's own definition is slightly more politically oriented as he conceives of emotional regimes as 'the set of normative emotions and the official rituals, practices, and emotives that express and inculcate them; a necessary underpinning of any stable political regime' (*The Navigation of Feeling*, 129). While Reddy is here referring to pre- and post-Revolution France, the term conveys very distinctly a sense of a dominant notion of emotionality within any given historical context. Rosenwein's criticism of Reddy's use of 'regime' as too binary in its approach to apply to medieval societies is duly noted (*Emotional Communities in the Early Middle Ages*, 23). While I agree with Rosenwein's theorising of emotional communities as better reflecting the flexibility with which medieval people (as well as modern) approach their surroundings and their aesthetic representations, 'regime' nonetheless captures the sense of a dominant historical ideology of emotional behaviour and the intrinsic meaning of that behaviour, despite the existence of multiple emotional communities within that overarching ideological framework.

products (including literature), thereby becoming *emotive* scripts. This is the basis of Rosenwein's theory of emotional community, i.e. the recognition of and adherence to accepted conventions within a particular group.⁷ Such emotion scripts are, of course, in continual flux through cultural and social changes. Individuals may also move between scripts as they age (evident in the conception of age-appropriate behaviour) or as they move within the social stratum (evident in behavioural 'expectations' of certain classes or professions) or within particular contexts (public and private emotional behaviour, for instance).⁸

Emotive scripts may be both descriptive – in the sense that they reflect communally held values and conventionalised emotional behaviours – or prescriptive – in the sense that they introduce or institute new behavioural patterns or mentalities into their respective reading communities. Prescriptive emotive scripts introduce novel codes of conduct through the literary representation of certain codes of comportment that are unfamiliar or novel, either as a behavioural code, or within the particular setting in which they are being used. Such codes may, for instance, shift expectations for gendered emotional comportment through the prescription of a novel reigning emotive behaviour for male or female characters. These prescriptive emotive scripts can become formulaic in the sense that they become recognisable and established modes of portraying a particular social event or actions. The emotive scripts may thus act as guidepost in guiding the reader (and authors) in the generic placement of any given work. In fact, the advent of romance as a genre may evince such a shift in emotive scripts that re-articulates male and female behavioural coding through the concept of courtly love, or *fin'amor*.⁹

Geraldine Heng positions romance as the 'literary medium that solicits or invents the cultural means by which the medieval nation might be most productively conceptualized, and projected, for a diverse society of peoples

⁷ *Emotional Communities in the Early Middle Ages*. Pierre Bourdieu's theory of 'habitus' incorporates in a similar manner a sense of a social system of dispositions shared by those forming the *habitus* (*Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice, Cambridge, MA: Harvard University Press, 1984, see particularly 467). These shared dispositions in turn shape the actions of those adhering to them. While Rosenwein's and Reddy's concepts are focused on the perception of emotions within any given society, Bourdieu's theory encompasses society more broadly.

⁸ There is a long history of such scripts of emotional behaviour within the fields of psychology, sociology and anthropology as is evident from Tomkin's introduction of the term to characterise emotional comportment. The term is used here to reflect exclusively the reproduction of such codes in discourse, i.e. emotive scripts that inform and dictate how characters should behave in certain circumstances.

⁹ Carol J. Clover comes to similar conclusions in her brilliant essay where she notes that the introduction of courtly culture 'entailed a radical remapping of gender in the north' where 'femaleness became more sharply defined and contained ... [and] "masculinity" was rezoned, as it were, into territories previously occupied by "effeminacy"' ('Regardless of Sex: Men, Women, and Power in Early Northern Europe', *Speculum* 68.2 (1993), 363–87, at 385).

otherwise ranged along numerous internal divides'.¹⁰ Heng's notion of romance as a generic means for mediating and implementing the medieval Christian imperium is useful here as romance also poses as the means through which the courtly ideology is implemented, staged and instigated. It acts as the vehicle through which particular behavioural conventions and ideological mentalities are represented and then emulated. Romance – as Heng perceives it – enacts the underlying anxieties of geographic expansionism, but it also embodies it. It stages those expanding borders, creating a space, within which new mentalities can be unravelled and reconstructed.

Given the rapidly expanding spread of the romance in the Middle Ages that took place through translation and adaptation, the role of romance as a mediator of emotive codes is particularly relevant. Carolynne Larrington rightly points out that 'translation requires the adaptation of source "emotion scripts" in order to arouse the emotions of the target culture', indicating that such scripts are fundamental to the elucidation of meaning.¹¹ Modifications in the translation process can thus provide evidence of cultural differences in what Larrington terms 'emotion simulation' that will in turn 'come to affect the development of emotion simulations and scripts in the target's culture signifying system', signalling the interactive function of emotive scripts within their socio-cultural contexts.¹² The transformative power of translation with respect to pre-existing literary systems has been amply demonstrated. Itamar Even-Zohar's polysystem theory has shown how translation partakes in reshaping and re-centralising canonicity and literary genres within any given literary system:

When new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire. Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before. These include possibly not only new models of reality to replace the old and established ones that are no longer effective, but a whole range of other features as well, such as a new (poetic) language, or compositional patterns and techniques.¹³

Such pre-existing systems nevertheless simultaneously exert their own (often elusive) influence on the refashioning of the translations, reshaping the inherent scripts and thereby instituting new modified emotive scripts.¹⁴ Edel Porter and Teodoro Manrique Antón have argued that 'changes in the conceptualization of emotions in Old Norse written texts were mediated by new metaphors and

¹⁰ *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (New York: Columbia University Press, 2003), 6.

¹¹ 'Learning to Feel in the Old Norse Camelot', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bandlien, Eriksen and Sif Rikhardsdottir, special issue of *Scandinavian Studies* 87.1 (2015), 74–94, at 75.

¹² *Ibid.* 75.

¹³ *Polysystem Studies*, a special issue of *Poetics Today* 11.1 (1990), 47.

¹⁴ See for instance Sif Rikhardsdottir, *Medieval Translations and Cultural Discourse: The Movement of Texts in England, France and Scandinavia* (Cambridge: D. S. Brewer, 2012).

metonymies imported into medieval Icelandic culture in the form of translated texts, both religious and secular'.¹⁵ Yet, these new emotive scripts did not so much change the pre-existing flora as they simply added to it, enriching and infusing the existing scripts while simultaneously undergoing subtle transformations themselves.

If we consider the romance as a genre, it is evident that there is a reciprocal relation between emotive literary identities and the socio-cultural emotive coding of romance. Chrétien de Troyes's romances may for instance be said to have been both descriptive and prescriptive in their emotive scripts. Drawing on an ideology heralded in the troubadour lyrical tradition of what C. Stephen Jaeger has termed 'ennobling love' and situating it firmly within the socio-political conditions of feudal allegiances and the courtly environment, the romance offered a literary model of courtly behaviour that encompassed an emotive script for both male and female subjects.¹⁶ Jaeger indeed points out that emotions were a capital asset, signalling virtuosity that came with the social status of the aristocracy. Furthermore, such staging of ennobling love created and validated 'sublime models of behavior and patterns of relationships' for both male and female audience members.¹⁷ When introduced in Norway in the mid-thirteenth century – whatever the royal agenda of King Hákon Hákonarson may have been – those emotive scripts would have contributed to establishing the romance as a generic form that differed fundamentally from the pre-existing generic conventions of the existing literature.¹⁸ In Scandinavia, romance can

¹⁵ 'Flushing in Anger, Blushing in Shame: Somatic Markers in Old Norse Emotional Expressions', *Cognitive Linguistic Studies* 2.1 (2015), 24–49, at 24.

¹⁶ *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999).

¹⁷ *Ibid.* 139.

¹⁸ For information on the transmission and reception of French material in Norway (and Iceland) see Marianne E. Kalinke, *King Arthur North-by-Northwest: The matière de Bretagne in Old Norse-Icelandic Romances*, Bibliotheca Arnarnagæna 37 (Copenhagen: C. A. Reitzels boghandel, 1981); Sif Ríkharðsdóttir, *Medieval Translations*; Jürg Glauser, 'Romance (Translated *Riddarasögur*)', in *A Companion to Old Norse-Icelandic Literature and Culture*, ed. Rory McTurk (Maldon: Blackwell, 2005), 372–87; Marianne E. Kalinke, ed., *The Arthur of the North: The Arthurian Legend in the Norse and Rus' Realms*, Arthurian Literature in the Middle Ages 5 (Cardiff: University of Wales Press, 2011); Jürg Glauser and Susanne Kramarz-Bein, eds, *Rittersagas: Übersetzung, Überlieferung, Transmission*, Beiträge zur nordischen Philologie 45 (Tübingen: A. Francke Verlag, 2014); Vera Johanterwage and Stefanie Würth, eds, *Übersetzen im skandinavischen Mittelalter*, Studia Mediaevalia Septentrionalia 14 (Wien: Fassbaender, 2007); Karl G. Johansson and Else Mundal, eds, *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, Bibliotheca Nordica 7 (Oslo: Novus, 2014); Karl G. Johansson and Rune Flaten, eds, *Francia et Germania: Studies in Strengleikar and Þiðreks saga af Bern* (Oslo: Novus, 2012); Stefka G. Eriksen, *Writing and Reading in Medieval Manuscript Culture: The Translation and Transmission of the Story of Elye in Old French and Old Norse Literary Contexts*, Medieval Texts and Cultures of Northern Europe (Turnhout: Brepols, 2014); and Katarina Seidel, *Textvarianz und Textstabilität: Studien zur Transmission der Ívens saga, Erex saga und Parcevals saga*, Beiträge zur nordischen Philologie 56 (Tübingen: A. Francke Verlag, 2014). For an overview of the

thus be said to have provided a literary platform where the continental courtly ideology could be staged.

While it should be noted that medieval Icelandic writers were probably more familiar with and more immersed in continental tradition than has generally been assumed – as both Torfi H. Tulinius and Margaret Clunies Ross have pointed out – the Norse translations of *Yvain* and *Tristan* nevertheless form part of the earliest known French material to be translated into Norse.¹⁹ Admittedly there is evidence of earlier transmission in Iceland, almost two decades before Hákon Hákonarson came to the throne. Geoffrey of Monmouth's *Historia regum Britanniae* was translated around 1200 in Iceland, predating the incursion of the French material into Norway by at least two decades.²⁰ The existence of carved images of scenes from what is presumably the story of Yvain on a large medieval wooden church door in Valþjófsstaðir in the east of Iceland indicates that the material related to the story of Yvain's *aventures* may have passed earlier to Iceland and through alternative media than previously assumed.²¹ The carvings represent scenes from the story of Yvain as depicted in the Welsh *Owein* and in Chrétien's romance *Le Chevalier au Lion*. The door is believed to have been carved around 1200 in Iceland and if so, this establishes the existence of the *matière de Bretagne* in Iceland – at the very least a visual depiction of scenes from the tale – at least two decades before the introduction of the courtly romance at the court of King Hákon Hákonarson in Norway.²² Icelandic audiences might therefore already have been familiar with the topos as it was expressed in its early form, either through Geoffrey of Monmouth's pseudo-historiography or alternative materials that may have found their way to Iceland before King Hákon came to the throne. Yet it is not until later that we see clear evidence of the generic parameters of romance being established as a literary form in Iceland, with a native romance production evidently blossoming in the fourteenth century.

field see Sif Ríkharðsdóttir and Stefka G. Eriksen, 'État présent: Arthurian Literature in the North', *Journal of the International Arthurian Society* 1 (2013), 3–28.

¹⁹ Torfi H. Tulinius, 'The Self as Other: Iceland and Christian Europe in the Middle Ages', *Gripla* 20 (2009), 199–215, and Clunies Ross, 'Medieval Iceland and the European Middle Ages', in *International Scandinavian and Medieval Studies in Memory of Gerd Wolfgang Weber*, ed. Michael Dallapiazza et al. (Trieste: Edizioni Parnaso, 2000), 111–20.

²⁰ Stefanie Gropper, 'Breta sögur and Merlínússpá', in *The Arthur of the North*, ed. Kalinke, 48–60, at 48. See also Marianne Kalinke, 'Arthur, King of Iceland', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bandlien, Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 8–32.

²¹ The door is preserved in the National Museum of Iceland (þjms 11,009), but a replica can still be seen at Valþjófsstaðir.

²² For a description of the door see Kristján Eldjárn, *Hundrað ár í Þjóðminjasafni* (Reykjavík: Mál og menning, 1994), and Björn Magnússon Ólsen, 'Valþjófsstaðahurðin', *Árbók hins íslenska fornleifafélags* (1884–5), 24–37.

Emotion words, emotionality and performativity in *Ívens saga*

Chrétien de Troyes's *Yvain* was most probably translated around the mid-thirteenth century in Norway as part of the importation of French materials at the court of King Hákon Hákonarson.²³ The Norse translation has, however, only been preserved in Iceland, where it was copied well into the nineteenth century. The three primary manuscripts, Stockholm Royal Library MS Holm 6 4^{to} (A), AM 489 4^{to} (B) in the Árni Magnússon Institute for Icelandic Studies, and Stockholm Royal Library MS Holm 46 fol. (C) stem from the fifteenth and seventeenth centuries. The vellum manuscript Holm 6 4^{to} dates from the early fifteenth century, whereas AM 489 4^{to}, also copied on vellum, is written around the middle of the fifteenth century, making them the earliest extant manuscript witnesses of the text. The C text, Holm 46 fol. is a paper manuscript dated 1690, rendering it significantly younger. There are several younger derivative manuscripts, most deriving from A, along with three late abbreviated versions.²⁴ The lack of early manuscript witnesses makes it difficult to generalise regarding the transmission process as the extant versions may have undergone substantive scribal modifications. Minor differences between the three extant versions indicate that the original translation must have undergone at least some adjustments in the copying process. Yet, as Marianne E. Kalinke has shown, later (Icelandic) copies were not necessarily less likely to preserve original readings than the earlier (Norwegian) ones.²⁵ Moreover, the scribal adjustments indicate – as would any modifications by the initial translator – both the process of adapting the text to the literary expectations or preferences of their reading communities as well as adjustments made to accommodate any potential ideological or translation intent. The term 'translator' as used here thus presumes a certain degree of flexibility, allowing for later scribal modifications. Moreover, the approach recognises that the extant text does not necessarily reflect (and most probably does not) an accurate version of the initial translation. This does not, however, deflect from the argument.

²³ For a discussion of the transmission of *Yvain ou le Chevalier au lion* into Old Norse see Sif Rikhardsdóttir, *Medieval Translations*, 76–112; Claudia Bornholdt, 'The Old Norse-Icelandic Transmission of Chrétien de Troyes's Romances: *Ívens saga*, *Erex saga*, *Parcevals ssga* with *Valvens þáttur*', in *The Arthur of the North*, ed. Kalinke, 98–122; William Layher, 'The Old Swedish *Hærra Ivan Leons riddare*', in *The Arthur of the North*, ed. Kalinke, 123–44; Seidel, *Textvarianz und Textstabilität*; Nicola Jordan, 'Eine alte und doch immer neue Geschichte: *Die Ívents saga Arthúskappa* und der Iwein Hartmanns von Aue als Bearbeitungen von Chrétien's *Yvain*', in *Übersetzen im skandinavischen Mittelalter*, ed. Johanterwage and Würth, 141–66; Hanna Steinunn Þorleifsdóttir, 'Dialogue in the Icelandic Copies of *Ívens saga*', in the same volume, 167–76; Sofia Lodén, 'Rewriting *Le Chevalier au Lion*: Different Stages of Literary Transmission', in *Riddarasögur*, ed. Johansson and Mundal, 91–106; and Karoline Kjesrud, 'A Dragon Fight in Order to Free a Lion', in the same volume, 225–44.

²⁴ For information on the manuscripts see *Ívens saga*, ed. Foster W. Blaisdell, Editiones Arnemagnæanæ, Series B, vol. 18 (Copenhagen: C. A. Reitzels boghandel, 1979), xi–clv.

²⁵ 'Gvímars saga', in *Opuscula* 7, Bibliotheca Arnemagnæana 34 (Copenhagen: C. A. Reitzels boghandel, 1979), 106–39.

One can assume, on the basis of the close connections between the two countries and evidence of familiarity with the material early on in Iceland, that the story passed to Iceland relatively shortly after being translated in Norway. Furthermore, both translated and native romances co-existed alongside saga material (frequently in the same manuscript collections) and presumably shared reading communities.²⁶ Changes in the emotional representation that occur during the translation process can therefore provide significant information about how cultural and linguistic communities conceive emotions. They can additionally give insight into the available emotional vocabulary and the influence of literary conventions in emotional demonstration. The thirteenth-century Norse translator and later Icelandic redactors of Chrétien's *Yvain* had to convey their material in a manner that would have been comprehensible to their Nordic audiences; audiences whose emotional perceptions and habits – and more importantly, conventions of literary representation of emotional behaviour – might have differed to a greater or lesser degree from those of Chrétien's original twelfth-century aristocratic audience. Adjustments in the emotive scripts of the works can thus provide valuable insight into how those texts were adapted to the pre-existing literary identities and to what extent they may have introduced and instituted new scripts and associated emotive literary identities.

While the Norse work is in fact quite similar to the French one there are, nevertheless, certain distinct modifications in the way in which the translator conveys the emotive content of his original that reveal the process of adaptation to different conventions. There is a general and overall reduction in emotional vocabulary in the Norse translation when compared with the French text. By 'emotional vocabulary' I mean words that indicate emotional content, such as 'anger' or 'angry', 'joy' or 'joyous'. The definition of such vocabulary is,

²⁶ Torfi H. Tulinius argues that the genre itself (i.e. the Icelandic saga) may have come into being in direct correlation with and indeed as a response to the importation of romance to the North ('Writing Strategies: Romance and the Creation of a New Genre in Medieval Iceland', in *Textual Production and Status Contests in Rising and Unstable Societies*, ed. Massimiliano Bampi and Marina Buzzoni, *Filologie medievali e moderne* 2, Venezia: Edizioni Ca' Foscari, 2013, 33–42). Torfi is not the first to suggest this as Paul Rubow first proposed the idea in 1936 (*Smaa kritiske breve*, Copenhagen: Munksgaard, 1936), but the theory has generally been met with substantial criticism. Guðrún Nordal associates the writing of the sagas with both royal historiography and the pre-existing production of skaldic poetry ('Skaldic Poetics and the Making of the Sagas of Icelanders', in *New Norse Studies: Essays on the Literature and Culture of Medieval Scandinavia*, ed. Jeffrey Turco, *Islandica* 58, Ithaca: Cornell University Library, 2015, 117–42). Jürg Glauser, on the other hand, considers the writing of the sagas to reflect the creation of a new social space based on cultural memory, thereby in turn shaping the cultural memory of the events cited ('Sagas of Icelanders (*Íslendinga sögur*) and *þættir* as the Literary Representation of a New Social Space', trans. John Clifton-Everest, in *Old Icelandic Literature and Society*, ed. Margaret Clunies Ross, *Cambridge Studies in Medieval Literature* 42, Cambridge: Cambridge University Press, 2000, 203–20).

admittedly, likely to be a matter of contention.²⁷ How does one define emotion words and where does one draw the boundaries? This may again be a question of cultural prerogative. Rosenwein suggests examining emotion words used by medieval scholars as a means of accessing the vocabulary of emotion that was available to medieval authors, observing that defining emotions as 'mental constructions' is most conducive to analysing the emotions of medieval peoples.²⁸ She compiles a list largely based on the classical categorisations of emotions in Latin drawn from authors such as Cicero and Aquinas. Her list includes concepts such as *pallor* (whitening from fear), *lamentatio* (mourning), *dolere* (to feel sorrow) and *desperare* (to despair), revealing an emphasis on the so-called basic emotions of anger, fear and happiness, as well as those emotions perceived to cause the greatest turbulence in the mental state of the subject. While this approach provides a concrete notion of Latin emotion words and their potential associations, it is unlikely that such a list could encompass the entirety of words that might have had an emotional attachment or generated feelings (nor, I might add, does Rosenwein suggest it would).

One can surmise that literary works that depict emotions generally reflect common human emotional behaviours (which are, of course, always culturally and historically contingent). Moreover, they would rely on literary conventions for a particular behaviour as well as the intertextual and intratextual literary connotations that shape the reading of said behaviour. In the absence of a pre-established list of emotion words in Norse (or in Old French), I have therefore opted for a non-discriminatory approach despite the inherent risk of superimposing modern assumptions onto these terms. The choices here do not necessarily reflect a firm conclusion as to what should in fact be considered emotional vocabulary. A consensus is needed on how broadly one can extend the concept, but for the sake of the argument here, the definition will be non-discriminatory and refer generally to words that indicate a presumed feeling.

In the Norse translation of *Yvain* there is a reduction both in the number of emotion words used and the variety of such words. The French text ascribes emotion frequently (when compared with the Norse text) and assigns an array

²⁷ Within the 'natural school' in psychology and sociology, emotions have been quantified as a limited number of basic emotions that have a biochemical and neurological origin, generally defined as happiness, anger, sadness, surprise, fear and disgust (see for instance Paul Ekman and Wallace V. Friesen, 'Constants across Cultures in the Face and Emotion', *Journal of Personality and Social Psychology* 17.2 (1971), 124–9). The list is extended in Paul Ekman, 'All Emotions are Basic', in *The Nature of Emotion: Fundamental Questions*, ed. Paul Ekman and Richard J. Davidson (Oxford: Oxford University Press, 1994), 15–19 and 'Basic Emotions', in *Handbook of Cognition and Emotion*, ed. Tim Dalgleish and Mick Power (Chichester: John Wiley & Sons, 1999), 45–60. While the categories of basic emotions are useful in terms of defining generalised cross-cultural behaviour traits, the limited range may not adequately encompass the complex landscape of emotional behaviour, particularly as it is expressed in literature.

²⁸ 'Emotion Words', in *Le sujet des émotions au Moyen Âge*, ed. Damien Boquet and Piroska Nagy (Paris: Beauchesne, 2009), 93–106.

of both positive and negative emotions to its characters. These range from pleasure, delight, joy, happiness and love, to fear, distress, shame, hate, sorrow, grief, anguish, anger and so forth.²⁹ The findings of Larrington and of Porter and Antón that emotion words are by and large no less common in Old Norse than in Old French, although the frequency and contextualisation of their use may differ, suggests a disconnection between the emotive potentiality and its functionality that does not originate in linguistic differences.³⁰

A short example from the initial scene should suffice to reveal the extent of the author's (or scribes') attribution of emotion to the characters. At the outset of the romance Calogrenant tells a story of a failed quest, a magical fountain and a fierce knight. The queen then retells Calogrenant's story to the king, who promptly decides that his court will proceed to the fountain to observe the marvels and to do battle with the knight:

De che que li rois devisa,
Toute la cours miex l'em prisa,
Car mout y voloient aler
Li baron et li bacheler.
Mais qui qu'en soit liés et joians,
Mesire Yvains en fu dolans,
Qu'il en quidoit aler tous seus,
S'en fu dolans et angousseus
Du roi qui aler y devoit.³¹

[And everything the king had decided
Delighted the entire court,
For every knight and every
Squire was desperate to go.
But in spite of their joy and their pleasure
My lord Yvain was miserable,
For he'd meant to go alone,
And so he was sad and upset
At the king for planning his visit.]³²

²⁹ Some of the frequently cited emotion words appearing in the French text are: *amours* (love), *angoisse* (anguish), *dolour* (suffering, pain), *joie* (joy), *ire* (anger), *anui* (distress, sadness, sorrow), *paour* (fear), *duel* (affliction, sorrow), *mescheoir* (to fall into depression, sorrow), *rage* (madness, furore, pain), *melancolie* (melancholy, sadness), *esbahir* (feel bewildered), *mautelement* (resentment, angry), *aimer* (to love), *a bele chiere* (cheerful, with a radiant face), *lié* (joyous), *esjoier* (to be joyous), *tenir chiers* (cherish, hold dearly).

³⁰ Larrington, 'Learning to Feel?', and Porter and Antón, 'Flushing in Anger'.

³¹ Chrétien de Troyes, *Le Chevalier au Lion ou Le Roman d'Yvain*, ed. David F. Hult, *Lettres gothiques* (Paris: Livre de poche, 1994), lines 671–9. The text will hereafter be quoted with line numbers following the quotations. Hult's edition relies most heavily on MS Bibliothèque Nationale, f. fr. 1433, dated to the end of the thirteenth century. For further information on the manuscripts used and editorial practices see Hult's Introduction, 24–35.

³² Chrétien de Troyes, *Yvain. The Knight of the Lion*, trans. Burton Raffel (New Haven:

The emotion words here ascribe emotional states or feelings to both the courtiers, who are 'liés et joians' ('joyous and happy'), and to Yvain, who is, on the contrary, 'angousseus' ('upset') and 's'en fu dolans' ('felt sad').³³ The contrast between Yvain's state of mind and that of the court foregrounds the emotional incentive that underlies Yvain's decision to depart ahead of the king. Emotional states are made explicit through emotion words, rather than being inferred from characters' actions, emphasising their function as interpretative signals within the narrative fabric. Moreover, it is emotion that motivates the action, signalling a clear emotive undertone to Yvain's quest.

The Norse translation reveals less of the emotional life of the characters and the range of the emotions expressed is more limited. Happiness and love are the predominant positive markers and fear, anger and sorrow the main negative ones.³⁴ The passage quoted above is shortened and its emotive content is eliminated in the Norse translation. The narration moves directly from the king's decision to take his court to the fountain to Yvain's departure without any comment on the court's reactions or on Yvain's feelings about the king's decision:

ok er kongr heyrði þetta. þa sor hann ath Jnnan halfsmanadar skyldi hann heimann fara med allri sinni hírd ok koma ath keldunní hítt seínazsta ath Jons messu. ok nu hugsadí Ivent sítt mal ok ef hann færí med kongi þa mundi Kæí spotta hans mal sem fyr ok eigi væri vist ath honum mundi þessa einvígís audít verda ok hugsadí ath hann skyldí einn samann brott fara.³⁵

Yale University Press, 1987), lines 673–81. Further quotations will appear with line numbers following the quotation in the text.

³³ The difficulty in conveying medieval emotion to the modern reader becomes apparent in the English translation of the Old French verse. The translator must convey an approximate equivalence of the perceived emotion being described in the original and decide whether or not to indicate emotion where one is either hinted at or nascent in the original. The first two lines in the French example, for instance, would translate roughly as the court much appreciating (or esteeming) that which the king had decided or declared. Raffel has chosen 'delighted' to convey this, which has a stronger emotional impression than 'esteem', which conveys a sense of ethical judgement of the act. Then again, the act of appreciating a gesture by the king may well have contained feelings of delight, which would then be aptly conveyed in the translation. The necessity of making such translational choices (apparent in Raffel's outstanding translation) foregrounds the instability of emotional content and its expression through language.

³⁴ The corresponding Norse words would be *gleði* (*glæðask*, *gløddumsk*, *fagnaðr*), *ást* (*elskaði*), *hræðsla* (*ógn*, *hræðsla*, *óttadísk*), *reiði* (*reiðr*), *hrygggleiki* (*harmr*, *harmfullr*, *hugarangr*, *sorg*). As with the French version, the English words used to convey the meaning of the original are given with the qualification that they do not capture the entirety or the multiplicity of the meanings of the original words in their textual context. They nevertheless provide the closest equivalence and the common usage of those words.

³⁵ *Ívens saga*, ed. Foster, 23–4. The quotation is taken from MS A, but the other versions agree generally in the textual representation of this passage. Further quotations from *Ívens saga* will be followed by the relevant page numbers in the text.

[When the king heard this, then he swore that within a half month he would leave home with all his court and come to the spring at the latest at the eve of St John. Now Iven thought about his cause and that if he went with the king, then Kæi would mock his cause as before, and it would not be certain that this duel would be granted to him, and thought that he should go away alone.]³⁶

The emotive words and reactions of both the court and Yvain have been eliminated in the translation (or subsequent scribal copying), yet the underlying emotional reality is nevertheless present in the scene. Yvain's concern with Kay's mockery forms an emotional valuation. His decision to depart is thus (as before) based on a judgement that has, as its basis of reference, an emotional motivation. The underlying emotional motivation might involve desire for honour, fear of mockery, possible anger at the previous derision or displeasure with the current state of affairs. Rather than being expressed, however, these emotions have to be inferred from the text. There is therefore a distinct curtailing of emotive representation.

Many of the Norse translations of French material reveal similar signs of cultural adaption in the behaviour of the characters.³⁷ Furthermore, such emotive behaviour is generally attributed to physiological causes, that is, internal and involuntary impulses as opposed to external and symbolic representation. This shift in the representational function of emotive behaviour calls attention to a presumed cultural preference for emotional suppression or concealment (as opposed to demonstration). At the same time it acknowledges the existence of such emotions and the self-command needed to 'overcome' them. This model of emotions may be based on the medieval medical understanding of the body as 'affective' and the theory of the humours. The humoral theory was developed by Galen in the second century and widely impacted medical perceptions of physical and mental ailments.³⁸ Emotions were thus perceived to arise within the body, at times resulting in somatic reactions beyond the person's control. Rosenwein, following Robert C. Solomon, terms this perception of emotions the 'hydraulic model' and points out that while this model is still the reigning concept of emotions it is in fact a direct inheritance of the medieval notions of

³⁶ Ibid. 161. Foster's translation, which follows the Norse text in the edition, is used throughout. I have eliminated variant readings of the passage in the cited quotation for ease of reading. Foster's English translation will hereafter be quoted with page numbers following quotations.

³⁷ See Sif Ríkharðsdóttir, *Medieval Translations*, particularly 66–70, and 'Bound by Culture: A Comparative Study of the Old French and Old Norse Versions of *La Chanson de Roland*', *Mediaevalia* 26.2 (2005), 243–65.

³⁸ Corinne Saunders, 'Mind, Body and Affect in Medieval English Arthurian Romance', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83 (Cambridge: D. S. Brewer, 2015), 31–46, particularly 32. See also Saunders, 'The Affective Body: Love, Virtue and Vision in English Medieval Literature', in *The Body and the Arts*, ed. Corinne Saunders, Ulrika Maude and Jane Macnaughton (Basingstoke: Palgrave Macmillan, 2009), 87–102.

the humours.³⁹ Rosenwein furthermore states that it was not until the 1960s – with developments in cognitive sciences – that it was replaced (at least within scientific circles) by a conception of emotions as ‘part of a process of perception and appraisal, not forces striving for release’.⁴⁰

In the scene of Laudine’s mourning in Chrétien’s *Yvain*, the reader witnesses Laudine’s reaction to the loss of her husband, Esclados the Red, who has been killed by Yvain. The focal point remains with Yvain and the reader therefore visualises her through his eyes:

Mais de duel faire estoit si fole
C’a poi que’ele ne s’ochioit.
A la feÿe s’escríoit
Si haut qu’ele ne pooit plus,
Si recheoit pasmee jus.
Et quant ele estoit relevee,
Aussi comme femme desvee
S’i commenchoit a deschirer,
Et ses chaveus a detirer.
Ses chaveus tire et ront ses dras,
Et se repasme a chascun pas,
Ne riens ne le puet conforter. (lines 1,150–61)

[Her grief was so intense
She seemed ready to take her own life.
And then she cried out so loudly
That she seemed to have exhausted herself
And dropped to the ground, unconscious.
And when they lifted her up
She began to tear at her clothes
Like a woman gone mad, and she pulled
At her hair, and ripped it out,
And she tore at her dress, and at every
Step fell in a faint,
And nothing could relieve her pain.]

What stands out from this passage is the dual representation of Laudine’s sorrow through voice and body. She vocalises her grief by crying out repeatedly and later by lamenting her husband’s death. The presumed internal sorrow is embodied by quite literally displaying it on the body, through the torn hair, scratched face and rent clothes, all standard representations of female grieving in the romance tradition. While the text refers to her ‘duel’ (‘grief’), a presumably internal condition, this interiority is nevertheless only made available through external exhibitors, that is, through vocalisation and embodiment.

³⁹ ‘Worrying about Emotions in History’, *American Historical Review* 107.3 (2002), 821–45, at 834, and Robert C. Solomon, *The Passions: Emotions and the Meaning of Life* (Indiana: Hackett Publishing, 1993, originally published 1976), particularly 77–88.

⁴⁰ ‘Worrying about Emotions in History’, 836.

The reference here to the exhibited embodiment of her grief does not denote somatic response in the proper sense. Such somatic responses would include swelling or reddening and even possibly fainting, related to physiological processes, such as fluctuations in blood pressure (which would have been construed as humoral instability). What I intend here is to identify a *demonstrated* grief, one that is deliberately performed on the body. Such a representational enactment of emotion differs fundamentally from automatic or involuntary emotional responses that result in (or are the result of) neurological reactions that are evidenced on the body as somatic reflexes. Moreover, the mourning is a public scene that takes place amidst her people in a communal burial procession. Even later, as she remains behind ‘qui souvent se prent par la gole,/ et tort ses points, et bat ses paumes’ (lines 1,416–17) (‘clutching at her throat, wringing/ her hands, beating her palms’) (lines 1,412–13), she still occupies her public role as the mourning widow. In fact, she continues to be observed in this role by Yvain, who is watching her through the window. Given the intimate connection between social performance and social identity, Laudine can be perceived as performing her prescribed role, which confirms and asserts her feudal status and identity. Jaeger points out that ‘since all public acts are performances, a social gesture is self-discrediting if it is not performed with the gestures and expressions fitting the posture’.⁴¹ Susan Crane furthermore notes that ‘public appearance and behavior are thought not to falsify personal identity but, on the contrary, to establish and maintain it’, calling attention to the function of public performance of medieval elites as a means of confirming and sustaining a personal identity.⁴²

The fact that Laudine’s sorrow is externalised and embodied intimates a ritualised aspect to it. Jutta Eming observes that ‘ritualized expression communicates and authenticates emotions through an ostentatious styling of the body, through facial expression, gesture, movement, voice and speech’.⁴³ These expressions are therefore based on aesthetics rather than on presumed interiority. Laudine’s calm reflections once in private suggest that the external display of emotion need not necessarily reflect an internal state:

⁴¹ *Ennobling Love*, 19.

⁴² *The Performance of Self: Ritual, Clothing, and Identity during the Hundred Years War* (Philadelphia: University of Pennsylvania Press, 2002), 4.

⁴³ ‘On Stage: Ritualized Emotions and Theatricality in Isolde’s Trial’, *Modern Language Notes* 124 (2009), 555–71, at 556. While her argument relates to Middle High German courtly literature, more particularly to Gottfried von Straßburg’s story of Tristan and Isolde, the reference to ritualised or conventionalised expressions of emotion ‘like crying, audible mourning, tearing out of hair, and beating one’s breast’ could just as well apply to the romance of Yvain (‘On Stage’, 562). In fact, given that many of the French courtly romances (including Chrétien’s material) were translated relatively promptly into German it is not unlikely that such ritualised (and possibly generic) sequences of emotional behaviour may have been transmitted along with the material to its new audience and established new conventions for the literary depiction of emotion.

Lors s'en parti, si la laissa.
Et le dame se rapensa
Qu'ele avoit mout grant tort eü;
Mout vausist bien avoir seü
Comment ele portroit prouver
C'on porroit chevalier trouver
Melleur c'onques ne fu ses sire. (lines 1,653–9)

[She [Lunete] left, and the lady was alone,
And when she'd thought a bit more
She knew she'd been very wrong.
And all her desire was to know
How the girl could have proven
That a better knight could be found
Than her Lord had ever been.]

This disjunction between external and internal would explain the rapid move from apparent despair to stoic internal reflection to a projected future state of contentment if she were to find a better knight to replace the one recently passed. It is also quite possible that public grieving was considered to be cathartic by its audience. The performative mourning might thus have been perceived as an outlet for Laudine's emotions. Once the emotions had been exhibited, further grieving might have been judged inappropriate and might have been suppressed in favour of a calm exterior. Lunete's words would suggest as much:

Ha, dame, est chë ore avenant
Que si de duel vous ochiës?
Pour Dieu, car vous en chastiës,
Si laissiës seviax non pour honte:
A si haute femme ne monte
Que duel si longuement maintiengne. (lines 1,666–71)

[Oh, my lady! Is it fitting
To kill yourself with grief?
By God! Get control of yourself,
Stop it, if only for shame.
No highborn lady ought
To keep up her mourning so long.]

Fredric L. Cheyette and Howell Chickering point out that within twelfth-century aristocratic society love signified not only personal feelings or devotion, but also political loyalty: the fidelity between a lord and his (or her) follower.⁴⁴ The emotions displayed by Laudine and her people can be understood in relation to this convention as a sign of feudal tribute rather than a demonstration of personal (or internal) sorrow. While the sorrow may be perceived as authentic, it

⁴⁴ 'Love, Anger, and Peace: Social Practice and Poetic Play in the Ending of *Yvain*', *Speculum* 80.1 (2005), 75–117.

would nevertheless be intended and understood as an act of homage, a socially prescribed gesture of feudal fidelity. Such an interpretation of the scene would explain the rapid recuperation of both Laudine and her people once a new lordship has been established and new feudal allegiance guaranteed. The fact that the grief exhibited is born out of fidelity or loyalty to a lord does not negate the existence of personal feelings or, for that matter, the argument that such publicly professed fidelity may in effect engender emotions. Laudine's anger seems more severe and harder to quell at Yvain's later breach of his promise to return than previously at the loss of Esclados the Red. This is so because Yvain has in fact failed to fulfil his duty to love, as an act of homage, and to honour her (i.e. to keep his word). These are acts born not (or not solely) out of emotion, but out of social obligation. According to Cheyette and Chickering such 'offense to fidelity was also an offense to love':

In its routine use in political contexts, 'love' signified political and personal loyalty, a layer of meaning that the troubadours continually drew upon when they used 'love' in an erotic sense. In their poetry, and here in *Yvain*, one meaning did not cancel out the other, a medieval balancing act that a modern reader must constantly remember.⁴⁵

If the scene of Laudine's mourning does not reveal an internal emotion, but rather (or also) a politicised social action, how would one translate it for a reading community that has different social or political structures? If one assumes, as suggested above, a feudal act of homage as the underlying motivation behind the emotional display in the French original, the translator would have had to reconstruct not only a recognisable literary demonstration of an emotion, but moreover a *politicised* emotion. In the Norse text Laudine's mourning is related as follows: 'hun syrgdi ok æpti sinn harm stundum fell hun j ouít' (35–6) ('she mourned and cried out her sorrow. At times she fell in a faint') (168).⁴⁶ The text contains the essential semantic elements of the episode as described in the French text (mourning, crying and fainting). Yet the passage has been both subdued and shortened. The elaborate depiction of the sorrow, the multiple swoons and

⁴⁵ Ibid. 84.

⁴⁶ The quotation is drawn from MS B as MS A has a lacuna here. MS C differs from B here. In MS C the entire episode of the procession is missing and Íven only sees her later as she is sitting down, presumably after the funeral, although the scene replicates much of the earlier scene from MS B: 'Hon [mærin] rietti þá hurd frá einumm glugga ok þar sá Ivent huar frúinn sat ok syrgdi sinn bönda miðk hormuliga, enn stundum fiell hon i övit . . . Hon griet sarliga sva at hennar mottull var allur votur' (37) ('She then raised a shutter from a window, and there Iven saw where the lady was sitting and mourning her husband very sorrowfully. At times she fell in a faint . . . She cried bitterly, so that her mantle was all wet') (169). In MS C, Holm 46 fol., which stems from the end of the seventeenth century, the focus is thus shifted away from the performative aspect of her gestures to the interiorising of her mourning in the latter manuscript. A diachronic exploration of the manuscript transmission of the romances would provide valuable information regarding the adaptation processes of the emotive content for later Icelandic audiences.

the inconsolable grief have been reduced to two sentences stating the bare facts, namely that she mourned and cried and sometimes fainted. More significantly, however, the entire elaborate demonstration of the grief, that is the tearing of her hair and the clawing at her face and her clothes, is entirely missing.

The ritualised depiction of the mourning widow – the embodied gestures of the presumed internal grief – has been eliminated. If one hypothesises, as suggested above, that the scene presents a socially prescribed performance in a political role, assumed here by Laudine and understood as such by its French audience, this elaborate embodiment of the grief becomes redundant once the political context no longer applies. The Norse Laudine's enactment of grief contains the basic semantic signifiers as the French text, but its performativity and the emphasis on vocalisation is removed. The emotive script has been reformulated while the surface textual representation remains – in its semantic components – the same.

Hugsótt and harmr in Tristráms saga ok Ísöndar

The transmission of Thomas de Bretagne's *Tristran*, as possibly one of the earliest romances translated at the court of King Hákon, provides additional examples of the subtle shifts in the underlying emotive script of the romance in transit. Moreover, the French (or Anglo-Norman) romance of *Tristran* acts as one of the prime examples of the ideology of *fin'amor*, thus providing a model for exploring the transmission of the emotive script of the courtly ideology. The story of Tristran and Yseut was *de facto* the quintessential love story of the Middle Ages. Its popularity across Europe is replicated in its post-translation literary life in Iceland, where the story generated a later adaptation or a rewritten version, *Saga af Tristráms ok Ísödd* – an odd retelling of the story that may act as a parody of the earlier translation – and the fourteenth- or fifteenth-century *rímur* (rhymed verse), *Tristráms kvæði* (The Ballad of Tristran).⁴⁷

According to the preface, the Old Norse *Tristráms saga ok Ísöndar* was translated by a Brother Robert in 1226:

⁴⁷ For further information on the relationship between the Nordic Tristan materials, including Danish folk materials, see Geraldine Barnes, 'The Tristan Legend', in *The Arthur of the North*, ed. Kalinke, 61–76 and works cited there. The later *Saga af Tristráms ok Ísödd* has indeed received more attention than its presumed source; see for instance Paul Schach, 'Some Observations on the Influence of *Tristráms saga ok Ísöndar* on Old Icelandic Literature', in *Old Norse Literature and Mythology: A Symposium*, ed. Edgar C Polomé (Austin: University of Texas Press, 1969), 81–129; Susanne Kramarz-Bein, 'Die jüngere altisländische *Tristráms saga ok Ísöddar* und ihre literarische Tradition', in *Erzählen im mittelalterlichen Skandinavien*, ed. Robert Nedoma, Hermann Reichert and Günter Zimmermann, Wiener Studien zur Skandinavistik 3 (Wien: Praesens Verlag, 2000), 21–45; and Marusca Francini, 'The *Saga af Tristráms ok Ísödd*: An Icelandic Reworking of *Tristráms saga*', in *The Garden of Crossing Paths: The Manipulation and Rewriting of Medieval Texts, Venice, October 28–30, 2004*, ed. Marina Buzzoni and Massimiliano Bampi, Dipartimento di scienze del linguaggio 1 (Venice: Libreria Editrice Cafoscarina, 2007), 249–71.

Hér skrifaz sagan af Tristram ok Ísönd dróttningu, í hverri talat verðr um óbæriliga ást, er þau höfðu sín á milli. Var þá liðit frá hingatburði Christi 1226 ár, er þessi saga var á norrænu skrifuð eptir befalningu ok skipan virðuligs herra Hákonar kóngs. En Bróðir Robert efnaði ok upp skrifaði eptir sinni kunnáttu með þessum orðtökum, sem eptir fylgir í sögunni ok nú skal frá segja.⁴⁸

[Written down here is the story of Tristram and Queen Ísönd and of the heartrending love that they shared. This saga was translated into the Norse tongue at the behest and decree of King Hákon when 1226 years had passed since the birth of Christ. Brother Robert ably prepared the text and wrote it down in the words appearing in this saga. And now it shall be told.]

This Brother Robert has remained unidentified, although scholars have tried to ascertain his identity. Björn Bandlien situates Brother Robert in a monastery in Bergen, which he considers the most likely site for the presumed translation activity and adds that it is 'possible that the monk Robert who translated *Tristrams saga* might have been abbot here [at the Benedictine abbey of Munkeliv in Bergen], rather than in Lyse Abbey, some time after 1250 and before 1271'.⁴⁹ Sverrir Tómasson has, on the other hand, expressed his doubts regarding the authenticity of the prologue and hence the dating.⁵⁰ Nevertheless, the general consensus is that the saga was most probably translated during King Hákon's reign, presumably from a copy (or copies) of Thomas de Bretagne's *Tristan*.

The Old Norse *Tristrams saga ok Ísöndar* at a first glance apparently seeks to maintain the emotive script underlying Tristan's passionate love, although it is significantly curtailed, just as we have witnessed with *Ívens saga*. Admittedly the only extant copies of *Tristrams saga ok Ísöndar* are very late. The earliest complete manuscript, AM 543 4^{to} in the Arnamagnæan Institute in Copenhagen, is a paper manuscript from the late seventeenth century. Only a few fragments from the fifteenth century have been preserved, complicating any direct comparison and obfuscating the role played by later scribes in the process of any potential refashioning.⁵¹ Peter Jorgensen notes that the preserved text in

⁴⁸ *Tristrams saga ok Ísöndar*, ed. and trans. Peter Jorgensen, in *Norse Romance*, ed. Marianne E. Kalinke, vol. 1, Arthurian Archives 3 (Cambridge: D. S. Brewer, 1999), 23–226, at 28. The edition will hereafter be quoted with the relevant page number following the quotation, followed by Jorgensen's facing-page English translation. The edition used here is based on the oldest complete manuscript of the Norse text, AM 543 4^{to} in the Arnamagnæan Institute in Copenhagen.

⁴⁹ "'Sir Snara Ásláksson owns me": The Historical Context of Uppsala De la Gardie 4–7', in *Riddarasögur*, ed. Karl G. Johansson and Else Mundal, 245–71, at 251.

⁵⁰ 'Hvenær var *Tristrams sögu* snúið?' *Gripla* 2 (1977), 47–78. See also Suzanne Marti, 'Svá var þá siðr at gera riddara: The Chronology of the *riddarasögur* re-examined', in *Riddarasögur*, ed. Johansson and Mundal, 155–74.

⁵¹ Two other paper copies exist; ÍB 51 fol., also from the late seventeenth century, and JS 8 fol., from the first half of the eighteenth century, both preserved in the National and University Library of Iceland. The fifteenth-century fragments are AM 567 4^{to} XXII, in the Arnamagnæan Institute in Copenhagen, and the Reeves fragment in the Library of Congress, Washington, DC. An additional (later) fragment as

the earlier fragments nevertheless 'strongly supports the assumption that the paper manuscripts, although late, do contain a rather conservative version of the original saga'.⁵² The very close, often word-by-word, translation suggests that the translator is likely to have followed its source quite closely and that any deviations were likely to be intentional, whether they formed part of the original translation or were later scribal amendments.⁵³

Despite the relatively close affinity to the extant fragments of Thomas's *Tristran*, the translator (or scribe) clearly shifts the focus from the philosophical and psychological constituents of love to the negative social consequences of unrestrained passion. Framing his narrative in the previously cited preface as a story about an 'unbearable' love (*óbærilig ást*), the focus remains on the adverse and destructive aspects of love. The comparable passage has not been preserved in French and so there is no way of knowing how the story may have been staged in Thomas's version. Gottfried von Straßburg's translation of Thomas's *Tristran* might – with some obvious caveats – provide some insight into how the passage might have been formulated in Thomas's version.⁵⁴ Gottfried's preamble is significantly longer (244 lines in total) and unlike the Norse one, which positions itself as a royal translation endeavour, Gottfried's preface situates his tale in a context of an audience (or readership) of lovers:

der hân ich mine unmüezekeit
ze kurzewîle vür geleit,
daz sî mit mînem mære
ir nâhe gênde swære

well as two résumés have been also preserved. For further information about the manuscripts see *Tristrans saga ok Ísöndar*, ed. and trans. Jorgensen, 25–6; *Bibliography of Old Norse-Icelandic Romance*, compiled by Marianne E. Kalinke and P. M. Mitchell (Ithaca: Cornell University Press, 1985), 116; and Paul Schach, 'Some Observations on *Tristrans saga*', *Saga-Book* 15 (1957–9), 102–29, at 104–15.

⁵² *Tristrans saga ok Ísöndar*, ed. and trans. Jorgensen, 26.

⁵³ For a comparison of Thomas de Bretagne's *Tristran* and its Norse translation see Alison Finlay, "'Intolerable Love': *Tristrans saga* and the Carlisle *Tristan* Fragment', *Medium Ævum* 73 (2004), 206–24; Barnes, 'The Tristan Legend'; Vera Johanterwage, 'Minnetrank und Brautunterschub in der *Tristrans saga ok Ísöndar*: Ein Vergleich mit dem Text des Carlisle-Fragments', in *Übersetzen im skandinavischen Mittelalter*, ed. Johanterwage und Würth, 177–222; Jonna Kjær, '*Tristrans saga ok Ísöndar*: Une version christianisée de la branche dite courtoise du "Tristran"', in *Courtly Literature: Culture and Context. Selected papers from the 5th Triennial Congress of the International Courtly Literature Society, Dalfsen, The Netherlands, 9–16 August, 1986*, ed. Keith Busby and Erik Kooper, Utrecht Publications in General and Comparative Literature 25 (Amsterdam: Benjamins, 1990), 367–77; and Álfrún Gunnlaugsdóttir, *Tristán en el Norte* (Reykjavík: Stofnun Arna Magnússonar, 1978).

⁵⁴ I would like to thank Philip Bennett for this suggestion. While it can obviously be problematic to rely on medieval translations to reconstruct a presumed original (as the Carlisle fragment has shown) Gottfried's text does provide – if nothing else – a comparison of the same scene to illuminate potential differences and similarities in the way in which the Norse translator stages the sentimental content of the scene.

ze halber senfte bringe,
ir nôt dâ mite geringe.
...
ein senelîches mære
daz tribe ein senedære
mit herzen und mit munde
und senfte sô die stunde.⁵⁵

[I have offered the fruits of my labour to this world as a pastime, so that with my story its denizens can bring their keen sorrow half-way to alleviation and thus abate their anguish. . . . Let a lover ply a love-tale with his heart and lips and so while away the hour.]⁵⁶

Gottfried's address here to his readership is reminiscent of Giovanni Boccaccio's staged address to his beloved, the recipient of his *Filostrato*.⁵⁷ Boccaccio's work embeds itself firmly within a rhetorical tradition of a lover's discourse and thus clearly situates his text within a context of a preconceived (and imaginary) readership with an emphasis on love as a mediating discourse for readerly emotions. Gottfried's tale is in a similar manner framed figuratively as a remedy for its readers, a way of mitigating the emotions they themselves are feeling through a tale of noble love:

und erkenne ez bî der selben nôt:
der edele senedære
der minnet senediu mære.
von dieu swer seneder mære get,
der envar niht verrer danne her;
ich wil in wol bemæren
vn edelen senedæren,
die reine sene wol tâten schîn:
ein senedære und ein senedærîn,
ein man ein wîp, ein wîp ein man,
Tristan Isolt, Isolt Tristan.⁵⁸

[I know as sure as death and have learned it from this same anguish: the noble lover loves love-tales. Therefore, whoever wants a story need go no further than here. – I will story him well with noble lovers who gave proof of perfect love:

⁵⁵ Gottfried von Straßburg, *Tristan*, ed. Werner Schröder, vol. 1 (exp. ed. first published 1999) (Berlin and New York: De Gruyter, 2004), lines 71–100. For information on the manuscripts used and editorial practices of the edition see the Introduction, particularly ix onward.

⁵⁶ *Tristan with the 'Tristran' of Thomas*, trans. A. T. Hatto (London: Penguin Books, 2004, first published 1990), 42.

⁵⁷ *Filostrato in Opere minori in volgare*, ed. Mario Marti (Milano: Rizzoli editore, 1970), 7–245, at 7–18.

⁵⁸ Gottfried von Straßburg, *Tristan*, ed. Schröder, lines 120–30.

A man, a woman; a woman, a man:
Tristan, Isolde; Isolde, Tristan.]⁵⁹

The contextualisation thus differs from the outset from the Norse text in the authorial address and the implicit literary intent. Gottfried's tale (whether or not it accurately reflects Thomas de Bretagne's text here) is directed at an audience of lovers as a means of cathartic relief, whereas the Norse translator firmly declares his text to be a translation enacted at the order of the king, featuring not true love but indeed an unbearable one. It should be noted here that as with Thomas de Bretagne's tale and the Norse translation, Gottfried's *Tristan* remains a tale of sorrow. Even so, there are certain differences in the way in which the emotive content of the French text and the translations are staged that affect both their interpretation and the way in which they were presumably understood. As with Boccaccio's *faux* authorial voice in *Filostrato*, the prologue in Gottfried's version surreptitiously positions the reader in a community of lovers, guiding his or her expectations and thus impacts the way in which the story would have been understood.

Considering the portions where direct comparison with the extant manuscripts of Thomas de Bretagne's text is possible, it is apparent that while certain sections have been translated faithfully, several long passages – where the characters or the narrator philosophise about love – have been adjusted, summarised or eliminated entirely. The extended interior monologue of Tristan as he deliberates on his fate and Yseut's marital life with King Mark, for instance, is missing in its entirety:

Sis corages mue sovent,
E pense molt diversement
Cum changer puisse sun voleir,
Quant sun desir ne puit aveir,
E dit dunc: 'Ysolt, bele amie,
Molt diverse [la] nostre vie.'
La nostre amur tant se deseivre
Qu'ele n'est fors pur mei deceivre:
Jo perc pur vos joie e deduit,
E vos l' avez e jur e nuit;
Jo main ma vie en grant dolur,
E vos vostre en delit d'amur.'⁶⁰

[His mind was ever changing
as he thought of the various ways

⁵⁹ *Tristan with the 'Tristran' of Thomas*, trans. Hatto, 42–3.

⁶⁰ Thomas's *Tristran*, ed. and trans. Stewart Gregory, in *Early French Tristan Poems*, ed. Norris J. Lacy, vol. 2, Arthurian Archives 2 (Cambridge: D. S. Brewer, 1998), 3–172, lines 54–65. The quotation above is taken from Oxford Bodleian Library, MS. Fr. d. 16 (fragment 1). The English translation that follows is the facing-page translation provided by Stewart Gregory. Quotations will henceforth be given with line numbers in the text followed by the English facing page translation unless otherwise stated.

he might redirect his body's desire,
now he was unable to have the object of his longing.
And then he said: 'Yseut, fair love,
our lives are poles apart.
The life of love we lead is so different that,
for me, love is but a delusion.
For you I renounce all joy and delight,
Yet you have them by day and by night.
The life I lead is one of great sorrow,
But yours is given to the pleasures of love.']

The passage is too long to quote in its entirety as it runs to around 300 lines. It alternates between Tristran's interior monologue and a narratorial commentary on Tristran's state, culminating in the narratorial conclusion that 'Pur ço que se dolt par Ysolt,/ Par Isolt delivrer se volt' (lines 416–17) ('since the queen Yseut was the instrument of his pain,/ he was bent on finding escape in Yseut the maiden'). The passage is then followed by the marriage of Tristran to Yseut of the White Hands.

The Norse text, on the other hand, merely states:

Ok er nú Tristram í mikilli íhugan um sína ráðagerð, ok getr hann enga skynsemi gert sér aðra en þá, at hann vill freista, ef hann mætti nokkut yndi fá móti þeiri ást, er hann hefir svá lengi haft með angri ok óró, harmi ok hugsóttum. Því vill hann freista, ef ný ást ok yndi mætti gefa honum at gleyma Ísönd, þvíat hann hyggr hún muni hann hafa fyrirlátit. Eða sér til gagns ok gamans vildi hann konu eiga. At ekki ásaðði Ísodd hann, því vill hann fá hana sakir nafns, frægðar ok meðferða. Ok biðr hann því Ísoddar hertugasystur, festir hana ok fær at frænda ráði ok vilja. Ok váru allir landsmenn því fegnir. (168)

[Now Tristram thought deeply about this course of action, but couldn't reach any other decision but to try to find some happiness as opposed to the love that for so long had brought him sorrow and restlessness, sadness and concern. He wanted to find out if new love and happiness could make him forget Ísönd, for he assumed that she must have forsaken him. Or perhaps he just wanted to get married for fun and pleasure, but, so as not to be reproached by Ísodd, he wished to marry her because of her bearing, her fame, and her fine family name. And so, with the advice and support of her relatives, he asked for the hand of Ísodd, the sister of the duke, and married her. This made all the inhabitants of the kingdom very happy. (169)]

The emphasis in the Norse text is on the feelings of sorrow (*angr*), sadness (*harmr*) and disquiet (*óró*), epitomised in the choice of the word *hugsótt* (malady of the mind) to describe his state. The comparable passage in French (as preserved in the Oxford, Bodleian Library, MS. Fr. d. 16) focuses instead on the internal debate over the bonds of love, where Tristran ponders the 'delit d'amur' ('pleasures of love') he envisions Yseut to be having with the king:

Jo main ma vie en grant dolur,
E vos vostre en delit d'amur.
Jo ne faz fors vos desirer,
E vos nel pez consirer
Que deduit e joie n'aiez
E que tuiz voz buens ne facez.
Pur vostre cors su jo em paine,
Li reis sa joië en vos maine;
Sun deduit mainë e sun buen,
Ço que mien fu orë est suen. (lines 64–74)

[The life I lead is one of great sorrow,
but yours is given to the pleasures of love.
All I do is to long for you
whilst you cannot help
but have your joy and delight
and the pleasures of love to the full.
My body aches for yours,
while the kings takes his pleasure with you:
he has his pleasure and delight
what once was mine is now his.]

Sorrow (*dolur*) is intermingled with pleasure (*delit*) and the emphasis is on the joy or delight of physical love, both remembered and imagined. The prolonged interior monologue in the French text, which extends for 181 lines (lines 54–235), is summarised in a word in the Norse version by the narrator's comment: 'er nú Tristram í mikilli ihugan' (168) ('now Tristram thought deeply') (169). In the Norse text there is a distinct emphasis on negative emotions (sorrow, hate, grief) and the potentially negative consequences of love's passion with an apparent disdain for the physicality of love-making, expressed more eloquently in Thomas' version. The dismissive narratorial comment in the Norse text that perhaps Tristram just wanted to get married for 'gagns ok gaman' (168) ('fun and pleasure') (169) appears to be an addition by the translator (or later scribes), indicating perhaps a pejorative interpretation of his actions in marrying the hapless Ísönd.

As Kalinke has noted, the Norse translators frequently resorted to alliteration to highlight dramatic moments in their source texts.⁶¹ The alliterating pair 'angri ok óró' and 'harmi ok hugsóttum' (168, my italics) thus draws attention to the implicit message of harm, disquiet and unhappiness that the love has brought the couple. The alliteration heightens the rhetorical (or aural) impact of the scene and the use of alliteration on the negative emotion words thus intensifies their negative effect. Jürg Glauser has noted the exploitation of the tonality of the text (its voicing in effect) to convey an underlying emotionality:

⁶¹ *King Arthur North-by-Northwest*, 158. See also her 'Amplification in *Möttuls saga*: Its Function and Form', *Acta Philologica Scandinavica* 32.2 (1979), 239–55.

Especially noteworthy is the stylistically and medially developed motif of sound. In these cases, the tonality of the text must be noticed and appreciated too because passages especially concerned with the effects of sound(s) are part of the overarching structure of medial constellation. Strikingly, the use of the present-participle in such instance is comparable to end rhyme. Yet within the soundscape of the saga – perceived here as a text to be read aloud – they also incite a deliberately evoked strangeness. . . . The end of *Tristrams saga ok Ísöndar* thus shows a dense web of emotion, and these are reflected even on a linguistic level: the use of the present participle thus becomes a medium to effectively express emotions and emotional states.⁶²

While his comment refers to the end of the romance, rather than the alliterating pairs, it foregrounds the awareness of the aural impact of the prose and an apparent effort to capitalise on this aural potential. There is a similar linguistic play apparent in the French text in the rhyming scheme, which focuses, however, on the duality of the emotions they experience, rendering even the negative emotions of sorrow and pain in more positive terms by the associations of the intertwined emotive impulses. The pairing of *dolur/d'amur* (lines 64–5) foregrounds the play on the underlying dichotomy of love and sorrow and *desirer/consirer* (lines 66–7) draws attention to the underlying physical desire that infuses his pensiveness. The Norse text, on the other hand, foregrounds only the negative emotions through the poetic emphasis of the alliteration.

It is of some interest in this context that the Old Norse text uses nouns (*angr*, *harmr*, *óró*, *hugsótt*) rather than verbs to describe Tristran's state, thereby generalising the implicit emotion. The French text uses, on the other hand, verbs more frequently, personalising the emotions as actions generated and experienced by the subject.⁶³ The choice of *hugsótt* (malady of the mind) is similarly of interest here as it denotes a somatic or physiological aspect to Tristram's state and thus intimates a certain amount of passivity or lack of agency. Medieval medical theory considered love to be (at least partially) a physical ailment, with the love-stricken subject suffering from a host of physical ailments associated with love-sickness.⁶⁴ Yet the word *hugsótt* foregrounds not the physical aspects of love-sickness – so often observed in the enamoured subjects in romances and perhaps epitomised in Troilus's withering away in Boccaccio's *Filostrato* and in Chaucer's *Troilus and Criseyde* – but in fact suggests a kind of inherent lack of reasoning or critical thinking in its focus on the malady of the mind, rather than the body.⁶⁵

⁶² 'The Colour of a Sail and Blood in a Glove: Medieval Constellations in the *Riddarasögur*', trans. Sarah Künzler, in *Riddarasögur*, ed. Johansson and Mundal, 199–224, at 207.

⁶³ This may of course be due to differences in the grammatical structures of the languages, which vary in the frequency of verbal usage. The difference is nevertheless notable.

⁶⁴ See for instance Mary Wack, *Lovesickness in the Middle Ages: The Viaticum and its Commentaries* (Philadelphia: University of Pennsylvania Press, 1990).

⁶⁵ The mind obviously forms part of the body, yet the word foregrounds its cognitive aspects over its somatic qualities. K. T. Kanerva notes that 'the word for "emotion," *hugarhræring*, literally meant the movement of the *hugr*, that is, movement of the

The long passage describing the initial musings of Tristan and Yseut on their newly discovered love, featured in the Carlisle fragment – the only extant manuscript fragment to contain the scene in French – is similarly entirely absent in the Old Norse version. The Carlisle fragment, which dates from the late thirteenth century, contains about 154 lines of a hitherto unknown text from Thomas's poem and was discovered in the early 1990s. The Norse text has long since been used to reconstruct the missing sections of the French version. The Carlisle fragment reveals, however, that in the early scenes of Tristan's and Yseut's love the translator or scribe has been quite selective in his representation. It is of course possible that the copy used by the translator contained a different version of events from the Carlisle fragment. The otherwise close affinity with the extant fragments of Thomas's story suggests nevertheless that whether or not the source may have differed in this scene the modifications are consistent with the abridgements or alterations made in the remainder of the text.⁶⁶

The word play on *amer* (bitter), *la mer* (the sea) and *l'amur/amer* (love/to love) in the Carlisle fragment as the fated lovers discover and express their feelings is, for instance, missing in its entirety in the Norse version:

Tristan ad noté chescun dit,
Mes ele l'ad issi forsvëé
Par 'l'amer' que ele ad tant changee
Que ne set si cele dolur
Ad de la mer ou de l'amur,
Que s'ele dit 'amer' de 'la mer'
Ou pur 'l'amur' diet 'amer'.⁶⁷

[Tristan followed closely everything she said,
but she led him so much astray
by continually playing on the word 'love'
that he does not know if she is suffering
because of the sea or because of love,
or if, when she says 'loving', she means 'the sea',
or whether instead of 'love' she is saying 'bitterness'.]

Instead the Norse text merely states:

mind. The mind was situated in the chest, or, more precisely, in the heart as the skaldic kennings suggest' ('Ógæfa as an Emotion in Thirteenth-Century Iceland', *Scandinavian Studies* 84.1 (2012), 1–26, at 7).

⁶⁶ The Carlisle fragment was originally edited by Michael Benskin, Tony Hunt and Ian Short in 'Un nouveau fragment du *Tristan* de Thomas', *Romania* 113 (1992–5), 289–319. It was republished as 'The Carlisle Fragment of Thomas's *Tristan*', ed. and trans. Ian Short, in *Early French Tristan Poems*, ed. Norris J. Lacy, vol. 2, *Arthurian Archives* 2 (Cambridge: D. S. Brewer, 1998), 175–83.

⁶⁷ 'The Carlisle Fragment of Thomas's *Tristan*', ed. and trans. Short, lines 46–52, hereafter cited with line number following the quotation, followed by Short's facing-page translation. See also Finlay, who provides a detailed comparison of the Norse text and the Carlisle fragment, including this scene ('Intolerable Love', particularly 212–15).

Ok eru þau nú bæði svikin af þeim drykk, er þau drukku . . . ok kom þeim þá báðum í harmfullt líf ok meinlæti ok langa hugsótt með líkams girnd ok tilfýsiligum hætti. Var þegar hugr Tristrams til Ísöndar ok hennar hugr allr á honum með svá ákafri ást, at enga bót máttu þau þar í móti gera. (120)

[Now both were deceived by the drink they had drunk . . . condemning them to a life of sorrow and trouble and anxiety caused by carnal desire and constant longing. Immediately Tristram's heart was drawn to Ísönd and hers to him with such an ardent love that there was nothing they could do about it. (121)]

It is significant that any reference to the joy of love and the physical pleasure derived from the enactment of those desires so prevalent in Thomas's copy is missing:

[Entr'e]ls i ad [mainte emveisure],
Car embedeus sunt en espier:
Dient lur bon e lur voleir,
Baisent e enveisent e acolent
...
Tuz lur bons font privément
E lur joie e lur deduit. (lines 74–83)

[[They take great pleasure in being together],
for both are in a high state of expectancy:
they open their hearts and desires to one another,
revel in each other's company, kiss and clasp.
...
In privacy the lovers satisfy their desire to the full
with mutual happiness and pleasure.]

Instead in the Norse translation love's desire is framed as a 'betrayal' with an emphasis on the negative consequences and aspects of their unrestrained (and unrestrainable) passions. The French text, on the other hand, emphasises the *joie* of their newly discovered love and the pleasure they take from satisfying their desires. In fact, Alison Finlay suggests that the 'emphasis on the pain and sorrow brought upon the lovers by their love may reflect a clerical bias' and notes additionally that it 'chimes well with the emphasis on pain inflicted by love found in *Íslendingasögur* such as *Kormáks saga*' hinting at potential modifications in emotive comportment deriving from pre-existing scripts or literary identities.⁶⁸

The text moreover ascribes a notable agency to Ísönd, both emotionally and in terms of the logistics of their affair and its concealment. It is Ísönd who first casts a loving eye towards Tristram, before there has been any demonstrative interest on his part: 'ok leit hún þá á hit fríða andlit hans með ástsamligum augum' (112) ('she gazed upon his handsome countenance with loving eyes')

⁶⁸ 'Intolerable Love', 215–16.

(113), although the statement is shortly afterwards followed by her declaration of hate upon discovering that Tristram had killed Morhold, her maternal uncle. It is moreover Ísönd who initiates the ploy with Bringvet:

En frú Ísönd var hin hyggna konu. Ok er á leið kveldit, þá tók hún í hönd *Tristram*, ok gengu þau bæði saman í svefnhús kóngs ok kölluðu til sín Bringvet fylgismey sína á einmæli, ok tók þá Ísönd mjök at gráta ok bað hana fögrum orðum, at hún skyldi hjálpa sér við þá nátt ok vera í dróttningar stað í kóngsgarði ok í hans rekkju, sem hún væri sjálf dróttning. (120, my italics)

[But Lady Ísönd was a most clever woman, and as the evening wore on *she took Tristram by the hand*, and they went together to the king's bedchamber and summoned Bringvet, her attendant, for a private talk. Ísönd began to sob and asked her most movingly, if she might help her that night by taking her place in the king's palace and in his bed, as if she were the queen. (121, my italics)]

In the Carlisle fragment it is Tristan who leads her: 'Dan Tristan la tien[t par la main]' (line 121) ('with lord Tristan leading her [by the hand]'). The editors of the Carlisle fragment note that 'le traducteur norrois semble avoir confondu sujet et objet' ('the Norse translator seems to have mistaken the subject for the object'), whereas Finlay suggests that the change may be 'a reflection of the tendency of saga writers to treat their heroines as powerful personalities'.⁶⁹ In light of the changes made in the depiction of other female protagonists in the Norse translations of the French material – for instance in the representation of Marmoria in *Partalopa saga* – such an intentional shift in agency is not at all out of the realm of possibility.⁷⁰

Finlay additionally points out that while in the Norse text King Markis also drinks of the potion – establishing a tragic and unavoidable love triangle – the Carlisle fragment shows the king merely drinking wine (not the potion) before returning to bed with Yseut, after having unknowingly consummated his marriage to Yseut with Brangain: 'Après le vin o[vec li jut]' (line 149) ('After the wine had been served, [Mark slept with her]').⁷¹ Finlay further compares both the Norse and the French versions to Gottfried von Straßburg's version, where the suggestion that the king had shared in the potion is mentioned only to be dismissed by the poet, suggesting that there may have been alternative versions of the scene in circulation.⁷² The element of betrayal is indeed underlined in the German version. The text states specifically that sharing the wine with the newly-wed bride is a custom that celebrates her newly lost virginity, ironically

⁶⁹ 'Un nouveau fragment', ed. Benskin, Hunt and Short, 311 (see note to line 121), my translation, and Finlay, 'Intolerable Love', 208, respectively. Johanterwage arrives independently at the same conclusion as Finlay here ('Minnetrank und Brautunterschub', 205).

⁷⁰ Sif Ríkharðsdóttir, *Medieval Translations*, 113–51.

⁷¹ Finlay, 'Intolerable Love', 209–12. See also Johanterwage, who makes a similar point ('Minnetrank und Brautunterschub', 195–7).

⁷² 'Intolerable Love', 209–12.

foregrounding that the virginity the king has taken is not that of Ísôt, with whom he is sharing the wine, but of Brangæne:

zehant iesch ouch der künec den wîn:
dâ volgete er dem site mite,
wan ez was in den zîten site,
daz man des elliche pflac,
swer sô bî einer megede lac
und ir den bluomen abe genam,
daz eteswer mit wîne kam
und lie si trinken beide.⁷³

[The King, for his part, at once asked for wine in obedience to tradition, since in those days it was invariably the custom that if a man had lain with a virgin and taken her maidenhead, someone would come with wine and give it them to drink together, the one like the other.]⁷⁴

These minor adjustments in the value systems underlying the emotive script indicate an assimilation of the emotive script of the source to the emotive mentalities of the reading communities. The framing of the story simultaneously reveals the formation of a new literary space within which different emotive scripts can be articulated, enriching the existing flora of literary identities. Tristram's construction of the Hall of Statues where his desires can be enacted (if not actualised) replicates on a narrative level the romance's formal framework as a figurative space for the articulation of literary desires and social anxieties. Tristram's love-sickness is made material in the construction of the hall and the inanimate replica of his beloved. In fact, Heidi Støa surmises that the Hall of Statues episode might provide an instance where internal psychology (and hence by definition emotionality) is externalised, indicating an effort at adapting such interiority to an emotive script that favours externalisation of emotions.⁷⁵ The projection of emotive interiority is indeed in concordance with the saga convention of representative masculinity where emotionality is converted into action or is evinced through physiological symptoms rather than being vocalised as will be seen in the next chapter.

The transmission of the story of Tristan is particularly interesting as it showcases multiple border crossings; the cross-linguistic translation from Old French/Anglo-Norman into Old Norse and then subsequently the intra-lingual generic and emotive code-switching in the Old Norse/Icelandic adaptation *Saga af Tristram ok Ísodd* and finally in the cross-generic adaptation of the material in the rhymed version *Tristrams kvæði*. While the generic status of *Saga af Tristram ok Ísodd* is still being debated by critics, the tone of the adaption undermines

⁷³ Gottfried von Straßburg, *Tristan*, ed. Schröder, lines 12,642–9.

⁷⁴ *Tristan with the 'Tristan' of Thomas*, trans. Hatto, 207.

⁷⁵ 'The Lover and the Statue: Idolatrous Love in *Tristrams saga ok Ísöndar*', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bandlien, Eriksen and Sif Ríkhardssdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 129–46.

the emotive subtext of both the French source text and its Norse translation.⁷⁶ Geraldine Barnes points out that in the later saga the 'notion of fateful passion is reduced to a single narratorial observation after Tristram's death that "mátti hann þó fyrir engan mun við sköpunum vinna" (288) (yet he was by no means able to withstand the fates) (289)'.⁷⁷ Barnes notes further that the assertion of 'fateful passion' directly defies the previous statement of divine intervention, where it is implied that God himself had brought them together 'af sinni samvisku' ('in his wisdom or conscience').⁷⁸ It is of some interest in this context that *samviska* (conscience) has a moral implication, suggesting perhaps a satirical undertone, given the contradictory implications that God himself had stipulated the illicit affair. The discrepancy could stem from a parodic undertone signalling the inherent tension between fate and will. Alternatively, the narrative intent may have been to shift the agency from the ill-fated lovers, thus defusing the moral implications.

Interestingly the ballad reverses the emotive script, turning back to the courtly original in its emphasis on the tragic and doomed love affair, memorialised in the refrain: 'Þeim var ekki skapat nema skilja' ('They had no other fate than to be parted').⁷⁹ The repetition of the refrain underlines the tragic fate of the lovers. The ballad focuses on the single episode of Tristram's death, the black Ísodd's (Yseut of the White Hands) jealousy and the bright Ísodd's (Yseut) failed voyage to save him. It ends with the lovely imagery of the interlinking branches of the trees growing above their respective graves. The focus on the final scenes from the romance indicate that the story of Tristan is likely to have been known to the audiences and singers of the ballad as it begins *in medias res* on the poisonous wound sustained by Tristram in battle and the message sent to his beloved Ísodd. This shift in the emotive script may indicate a temporal adjustment in the emotive literary identities of the reading communities, or, alternatively, a generic code switching in the shift from the prose romance form to the ballad form.

The modifications of both *Yvain* and *Tristan* reveal a process of adjustment in the emotive scripts of the texts, presumably to adapt them to the pre-existing literary identities of the reading community. At the same time they reveal the institution of new mentalities that convey (presumably) novel emotive scripts of behaviour, thus establishing parameters of coded conduct against which

⁷⁶ For the argument that the story presents a parody of the earlier translation see for instance Paul Schach, 'Tristrams saga ok Ýsoddar as Burlesque', *Scandinavian Studies*, 36 (1987), 86–100. For the opposite view see for instance Maureen F. Thomas, 'The Briar and the Vine: Tristan Goes North', *Arthurian Literature* 3 (1983), 50–90, and Conrad van Dijk, 'Amused by Death: Humour in *Tristrams saga ok Ýsoddar*', *Saga-Book* 32 (2008), 69–84. Kalinke is aligned with Schach, although she considers the story to be more humorous than parodic (*King Arthur North-by-Northwest*, 199–202).

⁷⁷ 'The Tristan Legend', 72.

⁷⁸ Ibid. and *Saga af Tristram ok Ísodd*, ed. Peter Jorgensen, trans. Joyce Hill, in *Norse Romance*, ed. Kalinke, 249–92, at 288, my translation.

⁷⁹ *Tristrams kvæði*, ed. and trans. Robert Cook, in *Norse Romance*, ed. Kalinke, 227–39.

readers and audiences could assess the emotive behaviour of characters and imbue them with meaning. When the political subtext of feudal relations in *Yvain* is removed in the transferral across socio-cultural borders this signifying framework vanishes. What remains is the emotive behavioural patterning staged as a literary phenomenon. The apparent discomfort with or disinterest in the underlying emotive script of courtly love in the Icelandic redactions of the translated romances is evident in the seemingly deliberate omission of scenes where such emotive scripts are most evident and/or a shift in the behavioural coding of characters. Perhaps such shifts were intended to adjust the gendered coding to what was presumably a more normative cultural coding of such behaviour. Yet, it is apparent that the translations offered a novel emotive script that deviated from both the emotive coding inherent in the source materials as well as those contained in the pre-existing literature. The romances thus introduced a topos of emotive behaviour that was integrated into the cultural system, establishing novel emotive literary identities that may have contained radically different sets of normative behaviour than the previously staged male and female identities.

Emotive Subjectivity

Egils saga Skallagrímssonar

THE APPARENT TENDENCY to reduce emotional exuberance in the Norse translations evokes questions of literary precedence and cultural conventions. As stated before, the Icelandic sagas are notorious for their lack of emotional display. The same can be said to apply to many medieval Icelandic genres, such as *konungasögur* (sagas of kings) and *fornaldarsögur* (legendary sagas). This does not imply that the sagas are void of feelings – quite the opposite, in fact, as they often describe dramatic events and the efforts of characters to come to terms with these events. Yet the objective narrative style of the sagas as a rule avoids emotive declarations or vivid (gestural or performative) exhibitions of internal emotions. When compared with romance or even with other epic genres, such as the *chansons de geste*, there is a distinct difference in the portrayal of emotions that is most visible in the lack of emotive vocalisation, a significantly diminished gestural behaviour and a distinct evasion of the physical display of internal emotions, particularly when it comes to male characters.¹ How do these texts then proclaim emotional interiority in their characters and by what means does the saga author create a self that the reader can then construe as emotive?

This chapter addresses these questions and seeks to explore and establish how emotional interiority is communicated in the absence of expressive emotional performativity. The focus is on *Egils saga Skallagrímssonar* as a prime example

¹ See Sif Ríkharðsdóttir, 'Translating Emotion: Vocalisation and Embodiment in *Yvain* and *Ívens saga*', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83 (Cambridge: D. S. Brewer, 2015), 161–79, and 'Medieval Emotionality: The Feeling Subject in Medieval Literature', *Comparative Literature* 69.1 (2017), 74–90 for the comparison of emotive staging in the sagas and the romances and in *Egils saga* and *La Chanson de Roland* respectively. See William Ian Miller, 'Emotions and the Sagas', in *From Sagas to Society: Comparative Approaches to Early Iceland*, ed. Gísli Pálsson (Enfield Lock: Hisarlik Press, 1992), 89–109; *Humiliation: And Other Essays on Honor, Social Discomfort, and Violence* (Ithaca and London: Cornell University Press, 1993); and 'Why is your Axe Bloody?' *A Reading of Njáls saga* (Oxford: Oxford University Press, 2014) for a discussion of emotions in the sagas.

of the so-called objective narrative style that is considered to be the hallmark of the saga style. The ways in which emotion is conceptualised, conveyed and configured in the text and how the author uses narrative structure, somatic indicia and expressive silence to manipulate the reader (or audience) into an empathetic stance are explored.²

Emotion words and emotive evasion

The story of the Viking Egill Skalla-Grímsson relates how his father, Skalla-Grímr, and grandfather, Kveld-Úlfr, migrate to Iceland following disputes with King Haraldr hárfagri (Haraldr Fairhair). Egill is raised in Iceland and reveals a flair for poetic composition at an early age. His poetical skills will save him more than once, but they also enact a view into the fictive (and/or historical) persona of Egill. The story tells of Egill's upbringing, his conflicts and feuds (frequently to do with inheritances and money), his ventures abroad, disputes with King Eiríkr blóðøx (Eric Bloodaxe) and his brother's death in battle when fighting for King Athelstan. Following his brother's death, Egill marries his widow, Ásgerðr. The latter part of the story is focused predominantly on Iceland. It relates how in his later years, Egill's two sons die, leaving only a single son, Þorsteinn, as direct male heir. The final chapters describe Þorsteinn's feuds and Egill's final years as an old man.

The story of Egill Skalla-Grímsson has been transmitted in three distinct redactions, A, B and C, and is extant in roughly 70 manuscript copies.³ The primary witness to the A redaction is the large vellum codex Möðruvallabók, AM 132 fol., in the Árni Magnússon Institute for Icelandic Studies in Reykjavík, which is the 'largest single collection of Sagas of Icelanders to have survived from the Middle Ages'.⁴ Möðruvallabók was written around the

² Much has been written about *Egils saga* (although not on emotion specifically) and I will not be able to do it all justice within the span of the chapter. The focus here will remain exclusively on emotionality as it is portrayed in the saga. For recent works on *Egils saga* in general see for instance Theodore M. Andersson, *The Growth of the Medieval Icelandic Sagas (1180–1280)* (Ithaca: Cornell University Press, 2006), 102–18; Laurence de Looze, *et al.*, eds, *Egil the Viking Poet: New Approaches to Egils saga* (Toronto: University of Toronto Press, 2015); Torfi H. Tulinius, *Skáldið í skriftinni: Snorri Sturluson og Egils saga* (Reykjavík: Hið íslenska bókmenntafélag, 2004) and the English translation by Victoria Cribb, *The Enigma of Egill: The Saga, the Viking Poet, and Snorri Sturluson*, *Islandica* 57 (Ithaca: Cornell University Library, 2014).

³ For information on the manuscript preservation history see the introductions to the Arnarnagæan editions of *Egils saga: Egils saga Skallagrímssonar*, ed. Bjarni Einarsson [based on the work of Jón Helgason and completed after Bjarni Einarsson's death by Michael Chesnutt], vol. 1: A-Redaktion, Editiones Arnarnagæanæ, Series A, vol. 19 (København: C. A. Reitzelsforlag, 2001), xix–lxxix, which contains the A redaction of the text; and *Egils saga Skallagrímssonar*, ed. Michael Chesnutt [based on the work of Jón Helgason], vol. 3: C-Redaktion, Editiones Arnarnagæanæ, Series A, vol. 21 (København: C. A. Reitzelsforlag, 2006), xxi–lv, which presents the C redaction of the text. The B redaction (vol. 2) has not yet been published.

⁴ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, lxvii.

middle of the fourteenth century or before 1350. Illegible passages or gaps in Möðruvallabók are provided by several fragments and later copies that can be shown to derive from a lost original copy of the text in Möðruvallabók.⁵ The B redaction is a somewhat abbreviated version. The chief witness to the B redaction is Wolfenbüttel, Herzog August Bibliothek 9. 10. Aug. 4^{to}, which was also written around the middle of the fourteenth century. The C redaction is also somewhat abbreviated although it does contain passages missing in A and seems to be closer to A overall than B (although there are instances where B and C agree against A). The primary evidence for the C redaction is the so-called Ketilsbækur, AM 462 4^{to} and AM 453 4^{to}, in the Arnarnagæan collections in Reykjavík and Copenhagen respectively. Both were written (one entirely and the other partially) by Ketill Jörundsson (d. 1670), the grandfather of the great manuscript collector, Árni Magnússon (1663–1730).⁶ The present analysis is based on the A redaction of the text as witnessed in Möðruvallabók, although significant deviations in alternative manuscript witnesses or redactions will be mentioned when needed.

The oldest manuscript witness to the story of Egill Skalla-Grímsson is a fragment of around four leaves that has been dated to the mid-thirteenth century.⁷ It contains evidence of an older and fuller text than any of the other text witnesses. While it remains uncertain when the story was composed the *terminus ante quem* is nevertheless established by the fragment, indicating that the text was already in existence by the mid-thirteenth century.⁸ The dating of the manuscript thus puts the possible conception time of the story potentially around the same time as the French romances and the *chansons de geste* were being translated in Norway. While the sagas tend to be associated with Old English

⁵ For further information on Möðruvallabók see *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, xxv–xliii. For an English summary (by Michael Chesnutt) see lxviii–lxx. See also Stefán Karlsson, ‘Möðruvallabók’, in *Kulturhistorisk leksikon for nordisk middelalder: Fra vikingetid til reformationstid*, vol. 12, 2nd edn (København: Rosenkilde og Bagger, 1981, first published 1956–78), 186, and Þorgeir Sigurðsson, Guðvarður Már Gunnlaugsson and Haukur Þorgeirsson, ‘Ofan í sortann: *Egils saga í Möðruvallabók*’, *Gripla* 24 (2013), 91–120.

⁶ *Egils saga Skallagrímssonar*, ed. Michael Chesnutt, xxiii–xxv, see also in English pp. lx–lxi.

⁷ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, lix, see also in English p. lxxiii.

⁸ Many scholars have suggested that *Egils saga* might have been written by Snorri Sturluson (1179–1241), an Icelandic historian and political figure and the author of *Edda* and *Heimskringla*. If so it would support the potential dating of the saga’s composition in the early thirteenth century. For an in-depth elaboration of the potential authorial identification of Snorri Sturluson see Torfi H. Tulinius, *Skáldið í skriftinni and The Enigma of Egill*. For the counter-argument see Margaret Cormack, ‘*Egils saga*, *Heimskringla*, and the Daughter of Eiríkr blóðøx’, *Alvíssmál* 10 (2001), 61–8. Vésteinn Ólason also addresses the matter thoroughly in his article ‘Er Snorri höfundur *Egils sögu*’, *Skírnir* 142 (1968), 48–67, as does Kolbrún Haraldsdóttir, ‘Hvenær var *Egils saga* rituð?’, in *Yfir Íslandsála: Afmælisrit til heiðurs Magnúsi Stefánssyni sextugum*, 25. desember 1991, ed. Gunnar Karlsson and Helgi Þorláksson (Reykjavík: Sögufraeðslusjóður, 1991), 131–45.

literature, such as *Beowulf*, owing to their narrative focus on the settlement period of the tenth and eleventh centuries, the main composition period of the sagas falls squarely within the time frame of the influx of French materials at the court of King Hákon Hákonarson (r. 1217–63) and its subsequent transmission to Iceland.⁹ The post-settlement period is indeed often referred to as the Saga Age (*söguöld*) in view of the prominent role played by the literary staging of the settlement and the establishment of the Commonwealth in Icelandic history. The Age of the Sturlungs (*sturlungaöld*) encompasses in contrast the period leading up to the end of the Commonwealth, approximately 1220–62, and most probably marks the actual historical period of the earliest saga writing. The possible co-existence of the materials and the fact that both genres, the native saga and the translated romances, were being copied extensively in the fourteenth century indicates that they shared (at least to a certain extent) reading communities, although their function and their reading practices may have differed.¹⁰

The extant witnesses of the romance translations reveal an effort to adapt the romance material to a narrative convention that is less expressive, leading to a reduction in gesticulation and a less effusive emotional vocabulary. This

⁹ For information on the conventional divisions of medieval Icelandic literary history see *Íslensk bókmenntasaga*, ed. Guðrún Nordal, Sverrir Tómasson and Vésteinn Ólason, vol. 1 (Reykjavík: Mál og menning, 1992), and *Íslensk bókmenntasaga*, ed. Böðvar Guðmundsson *et al.*, vol. 2 (Reykjavík: Mál og menning, 1993). The editors of the second volume divide the writing of the saga materials into three periods; the earliest sagas being composed between 1200 and 1280, the so-called ‘classical’ sagas dating from around the middle of the thirteenth century to shortly after 1300 and the ‘younger’ sagas stemming from 1300–1450 (*Íslensk bókmenntasaga*, ed. Böðvar Guðmundsson *et al.*, 42). See also Jónas Kristjánsson, *Eddas and Sagas: Iceland’s Medieval Literature*, trans. Peter Foote, 4th edn (Reykjavík: Hið íslenska bókmenntafélag, 2007, first published 1988) and Margaret Clunies Ross, *A History of Old Norse Poetry and Poetics* (Cambridge: D. S. Brewer, 2005). The dating of the saga corpus remains a matter of contention. See for instance Else Mundal, ed., *Dating the Sagas: Reviews and Revisions* (Copenhagen: Museum Tusculanum, 2013) and Guðrún Nordal, ‘Alternative Criteria for the Dating of the Sagas of Icelanders’, in *Á austrvega: Saga and East Scandinavia: Preprint Papers of the 14th International Saga Conference, Uppsala, 9th–15th August, 2009*, ed. Agneta Ney, Henrik Williams and Fredrik Charpentier Ljungqvist (Gävle: Gävle University Press, 2009), 336–42.

¹⁰ It is, of course, difficult to know the context within which the translated romances and sagas were being read beyond the often cited passage of the wedding at Reykjahólar in 1119 in *Dorgils saga ok Hafliða* (in *Sturlunga saga*, ed. Jón Jóhannesson, Magnús Finnbogason and Kristján Eldjárn, vol. 1, Reykjavík: Sturlungaútgáfan, 1946, 27). This passage suggests that it was indeed a practice in households or at gatherings to read stories out loud to the rest of the household members, including both upper and lower echelons of the societal scale as well as both male and female members of the household. For information on the historical validity of the account see for instance Peter Foote, ‘Sagnaskemtan: Reykjahólar 1119’, *Saga-Book* 14.3 (1955–6), 226–39, and Ralph O’Connor, ‘History or Fiction? Truth-Claims and Defensive Narrators in Icelandic Romance-Sagas’, *Medieval Scandinavia* 15 (2005), 101–69. See also Lars Lönnroth, ‘Old Norse Texts as Performance’, *Scripta Islandica* 60 (2009), 49–60.

process of systematic modifications in the representation of emotion may be indicative of an established narrative or cultural convention for emotive performativity.¹¹ This convention may have been cultural or literary (or both), and hints at pre-existing emotive literary identities and emotive scripts that dictated the nature and form of the changes. If one assumes that these changes were already in place during the initial translation process, this would indicate that such emotive scripts were prevalent among the intended audiences of the initial translations, i.e. presumably the court of King Hákon Hákonarson and/or Norwegian (and Icelandic?) noblemen.

I have stated elsewhere that it is quite possible that 'the succession of translations, apparently commissioned by King Hákon and carried out during his reign, formed part of an introduction and institution of the courtly tradition of the French and Anglo-Norman rulers among his entourage'.¹² If so, it would imply a conscious importation of texts featuring particular emotive scripts for the sake of implementing a new emotive literary identity or ideology among his courtiers. Interestingly, the translated romances did generate a flourishing tradition of indigenous romance writing. Although ironically the emotive script of courtly behaviour that may have instigated the translation activity apparently faded out in the transmission process, leaving only the generic framework and the narrative orientation as the backbone of the indigenous romance genre (cf. chapter 5). It may of course be the case that the transformations are to a great extent the result of later scribal adjustments as the translations continued on their route north or north-west to Iceland, where they were copied for largely non-courtly reading communities in the thirteenth and fourteenth centuries (and onwards).¹³ In either case, the modifications in emotive representation intimate a process by which texts were being adapted to pre-existing emotive literary identities, while they would simultaneously have partaken in the constitution and institution of new emotive scripts and identities.

Yet the co-existence of the romance material, with its demonstrative emotionality, and the Icelandic sagas nevertheless suggests that the reading communities

¹¹ The assumption here is that there was an established literary convention evidenced for instance in historical writing that dictated the form and shape of the saga material, whether or not they were under the influences of the romances (cf. Guðrún Nordal, 'Skaldic Poetics and the Making of the Sagas of Icelanders', in *New Norse Studies: Essays on the Literature and Culture of Medieval Scandinavia*, ed. Jeffrey Turco, Islandica 58, Ithaca: Cornell University Library, 2015, 117–42).

¹² Sif Ríkharðsdóttir, *Medieval Translations and Cultural Discourse: The Movement of Texts in England, France and Scandinavia* (Cambridge: D. S. Brewer, 2012), 29.

¹³ It is notoriously difficult to establish the extent of later scribal alterations in the process of transmission. Several works show evidence of significant alterations (for instance *Erex saga*, the Norse translation of Chrétien de Troyes's *Erec et Enide*), while others seem to follow the presumed source quite closely (as is evident in *Tristrams saga ok Ísöndar*, analysed in chapter 1). This suggests that the modifications are likely to have come about in stages with later scribes possibly condensing their source material or modifying certain passages. For further information on translation practices and modifications in the translation process see works listed in fn. 18 in chapter 1.

were quite capable of deciphering various different emotive codes and that such codes may have partaken in establishing and maintaining generic parameters. The saga corpus itself is of course a notoriously volatile generic conglomeration, including works that at times hover on the borders of the other genres, such as *fornaldarsögur*, or, indeed, the romances. The sagas themselves vary greatly and at times are only kept together by their mutual emphasis on Icelanders, more specifically on the families of settlers, foregrounding the volatility of modern generic categorisations.¹⁴ Despite the incongruity of generic parameters and the fact that they derive from latter-day efforts at categorising and qualifying medieval literary material, audiences in the Middle Ages seem to have been able to distinguish between generic modalities, particularly in terms of emotional behaviour. These modalities appear to be instrumental in prescribing gendered behaviour traits and so must have been used by authors and audiences alike to decipher narrative signals of underlying emotive content. Whereas the male heroes of romance and the *chansons de geste* established their intrinsic nobility and social status through emotive performativity, the male heroes of the saga genre seem conversely to have been expected to suppress emotions.¹⁵ In fact, in the sagas internal emotions are frequently translated into action, exhibited through involuntary physical reactions (reddening, swelling or sweating), or conveyed through verbal retorts that are intended to hide the emotional turmoil that evoked them.¹⁶ While somatic description is fairly rare in the sagas, it is nevertheless used efficiently to convey underlying emotions that the character is unable to contain or suppress.

William Ian Miller has written most extensively on emotions in the sagas, revealing a sustained pattern of emotive suppression. Miller firmly grounds his analysis of emotions in the sagas in a discussion of honour as the primary and pervading motivator of behaviour:

Our emotions are intimately connected to our beliefs and to the normative world of which we are a part. A culture in which honor is a dominant organizing principle is very likely to make certain emotional dispositions more salient than they would be in an American upper-middle-class suburb. We might expect emotions that depend on relative standing in a community,

¹⁴ The subject matter, i.e. the settlement and events following the settlement, forms the most common criteria for the generic classification of the Icelandic sagas. Generic divisions have generally been accepted in scholarly work on the sagas and other genres, frequently with an implicit understanding that they merely form a useful and standardised system for classification. For a discussion of genre classification of Old Norse literature see for instance Massimiliano Bampi, 'Genre', in *The Routledge Research Companion to the Medieval Icelandic Sagas*, ed. Ármann Jakobsson and Sverrir Jakobsson (New York: Routledge, 2017) and works cited there. I would like to thank Massimiliano Bampi for providing me with a draft of his essay.

¹⁵ Fredric L. Cheyette and Howard Chickering, 'Love, Anger, and Peace: Social Practice and Poetic Play in the Ending of *Yvain*', *Speculum* 80.1 (2005), 75–117, and Sif Rikhardsdottir, 'Translating Emotion'.

¹⁶ Miller, 'Emotions and the Sagas', and *Humiliation*.

such as shame or envy, to be more prevalent than those that depend on self-evaluation independent of the views of others, such as guilt or remorse, or those that accompany alienation, such as angst and ennui. The well-known distinction between shame and guilt cultures, though rightly and roundly criticized, still captures a fundamental difference between the world of the sagas and ours.¹⁷

Honour – and by default its opposite, i.e. humiliation or shame – are thus the driving force of the emotional landscape that makes up the saga realm, according to Miller. This becomes apparent in the manipulation of emotional behaviour to foreground or devalue actions and gestures that imply or result in honour or the loss of it. If this is so – and I believe that Miller is right here – the underlying emotive script of the saga as a genre deviates from that of romance. While romance is certainly focused on honour as well, its ramifications and political configurations are quite different. Romance, moreover, relies on fairly dissimilar social structures and meanings when compared with the honour-based revenge society, as can be seen in chapter 1.

Yet, while honour may be the underlying motivation, the emotive literary identities that shape the sagas are nevertheless more multi-faceted and complex. Auður G. Magnúsdóttir suggests that the realm of the medieval Icelandic saga belonged to a particular emotional community.¹⁸ I would, however, propose that the authors appropriated established emotive scripts that signalled generic affiliations. The variations within the corpus on the whole, however, indicate that these were neither rigid nor final. Instead they provide mutable parameters that allowed for a certain amount of flexibility in emotive representation and creativity in the manipulation of the intertextual horizon of feelings. The emotional behaviour depicted is not only generically conditioned, but draws its meaning from the human propensity for certain emotional reactions to particular events and is moreover dependent on the way in which those events are coded and arranged within the narrative structures.

The laconic narrative mode is evident in an emotive circumvention manifested for instance in an avoidance of declaring an emotive state, both by the narrative voice and by the characters themselves. This sustained emotive evasion by necessity leads to a reduction in the occurrence of emotion words. Yet, as stated before, research has revealed that the dearth of emotion words is not due to a lack of emotional vocabulary in Old Norse and so must be the result of specific literary conventions for emotive portrayal that may be generically stipulated.¹⁹ Despite the terse narrative style of the sagas in general, emotion

¹⁷ *Humiliation*, 115–16.

¹⁸ 'Ill er ofbráð reiði: tilfinningar, saga og félagsleg þýðing reiðinnar í *Njáls sögu*', in *Heimtur; ritgerðir til heiðurs Gunnari Karlssyni sjötugum*, ed. Guðmundur Jónsson, Helgi Skúli Kjartansson and Vésteinn Ólason (Reykjavík: Mál og menning, 2009, 50–63), at 54.

¹⁹ Carolyne Larrington, 'Learning to Feel in the Old Norse Camelot?', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bandlien, Eriksen and Sif

words nevertheless do appear throughout in *Egils saga*. The variety of words is, however, fairly limited, as is their emotive content. The most frequent emotion words signal the destabilisation of emotive balance (or a state of general contentment), or, alternatively, the equalising of a state of emotive imbalance. Negative emotional states – *reiðr* (angry), *ókátr* (dissatisfied or displeased), *ógleði* (unhappiness, discontent) – outweigh the positive ones – *kátr* (happy, cheerful), *gladdisk* (became happy).²⁰ A few words describe sorrow; *harmr* (sorrow or grief) and *hryggr* (sorrowful), although these are rarely used as the authors seem to prefer to convey sorrow through non-verbal cues. Signals of anger, whether through emotion words or somatic indicia, and discontent are by far the most common. The author (or potentially scribe), moreover frequently uses the negative form of the same emotion word to convey its contrasting emotion rather than introduce a new vocabulary. Characters are thus described as being alternatively *allkátr* (fairly happy or good-spirited) or *ókátr* (unhappy or discontent), with the stem *kátr* (cheerful, happy) providing the emotive signifying substance and the prefix providing the condition or specification of that substance.

The scarcity of emotion words has the effect of making the emotive range of each emotion word broader or more complex. The same word can thus have multiple connotative meanings within the text that are context-based and require the reader (or audience) to read deeply into the circumstances of their usage to determine the way in which it should be interpreted. King Haraldr is, for instance, ‘allkátr’ (16) (‘fairly happy’ or ‘good-spirited’) at the feast that the sons of Hildiríðr host in his honour (to vilify Þórólfr Kveld-Úlfsson, Egill’s paternal uncle), signalling a state of general contentment and merriment. Þórólfr Skalla-Grímsón is, on the other hand, ‘allokaatur’ (66) (‘unhappy’ or ‘discontented’) when he finds out that Egill has gone to Atley during his wedding and killed one of the King’s men. The use of the adjective ‘allókatr’ here to signal Þórólfr’s reaction is a prime example of the understated emotive display, where the reader is required to interpret the potential emotional subtext of the scene based on the minimal emotive suggestiveness. Þórólfr could be perceived to be angry at his brother or worried about the consequences of alienating the king. He could also simply be annoyed at the potential political or financial complications arising from Egill’s act, or he could be harbouring a host of other emotions. Moreover, the usage of the adjective ‘content’ or ‘merry’ with a negative prefix to signal

Ríkhardsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 74–94; and Edel Porter and Teodoro Manrique Antón, ‘Flushing in Anger, Blushing in Shame: Somatic Markers in Old Norse Emotional Expressions’, *Cognitive Linguistic Studies* 2.1 (2015), 24–49.

²⁰ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, hereafter quoted with page numbers in the text. The text used for the analysis is based on one of the three primary manuscripts, A = Möðruvallabók, AM 132 fol., in the Árni Magnússon Institute for Icelandic Studies in Reykjavík. The frequency and usage of specific emotion words is likely to differ somewhat between the manuscripts. English translations of single words are mine throughout unless otherwise noted.

his discontent creates an emotive dichotomy of content-discontent that signals a broad range of emotive responses. These emotive responses are, however, divided in the saga into two semantic groups; a positive mental state (*kátr*), which implies that things are in balance and there is no apparent discord or dispute, and a negative one (*ókátr*), which instead signals a narrative imbalance that frequently leads to dispute and violence. Balance must then be established again through 'sættir' (reconciliation or rapprochement). Egill's mental state thus frequently shifts between the two poles, signalling either his discontent at the current state of affairs, or, alternatively, his contentment at a positive solution to his perceived dilemmas.

The adjective is also used to signal general merriment in festivities, similar to the scene with King Haraldr. The Courlanders are 'allkater' (69) ('merry') as they sit and drink after having successfully fought off a Viking raid and so is the earl's daughter as she sits drinking with Egill (73), indicating a state of gaiety resulting (at least partially) from inebriation. Ásgerðr's reaction to the death of her husband, Þórólfr Skalla-Grímsson, provides, on the other hand, perhaps the most understated example of the use of the adjective. Her reaction signals also an apparent disinterest in internal emotionality or a convention of subdued emotive display: 'Egill sagði Ásgerði lat Þorólfs ok bavð henna sina vmsía. Ásgerdr vard miog vkat við þa saugu en sv(araði) vel ræðum Egils ok tok litið af ollu' (89) ('Egil told Ásgerd of Thorolf's death and offered to provide for her. Ásgerd was very upset at the news but she answered Egil fittingly, and played the matter down').²¹ The emotive subtext of the scene becomes apparent in Bernard Scudder's selection of 'very upset' to translate 'okat' (not happy) in this context. Scudder's choice signals that he is reading beyond the semantic content of the emotion word, contextualising it and seeking a fitting English word that would encompass and generate what he must take to be the implicit emotional message of the passage. The scant information provided by the narratorial voice and the characters' gestures or responses requires the reader to fill in the gaps so to speak. The reader or audience are thus expected to infuse the characters' behaviours and silences with emotive content drawn from their own personal experiences as well as from previous literary encounters and the generically stipulated signifying horizon of the saga world.

When compared with the previously cited passage from Chrétien de Troyes's *Yvain* in chapter 1 – where the widow Laudine enacts an emotive interiority through a performance of grief by crying, fainting away, clawing at her clothes, tearing out her hair and lamenting her loss – it becomes apparent that the scenes each portray a generic script for gendered emotive behaviour that dictates the

²¹ *Egil's saga*, ed. Svanhildur Óskarsdóttir, trans. Bernard Scudder (London: Penguin Books, 2002), 103, hereafter quoted with page numbers in the text. The translation is based on a previous edition, published in 1987, but includes a number of amendments based on an unpublished rereading of *Möðruvallabók* by Bjarni Einarsson (*Egil's saga*, xxxiv–xxxv). I have at times adjusted the translation slightly. All such amendments are noted in the text.

narrative enactment of internal grief and sorrow. Even in the Norse translation of Chrétien's romance, the Norse Laudine similarly cries, laments and faints away, despite the fact that her reaction is more subdued and its representative force within the narrative is radically diminished. The narratorial evasion of Ásgerðr's presumed internal emotions and/or her apparent effort at displaying a calm exterior at the news signals a behavioural code of emotive suppression and a convention of restraint and moderation in emotive display, both for the narratorial voice and for the characters themselves (cf. chapter 4).

Whereas most characters seem to oscillate between a state of general contentment or discontent in terms of expressive emotive vocabulary, the term *reiðr* (angry) seems to be reserved for royal emotive display. Gerd Althoff notes that royal anger poses as an instrument of government, as 'part of a personally grounded system of rulership based on a range of unwritten laws'.²² The display of royal anger was thus a mode of conveying political messages to the people that was clearly delineated and reserved for the representative of the throne, and was, according to Althoff, widely evidenced in medieval literature.²³ In *Egils saga* there are several instances of the usage of the adjective *reiðr* (angry) for royal displeasure. King Haraldr frequently becomes angry at the perceived slights (or potential threats) by Þórólfr Kveld-Úlfsson (Egill's paternal uncle), which eventually leads to Þórólfr's death. Such instances are often conveyed through the perception of the observers: 'þottuz menn finna at hann var reiðr' (16) ('it seemed obvious he was angry') (18). King Eiríkr similarly becomes 'reiður miok' (102) ('very angry') following the inheritance disputes and Egill's dismissive parting verse.²⁴

Royal anger, however, is more frequently conveyed through somatic signals than through verbal declarations. King Haraldr turns red when discovering the number of men attending Þórólfr Kveld-Úlfsson's feast: 'þa saz konungr vm ok roðnaði ok mællti ecki' (15) ('he looked around, very red in the face. He did not speak a word') (18). Later, after Þórólfr's death, the King 'setti . . . dreyrrauðan' (37) ('turned blood-red') (43) at Skalla-Grímr's *double entendre* of his lack of *gæfa* (fortune) in serving the king fittingly (i.e. being able to avenge his brother's death) when responding to the king's offer of becoming his vassal. Both instances serve on the one hand as evidence of physiological responses to the presumed affronts and on the other as a signpost to the audience of the 'brewing' emotions that foretell impending catastrophes.

Edel Porter and Teodoro Manrique Antón note that 'the adjective *dreyrrauðr*, "blood-red", is only attested in secular sagas, both vernacular and translated, and nearly always associated with the type of silent anger stereotypical of angry

²² 'Ira Regis: Prolegomena to a History of Royal Anger', in *Anger's Past: The Social Uses of an Emotion in the Middle Ages*, ed. Barbara H. Rosenwein (Ithaca: Cornell University Press, 1998), 59–74, at 59.

²³ Ibid. 60.

²⁴ My translation. Scudder translates the word here as 'furious' (111), indicating again the need for contextualising the interpretation of emotional vocabulary.

kings and warriors'.²⁵ Miller additionally notes that 'reddening is probably the most frequently referenced somatic indication of emotion in the sagas, although tears and swelling are not infrequent bodily indications of emotion'.²⁶ Thomas D. Hill suggests that the image of a blood-red face draws on medieval Christian symbolism, signalling purity or holiness.²⁷ Porter and Antón come to similar conclusions in their linguistic analysis of words related to involuntary somatic responses, such as reddening or paling:

Nouns related to *roðna*, such as *kinnroði* "cheek-blushing, a blush of shame", are almost exclusively found in religious contexts and were probably coined to render Latin *rubore* or *verecundia* "modesty, shame", . . . They are a witness to the specialization of certain bodily responses for "new" Christian emotions, as is the case of shame originating in sin or immoral behaviour (9). At the same time, the ever-increasing importance of the *New Testament* in Medieval Scandinavia contributed to a tendency towards the repression of certain feelings and their bodily responses, and the ability to control such emotions was seen as a sign of virtue.²⁸

Hill's hypothesis that a Christian iconographic symbolism lies behind the somatic evidence of interior emotionality suggests a cognisant literary representation, a literary artificiality that foregrounds the literariness of emotional behaviour.²⁹ The behavioural codes for kings seems thus to be more formalised, with literary rhetoric mirroring or substantiating royal mannerisms as a means of exerting authority.³⁰ Royal anger (*ira regis*) thus becomes a codified signifier that has a social functionality beyond (or beside) any personal feelings, just as we have observed with the mourning etiquette of Laudine in Chrétien's *Yvain* in chapter 1. Such codes enact social patterns of governance that are played out through codified behavioural patterns and replicated in literature.

There is only one notable instance where the text states explicitly that Egill was angry; that is when his nurse, Brák, is killed by his father after a game

²⁵ 'Flushing in Anger', 31.

²⁶ 'Emotions and the Sagas', 97–8.

²⁷ Thomas D. Hill, 'Guðlaugr Snorrason: The Red Faced Saint and the Refusal of Violence', *Scandinavian Studies* 67.2 (1995), 145–52, see particularly 151. It should be noted that Hill's discussion here is limited to the appearance of Guðlaugr Snorrason in *Heiðarvíg saga*.

²⁸ 'Flushing in Anger', 33.

²⁹ 'Guðlaugr Snorrason: The Red Faced Saint', see particularly 147–52. William Sayers argues against Hill's interpretation, claiming it reaches too far beyond the mere 'quotidian' reasoning behind the depiction of Guðlaugr's flushing, i.e. the expected reaction of a 'well-born Iclander around the year 1008' ('The Honor of Guðlaugr Snorrason and Einarr Þambarskelfir: A Reply', *Scandinavian Studies* 67.4 (1995), 536–44, at 536 and 540 respectively). See also Hill's reply in the same volume ('The Red-Faced Saint, Again', *Scandinavian Studies* 67.4 (1995), 544–7).

³⁰ For a discussion of kingship (and emotion) within Norse context see Hans Jacob Orning, *Unpredictability and Presence: Norwegian Kingship in the High Middle Ages* (Leiden: Brill, 2008), and Larrington, 'Learning to Feel', 79–81.

gone wrong (and presumably while he is in a state of frenzy).³¹ When they return to Borg following the game (and Brák's death) the text states that Egill was 'allreiðr' (57) ('very angry'), again making use of an understated emotion word to convey a more complex signifying network at play. The matter-of-fact narration of Brák's death and Egill's reaction belies the emotional content of the scene. The scene is placed at the border of Egill's childhood and his manhood (he is supposed to be twelve years of age), postdating Þórólfr's departure for Norway and preceding his return and Egill's subsequent departure with his brother back to Norway. The escalating violence of the game killings (beginning with the skirmish between the two boys, Grímr Heggsson and Egill, and ending with Egill killing his father's foreman) that culminates in the departure of both brothers thus signals a shift in the narrative rubric.

Torfi H. Tulinius, in fact, utilises the scene to support his argument that Egill's behaviour is the result of a broken heart.³² He argues that Þórólfr's departure sparks a psychological deterioration evident in Egill's violent behaviour and supported by his apparent anguish – conveyed in the *ógleði* (unhappiness) that befalls him following his brother's death. Ármann Jakobsson has similarly analysed the relationship of the brothers from a psychoanalytical perspective, suggesting that the relationship is more fraught than has generally been assumed and that the passage, along with the subsequent passages of Þórólfr's wedding and his death, intimate a story of fraternal jealousy and a Freudian paternal complex.³³ Regardless of the potential psychological drama that may or may not be in play in the brothers' relationship, the narrative arrangement foregrounds the emotive components of the scenes and their dramatic potential through their interlinked episodic placing, supported by a paratactic episodic structure that reinforces the emotive subtext.

The avoidance of emotional vocabulary enhances the emotive content of non-emotive words whose semantic fields have emotive connotations. The use of *gæfa* (fortune) and *harmdauði* (an indeclinable adjective denoting that someone is mourned, composed of the semantic stems of *harmr*, sorrow, and *dauði*, death, i.e. a sorrowful death) enriches the emotive landscape, adding tonalities to the otherwise unembellished emotional landscape of the saga.

³¹ The text states that Kveld-Úlfr, Egill's grandfather and Skalla-Grímr's father, was 'hamrammr' (4) ('a shape-shifter') and there are several instances of berserk-like behaviour of the paternal line. It is significant that it is noted specifically that it is nightfall when Skalla-Grímr begins to 'hamask' (57) ('go into a frenzy'), suggesting that as with his father before him the shape-shifting or berserk-like state only occurs after sunset. For further information on berserks or shape shifting see for instance Ármann Jakobsson, 'Beast and Man: Realism and the Occult in *Egils saga*', *Scandinavian Studies* 83.1 (2011), 29–44.

³² *Skáldið í skriftinni*, in particular 47–52 and 54–82.

³³ 'Egils saga and Empathy: Emotions and Moral Issues in a Dysfunctional Saga Family', *Scandinavian Studies* 80.1 (2008), 1–18. See also his discussion in 'Thorolf's Choice: Family and Goodness in *Egil's saga*, Ch. 40', in *Egil the Viking Poet*, ed. de Looze et al., 95–110.

In fact, the word *harmr* (sorrow) only occurs a few times in the entire saga.³⁴ The rare appearance of the word lends it and its emotional substance a deeper meaning, enriching the emotional subplot of the scene. Significantly it is used twice in relation to the loss of sons in Egill's paternal line.³⁵ The first time the word appears is in a mourning scene when Kveld-Úlfr, Egill's grandfather, takes to his bed from sorrow upon the loss of his son Þórolfr: 'varð hann hrygr við þessi tiðendi. sua at hann lagðiz i reckiu af harmi ok elli' (34) ('he was so saddened by the news that he took to his bed, overcome by grief and old age') (40). It is significant that Kveld-Úlfr is chastised by his son for his behaviour. His son, Skalla-Grímr, additionally suggests that a more manly conduct would be to seek revenge: 'Skallagrímr kom opt til hans ok taldi firer honum. bað hann hressa sik. sagði at allt var annat athæfiligra en þat at auirðaz ok leggiaz i kaur. Er hitt helldr rað at ver leitim til hefnda epter Þorolf' (34) ('Skallagrím went to see him regularly and tried to talk him round. He told him to take heart, saying that there were other more befitting actions than such an ignominious behaviour of taking to bed. "A more suitable course would be for us to take vengeance for Thorolf," he said') (40).³⁶

Miller indeed notes that 'if it was proper for old men to have their grief mixed with frustration and despair, the grief of younger men was supposed to produce anger and, depending on the precise source of the grief, shame, spite, vengefulness, a most punctilious sense of duty, and violent action'.³⁷ This suggests an established emotive script that stipulates proper emotional behaviour that is not only gendered, but moreover age-based. To sustain the impression of youthful male virility, emotion is expected to be funnelled into action. Arinbjörn, Egill's friend, similarly reprimands him for his 'vgleði' (89) ('melancholy') (103) following his brother's death and reminds him that it is more manly to 'beraz slikt uel af' (90) ('bear it well') (103).³⁸

³⁴ It should be noted that this only refers to the narrative prose, not the poems, which indeed frequently articulate an interiority that the prose seeks to avoid as will be discussed further in the next chapter.

³⁵ Two other instances similarly refer to loss, although in both cases the word forms part of a stock phrase of incitement to vengeance, i.e. 'hefna harma sinna' ('avenge oneself for harm done'), once by Queen Gunnhildr (184), when Egill is pardoned by King Eiríkr, and once by Atli inn skammi (208), when offered single combat with Egill to solve their legal dispute. The third instance is the most innocuous and represents the opposite of the conventional understatement when Atleyjar-Bárðr tells Egill that 'harmr er þat nú mikill' (107) ('it's a great shame') that he does not have beer to receive him properly.

³⁶ I have adjusted the translation slightly.

³⁷ *Humiliation*, 107.

³⁸ There is a minor difference here in the emotional staging between the manuscripts. Möðruvallabók reads as follows: 'er a leid haustið. tok Egill vgleði mikla, sat opt ok drap hofðinu niðr i felld sinn' (89–90) ('As autumn progressed, Egil grew very melancholy and would often sit down with his head bowed into his cloak') (103). AM 162 A fol., fragm. 9 reads on the other hand as follows: 'En er a leið haustit þa geyrðiz Egill ukatr. þaugull oc drack optast litt. En sat opt oc drap haufðino niðr i felld sin. (89–90) ('As the autumn progressed, Egill became unhappy, silent and

The second time the word *harmr* (sorrow) is used in this sense is close to the end of the saga, at its dramatic highpoint, following the death of Egill's son, Þoðvarr, who perishes at sea when a ship goes down in a storm. His death follows close on the heels of a second son's death, which, however, remains unspecified and is mentioned only briefly and without any emotional investment or details at the end of the scene: 'Egill hafði þa átt son er Gvnnar het | ok hafði sa ok andaz litlu aðr' (149) ('another of Egil's sons, called Gunnar, had died shortly before') (171). The dual death and the narrative placement of the proclamation of Gunnar's death has the effect of deepening the emotional impact of the previous death scene by virtue of the accrued emotional investment of the reader.³⁹

After having buried Þoðvarr, Egill retires to his bed-closet, where his daughter, Þorgerðr, asks to join him:

Egill spretti fra lokunni. geck Þorgerðr vpp i huilugolfit. ok let loku firer hurðina. lagðiz hon niðr i aðra reckiu er þar var. þa mællti Egill. vel gerðer þu dotter er þu vill fylgia feðr þínum. mikla ast hefer þu synt við mik. huer ván er at ek muna lifa vilia við harm þenna. siðan þaugðu þau `vm` hrið. (148)

[Egil unfastened the door. Thorgerd walked in to the bed-closet and closed the door again. Then she lay down in another bed there.

Then Egil said, 'You do well, my daughter, in wanting to follow your father. You have shown great love for me. How can I be expected to want to live with such great sorrow?'

Then they were silent for a while. (170)]

Significantly, we have two exclusive emotion words appearing in the same sentence, *ást* (love) and *harmr* (sorrow), making this particular sentence perhaps the most expressive emotive declaration of the entire saga. Moreover, *harmr*

would often drink only scantily. He sat with his head bowed into his cloak') (my translation). It is of some interest here that the older fragment, which predates the *Möðruvallabók* by up to a century, has a slightly more expansive emotional depiction. *Möðruvallabók* has moreover substituted the word 'vkatr' with 'vgleði' intimating perhaps a shift in emotional vocabulary or the signifying potential of emotion words. A comparative analysis of the emotional vocabulary and depictions through the various manuscript manifestations might possibly reveal some tantalising evidence of historically contingent signifying shifts in semantic emotional content and/or in preferences for emotional display. Such a study is, however, outside the scope of this volume and so one can only surmise at this point that there is some suggestiveness of a shift in emotive preferences in the later texts with an apparent tendency to reduce emotional display.

³⁹ This narrative technique will indeed be mastered later by Virginia Woolf in her novel *To the Lighthouse*, where the death of Mrs Ramsay is brushed over in a single sentence, belying the underlying emotive impact it will have on her entire family and those around her: 'Mr. Ramsay stumbling along a passage stretched his arms out one dark morning, but, Mrs. Ramsay having died rather suddenly the night before, he stretched his arms out. They remained empty' (Woolf, *To the Lighthouse*, ed. Stella McNichol, London: Penguin Books, 1992, 140).

appears in direct speech, thus enhancing its emotive impact through the intimacy (and rarity) of the personal verbalisation of sorrow. It is notable that just a few lines before the scene of Þoðvarr's death, the text states that 'Egill vnni honum mikít. var Boðuar ok elskr at honum' (147) ('Egil loved him dearly, and Bodvar was likewise very attached to his father') (169). The choice here of the word *unna* (to love) infuses the scene with affective emotive undertones that are quite dissimilar to the preceding dispassionate staging of emotive reactions or affectations following Þoðvarr's death. It is also of significance here that the passage cited above depicts an intimate private conversation between father and daughter in a closed *lokrekka* (bed-closet), which is a marked and suggestive deviation from the otherwise sustained effort of staging narrative events from the standpoint of an observer, giving the reader a rare insight into the emotive interiority of Egill.

Emotive interiority

While emotion words are thus used sparingly (although effectively) they do not encompass the entire scope of the emotional range of the saga and the dispassionate style frequently understates or undermines the emotive content of a scene. This suggests that emotive intensity is not necessarily to be found in the frequency of, or the variety of, emotion words. In fact the few emotion words used in *Egils saga* display only a small assortment of mental states. The emotive subtext thus does not appear to draw its signifying potential from emotive performativity, as we witnessed in the scene of Laudine's mourning in Chrétien's *Yvain*, or the emotive expressivity of Thomas de Bretagne's *Tristan* (see chapter 1), but rather from the narrative configuration and the built-in emotional signposts that guide the reader (and by extension the audience) in deciphering the emotive subtext.

The aforementioned scene of Þoðvarr's death is notably lacking in emotive demonstrativity and thus provides a sharp contrast with the later intimate and private declaration of grief and affection displayed by Egill in the bed-closet. The scene of his death and the aftermath is recited in a laconic and unaffected narrative mode, relating the order of events without any apparent attempt to capitalise on its emotive intensity:

þann dag spurði Egill þessi tíðendi. ok þegar reið hann at léita líkanna. hann fann rétt lík Boðuars. tok hann þá t' vpp ok setti í kne ser. ok reið með vt í Digranes til haugs S(kalla) G(rims). hann lét þá opna hauginn ok lagði Boðuar þar niðr hia S(kalla) G(rimi). . . . Eptir þat reið Egill heim til Borgar ok er hann kom heim þá geck hann þegar til lokrekiu þeirar er hann var vanr at sofa í. hann lagðiz niðr ok skaut firer loku. engi þorði at krefia hann mals. (147–8)

[Egil heard the news that day and rode off immediately to search for the bodies. He found Bodvar's body, picked it up and put it across his knees, then rode with it out to Digranes to Skallagrim's burial mound. He opened the mound and laid Bodvar inside by Skallagrim's side. . . . After that, Egil

rode back to Borg, and when he got home he went straight to his normal sleeping-place in his bed-closet, lay down and locked the door. No one dared to ask to speak to him. (169)]

The reader (or audience) is not informed of the feelings of Egill as he hoists the body of his drowned son upon his horse and rides home with the corpse. Yet no reader would be unaffected by the scene. While the narrator only recites the series of actions that follow the news of Þoðvarr's drowning, the focal point nevertheless remains on Egill, firmly establishing him as the emotional centre of the passage. The narrative focus directs the reader's attention and manipulates him (or her) into a stance of commiserative empathy.⁴⁰ The lack of emotive description induces the reader to visualise the scene on the basis of his or her own internal emotional experience as well as on presumptions about the characters' emotional impulses or capacity. These presumptions are based on the empathetic capacity of the audience to commiserate with the protagonist, to project themselves into the fictive circumstances and to navigate the signifiers that make up the narrative framework.

The effect is authenticated and intensified through narrative sequencing (a hypotactic structure in this case) where the arrangement of signifiers within the narrative sequence imbues them with emotive meaning. Egill's taking to bed and refusing to speak to anyone would, quite obviously, have a rather different meaning were it arranged to follow a different narrative event, say a battle or a wedding. The behaviour of Egill, as he takes to bed and refuses all food following the death of his sons, in fact evokes an earlier scene of loss, when Kveld-Úlfr is notified of the death of his son, Þórólfr, and takes to bed from grief and old age. This interlacing of episodes and their respective emotive signifiers or signposts acts as a map which guides the reader in the interpretation of events and the characters' responses to these events, thus infusing them with emotive profundity that is, however, always preconditioned on the readers' configuration of the textual signifiers and emotive scripts.

As stated before, the passage does not make use of emotion words or gesture to convey emotive interiority. It is, moreover, characterised by a patent aural void. The retrieval and burial of the body are accomplished in apparent virtual

⁴⁰ For a discussion of the role of empathy in reading see for instance Suzanne Keen, 'Narrative Empathy', in *Toward a Cognitive Theory of Narrative Acts*, ed. Frederick Luis Aldama (Austin: University of Texas Press, 2010), 61–94; Keen, *Empathy and the Novel* (Oxford: Oxford University Press, 2007), and Herbert Lindenberger, 'Arts in the Brain; or, What Might Neuroscience Tell Us?' in *Toward a Cognitive Theory of Narrative Acts*, ed. Aldama, 13–36. For elaboration on mirror neurons – considered fundamental in this process in neuroscience – see for instance Vittorio Gallese, 'Mirror Neurons, Embodied Simulation, and the Neural Basis of Social Identification', *Psychoanalytic Dialogues* 19 (2009), 519–36, and Susan S. Jones, 'The Role of Mirror Neurons in Imitation: A Commentary on V. Gallese, "Being like Me: Self-other Identity, Mirror Neurons, and Empathy"', in *Perspectives on Imitation: From Neuroscience to Social Science*, ed. Susan Hurley and Nick Chater, vol. 1: Mechanism of Imitation and Imitation in Animals (Cambridge, MA: MIT Press, 2005), 205–10.

silence. The text does not stage the scene of the news, but rather simply states that Egill 'heard' the news. We do not know from whom he heard, or where he was when he heard, nor what he might have said or done upon hearing of the shipwreck (or if he said anything at all). The entire narrative sequence that follows – i.e. the search and discovery of the body, the ride to the mound, the placing of Þoðvarr's body inside, the reception of Egill by the household at large, and finally his retreat to his bed-closet – is markedly silent, directing the focus to the successive events and their impact on the characters. The mounting pressure of the hypotactic sequencing of actions has a cumulative effect, thereby heightening the emotional intensity of the scene. The narrative structuring, which ends with the adopted silence of the other characters as well, signals to the reader the momentous emotive significance of the event, which extends far beyond the meagre textual description devoted to the drowning and the reaction of characters to the accident.⁴¹

The silence again invokes the imaginative involvement of the reader in conjuring the presumed emotions felt by Egill. It furthermore signals to the reader – familiar with the generic conventions – the ominous foreboding of brooding emotions to be released through revenge and death. Yet it is an irony of death – one that makes the passage all the more poignant – that Egill's heroic valour is useless in the face of this particular opponent, and so his grief has no proper outlet through the traditional means of retaliation. The cultural tradition of retaliation, blood-feuding and *manngjöld* (wergild) is of course more complex and involves an intricate and evolving social and semi-legal structure of familial obligations of vengeance, honour and remembrance that extend far beyond the emotive function.⁴²

The earlier death of Egill's brother, Þórólfr, occurs in battle and Egill is subsequently compensated royally and publicly by King Athelstan, thus securing his brother's honour and commemoration after his death. The significance of the episode, both poetically and emotionally speaking, is conveyed memorably in the graphic illustration of Egill's appearance and gestures. The tightly woven episodic narrative of the battle, the discovery and burial of the body and the return to the king's hall is paused to describe Egill's facial features in arresting detail. The scene is thus staged for maximum impact of Egill's gestural performance, which follows directly upon the narratorial intrusion, by focusing the reader's attention on his exceptional countenance:

⁴¹ The alternative representation of emotionality through poetic vocalisation – contrasted with the pronounced aural void staged here – will be discussed in the following chapter.

⁴² For information on blood-feuds see for instance Jesse L. Byock, *Feud in the Icelandic Saga* (Berkeley: University of California Press, 1982), as well as William Ian Miller, 'Choosing the Avenger: Some Aspects of the Bloodfeud in Medieval Iceland and England', *Law and History Review* 1.2 (1983), 159–204, and his *Bloodtaking and Peacemaking: Feud, Law, and Society in Saga Iceland* (Chicago: University of Chicago Press, 1990).

Egill var mikilleitr ennibreiðr brunamikill. nefit ecki langt. en akafliga digrt·
[gr]anstæðit vítt ok langt· hakan breið furðuliga ok sua allt vm kialkana.
halsdigr ok herðimikill sua at þat bar fra þui sem aðrer men voro. harðleitr
ok grimligr þa er hann var reiðr· hann var vel i vexti. ok huerium manni hæri·
vlfgratt harit. ok þykt. ok varð snemma skaullottr (86)

[Egill had very distinctive features, with a wide forehead, bushy brows and a nose that was not long but extremely broad. His upper jaw was broad and long, and his chin and jawbones were exceptionally wide. With his thick neck and stout shoulders, he stood out from other men. When he was angry, his face grew harsh and fierce. He was well built and taller than other men, with thick wolf-grey hair, although he had gone bald at an early age. (100)]

The description of Egill's appearance, placed at this dramatic point, has the (presumably intentional) effect of building suspense and lends a powerful visual effect to the gestures used by Egill to convey his discontent to the king.⁴³ Moreover, the subtle narratorial allusion to the emotive subtones of Egill's behaviour through the reference to his face becoming 'harðleitr ok grimligr' (86) ('harsh and fierce') (100) when angry, subconsciously enhances the mental image generated by the scene.

The action continues directly following the description with Egill being placed at the table facing the king. He leaves his helmet on and lays the sword across his knees, drawing it out halfway and then thrusting it back into the scabbard: 'En er hann sat sem fyr var ritað. þa hleypti hann annari bruninni ofan a kinnina. en annari vpp i harrætr . . . Ecki villdi hann drecka þo at honum væri borit en ymsum hleypti hann brununum ofan eða vpp' (86) ('As he sat, as written before, he lowered one eyebrow right down on to his cheek and raised the other up to the roots of his hair . . . he refused to drink even when served, but just raised and lowered his eyebrows in turn') (100).⁴⁴ The scene displays a dramatic performance intended to convey both a threat and a message to the king. The gestural display is intended as a means of securing compensation for his brother's death by the king and thus guaranteeing the family's – and by extension his own – honour, rather than (or in addition to) signifying an emotive interior. J. A. Burrow notes that 'gestures played an essential part in the solemn ceremonies of homage and fealty, in which men bound themselves together as lord and vassal', suggesting that an established behavioural code between a lord and a vassal is being manipulated here to convey an alternative subtext.⁴⁵

⁴³ Torfi H. Tulinius points out that the placement of the description is unusual as characters in the sagas are generally described when they are first introduced (*Skáldið í skriftinni*, 62). The detailed description is therefore doubly unusual, both in its features and in its narrative arrangement, foregrounding its signifying function within the narrative matrix.

⁴⁴ I have adjusted the translation slightly.

⁴⁵ *Gestures and Looks in Medieval Literature* (Cambridge: Cambridge University Press, 2002), 13. I do not mean to imply that Egill is not supposed to be grieving for his brother or that there are no emotions involved, but rather that the performance is

Egill's rapid recuperation after the king's compensation indicates that the performative gesture has indeed been successful:

En er Egill settiz niðr dro hann hringinn a hond ser. ok þa foru brynn hans i lag. lagði hann þa niðr suerðit ok hialminn ok tok við dysr horni er honum var borit ok drack af. . . . Tok Egill þaðan af at gleðiaz ok þa q(uað) hann.

Knáttu harms af harmi
hnúp gnípur mer drupa.
nu fann ek þann ennis
osléttur þér réttuð.
gramr hefir gerði ha/mrum.
grundar vpp vm hrundit.
sa til ygr af augum
ár síma mer grímur. (86–7)

[When Egil sat down, he drew the ring on to his arm, and his brow went back to normal. He put down his sword and helmet and took the drinking-horn that was served to him, and finished it. . . . From then on he began to cheer up, and spoke a verse:

For sorrow my beetling brows
drooped over my eyelids.
Now I have found one who smoothed
the wrinkles on my forehead:
the king has pushed the cliffs
that gird my mask's ground,
back above my eyes.
He grants bracelets no quarter. (100–1)]

When Arinbjörn chastises Egill for his 'vgleði' – which he assumes to be a sign of his grief for his brother – Egill instead announces that he would like to seek the hand of his brother's widow, Ásgerðr, in marriage, suggesting that his melancholy is not due to grief (dispelled once his death had been justly compensated), but rather to unrequited love.⁴⁶ Once the vows have been formalised Egill becomes 'allkatr þat er eptir var vetrarins' (92) ('remained in good spirits for the rest of the winter') (104). The ambiguity of the underlying feelings for Ásgerðr and his brother has led scholars to categorise *Egils saga* as a nascent love story, positioned within the narrative conventions of the saga tradition and within the parameters of the emotive

as much (or more) a social performance intended to guarantee or maintain social positioning as it is an exhibition of private sorrow.

⁴⁶ Torfi H. Tulinius reaches similar conclusions and points out that such love would have gone against the Christian legal code. Torfi thus interprets Egill's hesitation to reveal his feelings to signal the underlying Christian context of the saga and the author's presumed awareness that Egill's feelings may be offensive to the Church (*Skáldið í skriftinni*, 57–9).

script of emotive circumvention that is nevertheless at times subverted.⁴⁷ The scene thus acts as evidence of the intentional manipulation of emotive gesticulation as signifiers that both the king and the audience are apparently quite capable of deciphering.

In the scene of Þoðvarr's death Egill's internal emotions are, on the other hand, conveyed through the swelling of his body to the extent that his clothes burst from the strain: 'en sua er sagt þa er þeir settu Boðuar niðr at Egill var buinn. hosan var streingd fast at beini: hann hafði fustans kyrtíl rauðan. þraunguan vpplutinn ok laz at siðu. En þat er sogn manna at hann þrutnaði sua at kyrtillinn rifnaði af honum ok sua hosurnar' (148) ('It is said that when Bodvar was buried, Egil was wearing tight-fitting hose and a tight red fustian tunic laced at the sides. People say that he became so swollen that his tunic and hose burst off his body') (169). This somatic response may indeed express the medieval perception of the body as humoral.⁴⁸ Porter and Antón note that the word *þrútna* (swell) 'appears mostly in relatively late texts, which could point to the influence of the humoral theory, according to which, an excess of one of the fluids (blood) was responsible for the increase of body heat, redness and swelling'.⁴⁹ Larrington, however, points out that the sense of the Old Norse word *þrúttinn* (swollen) occurs in Old English as well, as *gebolgen*.⁵⁰ She compares the usage of the words in *Beowulf* and in *Ragnars saga loðbrókar* (the Tale of Ragnar Lodbrok) and points out that in both texts the words are used to denote the medieval perception of anger and the physical impact that anger was supposed to have on the characters. As Larrington notes, 'the physiological symptoms of anger can be exaggerated or stylised, but they are none the less recognisable' to modern readers, signalling a correlation between metaphorical imagery and representation

⁴⁷ See for instance Torfi H. Tulinius, *Skáldið í skriftinni*, 47–52. See also Thomas D. Hill, 'Beer, Vomit, Blood, and Poetry: *Egils saga*, Chapters 44–45' in *New Norse Studies*, ed. Turco, 243–54. *Egils saga* has also been categorised with the so-called *skáldasögur* (stories of poets), which seem to exhibit a notable interest in love; see for instance Bjarni Einarsson, *Skáldasögur: Um uppruna og eðli ástaskáldsagnanna fornu* (Reykjavík: Bókauktgáfa Menningarsjóðs, 1961); and Margaret Clunies Ross, 'The Skald Sagas as a Genre: Definitions and Typical Features', in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole (Berlin: De Gruyter, 2001), 25–49.

⁴⁸ For a discussion of the relation between emotions and the humours see for instance Corinne Saunders, 'Mind, Body and Affect in Medieval English Arthurian Romance', in *Emotions in Medieval Arthurian Literature*, ed. Brandsma, Larrington and Saunders, 31–46; Corinne Saunders, 'The Affective Body: Love, Virtue and Vision in English Medieval Literature', in *The Body and the Arts*, ed. Corinne Saunders, Ulrika Maude and Jane Macnaughton (Basingstoke: Palgrave Macmillan, 2009), 87–102; and Barbara H. Rosenwein, 'Worrying about Emotions in History', *American Historical Review* 107.3 (2002), 821–45, particularly her theory of the 'hydraulic' model (see 834–7). Miller discusses somatic evidence of internal upheaval, particularly in the case of Þórhallr Ásgrímsson in *Brennu-Njáls saga* in *Humiliation*, 101–2.

⁴⁹ 'Flushing in Anger', 39.

⁵⁰ 'The Psychology of Emotion and Study of the Medieval Period', *Early Medieval Europe*, 10.2 (2001), 251–6.

despite the radically different conceptions of the underlying physiological causes.⁵¹

The 'excess' emotion felt by Egill at the loss of Þoðvarr can thus be observed quite literally in the passage as the body strains to contain the emotions evoked by the loss. The narratorial voice feigns objectivity by attributing the description of Egill's body to those presumably present at the scene by stating 'it is said' and 'people say that' when describing his appearance or behaviour. The audience is thus placed in the scene itself alongside the fictive witnesses to Egill's ride home with his dead son's body. As a result, the audience is positioned narratively to commiserate with the fictive character and project perceived emotions onto the silent body of Egill. The emotive force is conveyed through the signifying potential of the somatic reaction of Egill's body, his actions (or lack of actions) and the underlying narrative conflict. The emotional subject of the text is thus created by the audience as they infuse the character's action with meaning drawn from their own conceptions of emotional interiority, behavioural codes (cultural as well as literary) and the signifying potential of the narrative framework and context.

Assuming a correlation between the biochemical make-up of modern man and his medieval counterpart we can presume that many of the physical symptoms that govern our emotional reactions would have been recognisable to medieval audiences, even though they may have been attributed to different factors and have had different cultural meanings. Our linguistic terminology is after all only an approximation that seeks to identify the complex system that underlies emotional processes. Emotion words thus tend to define emotional states as if these are stable and definable, whereas they are in essence always posterior to the emotive state itself, and reveal our efforts to label the physiological and mental process of emotive reactions we have just experienced. As Phoebe Ellsworth points out, 'emotions, like consciousness, are a continuous stream rather than a collection of separate states'.⁵² Yet, as it is through the conceptual means of language that we realise the physiological processes, language can be said to underlie and define the way in which we experience those sensations and, furthermore, the meaning we bestow upon them.

In literature, this is obviously accentuated as our access to the presumed emotive interior of the fictive subject is through the discursive representation of those processes into emotional states that are recognisable and definable to us. Returning to the previous example of Egill's grief, it has no less impact for being understated, or conveyed through 'situational' (or contextual) emotional signifiers rather than the more explicit descriptive ones. Both the saga and the previous romance examples and their respective Norse translations in fact draw on a common human propensity for experiencing particular emotions in particular situations in addition to the cultural and literary conventions for

⁵¹ Ibid. 254.

⁵² 'William James and Emotion: Is a Century of Fame Worth a Century of Misunderstanding?', *Psychological Review* 101.2 (1994), 222–9, at 226.

depicting such emotions. Reading into the emotive scripts the audience is able to interpret the relevant signifiers based on their own emotional interior and imbue the text and its characters with emotional profundity and value. After all, the text's emotive script provides only a discursive framework that the reader must imbue with feeling and thus construe as emotive.

Voice and Vocalisation

Sonatorrek and Eddic Poetry

GIVEN THAT EMOTIONS IN TEXT are discursive constructions and only activated through the reader's engagement with the narrative content, this fictive emotional interiority must be conveyed through language. In fact, the anthropologists Lila Abu-Lughod and Catherine A. Lutz consider emotions to be fundamentally a 'discursive practice', which should therefore be approached through language:

We should view emotional discourse as a form of social action that creates effects in the world, effects that are read in a culturally informed way by the audience for emotion talk. Emotions can be said to be *created in*, rather than shaped by, speech in the sense that it is postulated as an entity in language where its meaning to social actors is also elaborated.¹

Lutz in fact considers the concept of 'emotion' itself to be a cultural construct.² She assumes that the concept of emotion is intimately related to the notion of a self, particularly to the Western preoccupation with and conception of the self. She therefore rejects the idea that we can determine or fully understand the emotional life of distant cultures given that the social circumstances that shaped the perception and experience of emotional life are always fundamentally different and hence inaccessible.³

¹ 'Introduction: Emotion, Discourse, and the Politics of Everyday Life', in *Language and the Politics of Emotion*, ed. Lila Abu-Lughod and Catherine A. Lutz (Cambridge: Cambridge University Press, 1990), 1–23, at 12, author's italics.

² 'Emotion, Thought, and Estrangement: Emotion as a Cultural Category', *Cultural Anthropology* 1.3 (1986), 287–309.

³ Lutz is here arguing from the standpoint of 'cultural constructionism', an approach within social sciences that dictates that emotions are to a large extent culturally contingent and are thus dependent on both historical and social conditions for their signification. The proponents of cultural constructionism range from critics like Lutz who consider emotions to be entirely culturally contingent to the more moderate approach where emotions are considered an offspring of biological impulses as well as cultural factors (see for instance Rom Harré, ed., *The Social Construction of Emotions*, Oxford: Basil Blackwell, 1986). The biological foundation for emotive generation is

Yet we would be unable to relate to emotional depiction in texts if there were not a certain degree of commonality in emotional behaviour that allows the reader to decipher emotional reactions and behaviour in texts. The stance taken in this volume assumes that emotions are to a great extent culturally and historically contingent, but that there is nevertheless a modicum of biological predetermination that dictates basic emotional responses. While the articulation of emotions, and their representations and function, will thus differ – and in fact those differences are decisive in formulating and shaping emotive scripts and literary identities – the emotive potential of a text can only be realised if these scripts remain meaningful. This emotive signifying potential is admittedly always actualised through a particular reader (or audience) within a particular cultural and historical context with a particular knowledge of the context of the text with which he or she is engaging. All of these factors will impact the way in which the text's emotive literary identity is deciphered. Moreover, this deciphering is to a great extent dependent on the emotional make-up of the reader (and/or audience) as the emotive signifying patterns of any given work are decoded through both the physiological (or kinetic) system and the cognitive capacities that generate, frame and articulate those emotions.⁴

The emphasis here on discourse draws attention to literature as the means of staging emotive interiority in and through language. Literature in a sense stages (through discourse) physical articulations and verbal utterances that the reader is required to envisage, drawing on his or her own kinetic and neural memory as well as on the knowledge of the historical functionality of emotional behavioural patterns. Barbara H. Rosenwein's focus on emotion words as the most viable means of historicising emotions foregrounds not only the historicity of emotional vocabulary, but moreover the significance of verbal utterances and voice in articulating emotive interiority.⁵ As shown in chapter 2, *Egils saga* is particularly reticent when it comes to emotional utterances by its characters, opting to stage its emotive content through subtle hints of somatic

related to the notion of 'basic emotions', a categorisation of emotional states that are assumed to be common to human beings and to be physiologically determined rather than culturally contingent (see for instance Paul Ekman and Wallace V. Friesen, 'Universals and Cultural Differences in the Judgments of Facial Expressions of Emotion', *Journal of Personality and Social Psychology* 53.4 (1987), 712–17, and Paul Ekman and Erika L. Rosenberg, eds, *What the Face Reveals: Basic and Applied Studies of Spontaneous Expressions Using the Facial Action Coding System (FACS)*, 2nd edn (Oxford: Oxford University Press, 2005). For arguments against 'constructionism' and Abu-Lughod and Lutz' theoretical stance see for instance William M. Reddy, 'Against Constructionism: The Historical Ethnography of Emotions', *Current Anthropology* 38.3 (1997), 327–51.

⁴ Guillemette Bolens stresses this significance of the kinetic system in the interpretative process, particularly when it comes to emotional behaviour and gestures (*The Style of Gestures: Embodiment and Cognition in Literary Narrative*, Rethinking Theory, Baltimore: Johns Hopkins University Press, 2008, 2).

⁵ 'Emotion Words', in *Le sujet de l'émotion au Moyen Âge*, ed. Damien Boquet and Piroska Nagy (Paris: Beauchesne, 2009), 93–106.

reflexes, understated representation, *double entendre* or performative gestures (although the context of such performances differs radically from the romances). Nevertheless, there are instances where the saga deviates from the reticent narrative voice, allowing for unique insights into the presumed internal lives of the characters. The mode for conveying internal feelings is directly related to language and its stylistic configuration as the author apparently distinguishes between prose text and verses as a viable outlet for emotions.⁶ While the prose text avoids direct expressions of emotions, opting for an objective narrative voice, the poems conversely provide direct access to the personal voice in the text. As a result they offer insights into characters' emotive interiorities that are directly associated with linguistic expression, particularly poetic language. This chapter will consider voice and vocality as a means of articulating interior emotionality. It will focus in particular on poetic vocalisation as a medium of emotive interiority, both in *Egils saga Skallagrímssonar* and in the Eddic poem *Guðrúnarkviða in fyrsta* (The First Lay of Guðrún).

Voice, vocality and performativity

The focus on the role of the reader raises, of course, the issue of textual reception in the Middle Ages. While the engagement between text and reader replicates the communicative aspect of human emotions (i.e. the text must communicate a character's emotion to its reader in the same manner as our facial expressions, pitch of voice, physical comportment and words convey our emotional status

⁶ Vésteinn Ólason has noted this duality in the expressiveness of the prose text versus the stanzas (*Samræður við söguöld: Frásagnarlist Íslendingasagna og fortíðarmynd*, Reykjavík: Heimskringla, Háskólaforlag Máls og menningar, 1998, 100–1) and Margaret Clunies Ross takes a similar stance in her article, 'Self-Description in Egil's Poetry', in *Egil the Viking Poet: New Approaches to Egils saga*, ed. Laurence de Looze et al. (Toronto: University of Toronto Press, 2015), 75–91. Preben Meulengracht Sørensen takes a slightly different approach to the prosimetric form of the saga, assuming the stanzas to function as a 'testimony from the past' within the narrative, thereby authenticating them ('The Prosimetrum Form 1: Verses as the Voice of the Past', in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole, *Ergänzungsbande zum Reallexikon der Germanischen Altertumskunde* 27, Berlin: Walter de Gruyter, 2001, 172–90, at 182). Meulengracht Sørensen's approach does not, however, contradict the thesis being put forward here as the functionality of the verse form is not dependent on the authenticity of the stanzas nor on their fictionality. Guðrún Nordal considers the stanzas to function as 'authorial signatures' in the sagas, revealing the author's 'cultural background and his aesthetic standpoint' ('The Art of Poetry and the Sagas of the Icelanders', in *Learning and Understanding in the Old Norse World: Essays in Honour of Margaret Clunies Ross*, ed. Judy Quinn, Kate Heslop and Tarrin Wills, *Medieval Texts and Cultures of Northern Europe* 18, Turnhout: Brepols, 2007, 219–37, at 237). Torfi H. Tulinius proposes to view the poems as an integral part of the narrative framework, vital to the elucidation of meaning within the narrative ('The Prosimetrum Form 2: Verses as the Basis for Saga Composition and Interpretation', in *Skaldsagas*, ed. Poole, 191–217.). Torfi's approach in this case is similar to mine inasmuch as the poems are read here as part of the narrative matrix.

and affect the emotional state of our counterpart), it is nevertheless constructed and conveyed through discourse.⁷ Katja Mellmann indeed emphasises the role of voice in generating a psycho-poetic effect, i.e. in imagining a subject.⁸ Alex Houen similarly draws attention to the fact that language and literature *perform* feelings and, in fact, induce feelings in the reader, which are then projected back onto the discourse.⁹ Admittedly this is complicated by the fact that medieval texts were frequently read aloud to an audience. Even in instances of private reading, the text may in many cases have been either voiced out loud or mentally intoned. Joyce Coleman's concept of medieval aurality as an integral part of the experience of reading in the Middle Ages suggests a certain flexibility with respect to the representational dynamism of a text.¹⁰ The oral delivery of the text adds a second dimension to the interpretative process, as the author's voice is embodied by the reader delivering the text. As Beryl Rowland proclaims, even as late as the fourteenth century 'the poet's voice was still a speaking voice'.¹¹

The performative aspect of medieval literature by necessity changes the way in which emotionality is conveyed. Once the text is conveyed orally to an audience those emotional signifiers become both voiced and embodied. This does not change the fact that the emotive identity of a text consists in (and hence is conveyed through) emotional signifiers and that the reader must construe these, but it changes the mode in which it is conveyed and construed. The reader (i.e. the one reading the text aloud or performing it) must interpret the emotional signifiers to be able to determine the manner in which the text should be delivered. His or her reading may thus affect the way in which the signifiers are communicated, although a 'good' reader is likely to deliver the text in a manner that is conducive to the emotional content of the material being read.¹²

⁷ For the discussion of emotions as a means of interpersonal communication see for instance Keith Oatley, 'Emotions: Communications to the Self and Others', in *The Emotions: Social, Cultural and Biological Dimensions*, ed. Rom Harré and W. Gerrod Parrott (London: Sage Publications, 1996), 312–16. See also Judith Butler, *Excitable Speech: A Politics of the Performative* (New York: Routledge, 1997).

⁸ 'Voice and Perception: An Evolutionary Approach to the Basic Functions of Narrative', in *Toward a Cognitive Theory of Narrative Acts*, ed. Frederick Luis Aldama (Austin: University of Texas Press, 2010), 119–40.

⁹ 'Introduction: Affecting Words', *Textual Practice* 25.2 (2011), 215–32.

¹⁰ *Public Reading and the Reading Public in Late Medieval England and France* (Cambridge: Cambridge University Press, 1996).

¹¹ 'Pronuntiatio and its Effect on Chaucer's Audience', *Studies in the Age of Chaucer* 4 (1982), 33–51, at 44.

¹² The technique involving the delivery of speech was treated as part of rhetoric (*pronuntiatio*). One of the main sources for rhetorical tropes and oratory style (from the twelfth century onward) was book four of the *Rhetorica ad Herennium* (Rita Copeland and Ineke Sluiter, eds, *Medieval Grammar and Rhetoric: Language Arts and Literary Theory, AD 300–1475*, Oxford: Oxford University Press, 2009, 28). The emphasis in *Rhetorica ad Herennium* (considered by Coleman to be the *locus classicus* of rhetoric manuals) on the expression matching the intended emotion for a successful delivery, reveals that the affective impression was considered to be directly related

As a matter of fact, even in modern 'silent' reading, we still imbue narrators and characters with voices. Consequently, there is a degree of aurality built into the text that affects the perception of its emotive content. This aurality is, moreover, profoundly personal. Anyone who has seen a film production of a novel they had previously read and found the actors to be cast all wrong is made aware of the fact that the characters have assumed 'life' in their minds and that the visual and aural representation of those figures in the film diverges from their own conceptions. This imaginary aural realm of the narrative's figurative voices is intimately related to the emotive force of a text. The dramatization of medieval dialogue will, by necessity, have included pitch, intonation, stress, intensity and amplitude of the voice that is, however, absent in the text itself.¹³ This voicing of the text deeply influences its emotional impression.

The framework to guide the reader in the configuration of this act of voicing is to be found in the emotional signifiers and is dependent on the interpretation of them. In fact, the interpretation, the voicing of the discourse and the emotive reaction of the audience are inter-dependent and influence and inform one another. An emotionally charged scene may elicit a rise in the voice to convey the dramatic content, which in turn will heighten the sense of the implicit emotionality. In some sense this is the basis for William M. Reddy's theorising

to the effective elucidation of the emotive content of the material at hand (Coleman, *Public Reading and the Reading Public*; and *Ad C. Herennium, de ratione dicendi* [*Rhetorica ad Herennium*], ed. and trans. Harry Caplan, The Loeb Classical Library, London: Heinemann, 1954, 202–3). For further information on rhetoric see Copeland's and Sluiter's massive anthology, which gives an overview of the rhetorical arts in the Middle Ages (particularly 66–8, where they elaborate on the components of Ciceronian rhetoric) as well as the primary rhetorical works cited there, many of whom deal with oral delivery (see for instance Martianus Capella, 159–66; Boethius, 201; Isidore of Seville, 242). See also Copeland's essay that addresses the intersection between emotion and rhetoric directly: 'Pathos and Pastoralism: Aristotle's *Rhetoric* in Medieval England', *Speculum* 89.1 (2014), 96–127; Barbara H. Rosenwein, *Generations of Feeling: A History of Emotions, 600–1700* (Cambridge: Cambridge University Press, 2016), 16–34; and Copeland, 'Affectio in the Tradition of the *De inventione*: Philosophy and Pragmatism', in *Public Declamations: Essays on Medieval Rhetoric, Education, and Letters in Honour of Martin Camargo*, ed. Georgiana Donavin and Denise Strodola, *Disputatio* 27 (Turnhout, Brepols, 2015), 3–20. For an overview of the rhetorical arts in medieval Iceland see *Íslensk bókmenntasaga*, ed. Guðrún Nordal, Sverrir Tómasson and Vésteinn Ólason, vol. 1 (Reykjavík: Mál og menning, 1992), 519–70. See also Gottskálk Jenson, 'The Lost Latin Literature of Medieval Iceland: The Fragments of the *Vita sancti Thorlaci* and Other Evidence', *Symbolae Osloenses* 79.1 (2004), 150–70.

¹³ For a discussion of the human voice in the Middle Ages see Irit Ruth Kleiman, ed., *Voice and Voicelessness in Medieval Europe*, The New Middle Ages (New York: Palgrave Macmillan, 2015). The theorising of voice as presented here is somewhat different than the one presented in Kleiman's collection of essays. Whereas voice is here considered as the imaginary (textual) utterance, aurally envisioned by the reader and vocalised by a speaker for an audience, the collection instead focuses on the value of the human voice in the Middle Ages and its philosophical tradition as a defining characteristic of being human.

of emotives, i.e. utterances that express and elicit emotion.¹⁴ Reddy's concept is, however, limited to emotion words specifically, whereas the assumption here is that the reader as vocaliser would himself (or herself) be influenced by dramatic staging, emotive subtext and emotion-inducing narrative configurations and hence convey such subtext to his (or her) audience. In a performative setting this may indeed shape the emotional reaction of the audience. The emotional response of the audience may then again impact the way in which the text is delivered, thereby creating a correlation between the emotional reaction of the audience, the reader (as interpreter) and the emotional framework of the text.

My concept of voice here differs from the notion of orality as a means of formulating a mode of delivery. The point is not to analyse the performativity of the Eddic corpus (its actual potential historical dramatisation), nor its possible oral background. Instead voice here refers to the 'textual' voice, i.e. the imagined voice attributed to the speaking subject in the text. This fictive voice is, of course, a textual construct; an undefinable and perpetually shifting mirage. Nevertheless it assumes life in the mind of the reader who imbues the textual configurations with aural qualities that are drawn from multiple sources. These include the cognitive envisioning of the fictive character, the mental soundscape of the reader, his or her aural memories of past voices and the technical aspects of the narrative gestures of vocalisations. In a performative setting this imaginary voice is made real through the actual (although always fleeting and ephemeral) vocalisation of the text to a body of listeners.

While studies of orality focus on the actual historical context of delivery and transmission, my approach here through voice is thus more textual and is aimed at the act of *voicing* within the text, i.e. the imaginary aural envisaging of the written word as an auditory performance. This act of imbuing the narrative text with voice is an individualised readerly gesture that is profoundly personal in its mental conjuring of the imagined voices of the text. Similarly, while I refer to performative gestures as part of the staging of those voices, my use of 'performativity' differs from the conventional usage of the word in the sense that my analysis does not claim to seek any historicised performances of the texts being discussed here, nor does it try to visualise how such dramatisations might have taken place or what their impact (emotional or otherwise) might have been on the presumed audiences.¹⁵ Instead, the chapter focuses on the

¹⁴ 'Against Constructionism'. See also his *The Navigation of Feeling: A Framework for the History of Emotions* (Cambridge: Cambridge University Press, 2001).

¹⁵ For critical work on performativity see for instance Christian Kiening and Cornelia Herberichs, eds, *Literarische Performativität* (Zürich, Chronos, 2008) and Manuele Gragnolati and Almut Suerbaum, eds, *Aspects of the Performative in Medieval Culture* (Berlin: De Gruyter, 2010). For an overview of performance studies in relation to Old Norse literature see Stephen Mitchell, 'Memory, Mediality, and the "Performative Turn": Recontextualizing Remembering in Medieval Scandinavia', *Scandinavian Studies* 85.3 (2013), 282–305. See also Lars Lönnroth, 'Old Norse Text as Performance', *Scripta Islandica* 60 (2009), 49–61; Jürg Glauser, 'Sinnestäuschungen: Medialitätskonzepte in der Prosa-Edda', in *Greppaminni: Rit til heiðurs Vesteini Ólasyni*

symbiotic relationship between the narrative voices (and silences) in the text, the acts of voicing in the text and the auditory envisioning of those voices by the reader.

Subjective lyricism

In *Egils saga* it is indeed vocalisation – in the form of poetic expression – that serves as the outlet for the perceived emotive interior. Emotional catharsis is reached through Egill's lament for his dead sons, *Sonatorrek* (The Loss of Sons), which contrasts strikingly with the previous impassive depiction of the scene of Þoðvarr's death.¹⁶ Kate S. Heslop, as a matter of fact, considers *Sonatorrek* to be an 'expressive Romantic lyric', that signals a shift from the impassive language of the epic prose to the poetic language of the lament, a shift that she contends heralds the later ideological shift in the perception of the self and its expression that is often associated with the Romantics.¹⁷ Heslop's assertion that the poem reveals lyricism that will inform the later Romantics' focus on self and interiority alludes to the use of poetic voice as a mode of expressing such selfhood. Poetry thus functions as a means of voicing internal emotion without contravening the otherwise objective and unemotional narrative voice of the saga tradition. This is, of course, by no means the only function of verses in the saga, or in saga literature in general. There is ample evidence of profoundly non-emotional verses throughout the corpus. Yet poetry nevertheless appears to function as the exclusive *means* for emotive vocalisation within the saga.

In the story Egill composes *Sonatorrek* at the instigation of his daughter, Þorgerðr, following his failed attempt to starve himself to death. The poem follows directly on the heels of the silent scene of the burial of Þoðvarr and

sjötugum 14. febrúar 2009, ed. Margrét Eggertsdóttir *et al.* (Reykjavík: Hið íslenska bókmenntafélag, 2009), 165–74; Terry Gunnell, 'Introduction: Performance Stages of the Nordic World', *Ethnologia Europaea*, 40.2 (2010), 5–13; Gunnell, 'Eddic Performance and Eddic Audiences', in *A Handbook to Eddic Poetry*, ed. Carolyne Larrington, Judy Quinn and Brittany Schorn (Cambridge: Cambridge University Press, 2016), 92–113; Joseph Harris, 'Performance, Textualization, and Textuality of "Elegy" in Old Norse', in *Textualization of Oral Epics*, ed. Lauri Honko (Berlin: de Gruyter, 2000), 89–99; Glauser, 'The Speaking Bodies of Saga Texts', in *Learning and Understanding in the Old Norse World*, ed. Quinn, Heslop and Wills, 13–26; and Bernt Øyvind Thorvaldsen, 'The Eddic Form and Its Contexts: An Oral Art Form Performed in Writing', in *Oral Art Forms and their Passage into Writing*, ed. Else Mundal and Jonas Wellendorf (Copenhagen: Museum Tusculanum Press, 2008), 151–62.

¹⁶ 'Sonatorrek' means literally 'the unbearable loss of sons'. Sigurður Nordal points out that the title of the poem may contain an earlier and more original meaning, denoting retribution that will be hard to seek (cf. 'torreknað hefndir', i.e. 'unviabable vengeance'; *Egils saga Skalla-Grimssonar*, ed. Sigurður Nordal, Íslenszk fornrit 11, Reykjavík: Hið íslenszka fornritafélag, 1933, see n. 1, p. 257).

¹⁷ "'Gab mir ein Gott zu sagen, was ich leide": *Sonatorrek* and the Myth of Skaldic Lyric', in *Old Norse Myth, Literature and Society: Proceedings of the 11th International Saga Conference 2–7 July 2000*, ed. Geraldine Barnes and Margaret Clunies Ross (Sydney: Centre for Medieval Studies, University of Sydney, 2000), 152–64, at 153.

Egill's return home and the heartfelt dialogue between Egill and his daughter, Þorgerðr, where she tricks him into drinking milk, thus ruining the fast.¹⁸ Þorgerðr then states: 'Nu villða ek faðer at við leingðim lif ockart sua at þu mættir yrkia erfikuæði epter Boðuar, en ek mun rista a kefli en siðan deyiú vid ef ockr syniz' ('Now I want us to stay alive, Father, long enough for you to compose a poem in Bodvar's memory and I will carve it on to a rune-stick. Then we can die if we want to').¹⁹ Egill in turn responds that 'þat var þa vüænt at hann munde þa yrkia mega þott hann leitaðe við' ('it was unlikely that he would be able to compose a poem even if he attempted to'), but that he will try nonetheless.²⁰ The narratorial voice then adds, as stated before, that 'Egill hafði þa átt son er Gvnnar het | ok hafði sa ok andaz litlu aðr' ('another of Egill's sons, called Gunnar, had died shortly before'), enhancing the tragic undertone of the lament by noting the second son's death right before we hear Egill's poetic voice expressing his grief and loss.²¹

The initial stanza of the lament *Sonatorrek* speaks movingly of the struggle to articulate the emotions felt:

Miok ervm tregt
tungu at hræra.
ór lopt ætt
lioð pruðara
era nu vænt
or Viðurs þyfi.
ne hógdrægt
or hugar fylskni.²²

¹⁸ It remains ambiguous whether Egill is complicit in the act with the milk in the drinking horn, but the staging of the scene nevertheless makes the audience co-conspirator in the illusion, enhancing the empathetic bond and authenticity of the scene. For an alternative interpretation of the scene that focuses on the potential comic undertones see Theodore M. Andersson, 'Character and Caricature in the Family Sagas', in *Studien zur Isländersaga: Festschrift für Rolf Heller*, ed. Heinrich Beck and Else Ebel (Berlin: De Gruyter, 2000), 1–10.

¹⁹ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson [based on the work of Jón Helgason and completed after Bjarni Einarsson's death by Michael Chesnutt], vol. 1: A-Redaktionen, Editiones Arnarnagmagnæanæ, Series A, vol. 19 (København: C. A. Reitzels forlag, 2001), 149 and *Egill's saga*, ed. Svanhildur Óskarsdóttir, trans. Bernard Scudder (London: Penguin Books, 2002), 171 respectively. The C version agrees here with the A version. Page numbers are not incorporated into the main text to avoid confusion as I will be shifting between the editions of the A and C versions.

²⁰ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, 149, and *Egill's saga*, ed. Svanhildur Óskarsdóttir, 171 respectively.

²¹ Ibid. 149 and 171 respectively.

²² *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, 149. The C redaction of *Egils saga* is the only redaction to preserve a complete version of *Sonatorrek*. The A redaction in *Möðruvallabók* has preserved the first stanza only, whereas the C text lists 24 stanzas. The first stanza is cited from the A redaction in *Möðruvallabók*, but alternative stanzas are cited from the C redaction in Michael Chesnutt's edition (*Egils saga Skallagrímssonar*, ed. Michael Chesnutt [based on the work of Jón Helgason], vol.

[My tongue is
reluctant to move,
my poem's scales
ponderous to raise.
The god's prize
is beyond my grasp,
tough to drag out
from my mind's haunts.]²³

The lines reiterate (through repetition) both the effort required to put internal emotion into words and the struggle to voice those words once conceived. This difficulty is conveyed by diverse metaphorical images, often drawn from Norse mythology. The reluctant tongue foregrounds the physicality of the grief, i.e. the difficulty of moving the sluggish tongue to form the words. The scale measuring poetic value that refuses to rise signals an internal shift from paralysing (physical) grief to the cognitive motivation of poetic composition. Finally the god's prize (i.e. poetry) remains out of his reach and has to be teased out from the deepest corners of his mind, revealing a psycho-somatic visualisation of the mind as a vault within which he must seek in the deepest recesses for words to express the emotions felt in and on the body.²⁴

The coalescence of metaphors signals a self-awareness of the act of poetic composition, which is simultaneously the source of the imagery and the means of emotive release. The metaphorical imagery in the following stanzas of the poem as a construction assembled from 'timber' (words) that is carried from his 'word-shrine' (mind or memory) and 'leafed with language' articulates beautifully

3: C-Redactionen, Editiones Arnarnagnæanæ, Series A, vol. 21, København: C. A. Reitzels forlag, 2006). Guðrún Nordal has raised the question of how much of Egill's verse was 'interpolated in the saga in the thirteenth century' ('*Ars metrica* and the Composition of *Egils saga*', in *Scandinavia and Christian Europe in the Middle Ages: Papers of the 12th International Saga Conference Bonn/Germany, 28th July – 2nd August 2003*, ed. Rudolf Simek and Judith Meurer, Bonn: Hausdruckerei der Universität Bonn, 2003, 179–86, at 185). Vésteinn Ólason finds it likely that the poem was not included in the original text, although he assumes the author of *Egils saga* and his contemporaries were likely to have known it thus implicitly suggesting that the poem predates the composition (or writing down) of the saga (*Samræður við söguöld*, 136).

²³ *Egill's saga*, ed. Svanhildur Óskarsdóttir, 171. I have made minor adjustments to the first two lines of the translation to better reflect the emphasis on the difficulty of verbalising the grief, i.e. to manoeuvre the tongue to form the words.

²⁴ For a discussion of the conceptions of memory, cognition, mind and the body in the Middle Ages see for instance Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1990); Carruthers, *The Craft of Thought: Memory, Rhetoric, and the Making of Images, 400–1200*, Cambridge Studies in Medieval Literature (Cambridge: Cambridge University Press, 1998); Corinne Saunders, 'Mind, Body and Affect in Medieval English Arthurian Romance', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83 (Cambridge: D. S. Brewer, 2015), 31–46; and Michelle Karnes, *Imagination, Meditation and Cognition in the Middle Ages* (Chicago: University of Chicago Press, 2001).

a profound literary cognisance and a perception of the function of language (particularly poetic language) as a metaphorical representation of interiority:

Þö mun eg mitt
og möðr hrer
faudr fall
first um telja
þad ber eg üt
ür ordhofe
mærdar timbur
mæle laufgat.²⁵

[Yet I will
first recount
my father's death
and mother's loss,
carry from my word-shrine
the timber that I build
my poem from,
leafed with language.]²⁶

Sigurður Nordal notes that 'ordhofe' (literally: 'word-temple') is generally assumed to refer to the mouth, although he himself believes the word to refer to the poetical idea.²⁷ I have retained 'word-shrine' as per Scudder's translation as it resonates with the metaphorical imagery of a spatial construction or edifice, a visual configuration of his memory as a sacred place of poetic creation and memorialisation.

According to Torfi H. Tulinius the image of the poem as timber leafed with words is drawn from the book of Numbers, where Aaron's rod grows leaves and fruit in Moses' tent, signalling that he has been chosen as high priest.²⁸ Torfi indeed utilises this particular stanza as evidence for the biblical influence on *Sonatorrek* in support of his thesis that the poem was most probably composed by a twelfth- or thirteenth-century author who framed his poem within the presumed pre-Christian world-view of the historical figure of Egill. Carolyne Larrington's interpretation of this stanza differs from Torfi's as she draws on Old English poetry to propose that the wood represents the dead kin and that through the poetical composition 'he succeeds in revivifying the dead wood, his *kynvið* (kin-wood) 21, so that it bursts into leaf once more through the power of his words'.²⁹ The act of voicing the poetical stanzas thus not only memorialises

²⁵ *Egils saga Skallagrímssonar*, ed. Michael Chesnutt, 143–4, st. 5.

²⁶ *Egil's saga*, ed. Svanhildur Óskarsdóttir, 172, st. 5.

²⁷ *Egils saga Skalla-Grímssonar*, ed. Sigurður Nordal, see note to st. 5, p. 248.

²⁸ *Skáldið í skriftinni: Snorri Sturluson og Egils saga* (Reykjavík: Hið íslenska bókmenntafélag, 2004), 109; see also Numbers 17.

²⁹ 'Egill's Longer Poems: *Arinbjarnarkviða* and *Sonatorrek*', in *Introductory Essays on Egils saga and Njáls saga*, ed. John Hines and Desmond Slay (London: Viking Society for Northern Research, 1992), 49–63, at 58.

his dead sons – with the poem staged as a memorial crafted out of words – but furthermore realigns the ideological values in play, staging the poetical craft as not only a means of mourning, but as a surrogate patriarchal legacy.³⁰

The process of mourning is thus staged as a poetical edifice, whose building blocks are words and whose substance is drawn from memory, more specifically a memory of past sorrows – a surprisingly kinetic visualisation. The stanza in fact reveals a highly developed neuro-scientific envisioning of the process of emotional memory. Within neuro-scientific research empathy is considered to be activated through a kinetic re-enactment of the emotions observed that draws on and originates in the memory of the observer.³¹ Empathy thus activates the same neural cells that are activated when remembering past events. The metaphors in the first stanza furthermore signal an awareness of the interaction between the body (which refuses to respond) and cognitive processes, as the poet figuratively rummages through his mind searching for words to express the emotions felt and possibly to create in the audience a mental memory place for his lost sons. The stanza in fact serves as a rhetorical portal through which the grief will be articulated once the initial struggle of voicing emotions (so eloquently stated in the verse) has been overcome. Poetry is thus the only permissible narrative means for expressing such presumed emotive interiority in the saga and hence serves as a uniquely personal mode of voicing the fictive emotive interior.

The second stanza similarly focuses on the difficulty of prompting the poetical process and to move past the involuntary reaction of grief. In fact the stanza reveals a rare scene of the somatic effects of crying on the male body and voice in a literary genre where the conventional emotive script dictates that manly grief should be suppressed and rearticulated into action:

Era andþeist
þviat ecke velldur
haufuglegr
úr higgju stad

³⁰ Since trees were frequently used as mnemonic devices the memorialising gesture involved in the imagery is indeed foregrounded (see for instance Carruthers, *The Book of Memory*; and Frances A. Yates, *The Art of Memory*, Chicago: Chicago University Press, 1974).

³¹ See for instance Vittorio Gallese, 'Mirror Neurons, Embodied Simulation, and the Neural Basis of Social Identification', *Psychoanalytic Dialogues* 19 (2009), 519–36, and Susan S. Jones, 'The Role of Mirror Neurons in Imitation: A Commentary on V. Gallese, "Being like Me: Self-other Identity, Mirror Neurons, and Empathy"', in *Perspectives on Imitation: From Neuroscience to Social Science*, ed. Susan Hurley and Nick Chater, vol. 1: Mechanism of Imitation and Imitation in Animals (Cambridge, MA: MIT Press, 2005), 205–10. For the application of the theory of mirror neurons to literature see for instance Herbert Lindenberger, 'Arts in the Brain; or, What Might Neuroscience Tell Us?', in *Toward a Cognitive Theory of Narrative Acts*, ed. Aldama, 13–36; Anatole P. Fuksas, 'Embodied Abstraction and Emotional Resonance in Chrétien's *Chevalier de la Charrette*', *Cognitive Philology* 4 (2001), 1–14; and Massimo Salgaro, 'The Text as Manual: Some Reflections on the Concept of Language from a Neuroaesthetic Perspective', *Journal of Literary Theory* 3.1 (2009), 155–66.

fagna fundr
þriggja niðja
ärborinn
ür Jötun heimum.³²

[Since heavy sobbing
is the cause –
how hard to pour forth
from the mind's root
the prize that Frigg's
progeny found,
borne of old
from the world of giants.]³³

The poem reveals gestures of mourning that the prose text adamantly avoids. The statement that it is 'hard to pour forth' the lament because the act of poetic vocalisation is in fact hindered by 'heavy sobbing', calls attention again to the aural dimension of the text.³⁴ The 'prize' that Frigg's progeny (i.e. the *Æsir*, or the Nordic Gods) found is a *kenning* (compound expression) for poetry. The stanza thus describes the difficulty not only of generating the poetical lines from the deepest recesses of the mind, as described in the first stanza as well, but moreover to articulate them as the act of voicing is impeded by crying. The poem is a vocal articulation through Egill's voice that the reader must envision as an auditory art. That the poem itself states that its articulation is impeded by sobbing (or sorrow) transforms this act of recitation into a gesture of emotive expressivity through the broken or tearful act of voicing.³⁵ The

³² *Egils saga Skallagrímssonar*, ed. Michael Chesnutt, 143, st. 2.

³³ *Egil's saga*, ed. Svanhildur Óskarsdóttir, 171, st. 2. Sigurður Nordal assumes 'þriggja niðja' ('progeny of the three') to be a scribal error as it does not follow the alliterating pattern and suggests that it should be replaced by 'Friggjar niðja' ('progeny of Frigg') (*Egils saga Skalla-Grímssonar*, ed. Sigurður Nordal, see the note to st. 2, p. 247). Svanhildur Óskarsdóttir and Bernard Scudder follow this amended version in the English translation, which has been kept here.

³⁴ My interpretation agrees here with Scudder's translation of 'ecke' as sobbing and 'haufuglegr ecke' as 'heavy sobbing'. Sigurður Nordal rephrases the word as *harmur, tregi* (sorrow, mourning) in his explanation of the poem (*Egils saga Skalla-Grímssonar*, ed. Sigurður Nordal, see the note to st. 2, p. 246). This re-articulation, while semantically accurate, shifts the focus from the somatic or gestural act of sobbing to the more generalised concept of sorrow without specifications of its behavioural components, which are vital in the context of emotive expressivity and poetic lyricism.

³⁵ This is reminiscent of the narratorial statement in *Brennu-Njáls saga* following the killing of Hǫskuldr Hvítanessgoði that 'sjá einn hlutr var svá, at Njáli fell svá nær, at hann mátti aldri óklökkvandi um tala' (*Brennu-Njáls saga*, ed. Einar Ól. Sveinsson, Íslenzk fornrit 12, Reykjavík: Hið íslenska fornritafélag, 1954, 281) ('this was the only thing that ever touched Njal so deeply that he could never speak of it without being moved') (*Njal's saga*, trans. Robert Cook, London: Penguin Books, 2001, 89). Njáll's emotional reaction signals the magnitude of Hǫskuldr's death, not only for Njáll personally, but within the narrative structure as well. In fact, Njáll's statement

poetic statement thus reframes its own auditory imagination, shifting its vocal power and reshaping its vocal envisioning. While tears are certainly not unique in medieval Icelandic literature, the sobbing poetic voice is nevertheless a rare aural reverberation of an emotive past.³⁶

Carol J. Clover considers *Sonatorrek* to be a manifestation of Egill's old age and the social replacement that comes with aging, i.e. the move from the realm of able-bodied males to that of women. She points out that the female domain included lamenting over the dead, explaining *Sonatorrek*'s explicit emotionality.³⁷ Clover's interpretation situates Egill's lament within a female-oriented poetical tradition through an implicit feminisation (gendered but not sexualised) that comes with the shift in authoritative status resulting from the physical debilitation associated with aging. Clover's gendered positioning through shifting social functionality reveals the instability of gender roles, which in turn explains the multiplicity of behavioural codes stipulating feminine and masculine behaviour. In fact, Egill himself apparently indicates the necessity of suffering in silence in an earlier poem he recites over his brother's grave following the death of

when he hears of the death reveals that his emotional response encompasses more than a personal emotional investment in the dead man as he foresees that it will lead to the extinction of his entire family: "Hvat mun eptir koma?" segir Skarpheðinn. "Dauði minn," segir Njáll, "ok konu minnar ok allra sona minna" (*Brennu-Njáls saga*, ed. Einar Ól. Sveinsson, 281) ("What will follow?" asked Skarpheðin. "My death," said Njal, "and that of my wife and all my sons") (*Njal's saga*, trans. Cook, 188). Both passages follow on the heels of a loss of male heirs and the family line, the one recently befallen and the other impending. Nevertheless there is a definite difference in emotive intensity in the wording between the two scenes with *Brennu-Njáls saga* being notably more subdued.

- ³⁶ Kristen Mills observes that there is significant variety in the representation of weeping across the various genres in medieval Old Norse texts, although she does acknowledge that it is 'fairly rare, and generally performed by women' ('Grief, Gender, and the Genre: Male Weeping in Snorri's Account of Baldr's Death, King's sagas, and *Gesta Danorum*', *Journal of English and Germanic Philology* 113 (2014), 472–96, at 476). Nevertheless, the texts do seem to make some concession for grief as in the case of Njáll and later of Þórhallr Ásgrímsson in *Brennu-Njáls saga*. For a discussion of tears (or crying) in Old Norse literature see also John Lindow, 'The Tears of the Gods: A Note on the Death of Baldr in Scandinavian Mythology', *Journal of English and Germanic Philology* 101 (2002), 155–69; Erin Michelle Goeres, 'How to do Things with Tears: The Funeral of Magnús inn góði', *Saga-Book* 37 (2013), 5–26; Thomas D. Hill, 'Guðrúnarkviða in fyrsta: Guðrún's Healing Tears', in *Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend*, ed. Paul Acker and Carolyne Larrington (New York: Routledge, 2013), 107–16; Teresa Pàroli, 'The Tears of the Heroes in Germanic Epic Poetry', in *Helden und Heldensage: Otto Gschwantler zum 60. Geburtstag*, ed. Hermann Reichert and Günter Zimmermann (Wien: Fassbaender, 1990), 233–66; and Kirsten Wolf, 'Somatic Semiotics: Emotion and the Human Face in the Sagas and *Þættir* of Icelanders', *Traditio* 69 (2014), 125–45, at 138–9. Within saga literature specifically, the ethos of masculinity explicitly avoids such staging of interior emotionality as signs of weakness (see for instance Ármann Jakobsson, 'Masculinity and Politics in *Njáls saga*', *Viator* 38 (2007), 191–215; and chapter 4 in this volume for further deliberation).
- ³⁷ 'Regardless of Sex: Men, Women, and Power in Early Northern Europe', *Speculum* 68.2 (1993), 363–87.

Þórólfr Skalla-Grímsson in battle earlier in the story:

Geck sa er oaðiz ecki
ialmanz baní snarla.
þreklundaðr fell Þundar
Þorolfr i gny storum.
iorð grær en v[er] verðum.
Vinu nær of [mi]nu
helnauð er þat hylia.
harmr agætan barma.³⁸

[The slayer of the earl, unfearing,
ventured bravely forth
in the thunder god's din:
Bold-hearted Thorolf fell.
The ground will grow over
my great brother near Wen;
deep as my sorrow is
I must keep it to myself.]³⁹

As noted in the previous chapter *harmr* (sorrow) is used relatively sparingly in the prose text. Its usage here signals that the word may connote personal feelings and so its rarity in the prose indicates an effort at maintaining relative objectivity, while its appearance in the poetry (as well as the sporadic appearance in the prose) signals a rare insight into the psyche of the characters.⁴⁰ The poem moreover expresses quite explicitly a presumed emotive script for male mourning behaviour in this context: sorrow must be hidden and, more specifically, *not* expressed. The metaphors articulate an imperative ('vér

³⁸ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, 85. The poem is in the Old Icelandic verse form *dróttkvaett* (courtly skaldic verse), a complex poetic form that uses internal rhyme, alliteration, elaborate *kennings* (compound expressions utilising figurative language) and intricate syntax. Sigurður Nordal reconstructs the poem according to conventional syntax in his edition: 'Jarlmanns bani, sás óðisk ekki, gekk snarla í stórum Þundar gny; þreklundaðr Þórólfr fell; jorð grær of mínum ágætum barma nær Vínu; þat es helnauð, en vér verðum hylja harmr' (*Egils saga Skalla-Grímssonar*, ed. Sigurður Nordal, see the note to st. 17, p. 142) ('The slayer of the earl, he who fears nothing, ventured forth bravely in the battle din, the valiant Þórólfr fell; earth grows over my good brother near Vína; it is a great sorrow, but I must conceal it', my translation). For information on the function of skaldic poetry in Old Norse texts see for instance Guðrún Nordal, *Tools of Literacy: The Role of Skaldic Verse in Icelandic Textual Culture of the Twelfth and Thirteenth Centuries* (Toronto: University of Toronto Press, 2001).

³⁹ *Egil's saga*, ed. Svanhildur Óskarsdóttir, 99.

⁴⁰ See also Margaret Clunies Ross, who discusses the difference between the narratorial description of Egill and the self-description of Egill in his poetry ('Self-Description in Egil's Poetry', and her 'Verse and Prose in *Egils saga Skallagrímssonar*', in *Creating the Medieval Saga: Versions, Variability and Editorial Interpretations of Old Norse Saga Literature*, ed. Judy Quinn and Emily Lethbridge, The Viking Collection 18, Odense: University Press of Southern Denmark, 2010, 191–211).

verðum': 'I must') signalling either a social or a personal directive that dictates the concealing or masking (*hylja*) of the emotions felt. Moreover the stanza declares a stipulation of non-communication ('I must keep it to myself') that is in direct opposition to the emotive script witnessed previously in the French romance of *Yvain*, where the mourning is an act of public demonstration of internal grief for the sake of enacting a performative identity.

It is significant in this context that the poem cited above remains the single spoken utterance by Egill following the death of his brother. As before with the death of Þoðvarr, the attention remains on the sequential action; describing the return to King Athelstan, followed by the aforementioned visual spectacle of sorrow and/or discontent displayed on Egill's face and through his gestures. It is not until Egill has received public recognition and compensation for Þórólfr's death by the king that the silence is broken again. Notably, it is broken through poetic articulation, signalling yet again the function of poetry as a portal, both for emotive interiority and voicing following trauma:

Hvarmtágar lætr hanga
hrym vir[gi]ls mer [br]ynú
[h]a[ðr] a hauki troðnum
heiðis un[ga] m[ei]ði.
[r]ytm[ei]ðis k[n]a ek reiði
ræðir gunnvala bræ[ðir]
[gelgiu seið] a galga
geirueðrs 'lofi' at m[eira].⁴¹

[The god of the armour hangs
a jangling snare upon my clutch,
the gibbet of hunting-birds,
the stamping-ground of hawks.
I raise the ring, the clasp that is worn
on the shield-splitting arm,
on to the rod of the battle storm,
in praise of the feeder of ravens.]⁴²

The poem deviates from the mournful poem that follows Þórólfr's death, indicating its alternative function. Unlike the previous poems discussed the stanza makes no effort to express or convey emotionality. In this case instead the poem serves as a gift to the king, an honorarium of a sort and a public recognition of the social balance the king has enacted through his own generous gift.⁴³ Directly following the poem the narratorial voice states that 'þaðan [a]f drack

⁴¹ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, 86–7.

⁴² *Egil's saga*, ed. Svanhildur Óskarsdóttir, 100–1.

⁴³ For information on gift-giving and its social and political function in medieval Iceland see for instance Viðar Pálsson, *Language of Power: Feasting and Gift Giving in Medieval Iceland and Its Sagas*, *Islandica* 60 (Ithaca: Cornell University Library, 2017), and William Ian Miller, *Humiliation: And Other Essays on Honor, Social Discomfort, and Violence* (Ithaca: Cornell University Press, 1993), at 15–52.

Egill at sinum hlut ok mællti við að[r]a [menn]' ('from then onwards, Egil drank his full share and spoke to the others'), revealing that the ominous silence has been broken and balance has been re-established.⁴⁴

Egils saga is not the only Old Norse literary text to utilise silence as an emotive signifier. John Lindow calls attention to the silence that follows Baldr's death in *Gylfaginning* in the *Prose Edda*, postulating that the silence (after the previous ruckus) signifies the momentous nature of the event.⁴⁵ Joseph Harris makes a similar comment, although his focus is not on silence as a vocal aspect or as an emotive signifier, but rather as a mythical allusion. The narrative arrangement thus inculcates a mythic pattern 'which moves from the shocked silence and then lamentation at Baldr's death, to Odin's fears and search for supporting heroes, to the last decadent days of mankind, and finally to Ragnarök'.⁴⁶ If so, silence may already have been established as an emotive signifier of great portent. While the poetic framework thus provides a means for articulating interiority otherwise carefully hidden, the poetic vocalisation also serves as a cathartic relief that apparently defuses the internal emotive pressures that resulted in the silence of Egill, following the deaths of his son and his brother. Egill's performative display of the body as a coded (non-verbal) signal is indeed – as is evidenced by the king's immediate and accurate interpretation – more effective than mere words.

Ultimately, the fatal accident brings to the fore the conflict between the Nordic mythological conceptions of honour and salvation and the reality of Böðvarr's tragic death. The conflict must be expunged or resolved for emotional catharsis to occur, both in terms of Egill's cohesion as emotional centre within the narrative and the involvement of the audience in its reconstruction. Harris considers *Sonatorrek* to have been composed by the historical Egill and hence to be steeped in the heathen mythological past of pre-conversion medieval Icelanders.⁴⁷ He considers the poem to be 'an *imitatio*, re-presenting the (mythic) original death and first grief', i.e. the death of Baldr as it is staged in Snorri's version of the myth in *Gylfaginning*.⁴⁸ He thus assumes that the poet (i.e. Egill) 'modell[ed] his poems and actions on a traditional paradigm wherein he cast himself as Odin and his lost sons as Baldr'.⁴⁹ Harris's stance originates in the

⁴⁴ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, 87, and *Egill's saga*, ed. Svanhildur Óskarsdóttir, 99 respectively. The italics are mine.

⁴⁵ 'The Tears of the Gods', 161.

⁴⁶ 'Homo necans borealis: Fatherhood and Sacrifice in *Sonatorrek*', in *Myth in Early Northwest Europe*, ed. Stephen O. Gloescki, *Medieval and Renaissance Texts and Studies* 320: *Arizona Studies in the Middle Ages and the Renaissance* 21 (Tempe: Arizona Center for Medieval and Renaissance Studies in collaboration with Brepols, 2007), 153–73, at 158.

⁴⁷ 'Sacrifice and Guilt in *Sonatorrek*', in *Studien zum Altgermanischen: Festschrift für Heinrich Beck*, ed. Heiko Uecker, *Ergänzungsbände zum Reallexikon der germanischen Altertumskunde* 11 (Berlin: De Gruyter, 1994), 173–96. Harris's stance represents the common viewpoint in saga studies with respect to the poem's composition period.

⁴⁸ *Ibid.*, 174.

⁴⁹ *Ibid.*

belief that Egill was an adherent of Odinic worship and that the poem is thus explicitly heathen, signalling – through mythical allusions – Egill’s paternal guilt (as the survivor) and an adherence to the mythic paradigm for loss. Jón Hnefill Aðalsteinsson echoes Harris’s assumption of a pre-Christian origin of the poem, noting that the poem portrays a standardised vision of the heathen worldview, although with slightly more emphasis on Odin and the gods of the sea, Ægir and Rán.⁵⁰ He moreover assumes that ‘*Sonatorrek* hafi varðveist í skráðri gerð frá því skömmu eftir að það var ort og til þess tíma að það hlaut sinn sess í *Ketilsbók* eða glötuðu forriti hennar’ (‘*Sonatorrek* was preserved in written form since shortly after it was composed and until the time it assumed its place in *Ketilsbók* or in its lost source’), presupposing a continuous textual preservation of the poem until it was (presumably) incorporated into the story of Egill centuries later.⁵¹

Whereas Harris and Jón Hnefill thus seek the source of the imagery in the pre-Christian background of the Nordic mythology, Torfi H. Tulinius has argued that the poem was not written until the twelfth or thirteenth century. He points out that by then there was an established tradition within European literary conventions for such laments:

Um miðbik 12. aldar orti guðfræðingurinn og munkurinn Pétur Abelardus röð af kvæðum á latínu sem hann nefnir ‘*plactus*’ sem þýðir ‘*tregróf*’ eða ‘*harm-ljóð*’ eða jafnvel ‘*grátur*’ svo notað sé orðalag eddukvæða. Þetta eru merkileg kvæði fyrir það að þau þykja einkar persónuleg og tjá sterka tilfinningu fyrir einstaklingnum og mikinn áhuga á innra lífi hans.⁵²

[Around the middle of the twelfth century the theologian and monk Peter Abelard composed a series of poems in Latin, that he referred to as *Planctus*, which means ‘*litany of sorrow*’ or ‘*lament*’ or even ‘*weeping* [in the sense of a lament]’ if one uses the Eddic phraseology. The poems are remarkable as they are perceived to be particularly personal and to express a strong sense of the individual and a great interest in his inner life.]⁵³

Torfi argues that like Abelard, who makes various biblical figures the speakers of his poems, the composer of *Sonatorrek* put words in the mouth of the ancient hero Egill, lamenting the loss of his sons. The presumed thirteenth-century author thus stages the story of Egill as a legendary historical past through which chieftains in the high Middle Ages could establish their authority and their self-image as descendants of a heroic past.⁵⁴

⁵⁰ *Trúarhugmyndir í Sonatorreki*, *Studia Islandica* 57 (Reykjavík: Bókmenntafræðistofnun Háskóla Íslands, 2001), 116.

⁵¹ *Ibid.* 136, my translation.

⁵² *Skáldið í skriftinni*, 112.

⁵³ My translation. See also Torfi H. Tulinius, *The Enigma of Egill: The Saga, the Viking Poet, and Snorri Sturluson*, trans. Victoria A. Cribb (Ithaca: Cornell University Press, 2014), 139, which rephrases this passage.

⁵⁴ *Skáldið í skriftinni*, 112–13; *The Enigma of Egill*, 140–1.

Regardless of whether the composer was the historical ninth-century figure of Egill, or a twelfth- or thirteenth-century poet, who skilfully dressed his material in the fictive cloak of the mythical past, the poem's artistry remains located in the imagery it contains and, by extension, in the emotive connotations implicit in the imagery. The meaning of the metaphorical images are, of course, contingent upon the context within which they arise and their function for both the poet and the presumed audience. A mythical context will enact a different emotive framework from a Christian context. While the mythical context will have had a certain meaning to a pre-conversion author and/or audience, the narrative as it has come down to us constitutes a late-medieval context. The poem and its mythical background will therefore have had a different functionality for its thirteenth- and fourteenth-century Christian audience, regardless of the authorial derivation.

My focus in this chapter remains on the conceptual metaphors used to articulate the sorrow that signal a profound cognisance of the interaction between the mind, body and memories as well as of language as the repertoire and the instrument for such metaphorical imagery. This awareness suggests a meta-fictive quality to the conception of language (particularly poetic language) as the means for emotional expression and outpouring. The lament gives voice to the presumed internal emotions, which had previously been depicted as literally swelling within the physical body to the extent that they could barely be contained. Clover notes that 'lamenting – lamenting the dead person and lamenting one's own loss and the devolution of the family line – is a crucial element in a revenge sequence', signalling the underlying *pathos* in *Sonatorrek* where the cathartic act of revenge is denied to Egill.⁵⁵ *Sonatorrek* thus creates a verbal outlet through metaphorical images of the loss sustained. The poem speaks eloquently to the paternal sorrow behind the loss and the effort to come to terms with an ideological system that denies the dead son salvation – a concern to which medieval Christian audiences would certainly have related.

The emotional reality of the loss is vividly depicted in the lament's description of the ocean as a warrior who has torn asunder his lineage:

Grimt var um hlid
þad er hraun um braut
faudr míns
ä frændgarde
veit eg ofullt
og oped standa
sonar skard
er mjer sjär um vann⁵⁶

⁵⁵ 'Hildigunnr's Lament', in *Cold Counsel: Women in Old Norse Literature and Mythology: A Collection of Essays*, ed. Sarah M. Anderson and Karen Swenson (New York: Routledge, 2002), 15–54, at 25.

⁵⁶ *Egils saga Skallagrímssonar*, ed. Chesnutt, 144, st. 6.

[Harsh was the rift
that the wave hewed
in the wall
of my father's kin;
I know it stands
unfilled and open,
my son's breach
that the sea wrought.]⁵⁷

The poetic imagery rearticulates the death through metaphors of battle – with the ocean staged as a fearsome and honourable opponent that has slain his son – thus repositioning his death within a system that heralds death in battle as the gateway to Valhalla. Yet as the poem progresses the verses reveal a shift that occurs through the poetic composition itself; a shift from paralysis to anger and re-negotiation and finally to acceptance. The poem thus enacts a rare insight into the stages of grieving that are today the cornerstone of psychological therapy for loss. The poem thus articulates the delicate balance between expressive and suggestive emotionality. It provides a setting or a venue where those internal emotions – previously exhibited through somatic reactions and hypotactic scene construction – can be given voice, thereby beginning the process of healing. It is no coincidence that in the modern psychological setting dialogue and writing are a common form of treatment to deal with traumatic events, revealing the medieval author's profound insight into human behaviour and the process of mourning.

Guðrúnarkviða I and female mourning

While saga authors and audiences may thus have appreciated (or preferred) an emotive script that favoured reticence – at least for male emotive behaviour – other genres provide ample evidence that they were nevertheless accustomed to different emotive scripts. The translated romances depict the standardised emotive mourning behaviour, for instance, in the Norse *Laudine's* reaction to the death of her husband, albeit abbreviated and subdued when compared with the original. *Tristrams saga ok Ísöndar* similarly seeks to convey the underlying emotive script of its original, although it shows again evidence of the script being subverted to convey an authorial (or scribal) dismay with passions, particularly sexual passions. The Norse translations of the *chansons de geste*, compiled in the large collation *Karlamagnús saga* (The Saga of Charlemagne), reveal similarly a radically different form of male emotive behaviour that has been modified to rationalise the most histrionic performances of emotion by suggesting physiological causes rather than specifically (or exclusively) emotional ones.⁵⁸

⁵⁷ *Egil's saga*, ed. Svanhildur Óskarsdóttir, 172, st. 6.

⁵⁸ Sif Ríkharðsdóttir, *Medieval Translations and Cultural Discourse: The Movement of Texts in England, France and Scandinavia* (Cambridge: D. S. Brewer, 2012), 64–70.

While these modifications can be attributed to the adaptation process of different emotive literary identities to the pre-existing ones, native genres nevertheless also reveal alternative emotive scripts. The so-called Eddic elegies, for instance, frequently depict a more unequivocal emotive performance that owes its origin (or its pattern of emotive performativity) to the lament convention.⁵⁹ In the Eddic poem *Guðrúnarkviða I*, the scene of Guðrún's reaction to the death of her husband Sigurðr Fáfnisbani (Sigurðr, slayer of the dragon Fáfnir) reveals a behavioural coding for female emotive performance that in some sense echoes that of *Sonatorrek*. The poem expressively stages the grief, both visually and verbally, revealing the existence of an emotive script for both males and females that favours lyricism, expressivity and emotive sensibilities.

Guðrúnarkviða I is one of four extant Eddic poems that focus on Guðrún as the main protagonist.⁶⁰ They draw on the legendary material of the Niflung (Nibelung) cycle memorialised in the Old Norse *Völsunga saga* (The Saga of the Volsungs) and the Middle High German *Nibelungenlied* (The Song of the Nibelungs). It has been preserved exclusively in Codex Regius (Konungsbók eddukvæða), GKS 2365 4^{to}, which was written in Iceland around 1270 and is now preserved in the Árni Magnússon Institute for Icelandic Studies.⁶¹ The

⁵⁹ It may be noted here that the scene of Laudine's mourning in *Yvain* and in *Ívens saga* owes its configurations and semantic components to the lament tradition as well with its range of semi-standardised female mourning gestures, i.e. tearing of hair, face or clothes, wailing, lamenting and fainting. For information on lament conventions in medieval culture and literature see for instance Anne E. Bailey, 'Lamentation Motifs in Medieval Hagiography', *Gender & History* 25.3 (2013), 529–44; Jane Tolmie and M. J. Toswell, eds, *Laments for the Lost in Medieval Literature* (Turnhout: Brepols, 2010); Velma B. Richmond, *Laments for the Dead in Medieval Narrative* (Pittsburgh: Duquesne University Press, 1966); and Carolyne Larrington, 'Mourning Gawain: Cognition and Affect in *Dieu Crône* and Some French Gauvain-Texts', in *Emotions in Medieval Arthurian Literature*, ed. Brandsma, Larrington and Saunders, 123–41. See also Daniel Sävborg, who deals specifically with representations of the lament in the Eddic poems (*Sorg och elegi i Eddans hjåltediktning*, Acta universitatis stockholmiensis: Stockholm Studies in History of Literature 36, Stockholm: Almqvist & Wiksell, 1997).

⁶⁰ The four poems are *Guðrúnarkviða I*, *II* (also referred to as *Guðrúnarkviða in forna*) and *III*, along with *Guðrúnarhvöt* (The Whetting of Guðrún). Several other poems relate events from the Nibelung narrative cycle and feature Guðrún in one form or another. *Guðrúnarkviða I* is composed in the metrical form of *fornyrðislag*, a stanzaic alliterated metre, and forms part of the so-called heroic poems of the Eddic group (as opposed to the mythical poems). For general information on *Guðrúnarkviða I* see *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 2: *Hetjukvæði*, Íslenzk fornrit (Reykjavík: Hið íslenska fornritafélag, 2014), 70–80.

⁶¹ For general information on the Eddic poems and Codex Regius see *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 1: *Goðakvæði*, 11–88; *Codex Regius of the Elder Edda: MS No. 2365 4° in the Old Royal Collection in the Royal Library of Copenhagen*, ed. Andreas Heusler, *Corpus Codicum Islandicorum Medii Aevi* 10 (Copenhagen: Levin & Munksgaard, 1937), 7–35; Margaret Clunies Ross, 'The Transmission and Preservation of Eddic Poetry', in *A Handbook to Eddic Poetry*, ed. Larrington, Quinn and Schorn, 12–32; Judy Quinn, 'The Editing of Eddic Poetry', in the same volume, 58–71; Gísli Sigurðsson's introduction to his edition of *Eddukvæði* (2nd edn, Reykjavík: Mál og menning, 2014, ix–lvii); and Carolyne Larrington's introduction to her translation

Codex Regius text is thus the only extant witness of the poem. While Gísli Sigurðsson warns against approaching the poems as textual artefacts since he contends that ‘þau eru ekki bókmenntir í þeim skilningi að þau séu ætluð til hljóðlestrar í einrúmi’ (‘they are not literature in the sense of being intended for silent reading in private’), the interpretation here is by necessity based on the sole textual witness, the preserved version of *Guðrúnarkviða I* as it was written down by a scribe and as it is (and was) encountered by any given reader of the Codex Regius.⁶² I will not address the specific dimension of the potential oral background, or the preservation and transmission of the Eddic poems in general (which has been amply discussed by other scholars), but take the work in its specific codicological context (or for that matter in its modern editorial context) to serve as the premise for each singular act of reading, whether private or public.⁶³ The textual witnesses of great literary works that have come down to us in a single manuscript, such as *Beowulf*, *Sir Gawain and the Green Knight* and *Pearl*, have become the epitomes of their past *variance*, to use Bernard Cerquiglini’s term for medieval textuality, and this is true too of the Codex Regius.⁶⁴

Guðrúnarkviða I is generally categorised with a group of Eddic poems referred to as Eddic elegies. Critics are divided on both their age and their relation to their more heroic counterparts. While the elegiac poems are generally assumed to be younger and under the influence of the romance tradition, Daniel Sävborg has recently argued (against the common consent) that the lament tradition, upon which the so-called Eddic elegies are based, has old Germanic roots. He points out that parallels can be found in Old Saxon, Old English and Old German poetry, indicating a pan-Germanic lament convention rather than a later generic deviation from the proto-typical heroic poems.⁶⁵

of the poems in *The Poetic Edda* (rev. edn, Oxford: Oxford University Press, 2014, ix–xxvi).

⁶² *Eddukvæði*, ed. Gísli Sigurðsson, xxviii, my translation.

⁶³ For an overview of the discussions of the poems’ oral background and their preservation and transmission history see for instance *A Handbook to Eddic Poetry*, ed. Larrington, Quinn and Schorn.

⁶⁴ Like Paul Zumthor’s concept of *mouvance*, Cerquiglini’s notion of *la variante* (the variant) can be said to have revolutionised philological approach to medieval texts inasmuch as it argues for an awareness and acceptance of textual instability, variance and the mobility of the medieval literary work (Cerquiglini, *Éloge de la variante*, Paris: Seuil, 1989, and its English translation, *In Praise of the Variant: A Critical History of Philology*, trans. Betsy Wing, Baltimore: Johns Hopkins University Press, 1999; and Paul Zumthor, *Toward a Medieval Poetics*, trans. Philip Bennett, Minneapolis: University of Minnesota Press, 1992).

⁶⁵ Daniel Sävborg, ‘Elegy in Eddic Poetry: Its Origin and Context’, in *Revisiting the Poetic Edda*, ed. Acker and Larrington, 81–106. See also his *Sorg och elegi*. For the opposite view see for instance Theodore M. Andersson’s response to Sävborg’s earlier work (‘Is there a History of Emotions in Eddic Heroic Poetry’, in *Codierungen von Emotionen im Mittelalter/Emotions and Sensibilities in the Middle Ages*, ed. C. Stephen Jaeger and Ingrid Kasten, Berlin: De Gruyter, 2003, 193–203) and Klaus von See, who argues that there is no evidence of elegiac poetry before the conversion (‘Das Phantom einer

Sävborg's argument would suggest that the underlying emotive script of the lament was familiar to Nordic reading communities prior to the introduction of the courtly ideology and its associated emotive underpinnings. Such scripts would thus have co-existed with an alternative script proscribing a more reticent mode of emotional behaviour and a precept of emotive suppression rather than expression. Whether or not the Eddic elegies are a later development or hark back to a proto-Germanic lament tradition (or reveal a continuous poetical tradition) they nevertheless co-existed with the saga material and thus were presumably familiar to their reading communities. Audiences of the sagas would thus ostensibly have been familiar with the Eddic elegies as well and have been able to assimilate the different emotive scripts as intrinsic to the diverse generic formats or functions.

altgermanischen Elegiendichtung: Kritische Bemerkungen zu Daniel Sävborg, "Sorg och elegi i Eddans hjältediktning", *Skandinavistik* 28.1 (1998), 87–100. See also Daniel Sävborg's response 'Beowulf and Sonatorrek are genuine enough: An Answer to Klaus von See', *Skandinavistik* 30.1 (2000), 44–59. Vésteinn Ólason positions himself with Andreas Heusler and considers the elegiac interest in emotions and inner life to be the result of continental influence in his insightful reading of the elegies ('Heusler and the Dating of Eddic Poetry – with Special Reference to "isländische Nachblüte der Heldendichtung"', in *Germanentum im Fin de siècle: Wissenschaftsgeschichtliche Studien zum Werk Andreas Heusler*, ed. Jürg Glauser and Julia Zernack, Basel: Schwabe, 2005, 165–93, at 184 *passim*; and Andreas Heusler, *Die altgermanische Dichtung*, Handbuch der Literaturwissenschaft, Potsdam: Akademische Verlagsgesellschaft, 1926). John McKinnell does not think that the elegies are late enough to be under the influence of the continental romance, but does consider the poems to 'reflect a changing ideal of womanhood' compatible with romance (*Essays on Eddic Poetry*, ed. Donata Kick and John D. Shafer, Toronto Old Norse-Icelandic Series, Toronto: University of Toronto Press, 2014, 264). Joseph Harris argues for three separate stages in the development of the poems ('Elegy in Old English and Old Norse: A Problem in Literary History', in *The Old English Elegies: New Essays in Criticism and Research*, ed. Martin Green, Rutherford: Farleigh Dickinson University Press, 1983, 46–56). See also Ulrike Sprenger, *Die altnordische heroische Elegie*, Ergänzungsbände zum Reallexikon der Germanischen Altertumskunde 6 (Berlin: De Gruyter, 1992). Gisli Sigurðsson, however, disputes the possibility of dating oral heritage altogether ('On the Classification of Eddic Heroic Poetry in View of the Oral Theory', in *Poetry in the Scandinavian Middle Ages [Atti del 12 Congresso internazionale di studi sull'alto medioevo. The Seventh International Saga Conference, Spoleto, 4–10 September 1988]*, Spoleto: Centro Italiano di Studi sull'Alto Medioevo, 1990, 245–55). For a moderate view that seeks to balance the two view-points see Lars Lönnroth, 'Heroine in Grief: The Old Norse Development of a Germanic Theme', in *Inclinate Aurem: Oral Perspectives on Early European Verbal Culture: A Symposium*, ed. Jan Helldén *et al.* (Odense: Odense University Press, 2001), 111–27; Jónas Kristjánsson and Vésteinn Ólason's introduction to their edition *Eddukvæði*, vol. 2: *Hetjukvæði*, 7–11 and 76–9; and Judy Quinn, who notes that there is 'reason to believe eddic composition was not simply a relic preserved from the distant past, but a living poetic tradition in the thirteenth century' ('From Orality to Literacy in Medieval Iceland', in *Old Icelandic Literature and Society*, ed. Margaret Clunies Ross, Cambridge Studies in Medieval Literature 42, Cambridge: Cambridge University Press, 2000, 30–60, at 44). For a recent approach to the question of dating see Bernt Ø. Thorvaldsen, 'The Dating of Eddic Poetry', in *A Handbook to Eddic Poetry*, ed. Larrington, Quinn and Schorn, 72–91.

Gísli Sigurðsson has suggested that the target audience groups of the elegies may have been women.⁶⁶ Clover has similarly intimated that poems depicting mourning scenes or laments circulated among female audiences and may have had a specific social purpose of establishing an emotive script of a lament leading to incitement and revenge.⁶⁷ Women were frequently the guardians of oral heritage and so they would certainly have formed part of the audience and potentially had a role in conserving and promoting the corpus, which in turn dictated or reflected particular gendered codes for emotive behaviour.⁶⁸ Following Gísli's and Clover's argumentation the differing emotive scripts would signal gendered reading communities, with the elegies revealing a gendered preference for emotive expressivity over the focus on masculine heroics, whereas the more 'conventional' poems would have catered for a male-oriented audience.

The collation of the poems in the Codex Regius does not, however, differentiate between the elegies and their more heroic counterparts. While the poems in the manuscript are clearly organised to reflect both a thematic and diachronic arrangement, the elegies are not structurally categorised into elegies and heroic poems. Instead, the elegies form part of the heroic material, functioning as narrative components of the larger mythos of the Nibelung legend. There is a clear conception behind the organisation of the poems, beginning with the mythological poems, more specifically with *Völuspá* (The Seeress's Prophecy), which relates the mythical vision of the beginning and the end of the world, and then moving to the heroic poems relating the stories associated with the *Völsungar* in a semi-linear fashion (or as close to it as can be done with legendary material). Jónas Kristjánsson and Vésteinn Ólason consider the arrangement in Codex Regius to 'bera vitni meðvitaðri eða annarri heildarsýn en var í fyrri söfnum' ('reveal a conscious or a different overall vision from that in previous collections'), supporting the assumption of a particular objective behind the organisation and structuring of the collection.⁶⁹ Frands Herschends indeed

⁶⁶ 'Ástir og útsaumur: Umhverfi og kvenleg einkenni hetjukvæða Eddu', *Skírnir* 160 (1986), 126–52.

⁶⁷ 'Hildigunnr's Lament'.

⁶⁸ Helga Kress, Vésteinn Ólason and Else Mundal have, as an example, noted the lack of accessibility to learning and writing and the tendency for women to become guardians and tellers of oral materials, including Eddic poems (Helga Kress, 'Bókmenntir: Listsköpun kvenna', in *Konur, hvað nú? Staða íslenskra kvenna í kjölfar kvennaárs og kvennaáratugar Sameinuðu þjóðanna 1975–1985*, ed. Jónína Margrét Guðnadóttir, Reykjavík: Jafnréttisráð, 1985, 193–212; Helga Kress, *Máttugar meyjar: Íslensk fornþekktar sögur*, Reykjavík: Háskólaútgáfan, 1993; Vésteinn Ólason, 'Frásagnarlist í fornun sögum', *Skírnir* 152 (1978), 166–202; and Else Mundal, 'Kvinner og dikning – Overgangen frå munnlig til skriftleg kultur – ei ulukke for kvinnene?', in *Förändringar i kvinnors villkor under medeltiden*, ed. Silja Aðalsteinsdóttir and Helgi Þorláksson, Reykjavík: Sagnfræðistofnun Háskóla Íslands, 1983, 11–25).

⁶⁹ *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 1: Goðakvæði, 24, my translation. Quinn similarly points out that the editors of the Codex Regius played a significant role in shaping readers' expectations and interpretations of the poems

notes that while the poems contained in the manuscript have received ample notice, their arrangement has received less attention and suggests that the Codex Regius be considered a 'reflexive composition'.⁷⁰ The three poems of Guðrún (*Guðrúnarkviða I–III*) in fact span more or less the entire narrative cycle of the Nibelung story, revealing an effort to integrate the disparate material into a continuous narrative. This arrangement reflects an apparent tendency in the thirteenth and fourteenth centuries to collect material into larger collations and provide the disparate matter with some coherence and linearity, as is evidenced for instance in the *Karlamagnús saga*, which collects independent *chansons de geste* into a story of the life and adventures of Charlemagne and his men.

The poems' arrangement within the Codex Regius thus signals a literary coherence that comes from the poems' function within the larger narrative cycle and their role as parts of the narrative matrix of the Nibelung story. I recognise that the poems almost certainly circulated independently and that their specific order in the Codex Regius does not reflect a standardised arrangement of the corpus – as is indeed noted by Jónas Kristjánsson and Vésteinn Ólason above – nor would the poems necessarily have been read or performed in that particular order (and indeed they probably were not). My focus is on the poems as components of a corpus at large, collected and arranged in this particular manuscript as the constituents of a legend, a worldview or a literary heritage. A manuscript selection containing, for instance, only the elegies, or only the more conventionally 'heroic' poems would, for instance, raise questions regarding scribal intent or the desires or goals of the presumed patron. Their collation here suggests that both the elegies and the non-elegiac poems were considered to form part of the corpus as a whole or were at the very least intended as integral parts of a narrative matrix.

The poems individually present scenes from a presumably known narrative cycle, often from multiple perspectives and frequently in a dramatically different manner. Whereas the more conventionally 'heroic' poems often depict male heroic reactions to death and destruction (for example, Högni's laughter in *Atlakviða* (the Lay of Atli, i.e. Attila the Hun), and in *Atlamál in grænlenzku* (the Greenlandic Lay of Atli)), the elegies on the other hand shift the focus from the masculine positioning to a more female-oriented viewpoint, in the form of the after-effects of the death and destruction. In *Atlakviða* Högni laughs when Atli's men cut out his heart, thereby revealing a different emotive ethos at play from that in *Guðrúnarkviða I*:

('The Editing of Eddic Poetry'). See also *Konungsbók eddukvæða: Codex regius, Gl. kgl. sml. 2365 4to*, ed. Guðvarður Már Gunnlaugsson and Vésteinn Ólason, Manuscripta Islandica Medii Aevi 3 (Reykjavík: Lögberg, 2001); and *Codex Regius of the Elder Edda*, ed. Heusler.

⁷⁰ 'Codex Regius 2365, 4^{to} – Purposeful Collection and Conscious Composition', *Arkiv för nordisk filologi* 117 (2002), 121–43, at 137.

Hló þá Høgni
er til hjarta skáru
kvikvan kumblasmið,
klekkva hann sízt hugði,
blóðugt þat á bjóð lögðu
ok báru fyr Gunnar.⁷¹

[Then Høgni laughed
when they cut out his heart,
the living warrior,
he would not be moved to tears.
They laid it bloody on a platter
and brought to Gunnar.]⁷²

The stanza focuses on the heroic response (the laughter) of the male hero to the impending death rather than the female reaction to the resulting loss (the wailing, crying, lamenting). The verses emphasise that ‘klekkva hann sízt hugði’ (‘he would not be moved to tears’), rejecting the elegiac emotive script for one that exalts non-emotive rhetoric, focusing on valour in the face of death and male heroics.

In *Atlamál in grænlensku*, where Høgni similarly laughs as his heart is cut out, the text notes that ‘keppa hann svá kunni,/ kvöl hann vel þolði’ (394, st. 64) (‘he showed courage/ and bore the torment well’), emphasising in a similar fashion the emotive script for male behaviour. *Atlakviða* does contain references to wailing or lamenting (cf. st. 12, 16, 30, 40), but these remain external to the actions depicted, either as hypothetical (st. 16) or as a qualification (st. 12), or are downright rejected (st. 30). The lament on the other hand foregrounds the consequences of the events depicted and the emotive interiority of the female mourners. The significance of the elegies is thus not the least to be found in the alternative emotive script contained within them that provides a diverse perspective of the events. The poems enact a parallel scene staging where the rapid episodic narrative of the story is halted to focus on the underlying emotive subtext, often through impactful visualisation. This narrative mode is in fact reminiscent of the way in which *Egils saga* is configured. The author of *Egils saga* indeed intersperses the prose narrative structure with poems (both emotive and non-emotional), utilising the shift in focalisation that comes from the emotive poetic verse to manipulate the reader into an empathetic position and provide an alternative insight into characters’ inner lives.

⁷¹ *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 2: *Hetjukvæði*, 377, st. 24, hereafter quoted with page number and stanza number following the quotation. I have consulted Gustav Neckel’s edition throughout and any deviations will be noted where applicable (*Edda: Die Lieder des Codex Regius nebst verwandten Denkmälern*, ed. Gustav Neckel, vol. 1: Text, Heidelberg: Carl Winters Universitätsbuchhandlung, 1914).

⁷² All translations of the Eddic verses are mine, but I gratefully acknowledge that I consulted Carolyne Larrington’s translation, *The Poetic Edda*, throughout.

This interactive feature of the arrangement of the poems in the manuscript is replicated in some of the poems themselves, functioning as a stylistic device. As Brittany Schorn notes with respect to *Helreið Brynhildar* (Brynhildr's Ride to Hell), 'each stanza presents a tableau, briefly encapsulating a self-contained narrative'.⁷³ This fragmented and subjective mode of representation is utilised in many of the lament poems, including *Guðrúnarkviða I*. The elegies enact the static scenes of suspense where emotive interiority is articulated through the use of focalisation (directing the audience's gaze within a scene) and a vocalisation of the emotive subtext. The elegies thus re-enforce the essential dialogic nature of the *Vǫlsung* poems. The more 'masculine' or 'heroic' narrative voice (the objective, laconic and rapid narrative mode) is suspended to provide a dramatic relief to sustain and enhance the audience's empathetic involvement. The female poetic voices thus enact a visualisation of the effects of the violence and heroic ideology glorified in the other verses. This pattern of alternating glorification of violence and intimate static scenes of vocalisation is repeated not only in *Egils saga*, but moreover in the French epic poem *La Chanson de Roland* (The Song of Roland), where such narrative sequencing is used to enhance an empathetic stance in the audience.⁷⁴

While *Guðrúnarkviða I* thus forms part of several poems that depict scenes from the Nibelung cycle, the focus in the poem remains on female emotive interiority and the emotional effects of the death of Sigurðr on his widow, Guðrún. The narrative voice – a personal and subjective voice that positions the audience in an empathetic stance with respect to Guðrún's loss – notes in the very first stanza that Guðrún's behaviour, as she sits over her dead husband's body, does not comply with social expectations of female lamenting behaviour:

gerðit hon hjúfra
né hǫndum slá,
né kveina um
sem konur aðrar. (329, st. 1)

[she did not lament,
nor beat her hands,
nor wail
as other women.]

The narratorial comment indicates that her reticence is considered to be unusual and that the expected female behaviour is one of public or performed ritual of mourning. Clover has observed that female lamentation in medieval Iceland may have followed the traditional pattern of physical distress, as reference to such comportment in *Guðrúnarkviða I* 'implies that wailing, weeping, and

⁷³ 'Eddic Style', in *A Handbook to Eddic Poetry*, ed. Larrington, Quinn and Schorn, 271–87, at 279.

⁷⁴ Sif Rikhardsdóttir, 'Medieval Emotionality: The Feeling Subject in Medieval Literature', *Comparative Literature* 69.1 (2017), 74–90.

handwringing were standard female reactions to a death'.⁷⁵ This would suggest that the conventional female lamentation behaviour noted previously in *Yvain* or some form of it was known to Icelandic and/or Nordic audiences and that there was a prescribed (whether social or literary) code for mourning behaviour that included vocalised lamentation, wailing and the beating of hands.⁷⁶

Lars Lönnroth comments on this particular scene and the phrase 'høndum slá', i.e. the striking of hands together. He considers the phrase to be evidence of an ancient 'formulaic expression of grief' stemming from 'early Germanic poetry' and notes that the act can be found in the Old Saxon poem *Heliand* from the ninth century.⁷⁷ Lönnroth thus considers the gesture to be an enactment of grief that is particular to Germanic culture, especially to Germanic heroic poetry. Like Lönnroth, Sävborg makes a particular note of the gesture of striking the hands together and points out that 'both wording and metrical position are the same as in the two Guðrún lays, thus it must be a common poetic formula', suggesting an indigenous tradition with roots in Germanic poetic conventions of grief gestures.⁷⁸

The depiction of Guðrún's reaction to the slaying of Sigurðr in *Sigurðarkviða in skamma* (The Short Lay of Sigurðr) similarly describes a mourning behaviour in accordance with the above, signalling that clapping or slapping hands was considered to signal grief, at least within the Eddic tradition:

Svá sló hon sváran
sínar hendr
at rammhugaðr
reis upp við beð (339–40, st. 25)⁷⁹

⁷⁵ 'Hildigunnr's Lament', 33. For alternative readings of the poem see also Thomas D. Hill, 'Guðrúnarkviða in fyrsta: Guðrún's Healing Tears', in *Revisiting the Poetic Edda*, ed. Acker and Larrington, 107–16, and Jóhanna Katrín Friðriksdóttir, "'Gerðit hon ... sem konor aðrar": Women and Subversion in Eddic Heroic Poetry', in the same volume, 117–35.

⁷⁶ Laudine's gestural mourning behaviour in Chrétien's *Yvain* includes crying, wailing, fainting, tearing at her hair and her clothes, wringing her hands, lamenting, beating herself, clutching at her throat and slapping her palms (Chrétien de Troyes, *Le Chevalier au Lion ou Le Roman d'Yvain*, ed. David F. Hult, *Lettres gothiques*, Paris: Livre de poche, 1994, lines 1,144–1,427). As stated before the manuscript copy AM 489 4^{to} of the Norse translation reveals a significant reduction in emotive exuberance with the main semantic components of gestural mourning behaviour including wailing, fainting and possibly lamenting (depending on how one interprets the word 'syrgði'; mourned) (*Ivens saga*, ed. F. W. Blaisdell, *Editiones Arnarnæðnae*, Series B, vol. 18, Copenhagen: C. A. Reitzels boghandel, 1979, 35–6 and 168 respectively).

⁷⁷ 'Heroine in Grief', 114.

⁷⁸ 'Elegy in Eddic Poetry', 90.

⁷⁹ The codex reads 'svárar', corrected here by the editors. The meaning remains ambiguous, but the editors suggest that 'sváran' ('heavily') is a more likely reading (339, notes). It thus remains unclear whether there is an implicit aural effect in the intensity or strength of the clapping, or an emotive connotation in the presumed emotive state of the person doing the clapping, with 'sváran' referring back to the subject – in this case Guðrún. Given the unusual word choice the dual signifying

[She clapped her hands
so hard
that the fearless man
arose in the bed]

Within romance the hand gestures generally involve wringing the hands, rather than clapping them together.⁸⁰ The gesture of hand clapping is notably aural (the resounding noise of the palms being struck together), whereas wringing one's hands is, on the other hand, an action that is directed at the body of the mourner himself or herself by performing or displaying the grief on the body, like the physical gesture of beating, scratching or tearing of hair, clothes and skin. While hand-clapping can certainly also be interpreted as a potentially conventional gesture of mourning akin to hand-wringing, its aural impact is, nevertheless, notable. This acoustic feature is moreover emphasised in the verse. Guðrún's hand-clapping is apparently so loud or so heavy that it rouses the dying hero, who had previously been stabbed in the heart. Four stanzas later the gestural imagery of hand-clapping is repeated:

Kona varp öndu
en konungr fjörvi,
svá sló hon svára
sinni hendi
at kváðu við
kálkar í vá
ok gullu við
gæss í túni. (340, st. 29, my italics)

[The woman sighed⁸¹
but the king gave up his life.
She then clapped
her hands so hard
that the goblets echoed
the impending danger
and the geese in the meadows
cackled their reply. (my italics)]

capacity, hovering between the emotional and physical, may indeed be intentional. I would like to thank Vésteinn Ólason for discussing the word and its use here with me and for pointing out in private correspondence that *svár* (heavy, painful) is used to indicate mental state in both *Skírnismál* and *Hávamál*.

⁸⁰ J. A. Burrow notes that 'to wring one's hand is a common gesture of distress in English and also in French texts', whereas hand clapping seems to have had an alternative meaning in late medieval texts (at least Middle English and Old French texts) than it does in the Eddic poems (*Gestures and Looks in Medieval Literature*, Cambridge: Cambridge University Press, 2002, 39).

⁸¹ The initial noun, *kona* (woman) is an indefinite noun in the original, but I have rendered it as a definite noun here as it is clear that 'kona' refers here to Guðrún and so the definite article is called for so as not to give the false impression of an unspecified woman that an indefinite usage of the noun would do in this case.

The stanza is notably auditory, with a cacophony of noises following the death of the king. The sigh that precedes the last breath (literally the last 'life') of Sigurðr is an illusory moment of unvoiced sound, which is then broken by the clamour of clapping and the resounding commotion of goblets ringing and geese cackling. The use of the alliterating plosives *kváðu/kálkar* and *gullu/gæss* to describe the turmoil reinforces the aural sensorium.

The lamentation behaviour in *Völsunga saga*, which depicts the same scene by stating: 'veinade *hun med grat ok harmtavlv*' ('she wailed with both tears and a lament'), signals similarly a familiarity with the convention of lamenting and wailing along with gestural demonstration, although its emphasis is on the act of wailing as a feminine gesture of lamenting.⁸² The previously cited scenes indicate, on the other hand, an added feature of an aural component that is notably non-vocal, not related to the vibration of the vocal cords of a human subject. Unlike the conventional lament, which is a voiced (although not necessarily language-based) wailing, the clamour of the previous stanza reveals a different auditory imagery at play. The alliterative form of the stanzas and their performative aspect draw attention to the acoustic components of the poem, both the formal ones (such as the alliterative meter itself) and the metaphorical ones, i.e. the aural sensorium contained within the poem itself. This emphasis on voice, vocalisation and metrical acoustics is thus an essential part of the signifying matrix of the poems.

This attention to aurality and visuality underlies the poetic impact and emotive subtext of *Guðrúnarkviða I* as well. The stanzas intermittently shift between the omniscient narrative voice and the staged voices of a community of women sitting with Guðrún, relating their sorrows as a means of generating her lament and supporting her in her grief. Each female narrative voice relates her personal history of grief and loss.⁸³ The so-called *tregróf* (recitation of sorrows) of female grieving thus enacts a litany of previous emotional pain and grief, possibly intended as part and parcel of the mourning process. Sävborg considers the *tregróf* to be an Old Norse means of emphasising the grief and contrasts it with what he terms 'hyperbolic' expression in continental medieval depictions of grief.⁸⁴ The *tregróf* may also reflect a particular poetic mode of voicing sorrow through poetic articulation, as was the case with Egill in *Sonatorrek*. In the poem Egill himself recites the loss of his father and mother in a similar enactment of the accumulative voicing of past emotional pain and grieving experiences. In Egill's case the gesture is a personal one, positioning his latest loss in the context of a lifetime of losses. In the case of Guðrún the *tregróf* instead provides a space for female voices to be heard and for the particular female experience of

⁸² *Völsunga saga* [The Icelandic Text According to MS Nks 1824 b, 4° with an English Translation], ed. and trans. Kaaren Grimstad, Bibliotheca Germanica, Series Nova 3 (Saarbrücken: AQ-Verlag, 2000), 192, my translation.

⁸³ McKinnell indeed considers the 'large amount of direct speech by women' to be a defining (and a very unusual) feature of the elegies (*Essays on Eddic Poetry*, ed. Kick and Shafer, 252).

⁸⁴ 'Elegy in Eddic Poetry', 93.

loss and grief to be articulated, enfolding the recipient in a communal history of female lamentation.

The recital of female voices assumes the form of a chant as it is delivered in alliterative metre, replicating the form of the poem itself. The female voices are thus made to materialise within the poem as versified (alliterative) articulations, signalling again the function of the poetical form as a mode for emotive expressiveness and release. The choice of the verb ‘kveða’ (say, compose or intone) – which precedes the direct speech of Gjaflaug, the first of the women to speak – reinforces the poetic potency. Nicolette Zeeman notes that shifts between forms in late Middle English writing are frequently indicated by statements of the form of delivery, for example that a piece of poetry was ‘sung’, which is akin to what we observe here.⁸⁵ The usage of the verb *kveða* in this case remains obscure as it could equally refer to the act of composing, reciting or even speaking (used in the translation of the stanza below). The choice of the verb *kveða* here and the parallel to the Middle English authors’ alertness to such formal shifts nevertheless foregrounds the functionality of form and the audience’s probable mindfulness of and utilisation of such formal indicators for the engendering of meaning:

Pá kvað Gjaflaug
Gjúka systir:
‘Mik veit ek á moldu
munarlausasta;
hefi ek fimm vera
forspell beðit,
tveggja dætra,
þriggja systra,
átta bræðra,
þó ek ein lifi.’ (329, st. 4)⁸⁶

[Then Gjaflaug
Gjúki’s sister spoke:
‘I know that I am
the most deprived of joy on this earth.
I have suffered the loss of
five husbands,
two daughters,
three sisters,
eight brothers,
though I alone am alive.]

⁸⁵ ‘The Theory of Passionate Song’, in *Medieval Latin and Middle English Literature: Essays in Honour of Jill Mann*, ed. Christopher Cannon and Maura Nolan (Cambridge: D. S. Brewer, 2011), 231–51, at 231.

⁸⁶ Neckel gives the last line as ‘þó ek *enn* lifi!’ (‘though I am still alive!’), shifting the emphasis from the pain and solitude of being the single one left to the fact that she has survived those losses (*Edda: Die Lieder des Codex Regius*, ed. Neckel, vol. 1, 197, st. 4, my translation). The codex reads ‘ein’, which is maintained here.

The recital of each of the female voices is interspersed with a narrative refrain stating 'þeygi Guðrún/ gráta mátti,/ svá var hon móðug' (330, st. 5) ('Still Guðrún/ was unable to cry,/ she was so overcome'), building the emotive suspense through depictions of private loss and the sustained emphasis on unuttered and unutterable grief.

It is not until Gullrönd Gjúkadóttir enacts a physical gesture of affection that the loss is made to materialise, both in the mind of the reader and in the context of the poem:

Svipti hon blæju
af Sigurði
ok vatt vengi
fyr vífs knjám:
'Líttu á ljúfan,
leggðu munn við grön,
sem þú hálsaðir
heilan stilli.' (331, st. 13)

[She swept the shroud
from Sigurd
and laid down a cushion
for her knees:
'Look at your beloved,
lay your mouth on his lips,
the king you used to embrace
when still alive.']

The portrayal of the veil being removed from Guðrún's dead husband's face is a pregnant emotional and personal scene that reveals the loss not only of honour or status, but of the kiss of a beloved, now for ever stilled – a unique insight into the interior world of a mourning woman's mind and emotive state. Gullrönd's voice directs the gaze of the grieving widow as well as the audience to the face of the dead warrior and husband, compelling the audience to visualise the face and to re-enact the kinetic memory of similar or familiar gestures of affection. The emotive release then again prompts Guðrún's own voice through which the sorrow can be articulated.⁸⁷ The scene suggests – as with the previous examples of Egill's expanding body (see chapter 2) – that unexpressed emotions may have been considered dangerous and that the articulation of internal emotionality may have been vital to begin the process of healing when it came to particularly turbulent or strong emotions, such as grief. The refrain is repeated three times (st. 2, 5, 11) in an increasing crescendo resulting in a climax where the emotions can finally be released (st. 16).

Guðrún's inability to cry and release the emotion seems to threaten her well-being. Hill indeed believes the poem to be explicitly about the healing

⁸⁷ See also Lönnroth, 'Heroine in Grief', 116, and Pàroli, 'The Tears of the Heroes', 236–7, who both discuss this scene as well.

process. He bases his theory on medieval analogues of a popular belief that tears have a healing capacity and that the alternative, the inability to cry, may have been considered potentially life-threatening and a hindrance to the process of healing.⁸⁸ Hill compares the scene to the prologue of Gottfried von Straßburg's *Tristan* and the Old French *Lancelot du Lac* and notes that 'Gottfried's account of the death of Blanscheflur parallels the emotional context of the opening stanzas of *Guðrúnarkviða in fyrsta* quite closely'.⁸⁹ Unlike Guðrún, Blanscheflur (Tristan's mother and the widow of his father Rivalin) does not express her sorrow and ultimately dies of grief. Significantly, in Gottfried's version of Thomas's *Tristan*, the text states specifically that the mourning widow of Rivalin was unable to weep:

ir ougen diu enwurden nie
in allem disem leide naz.
ja got herre, wie kam daz,
daz da niht wart geweinet?
da was ir herze ersteinet:
dan was niht lebes inne
niwan dieu lebende minne
und daz vil lebeliche leit,
daz lebende uf ir leben streit.
geclagetes aber ir herren iht
mit clageworten? nein si niht:
si erstummete an der stunde,
ir clage starp in ir munde;
ir zunge, ir munt, ir herze, ir sin,
daz was allez do da hin.⁹⁰

[Yet in all this grief her eyes never once grew moist. But God Almighty, how came it that there was no weeping there?

Her heart had turned to stone. There was no life in it but for the living love and very lively anguish that, living, warred against her life. Did she lament her lord at all with words of lamentation? Not she. She fell mute in that same hour, her plaint died in her mouth. Her tongue, her mouth, her heart, her mind were all spent.]⁹¹

Her inability to voice her sorrow and to lament the loss may indeed have been perceived as a contributory factor to her death. Whereas Guðrún is eventually able to wail and lament her loss, Blanscheflur instead remains mute and dies.

The passage has not been preserved in French and so it is impossible to know how this scene may have been described in Thomas's version. In *Tristrans saga ok Ísöndar* the scene is, however, staged somewhat differently:

⁸⁸ 'Guðrúnarkviða in fyrsta: Guðrún's Healing Tears'.

⁸⁹ Ibid. 112.

⁹⁰ Gottfried von Straßburg, *Tristan*, ed. Werner Schröder, vol. 1 (Berlin: De Gruyter, 2004, exp. ed. first published 1999), lines 1,726–40.

⁹¹ *Tristan with the 'Tristan' of Thomas*, trans. A. T. Hatto (London: Penguin Books, 2004, first published 1990), 63.

En hans hin fríða frú fekk þann harm, at hana gat engi maðr huggat. Hún óvitaðiz optliga niðr fallandi, lá sem dauð ok kostaði með áköfum harmi at fyrirfara sér, hafnandi allri huggan. Dauð er hennar gleði ok allt hennar gaman. Heldr kaus hún at deyja en lifa, svá segjandi: 'Aum em ek yfir alla kvennmenn: Hvernig skal ek lifa eptir svá dýrligan dreng?'⁹²

[But his beautiful wife was so distraught that no one could console her. She often fell down in a faint, lying there as if dead. In her deep despair she rejected everyone's consolation and tried to kill herself. Dead were her joy and all her pleasure. She preferred to die rather than to live, saying: 'There is not a woman alive who is more wretched than I. How could I survive such a glorious, gallant man?']⁹³

Unlike Gottfried's Blansche-flur the Norse Blensinbil is able to lament her husband's death and there is no evidence of the muteness of the German Blansche-flur. While it is stated that Blensinbil dies from sorrow, her death is nevertheless staged in direct correlation to the birth of Tristan, and given that births were indeed a perilous affair in the Middle Ages, the subtle implicit connotation undermines the suggestive force of emotional stasis in Gottfried's version.⁹⁴

Hill finds further support in the Old Norse mythology, where Loki refuses to weep for Baldr, thus hindering his return to the land of the living.⁹⁵ Erin Michelle Goeres considers the death of Baldr in *Gylfaginning* to reveal a tension between the performative gesture of mourning (intended to release Baldr from the clutches of Hel) and the power of words.⁹⁶ The refusal of Loki (in the form of the giantess Þökk) to weep for Baldr is reminiscent of the underlying tensions apparent in *Sonatorrek*, *Guðrúnarkviða I* and, in fact, in Gottfried's *Tristan* between the somatic and the vocal. Both Egill and Guðrún are rendered silent by the grief, which is nevertheless apparent on their bodies or in their gestures. Blansche-flur is similarly unable (or unwilling) to utter her sorrow, which in turn seems to fester in her body. Whereas Blansche-flur's sorrow seems to incapacitate her, turning her heart to a stone and rendering her voiceless, both Guðrún and Egill breach the somatic effects of the paralysing grief and the breach engenders in turn their voices through which they can articulate their sorrow.

Sävborg calls attention to the similarities between *Guðrúnarkviða I* and *Sonatorrek* as elegiac forms, pointing out that 'in Egill Skallagrímsson's *Sonatorrek*, the difficulty of expressing grief is the poem's starting point' and that by expressing his grief, he, like Guðrún in the poem, 'regains [his] strength'.⁹⁷ Hill, however,

⁹² *Tristrams saga ok Ísöndar*, ed. and trans. Peter Jorgensen, in *Norse Romance*, ed. Marianne E. Kalinke, vol. 1 (Cambridge: D. S. Brewer, 1999), 23–226, at 46.

⁹³ Ibid. 47.

⁹⁴ Ibid. 48.

⁹⁵ 'Guðrúnarkviða in fyrsta: Guðrún's Healing Tears', 114–15.

⁹⁶ 'How to do Things with Tears', 5–6. John Lindow discusses the same passage in more detail in 'The Tears of the Gods', 161.

⁹⁷ 'Elegy in Eddic Poetry', 92.

considers Guðrún's release to be specifically enacted through the act of weeping, rather than through the expression of grief.⁹⁸ Significantly, in the prose text following Þoðvarr's death there is no access to Egill's internal state. The tone is objective and matter-of-fact with no emotive investment, and the audience must surmise that the bursting of his clothes is indeed due to emotional strain. In the case of *Guðrúnarkviða I*, the focalisation is, on the other hand, internal, evoking an interior and subjective state. We do not hear Guðrún's voice until those interior emotions have been released through the gestures of mourning (collapse, the loose hair, the crimson cheek and crying). The emotive release prompts her voice through which the sorrow can be articulated. In Egill's case, on the other hand, the emotive release occurs *by means* of the poetic articulation, whereas here the bodily performance and gestures of mourning appear to be a necessary prelude to the poetic articulation.⁹⁹ This difference reveals perhaps a more subtle gendered divide in emotive comportment beyond the mere emotive expressions, i.e. a script in which emotive interiority is feminised and so any masculine emotive interiority must be deduced. Alternatively, it could indicate a genre-specific emotive script that favours poetic voice as the means of accessing emotive interiority. Egill's later verbalisation of his sorrow – so carefully contained and suppressed throughout the narrative – in the poem *Sonatorrek* would substantiate such generic differentiators.

Yet, while emotive expressivity is reserved for women in the Eddic poems, it is neither a stipulation of female presence, nor is it uniquely a feminine domain, as is evident from *Sonatorrek*. As Gísli Sigurðsson points out, Guðrún's emotions are, for instance, entirely absent in the recital of Sigurðr's death in the poem that precedes *Guðrúnarkviða I* in the Codex Regius manuscript.¹⁰⁰ The female emotive script underlying the presentation in the *Brot af Sigurðarkviðu* (Fragment of a Poem about Sigurðr) is more in line with the script dictating feminine egging.¹⁰¹ The narrative voice remains objective and narrates the events from a distance. There is no access to characters' internal emotional lives and Guðrún is given voice only twice in the stanzas that have been preserved:

⁹⁸ 'Guðrúnarkviða in fyrsta: Guðrún's Healing Tears'.

⁹⁹ Obviously in the case of Egill, his emotive interiority is conveyed through a defined and carefully composed poetry, whereas Guðrún's vocalisation occurs within the frame of the poem itself. Yet both are clearly formulated as poetic compositions. Although Guðrún's speech is not framed specifically as a poem it is nevertheless delivered in alliterating metrical lines, thereby foregrounding its poetical effect.

¹⁰⁰ *Eddukvæði*, ed. Gísli Sigurðsson, 268.

¹⁰¹ The concept of *hvot* (egging or whetting) encompasses gender-bound speech acts that are frequently accompanied by specific gestures that were reserved for women in medieval Iceland as a socially (and/or literary) stipulated acts to encourage male relatives to avenge a perceived social slight or dishonour. The act of egging or whetting often followed the killing of a family or a household member and provided women with the means of enacting vengeance by inciting their male relatives to action through emotional provocation. The concept of *hvot* as an emotive script or behavioural code will be discussed further in the next chapter.

Úti stóð Guðrún
Gjúka dóttir,
ok hon þat orða
alls fyrst um kvað:
'Hvar er nú Sigurðr,
seggja dróttinn,
er frændr mínir
fyrri ríða?' (325, st. 5)

[Guðrún stood outside,
the daughter of Gjúki,
and those were the first words
she spoke:
'Where is Sigurðr,
the lord of men,
since my kinsmen
ride ahead?']

At Högni's response that 'sundr hofum Sigurð/ sverði hogginn' (325, st. 6) ('we have hacked Sigurd/ apart with a sword'), Brynhildr Buðladóttir laughs and Guðrún merely states that the news is unexpected and that his death will be avenged: 'heiptgjarns hugar/ hefnt skal verða' (326, st. 10) ('a vengeful mind/ shall be avenged'). The poem thus articulates a different script for female mourning behaviour, one that replicates scenes from some of the better known Icelandic sagas, suggesting that the Eddic poetic parameters encompassed several emotive scripts and that each may have had a particular function.

Comparing the scene of Sigurðr's death in *Guðrúnarkviða I* to Laudine's mourning in *Yvain*, for instance, it is notable that in Laudine's case the scene is staged publicly in the procession of the body through the castle to the burial ground. The distant focalisation is furthermore emphasised in the text by mediating the viewpoint through Yvain's eyes as he watches the mourning widow through a window.¹⁰² The narrative attention in *Guðrúnarkviða I*, on the other hand, is not directed outwards towards the representational value of the scene, which instead is clearly the case in *Atlakviða* and *Atlamál hin grænlensku* with Högni's laughter. Instead it is directed inwards, focusing on memories of private experiences that foreground the personal loss Guðrún has sustained. Whereas Laudine's performance has a public functionality that is either unrelated or only tangentially related to emotional interiority, Guðrún's mourning, conversely, is expressly a declaration of such interiority. Her gestures and her comportment nevertheless re-enact and thus reaffirm a behavioural code that is public and has apparently an established literary precedent.

Laudine's vocalisation of her grief in *Yvain* in chapter 1 is thus replicated in Guðrún's lament, although the staging of the vocalisation is dramatically different. Whereas in the case of Laudine the grief is a public performance, enacted

¹⁰² Chrétien de Troyes, *Le Chevalier au Lion ou Le Roman d'Yvain*, ed. Hult, lines 1,144–1,444. See also Sif Rikhardsdóttir, *Medieval Translations*, 106–12.

as a means of staging a prescribed social (as well as emotive) event, Guðrún's lament in *Guðrúnarkviða I* (and in fact in *Sigurðarkviða in skamma*) is profoundly internal and personal. While the literary staging of her mourning may have been intended as a public performance, its enactment becomes nevertheless personalised. *Guðrúnarkviða I* presents multiple female voices relaying their losses and sufferings and focuses the audience's attention on Guðrún's interiority, her inability to cry and the internal feelings associated with her emotive state. The internal focalisation and the emphasis on the small group of women sitting with Guðrún over the body of Sigurðr shifts the audience's attention from the formal (presumably public) code of bereavement to its aural components, i.e. the female voices, and to the visual exposé of the dead body.

As described in the previous chapter, Ásgerðr's reaction to the death of her husband Þórólfr Skalla-Grímsson in *Egils saga* is conveyed in a single word, 'vkat' ('upset'). Beyond noting that she 'tok litið af ollu' ('played the matter down') the audience is not informed any further of her feelings.¹⁰³ The Eddic lament, on the other hand, foregrounds the emotive subjectivity of Guðrún and stages as the primary narrative drive an emotive intimacy that the saga seems to make every effort to avoid. Alison Finlay suggests that the difference between emotive expression in the Eddic lament poems, *Guðrúnarkviða I, II* and *III*, and the prose sagas may be due to the medium itself and narrative style, and that this, as well as the refashioning of lyrical source materials into prose, may have affected the translation process.¹⁰⁴ Taking into account Judy Quinn's suggestion that shifts in the rhythmical structure of the Eddic poems 'may be interpreted as a signal to the audience of a change in discursive posture' the form itself may have enacted differing horizons of expectations with regard to emotive scripts.¹⁰⁵ While Quinn's observation is directed at shifts in verse form (from *ljóðaháttur* to *fornyrðislag* for instance) her comment nevertheless draws attention to the aural qualities of the poems for the engendering of meaning, and the vocalisation of such formal or structural arrangements for the elucidation of that meaning. This is of course particularly relevant when it comes to the transfer between prose and verse form and signals a shift between permissible emotive scripts associated with the narrative form. Zeeman indeed points out that with the later English poets, such as Geoffrey Chaucer and John Lydgate, 'song is generically associated not only with the expression but also with the excitation of various kinds of feeling', suggesting that there is a generic proviso

¹⁰³ *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson, 89, and *Egil's saga*, ed. Svanhildur Óskarsdóttir, 103, respectively.

¹⁰⁴ Alison Finlay, "'Intolerable Love': *Tristrams saga* and the Carlisle *Tristan* Fragment', *Medium Ævum* 73 (2004), 206–24, at 219–21.

¹⁰⁵ Quinn, 'Verseform and Voice in Eddic Poems: The Discourses of Fámismál', *Arkiv för nordisk filologi* 107 (1992), 100–30, at 101. Quinn's comment is also relevant to the notion of internal rhythmical deviations, comparable to those in the Norse translation of *Tristan*, where the translator/scribe uses alliteration to dramatise scenes or infuse his prose text with emotive dynamism.

for emotive expressivity and content.¹⁰⁶ Moreover, Vésteinn Ólason has suggested the possibility that the stanzas in the sagas might have been specifically incorporated for the purpose of providing access to an interiority otherwise inaccessible by virtue of the narrative style:

Þá kemur til álita að höfundar Íslendingasagna hafi haft þörf fyrir vísurnar vegna þess að persónur í sögunum gátu tjáð í bundnu máli tilfinningar og viðbrögð sem ekki þótti eðlilegt að láta fólk tala um í óbundnu máli og gat enn síður verið efni í frásögn sögumanns, vegna þess að um einkamál eða innra líf er að ræða.¹⁰⁷

[It may be that the *Íslendingasögur* authors needed the verses so that saga characters could express emotions and reactions which would have seemed unnatural when expressed in prose, and which would have been even less appropriate for a saga narrator to use, because they touch on the private affairs and inner life of the characters.]¹⁰⁸

The apparent divergence in emotive representation in the prose text and some of the verses in *Egils saga* and the literary staging of poetry as a medium of emotive expression would thus support Finlay's supposition. Yet many of the other verses in *Egils saga* and the corpus of Eddic poems in general indicate that the verse form itself did not necessarily stipulate emotive vocality and the Norse translations of *Yvain* and *Tristan* demonstrate that the prose format did by the same token not prevent such vocality. Moreover, the emotive literary identities evident from some of the Eddic poems are modelled on a similar emotive script as those that presumably informed the saga corpus, rather than the emotive vitality of the French material or the elegiac tone of the Eddic laments. This would suggest that audiences were expected to read deeply into the narrative structures to decipher the emotive scripts that were at play within any given text and to assimilate those structures as the signifying context within which characters' behaviours, gestures and discourses should be interpreted. The perception of underlying tragedy, humour or irony, or an ideological propaganda, would thus have depended on the recognition of and ability to decipher the emotive scripts and their relevant signifying contexts.

¹⁰⁶ 'The Theory of Passionate Song', 231.

¹⁰⁷ *Samræður við söguöld*, 99.

¹⁰⁸ Vésteinn Ólason, *Dialogues with the Viking Age: Narration and Representation in the Sagas of the Icelanders*, trans. Andrew Wawn (Reykjavík: Heimskringla, Háskólaforlag Máls og menningar, 1998), 125.

Public Masking and Emotive Interiority

Brennu-Njáls saga and *Laxdæla saga*

WE HAVE SEEN in Chrétien's *Yvain*, how Laudine, the mourning widow, cries out, faints, claws at herself and tears out her hair at the death of her husband, Esclados the Red.¹ We have similarly seen evidence of such emotive performativity of grief in the Eddic poem *Guðrúnarkviða I*, whereas in *Egils saga Skallagrímssonar* Ásgerðr's presumed grief over the death of her husband, Þórólfr Skalla-Grímsson, is conveyed in a single word of discontent.² In *Laxdæla saga* (The Saga of the People of Laxardal), on the other hand, the heroine, Guðrún Ósvífrsdóttir, smiles as one of her husband's killers uses her shawl to wipe the blood off the weapon that killed her husband. In fact we see no evidence of grief on her part until twelve years later, when she goads her sons to avenge the killing of their father by taunting them with their father's bloody clothes. There is not a single exclamation of grief, no tears, no fainting, nor any other visible signs of sorrow.³ In *Brennu-Njáls saga* (The Saga of the Burning of Njal) another heroine, Hallgerðr Höskuldsdóttir, similarly laughs at the news of her husband's slaying before sending the perpetrator to her father where he will be killed himself.⁴ The scenes differ from the understated reaction of Ásgerðr as well as the more exclamatory performances of sorrow evident in the Eddic elegy and in the romance, where the emphasis is on vocalisation and embodiment of internal emotions. Here, we instead

¹ See discussion in chapter 1 as well as Chrétien de Troyes, *Le Chevalier au Lion ou Le Roman d'Yvain*, ed. David F. Hult, *Lettres gothiques* (Paris: Livre de poche, 1994), lines 1150–61.

² See discussions in chapters 2 and 3 as well as *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 2: *Hetjukvæði*, Íslenzk fornrit (Reykjavík: Hið íslenzka fornritafélag, 2014), 329 and *Egils saga Skallagrímssonar*, ed. Bjarni Einarsson [based on the work of Jón Helgason and completed after Bjarni Einarsson's death by Michael Chesnutt], vol. 1: *A-Redaktionen*, Editiones Arnarnagðænae, Series A, vol. 19 (København: C. A. Reitzels forlag, 2001), 89.

³ *Laxdæla saga*, *Halldórs þættir Snorrasonar*, *Stúfs þátr*, ed. Einar Ól. Sveinsson, Íslenzk fornrit 5 (Reykjavík, Hið íslenzka fornritafélag, 1934), 168 and 179–81, hereafter quoted with page numbers in the text.

⁴ *Brennu-Njáls saga*, ed. Einar Ól. Sveinsson, Íslenzk fornrit 12 (Reykjavík: Hið íslenzka fornritafélag, 1954), 50–1, hereafter quoted with page numbers in the text.

witness a different performance, one that is intended to conceal or mask any presumed emotive interiority rather than stage it.

In this chapter the functionality of emotive gestures is considered as a means of obscuring or masking emotions rather than as a means of staging internal emotionality. Given that emotive gestures are biologically conditioned neural and muscular reactions to stimuli in humans, the use of such gestures to subvert emotional messaging or to mask emotions indicates that emotive gesticulation is being manipulated as a literary technique. The efficiency of such manipulation is dependent on the audience's capacity to decipher the gesture as subversive or as an intentionally disingenuous performance, rather than an expression of inexorable emotions. Guillemette Bolens notes that 'the semantic retrieval of corporeal movements in narrative is of central importance to the understanding of major literary artworks'.⁵ Yet, the significant difference here is that the physiological responses (such as a laughter or a smile) are indeed misleading when understood as kinetic reactions and need instead to be contextualised and interpreted as a performative gesture. The smile or laughter in this case becomes a signifying token intended not to articulate emotive interiority but to convey a narrative message. In fact, the act of laughing explicitly rejects emotionality – appropriating its kinetic mechanism as a symbolic token within the narrative framework.

As stated before, the reader or the audience must decode any emotive gestural signals, deciphering the function of such gestures within each given context – as one would indeed with emotive behaviour in social interactions. Yet the literary functionality of such gestures draws on more than their social coding. They become infused with significance as textual or literary signifiers that draw their meaning from the literary staging of affect. They indeed become emotive signifiers by virtue of their function as literary symbols. Such gestures function as part of a larger signifying pattern and draw their emotional meaning from multiple different factors, including their placement in the narrative, their usage (conventional, parodic, subversive etc.), their generic stipulations and gendered behavioural codes. While the romance exhibits expressive emotionality as the proto-typical behavioural pattern (particularly for women), the Eddic poems cited before bear witness to a duality (or multiplicity) of emotive scripts contained within the generic parameters of the Eddic corpus. The sagas, on the other hand, seem to favour reticence as the standard emotional mode (at least for prose and in particular for male characters), although it is apparent that the mode of emotional behaviour can be manipulated to convey an alternative emotive subtext to the one apparent on the surface.

Smiles and public masking

The example cited at the beginning of this chapter of Hallgerðr's reaction

⁵ *The Style of Gestures: Embodiment and Cognition in Literary Narrative*, Rethinking Theory (Baltimore: Johns Hopkins University Press, 2008), 2.

to the news of her husband's killing reveals an exchange that is designed to suppress or conceal emotions. Glúmr, Hallgerðr's second husband, is killed after a quarrel with Hallgerðr's servant, Þjóstólfr. Þjóstólfr has made a snide remark regarding Glúmr's lack of skills and strength to do anything else than 'brøltá á maga Hallgerði' (49) ('bounc[e] around on Hallgerð's belly').⁶ Glúmr retaliates in anger, resulting in Þjóstólfr sinking his axe into Glúmr's shoulder. After Glúmr's death, Þjóstólfr removes a golden bracelet from Glúmr's body, covers it with rocks and returns to Hallgerðr:

Hallgerðr var úti ok sá, at blóðug var øxin. Hann kastaði til hennar gullhringinum. Hon mælti: 'Hvat segir þú tíðenda? eða hvi er øx þín blóðug?' Hann svaraði: 'Eigi veit ek, hversu þér mun þykkja: ek segi þér víg Glúms.' 'Þú munt því valda,' segir hon. 'Svá er,' segir hann. Hon hló at ok mælti: 'Eigi ert þú engi í leikinu.' (50)

- ⁶ English translations are taken from *Njal's Saga*, trans. Robert Cook (London: Penguin Books, 2001), 32, hereafter quoted with page numbers in the text. The analysis is based on Einar Ól. Sveinsson's 1954 edition of the story in the Íslenzk fornrit series, which has remained the standard edition to this date. The base manuscript in the edition is Möðruvallabók, AM 132 fol. in the Árni Magnússon Institute for Icelandic Studies, although Einar Ól. Sveinsson notes that he consulted and drew on all the extant medieval manuscripts for 'older' readings along with some later paper manuscripts that offer variant reading forms. While Möðruvallabók dates to the mid-fourteenth century, the oldest vellum fragments containing the saga date from around 1300. None of them are original and Einar Ól. Sveinsson assumes there to be at least one or more copies between the original and the oldest extant copies, suggesting that the story might have been written down in the latter part of the thirteenth century (Introduction, in *Brennu-Njáls saga*, ed. Einar Ól. Sveinsson, v–clxiii, at lxxv). For further information on the manuscript witnesses see the Introduction, cxlix–clviii; Einar Ól. Sveinsson, 'Um handrit Njálu', *Skírnir* 126 (1952), 114–52; and Guðrún Nordal, 'The Dialogue between Audience and Text: The Variants in Verse Citations in *Njáls saga's* Manuscripts', in *Oral Art Forms and their Passage into Writing*, ed. Else Mundal and Jonas Wellendorf (Copenhagen: Museum Tusculanum Press, 2008), 185–202. It should be noted that the edition is based on an editorial principle that sought to reconstruct a 'standard' and complete text out of the often fragmentary manuscript witnesses to the textual transmission of any given work. The analysis is thus by necessity dependent on the textual witness as presented in the edition. Scenes of emotive performativity and details of emotive behaviour may (and in fact are likely to) differ between the variants, although an apparent (atypical) concern with accuracy in the copying process of the story has ensured a certain amount of textual stability. Variant readings from other manuscripts, including the oldest extant manuscript of the saga, Reykjabók, AM 468 4^{to}, dating from the first decades of the fourteenth century and also preserved in the Árni Magnússon Institute, are introduced where appropriate and possible. Given the extensive manuscript history of *Njáls saga*, which is preserved in at least sixty manuscripts and fragments, a detailed comparison across the corpus of the extant manuscripts is not viable here. The project 'The Variance of *Njáls saga*', which aims to assess the complete history of the manuscript transmission of *Njáls saga*, may make a detailed comparative study between manuscript variants feasible. Sveinn Yngvi Egilsson's edition, which is based on Reykjabók, has been consulted throughout for concordance (*Brennu-Njáls saga: Texti Reykjabókar*, ed. Sveinn Yngvi Egilsson, Reykjavík: Bjartur, 2004).

[Hallgerd was outside and saw that his axe was bloody. He threw the gold bracelet to her.

She spoke: 'What news do you bring? Why is your axe bloody?'

He answered, 'I don't know how you'll take this, but I must tell you of the slaying of Glúm.''

'You must have done it', she said.

'That's true', he said.

She laughed and said, 'You didn't sit this game out.' (32)]

The passage is devoid of emotion words and is deceptively laconic and matter-of-fact. Any emotions on behalf of the participants must be inferred through contextualisation and the interpretation of their acts and the possible implications of their words.⁷ The forced quarrel with Glúm and the dramatic display of violence through the bloody axe and the flinging of the golden ring reveal the underlying tension in the scene as well as between the three participants in the uneasy triangle of affection, honour and lurking desires. The ring represents on one hand Glúm's dead body and on the other Þjóstólfr's male prowess in having won victory over her husband – however dishonourably achieved. Both the ring and the bloody axe thus enact the symbolic function of the 'bloody token' that speaks on behalf of the dead man.⁸

Hallgerðr's dispassionate question of what news he brings and why his axe is bloody is rhetorical – perhaps intended to buy her time to compose herself to respond in turn – and her laughter belies the magnitude of the event. William Ian Miller considers Hallgerðr's laughter to be involuntary, although 'clearly a marker of emotion', despite the fact that 'we are unsure of the propriety of its motivation'.⁹ I would propose that the laughter is here staged as a literary device, left intentionally ambiguous (as Miller's reading implies) to actively engage the reader (or audience) in the interpretation of

⁷ For a discussion of this scene and its emotional implications see also Kirsten Wolf, 'Laughter in Old Norse-Icelandic Literature', *Scripta Islandica* 51 (2000), 93–117, at 107; William Ian Miller, 'Emotions and the Sagas', in *From Sagas to Society: Comparative Approaches to Early Iceland*, ed. Gísli Pálsson (Enfield Lock: Hisarlik Press, 1992), 89–109, at 90–2; Miller, *Humiliation: And Other Essays on Honor, Social Discomfort, and Violence* (Ithaca: Cornell University Press, 1993), 95–6; Miller, 'Why is your Axe Bloody?' *A Reading of Njáls saga* (Oxford: Oxford University Press, 2014), 44–8; Auður G. Magnúsdóttir, 'Ill er ofbráð reiði: tilfinningar, saga og félagsleg þýðing reiðinnar í Njáls sögu', in *Heimtur; ritgerðir til heiðurs Gunnari Karlssyni sjötugum*, ed. Guðmundur Jónsson, Helgi Skúli Kjartansson and Vésteinn Ólason (Reykjavík: Mál og menning, 2009), 50–63, at 58–9; and Jürg Glauser, who discusses the three slaps that Hallgerðr receives from her husbands as an example of the entanglement between media and human emotions, 'The Colour of a Sail and Blood in a Glove: Medieval Constellations in the *Riddarasögur*', trans. Sarah Künzler, in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, *Bibliotheca Nordica* 7 (Oslo: Novus forlag, 2014), 199–224, at 214–15.

⁸ For a discussion of the 'bloody token' see Clover, 'Hildigunnr's Lament', in *Cold Counsel: Women in Old Norse Literature and Mythology*.

⁹ *Humiliation*, 95.

the narrative signals, emotive gesticulations, characters' relationships and intended (and unintended) subtexts. Her laughter is thus a literary gesture that defies its normative function as an expression of emotion to conversely subdue, subvert and conceal the underlying (and unexpressed) emotions. In a similar vein to that proposed here, Kirsten Wolf considers the use of laughter as a means of non-linguistic communication, both internal and external to the fictive world. She notes that the entire corpus of the *Íslendingasögur* contains only around eighty instances of laughter: 'Most sagas contain only two, three, or four examples, and some sagas contain none at all'.¹⁰ Significantly, *Njáls saga* provides the highest number of occurrences, with over twenty cases of laughter and over ten for grinning.¹¹

Hallgerðr's rejoinder that Þjóstólfr has joined the game (presumably uninvited and unwelcome) trivialises the marriage as a game of power, authority and violence – substantiating the illusion that has sent Þjóstólfr on his murderous expedition. Her decision to send Þjóstólfr to her uncle Hrútr signals an underlying emotion that is hidden beneath the seemingly dispassionate discourse. Hrútr's immediate reaction of slaying Glúmr's killer reveals that he has read her action accordingly and that, even if it is not made explicit, the emotional framework for her behaviour (the desire for revenge) can be read by the saga's audience. Jóhanna Katrín Friðriksdóttir suggests that women's laughter is frequently used as a performative means of whetting in the sagas.¹² If so, Hallgerðr's laughter here – while unheard by Hrútr – may act as a literary signal to the reader of the implicit meaning behind her gesture. Þjóstólfr's decision to follow Hallgerðr's advice, despite his misgivings, similarly indicates that not only does he also accurately interpret its implicit meaning, but that he is willing to accept it, hinting at different forces at play in his actions.

¹⁰ 'Laughter in Old Norse-Icelandic Literature', 94. Wolf includes instances of grinning (*glotta*) in her analysis of laughter and so the numbers given do not differentiate between acts of grinning vs. laughing. J. A. Burrow notes that 'like *sourire* in French, *smile* is a latecomer in English; and the dictionaries claim that its meaning would also have been covered in the semantic field of *laughter*', implying that those emotive gestures may have been interchangeable or undifferentiated at some point (*Gestures and Looks in Medieval Narrative*, Cambridge: Cambridge University Press, 2002, 76, author's italics). Yet, there is a difference in the emotive underpinnings of a grin and a smile and they each draw on different semantic and/or cognitive connotations, particularly as literary symbols. Skarpheðinn's grin indeed becomes a personal trademark and a grin would have seemed out of place for Hallgerðr, for instance, in this context. For information on the use of smiles as signals for dramatic irony see for instance Philippe Ménard, *Le rire et la sourire dans le roman courtois en France au moyen âge (1150–1250)* (Geneva: Librairie Droz, 1969). For a study of smiles or laughter as literary gestures see Burrow, *Gestures and Looks in Medieval Narrative*, 73–81 *passim*.

¹¹ Wolf, 'Laughter in Old Norse-Icelandic Literature', 94.

¹² 'Gender, Humor, and Power in Old Norse-Icelandic Literature', in *Laughter, Humor, and the (Un)Making of Gender: Historical and Cultural Perspectives*, ed. Anna Foka and Jonas Liliequist (New York: Palgrave Macmillan, 2015), 211–28, at 213.

The interaction between Hallgerðr and her *fóstri* (foster-father), Þjóstólfr, is placed in the narrative context of Hallgerðr's characterisation in the saga and the potential emotive undertones of her behaviour.¹³ Already when Þorvaldr Ósvífrsson, her first husband, states that he would like to seek her hand in marriage, his father warns him that 'þat mun ykkir ekki mjök hent . . . hon er kona skapstór, en þú harðlyndr ok óvægin' (30) ('things are not likely to be easy between you . . . she's a strong-minded woman, and you're hard and unyielding') (19), signalling that the marriage may be doomed before it has even begun.¹⁴ In fact, Hallgerðr's discontent is made quite clear, both by her own words and by the narratorial comment that 'fannsk þat á öllu, at hon þóttisk vargefin' (31) ('it was perfectly plain that she considered herself ill-matched') (20). Hallgerðr's displeasure with the matrimonial contract is belied by her apparent cheerfulness at the wedding festivities; 'var brúðrin allkát' (32) ('the bride was quite cheerful').¹⁵ The narratorial observation that 'fannsk mönnum mikit um tal þeira' (32) ('people wondered at all this talking') (21) intimates that the joviality of the bride and her interactions with her foster-father and Svanr, her uncle, may indeed be a performance. This performance is intended either to mask the underlying emotion of discontent – thus staging a narrative warning of the impending fate of her newly acquired husband – or may indeed signal that there is already a plot in action to rid her of her unworthy groom and that her apparent merriment is thus not over the groom, but over his fate.

The two marriages are interlinked through narrative repetition and parallel staging. The scene of Glúmr's death thus echoes an earlier scene. In both cases Hallgerðr is slapped in the face – first by Þorvaldr and later by Glúmr. And in

¹³ *Fóstri* is a term used to indicate fostering or responsibility for the rearing of children in medieval Iceland or in some cases a tutor (see for instance Sverrir Tómasson, *Formálar íslenskra sagnarítara á miðöldum: Rannsókn bókmenntahefðar*, Reykjavík: Stofnun Árna Magnússonar á Íslandi, 1988, 20–1). This could be a household member of a lower social status than the fostered child, as in the case of Þjóstólfr, or, alternatively, the child could be brought up in a different household with the head of the household acting as a foster-father. Such arrangements were usually intended to consolidate political relationships through the act of fostering. The intimate ties between fostering parents and their wards are evident in the emotional reactions to the demise of a fostering parent or foster-son. Egill's reaction to the death of Brák, his nurse, is a case in point. More apt would be the reaction of Skarpheðinn to the killing of Þórðr leysingjason, his foster-father, and later of Njáll to the killing of Hǫskuldr Hvítanessgoði, his foster-son. The catastrophic consequences of those killings reveal the significant emotional and social bonds provided by the fostering system, although the two cases mentioned here are obviously quite different. The potential emotional complexities involved in the relationship between Hallgerðr and Þjóstólfr stem not the least from the convoluted emotional ties that link them from her childhood and the uneasy role he plays in her adult life.

¹⁴ The first line 'þat mun ykkir ekki mjök hent' contains an implicit prediction that is not conveyed in the English translation, i.e. that it does not bode well for them or that their temperaments will not befit one another.

¹⁵ My translation. For the English translation see *Njal's saga*, trans. Robert Cook, 20. See also Wolf, 'Laughter in Old Norse-Icelandic Literature', 95.

both cases Þjóstólfr reacts by killing her husband and returning to her with a bloody axe:

[Þjóstólfr] gekk heim ok hafði uppi øxina, ok var hon blóðug mjök. Hallgerðr var úti ok mælti: 'Blóðug er øx þín; hvat hefir þú unnit?' 'Nú hefi ek þat þat gort,' segir hann, 'at þú munt gefin verða i öðru sinni.' 'Dauðan segir þú þá Þorvald,' segir hon. 'Svá er,' sagði hann, 'ok sé þú nú nokkurt ráð fyrir mér.' 'Svá skal vera,' sagði hon; 'ek vil senda þik norðr til Bjarnarfjarðar á Svanshól, ok mun Svanr taka við þér báðum höndum; ok er hann svá mikill fyrir sér, at þangat sækir þik engi.' (35–6).

[[Thjostolf] went up to the house with his axe on his shoulders, it was quite bloody.

Hallgerd was outside and spoke: 'Your axe is bloody. What have you done?'

'I've done something,' he said, 'which will permit you to marry a second time.'

'You're telling me,' she said, 'that Thorvald is dead.'

'That's right,' he said. 'Now you must come up with a plan for me.'

'I will,' she said. 'I'll send you north to Svanshol on Bjarnarfjord and Svan will welcome you with open arms; he is so daunting that no one will go after you there.' (22–3)]

This earlier scene sets the pattern. The bloody axe, which Þjóstólfr is wielding prominently, speaks of the death and the ensuing dialogue heralds a pattern of interdependency between Þjóstólfr and Hallgerðr. Significantly, there is no indicator of either a somatic or a deliberate performative reaction, intimating her implicit (or explicit) involvement in the act – which her subsequent words that he should go to her uncle, Svanr, prove. The signifying capacity of each scene is enhanced by the parallel staging of the killings, hinting at a complex web of narrative signifiers. The repetition of the semantic components of the earlier scene (the slap in the face, the dialogue between Hallgerðr and Þjóstólfr regarding the slap, the bloody axe and Hallgerðr's reaction) solidifies and enriches the second scene, drawing forth the complex emotive subtext at play. It thus foregrounds the literary staging of the scenes and the relevant emotive gestures.

As with her first husband, Glúmr is warned about her: "'Eigi er nú þat, sem mælt er," segir Þórarinn, "at þú látir þér annars víti at varnaði, ok var hon gipt manni, ok réð hon þeim bana"' (42) ("Then you're not letting another man's woe be your warning, as the saying goes," said Thorarin. "She had a husband, and she had him killed") (27). Hallgerðr is asked the second time and seems to be content with the match. This crucial difference between the signifying contexts of the parallel scenes is highlighted in her reaction to the second slap: 'Hon unni honum mikit ok mátti eigi stilla sik ok grét hástöfum' (48) ('She loved him greatly and was not able to calm herself, and wept loudly') (32). The text deviates from the otherwise laconic mode of emotional representation to convey both an emotive gesture of sorrow (i.e. crying) and, more significantly, a verbal declaration of emotionality (i.e. that she loved him greatly). In fact, in the scene

prior to this – the pivotal moment that will seal Glúmr's death – Hallgerðr puts her arms around his neck in a gesture of intimacy that is rare in the otherwise impassive narrative mode (47; 30). This unusual insight into her emotional state intensifies the impact of the second killing. The parallel staging of the narrative events, the context of her argument with Glúmr (which is indeed about Þjóstólfr) and the potential emotive motivations at play coalesce to frame her gesture and her words, guiding the reader (or audience) in his or her interpretation of her actions. The tears shed following Glúmr's slap are moreover in direct contrast to the subsequent reaction to Þjóstólfr's return with the bloody axe, signalling that the text is utilising emotive gestures as a means of conveying an emotional message that is contrary to the somatic stimuli normally underlying the gesture of a smile.

While the narrative conforms to the economically emotive narrative style of the saga convention, it does make use of character traits (as do all the sagas in fact) to convey emotive subtexts that are based on certain emotional tendencies that originate in personality faults. Hallgerðr is, for instance, described as 'örlynd' (29) ('impulsive'),¹⁶ 'skaphorð' (29) ('harsh-tempered'), 'skapstór' (30) ('temperamental'), 'fengsöm' (33) ('bountiful') and 'stórlynd' (33) ('magnanimous') in the first few chapters.¹⁷ The adjectives cited are only a few of the ones used throughout the saga to describe her. Such depictions obviously complement her actions and discourse, which flesh out the narratorial description of her character traits. The repeated references to her beauty and the infamous allusion to 'þjófsaugu' (7) ('thief's eyes') by her paternal uncle, Hrútr Herjólfsson, when she is first introduced set the stage for the future events and her narrative role. In addition they prime the reader with respect to the emotive signifying pattern within which her actions will be interpreted. Hrútr's prediction that many will pay for her beauty (7; 4), establishes a contextual framework within which her behaviour acquires signifying potential that is not dependent on emotional vocabulary for the articulation of a persuasive emotive subtext. These attributes shape the reader's interpretation of behaviour or actions, generating perceived emotional impulses and causalities while the narrative voice can avoid specifying the underlying emotional compulsions. Hallgerðr's perplexing laughter thus becomes a pregnant symbol of an emotional interior and its public masking. The disparity between emotional representation in the saga context and in romance for instance, is thus located in the *function* of emotional representation. Whereas the object of the emotive discourse in *Yvain* is to express presumed internal emotions, the retorts in saga literature frequently seem conversely to have been intended to conceal those emotions. Once the intent is to deflect emotional communication, the discourse can no

¹⁶ *Örlyndi* can also denote lavishness, which is how Robert Cook translates it (18). Both meanings are viable within the context of her behaviour and the two connotations may share a semantic component.

¹⁷ Single word quotations are translated by me unless otherwise noted. For the English translation see *Njal's saga*, trans. Robert Cook, 4, 18 and 21.

longer be considered emotive – although it can, of course, be emotional and may very well have been understood as such by its medieval audience.

This method of emotional suppression, or concealment, can be said to apply equally to Guðrún Ósvífrsdóttir's reaction to her second husband's killing (88–91).¹⁸ *Laxdæla saga* is considered to be one of the more emotionally expressive of the Icelandic sagas and has frequently been assumed to be either influenced by the romance tradition or to be the work of a woman, in view of the attention devoted to feelings and the restricted world of women. The general assumption is that *Laxdæla saga* was composed under the influence of the courtly literature, even quite possibly *Tristrams saga ok Ísöndar*, and that the apparent emphasis on love and its associated behaviour is the result of this influence.¹⁹ Helga Kress, on the other hand, claims that the story was composed by a woman, explaining its unusual interest in the affairs of women.²⁰ Susanne Kramarz-Bein indeed considers *Laxdæla saga* to show an atypical interest in love and its associated

¹⁸ See also *The Saga of the People of Laxardal*, trans. Keneva Kunz, in *The Sagas of Icelanders: A Selection* (New York: Penguin Books, 2001), 328–421, at 328–30, hereafter quoted with page numbers in the text. The analysis is based on the 1934 Íslenzk fornrit edition, edited by Einar Ól. Sveinsson, which is in turn based on the text in *Möðruvallabók*. Of the saga corpus *Laxdæla saga* is second only to *Njáls saga* in the number of manuscripts preserved. The oldest full text can be found in *Möðruvallabók*, although there are also several older vellum fragments extant, the oldest of which is dated to c. 1250, or shortly after the story is presumed to have been written. The story is preserved in two main variants, Y (which includes *Möðruvallabók*) and Z (which includes the oldest extant fragment, AM 162 D₂ fol. in the Árni Magnússon Institute). The main difference between the variants is the later addition of ten chapters ('Bolla þáttir') to variant Y. As before, the discussion is dependent on the available editions given the large quantity of extant manuscript witnesses. Emotional representation across the extant manuscripts is likely to vary somewhat in detail, although such deviations do not deflect from the larger argument being made here. For further information on the manuscript witnesses and editorial practices see the 'Introduction' to *Laxdæla saga*, ed. Einar Ól. Sveinsson, v–xcvi, particularly lxxvi–lxxx.

¹⁹ See for instance Susanne Kramarz-Bein, "Modernität" der *Laxdæla saga*, in *Studien zum Altgermanischen: Festschrift für Heinrich Beck*, ed. Heiko Uecker, *Ergänzungsbände zum Reallexikon der germanischen Altertumskunde* 11 (Berlin: De Gruyter, 1994), 421–42; Judith Jesch, *Women in the Viking Age* (Woodbridge: Boydell & Brewer, 1991), 198; Vésteinn Ólason, *Samræður við söguöld: Frágnarlist Íslendingasagna og fortíðarmynd* (Reykjavík: Heimskringla Háskólaforlag Máls og menningar, 1998), 148 *passim*, and the English translation *Dialogues with the Viking Age: Narration and Representation in the Sagas of the Icelanders*, trans. Andrew Wawn (Reykjavík: Mál og menning, 1998), 178 *passim*; Daniel Sälvborg, 'Kärleken i *Laxdæla saga* – hövisk och sagatypiskt', *Alvissmál* 11 (2004), 75–104, and his *Sagan om kärleken: Erotik, känslor och berättarkonst i norrön litteratur*, Acta universitatis upsaliensis: Historia litterarum 27 (Uppsala: Uppsala universitet, 2007). For information on love and its associated conventions in Scandinavia see for instance Bjørn Bandlien, *Å finne den rette: Kjærlighet, individ og samfunn i norrøn middelalder* (Oslo: Den norske historiske forening, 2001), and his *Strategies of Passion: Love and Marriage in Medieval Iceland and Norway*, *Medieval Texts and Culture of Northern Europe* (Turnhout: Brepols, 2005).

²⁰ 'Meget samstavet må det tykkes deg: Om kvinneopprør og genretvang i *Sagaen om Laksdölene*', *Historisk tidsskrift* (Stockholm) 100 (1980), 266–80.

behavioural codes, and this is supported by Carlyne Larrington's study, which reveals the lexicon associated with love to be notably higher in *Laxdæla saga* than the other saga examples.²¹ Nevertheless, despite the apparent increase in the use of emotion words and emotive explicitness when compared with the saga corpus, the text nevertheless utilises similar techniques of narrative masking as *Njáls saga* to convey an alternative message of emotive interiority.

As with Hallgerðr in *Njáls saga*, Guðrún is first given in marriage without her consent and as before the narrator emphasises the apparent inequality between her and her future husband's social statuses. The narrative voice clearly positions itself with Guðrún, stating explicitly that Þorvaldr Halldórsson, her future husband, is 'engi hetja' (93) ('hardly a hero') (332) and her father reiterates that they are not 'jafnmenni' (93) ('equals').²² And as in Hallgerðr's case Guðrún's first husband's fate is sealed with a slap. Unlike the previous scene, where the text does not give any indication of Hallgerðr's reaction beyond the fact that the narrator states that she is 'skapþung' (34) ('gloomy'), Guðrún responds directly to Þorvaldr following the slap and states: 'Nú gaftu mér þat, er oss konum þykkir miklu skipta, at vér eigim vel at gort, en þat er litarapt gott, ok af hefir þú mik ráðit brekvísi við þik' (93–4) ('Fine rosy colour in her cheeks is just what every woman needs, if she is to look her best, and you have certainly given me this to teach me not to displease you') (332). The response signals – as does her reaction later – a verbal subterfuge. Whereas Hallgerðr sits brooding after the first slap, Guðrún's jaunty response instead is reminiscent of Hallgerðr's later response to Þjóstólfr following Glúmr's death. The inverse emotional response is a stark signal of emotional machinations where emotive words, gestures or signals are not intended to convey their conventional message, but instead signal an alternative literary stratagem.²³

²¹ Kramarz-Bein, "'Modernität' der *Laxdæla saga*", and Larrington, 'Learning to Feel in the Old Norse Camelot?', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bandlien, Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 74–94, at 87–8. Sävborg notes similarly that the word *unna* (to love) appears significantly more frequently in *Laxdæla saga* than in any of the other sagas ('Kärleken i *Laxdæla saga*', 83).

²² The implication is that they are not equally situated in the social hierarchy (which encompasses in this case both social standing and financial status), i.e. that it is not a fair match. The marital contract is in fact intended to compensate for this difference. The odd stipulation that Guðrún should control their common finances after the marriage and that she should 'eiga alls helming, hvárt er samfarar þeira væri lengri eða skemmri' (93, my italics) ('acquire the right to half of the estate, whether the marriage was a brief or a lengthy one') (332, my italics) indicates potentially that the marriage may not have been expected to last. See also Miller, who considers the marital agreements to be an intentional plot by Guðrún's father to gain property for his daughter through a pre-planned divorce ('Why is your Axe Bloody?', 36–9).

²³ Guðrún will retaliate by divorcing Þorvaldr on the grounds of his supposedly wearing women's clothing that she has indeed made for him. Einar Ól. Sveinsson notes that according to Grágás, the current law code at the time of writing, cross-dressing was punishable by law, although there is no specific legal code indicating that it was grounds for divorce (*Laxdæla saga*, n. 3, p. 94; see also Grágás: *Lagasafn*

Bolli Þorleiksson, Guðrún's second husband, is, on the other hand, killed outside a shieling in a retaliatory attack that is unrelated to and not initiated by Guðrún. After the attack, one of the killers, Helgi Harðbeinsson, walks towards Guðrún and wipes the blood off the spear with which he has just run Bolli through, on her shawl. Guðrún's reaction to the news and Helgi's provocative act is as disconcerting as Hallgerðr's was before: 'Guðrún leit til hans ok brosti við' (168) ('Guðrún looked at him and merely smiled') (381). Guðrún's smile is thus, like Hallgerðr's before, a gesture that defies its somatic implications. Rather than expressing a feeling of joy or friendliness – the cognitive function of a smile in human communication – the heroine's smile masks the presumed emotion beneath.²⁴ In fact, Helgi's reaction to his companion's criticism of his cruelty reveals that he has read her smile accurately: 'Helgi bað hann eigi þat harma, – "því at ek hygg þat," segir hann, "at undir þessu blæjuhorni búi minn höfuðsbani"' (168) ('Helgi told him to spare his sympathy, "as something tells me that my own death lies under the end of that shawl"'') (381).

The text stages the scene for maximum emotional effect. The rapid shift in location from the scene of the decapitation of Bolli to the scene of Guðrún by the stream capitalises on the grotesque imagery, generating an emotional momentum that will be articulated in the vengeance to come.

Þá hljóp Steinþórr Ólafsson at Bolla ok hjó til hans með øxi mikilli á hálsinn við herðarnar, ok gekk þegar af höfuðit. Þorgerðr bað hann heilan njóta handa, kvað nú Guðrúnu mundu eiga at búa um rauða skor Bolla um hríð. Eptir þetta ganga þeir út ór selinu. Guðrún gengr þá neðan frá læknum ok til tals við þá Halldór ok spurði, hvat til tíðinda hafði gorkz í skiptum þeira Bolla. Þeir segja slíkt, sem í hafði gorkz. Guðrún var í námkyrtli, ok við vefjarupphlutr þröngr, en sveigr mikill á höfði. Hon hafði knýtt um sik blæju, ok váru í mörk blá ok tröf fyrir enda. Helgi Harðbeinsson gekk at Guðrúnu ok tók blæjuendann ok þerrði blóð af spjótinu því inu sama, er hann lagði Bolla í gegnum með. (168)

[Steinþor Olafsson rushed at him and struck him a blow on the neck just above the shoulders with a great axe, severing his head cleanly.

Thorgerd said, 'May your hands always serve you so well,' and said Gudrun would be busy awhile combing Bolli's bloody locks.

They then left the cabin.

Gudrun then walked away from the stream and came up towards Halldor

islenska þjóðveldisins, ed. Gunnar Karlsson, Kristján Sveinsson and Mörður Árnason, Reykjavík: Mál og menning, 2001, 125, Festapáttur, article 27.). For information on cross-dressing in Norse literature see for instance Kirsten Wolf, 'Klæðskiptingar í Íslendingasögunum', *Skírnir* 171 (1997), 381–400; and James Frankki, 'Cross-Dressing in the Poetic Edda: *Mic muno Æsir argan kalla*', *Scandinavian Studies* 84.4 (2012), 425–37.

²⁴ Burrow notes that 'human smiles are held to have developed from the playface, an expression very common in primates, observable in monkeys; and some such phylogenetic origin probably accounts for the fact that smiles can be said to go along with pleasure, friendliness and the like in all human societies' (*Gestures and Looks*, 73).

and his party, and asked for news of their encounter with Bolli. They told her what had happened. Gudrun was wearing a long tunic, a close-fitting woven bodice and a mantle on her head. She had bound a shawl about her that was decorated in black stitching with fringes at the ends. Helgi Hardbeinsson walked over to Gudrun and used the end of her shawl to dry the blood of the spear with which he had pierced Bolli. (381)]

The narrative pause to describe Guðrún's clothing enacts a similar literary effect to that of the scene of Egill's gestural performance at the court of King Athelstan following the death of his brother (see chapter 2). The narrative voice directs the reader's (or audience's) attention to her clothing, thus focusing on her body, which provides an analogue to the mutilated body of Bolli lying close by. The description both heightens the suspense by halting the onward movement of the narrative and foregrounds the materiality and texture in the scene (the physical body and its clothes), thus accentuating the visual component of what has just taken place.

The focus on Guðrún's clothes draws attention to the blood remnants that will stain the material; a visceral and mental mnemonic image that lays the groundwork for the later whetting scene, where the bloodstained clothes will play a vital role.²⁵ The vivid imagery of the detached and bloody head that Guðrún will have to tend to and the bloodstains on the fabric engenders the visualisation of the blood, the token of Bolli's body that will later spur the revenge:

Fám nóttum síðar en Guðrún hafði heim komit, heimti hún sonu sína til máls við sik í laukagarð sinn; en er þeir koma þar, sjá þeir, at þar váru breidd niðr línklæði, skyrtu ok línbrækr; þau váru blóðug mjök. Þá mælti Guðrún: 'Þessi sǫmu klæði, er þit sjáið hér, frýja ykkur fǫðurhefnda.' (179)

[Several nights after returning home, Gudrun asked her sons to come and speak to her in her leek garden. When they arrived they saw spread out garments of linen, a shirt and breeches much stained with blood.

Gudrun then spoke: 'These very clothes which you see here reproach you for not avenging your father.' (388)]

Bolli's bloody clothes thus speak on behalf of his body, assuming his voice as his blood calls for vengeance from beyond. The bloody clothes that Guðrún lays out for display for her sons are reminiscent of Hildigunnr Starkaðardóttir's formidable performance before Flosi Þórðarson following the death of her husband, Hǫskuldr Práinsson Hvítanessgoði. Hildigunnr places her slain husband's bloody cloak over Flosi's shoulders, covering him in the vivid blood of the dead man, thereby guaranteeing the death of Njáll and his family.²⁶ Jürg

²⁵ See Jody Enders's brilliant discussion of violence as a mnemonic device in 'Emotion Memory and the Medieval Performance of Violence', *Theatre Survey* 38.1 (1997), 139–60.

²⁶ *Brennu-Njáls saga*, ed. Einar Ól. Sveinsson, 291. See also Clover, 'Hildigunnr's Lament'.

Glauser notes that the ‘dried blood on the cloak of the murdered man can be said to mediate between the dead person and his legitimate avenger with an almost religious aura’.²⁷ While Glauser reads (rightly) the blood remnants in the cloak as dried blood, the narrative description as Hildigunnr places the cloak on Flosi’s shoulders entails a strong graphic (and indeed aural) vision of molten or liquescent blood and gore pouring over him, reminiscent of a morbid bloody waterfall: ‘dunði þá blóðit um hann allan’ (291) (‘the blood poured down all over him’) (195).²⁸ The verb ‘dunði’ (‘resounded’) implies both action and sound effect and is used for instance to indicate the sound of a large body of water cascading down a mountain side. Given the function of landscape and nature as figurative forces in the saga, the choice of the verb and the associated metaphorical imagery of a torrent of blood is likely to be intentional.

Returning to Guðrún’s smile, Miller notes that in the saga realm smiles are ‘markers more often of hostility than of amiability’, which suggests that literary representation of emotional signs may indeed be governed by generic conventions as well as being culturally determined.²⁹ These generic codes would thus alert the audience to the value system and emotional framework of the text in question. The use of the smile here may indeed be a literary device intended to alert the reader to the impending doom of the recipient, a narrative stratagem intended to build anticipation. The smile may also be seen as emblematic of the suppression of emotion, a means of preparing for the whetting or the vengeance to come. Yet it also conveys the complex orchestra of emotions, all of which, however, are hidden beneath the smile. With the smile the emotive subject has displaced the emotion of sorrow currently experienced into a future in which the sorrow will generate a successful *hvöt* (goad), that is when Guðrún eggs her sons twelve years later to avenge their father. The expression thus acts as a victorious declaration of exercised control, indicating a successful transference and the certainty of the recipient’s doom.

Kathryn Starkey comments on the function of smiles in the German epic, the *Nibelungenlied*. She argues that the smile serves as a ‘political and performative gesture’ within the epic, thereby clearly defying the presumption that it is a

²⁷ ‘The Colour of a Sail and Blood in a Glove’, 216.

²⁸ I have adjusted the translation slightly. Cook adds ‘dried blood’ to his translation, presumably as clarification since the blood would have (realistically) dried up by the time Hildigunnr places the cloak on Flosi’s shoulders. It may be noted that there are instances in continental literature where the blood of a deceased person speaks on his behalf by becoming crimson and liquefied again in the killer’s presence, thus demanding vengeance on behalf of the corpse (see for instance Chrétien de Troyes, *Le Chevalier au Lion ou Le Roman d’Yvain*, ed. Hult, line 1,180).

²⁹ *Humiliation*, 96. Miller discusses both Hallgerðr’s and Guðrún’s reactions to their husbands’ slayings in ‘Emotions and the Sagas’, 91–2, and later in his books *Humiliation*, see particularly 94–7, and ‘Why is your Axe Bloody?’, 36–48. See also Wolf, ‘Somatic Semiotics: Emotion and the Human Face in the Sagas and *Þættir* of Icelanders’ *Traditio* 69 (2014), 125–45; and Wolf, ‘Laughter in Old Norse-Icelandic Literature’.

spontaneous somatic or affective response.³⁰ At the outset of the epic, while the Burgundians prepare to woo Brunhild with a show of strength, Gunther's men grumble about the removal of their weapons and declare that they would kill the queen if they had their swords and armour. Brunhild, who overhears their words, smiles at Hagen and Gunther before offering to return the Burgundians their previously confiscated weapons:

Wol hort diu kuniginne, waz der degen sprach
mit smielendem munde si uber ahsel sach:
'nu er dunche sich so biderbe, so tragt in ir gewant,
und ir vil scharpfen waffen gebt den recken an die
hant'³¹

[Noble Brunhild had no trouble hearing their words.
Smiling over her shoulder, she spoke to her men:
'Return their armor, let these men, who think them-
selves such warriors,
have their shields, and also give them back their good
sharp swords.']³²

The smile is, as Starkey notes, apparently out of context, as Gunther's men have just intimated that if they had their weapons they would kill Brunhild. Starkey considers the smile to serve here as an 'assessment of the power dynamics and an assertion of her superiority over her guests', revealing the appropriation of a somatic signal of friendliness to convey an undertone of menace.³³ This conscious manipulation of the smile within the narrative framework of the epic is similar to the way in which the smile is used in the saga, hinting at some tantalising implications of the generic functions of somatic indicators. The smile and laughter of the saga heroines discussed above can therefore be considered as fairly powerful evidence of the manipulation of physiological indicators of internal feelings, possibly to conceal an emotion, or perhaps as a disquieting signal of impending doom for the recipients of those smiles.

Gender codes and emotive scripts

Miller has stated that emotions in the sagas must be inferred.³⁴ Furthermore he

³⁰ 'Performative Emotion and the Politics of Gender in the *Nibelungenlied*', in *Women and Medieval Epic: Gender, Genre, and the Limits of Epic Masculinity*, ed. Sara S. Poor and Jane K. Schulman, New Middle Ages (New York: Palgrave Macmillan, 2007), 253–71, at 255.

³¹ *Das Nibelungenlied. Nach der Handschrift C der Badischen Landesbibliothek Karlsruhe*, ed. and trans. Ursula Schulze (Düsseldorf: Artemis & Winkler Verlag, 2005), 150, line 447.

³² *Das Nibelungenlied. Song of the Nibelungs*, trans. Burton Raffel (New Haven: Yale University Press, 2006), 63, line 447.

³³ 'Performative Emotion', 255.

³⁴ *Humiliation*, 111.

considers dialogue and action to be the most frequent indicators of the emotional life of saga characters.³⁵ While I agree with Miller's observation that dialogue is a rich source for accessing the emotional life of saga characters, there is a difference in the manner in which dialogue is used to convey emotions, for instance in the French romance versus the Norse texts. Dialogue is, in fact, frequently used to *obscure* internal emotive life in the sagas, rather than to *express* it as in the French romance. While the emphasis is thus on vocalisation of emotion in *Yvain*, for example, verbal utterance is by contrast used to mask emotion in the saga passages cited before as is evident from Guðrún's response to Þorvaldr above. Such masking is, however, not limited to women. In fact, it seems more prominent with men, and may be stipulated for particular circumstances in the cases of women, as when there is a need to dissemble and mask emotive interiority for the sake of funnelling the emotional intensity into whetting. With men, on the other hand, it seems to be a condition of masculinity. This suggests that gender-coded parameters for emotive utterances within the saga convention are more defined for men than for women, whose reactions show a broader range of variety (from crying and lamenting through the 'conventional' laconic mode of emotive comportment to whetting behaviour).³⁶

The infamous red spots and sweaty brow of Skarpheðinn in *Njáls saga* are a prime example. Skarpheðinn's mother, Bergþóra, taunts Skarpheðinn and his brothers by reminding them that at the Hlíðarendi farm, the mistress of the house, Hallgerðr, has called Skarpheðinn and his brothers 'taðskegglingar' ('Dung-beardlings') and their father 'karl inn skegglausí' ('Old Beardless') to entertain her household:

Bergþóra mælti, er menn sátu yfir borðum: 'Gjafir eru yðr gefnar feðgum, ok verðið þér litlir drengir af, nema þér launið.' 'Hvernig eru gjafir þær?' segir Skarpheðinn. 'Þér synir mínir eiguð allir eina gjöf saman: þér eruð kallaðir taðskegglingar, en bóndi minn karl inn skegglausí.' 'Ekki hófu vér kvenna skap,' segir Skarpheðinn, 'at vér reiðimsk við öllu.' 'Reiddisk Gunnarr þó fyrir yðra hönd,' segir hon, 'ok þykkir hann skapgóðr; ok ef þér rekið eigi þessa réttar, þá munuð þér engrar skammar reka.' 'Gaman þykkir kerlingunni at, móður várri,' segir Skarpheðinn ok glotti við, en þó spratt honum sveiti í enni, ok kómu rauðir flekkar í kinnr honum, en því var ekki vant. (114, my italics)

[Bergþóra spoke while the men were at table: 'Gifts have been given to you all, father and sons, and you will not receive much honour unless you repay them.'

'What gifts are these?' said Skarpheðinn.

'You, my sons, have all received the same gift: you have been called "Dung-beardlings", and my husband has been called "Old Beardless"'.]

³⁵ 'Emotions and the Sagas', 107.

³⁶ Where male characters' behaviour deviates from the emotive script of subterfuge it is frequently a sign of sexual or gendered ambiguity or implies a lack of manliness, although there are certainly exceptions. There are also clear parameters dictating appropriate circumstances and conditions for emotional behaviour, or, alternatively, for the suppression of emotions.

‘We do not have the temperament of women, that we become angry over everything,’ said Skarpheðinn.

‘Yet Gunnarr was angered, on your behalf,’ she said, ‘and he is said to be mild-tempered. If you do not seek your right, you’ll never avenge any shame.’

‘The old lady our mother is entertained by this,’ said Skarpheðinn and grinned, *but sweat formed on his brow and red spots on his cheeks, and this was unusual for him.*³⁷

Skarpheðinn’s effort to laugh off his mother’s provocations are belied by the involuntary physiological response, which is in turn substantiated by the ensuing act of revenge. Moreover, the narratorial statement that Skarpheðinn’s involuntary reaction (flushing and sweating) was unusual indicates that impassiveness or emotive control may have been the standard or preferred behavioural pattern and that Skarpheðinn may be assumed to have mastered the art of emotional subterfuge. In this case Skarpheðinn is apparently having a harder time than usual suppressing his emotions, revealing thereby the intensity of his emotional reaction.

The text adds significantly that his brother Grímr ‘var hljóðr ok beit á vörinni. Helga brá ekki við’ (114) (‘Grim was silent and bit his lip. Helgi did not react’), whereas their mother, on the other hand, ‘geisaði mjök’ (‘stormed about’), indicating a gendered emotive script.³⁸ This gendered (or feminised) emotive script dictates a physical or performative display of anger and verbal incitement that is in stark contrast to the carefully suppressed (although threatening to surface) emotional reactions of her sons. Skarpheðinn’s own comment that women are prone to angry outbursts supports the notion that for men emotions were supposed to be repressed and that demonstrative emotive behaviour was considered to belong to a feminine domain. The ensuing retaliatory killing of Sigmundr and Skjöldr by the brothers the following day indicates that the enflaming emotive behaviour of the mother (a generic stipulation for female *hvot* that plays on both verbal and gestural display of emotion) has succeeded in the presumed intent of inciting her sons to avenge the family’s honour. Miller notes that Bergþóra’s comment that Gunnarr became angry on their behalf is intended to drive home the point by provoking Skarpheðinn’s sense of endangered manhood.³⁹ Ármann Jakobs-son similarly considers Skarpheðinn’s reaction to be intimately related to the societal conception of masculinity, revealing that the perceptions of manliness

³⁷ The translation of this passage is mine, as are the italics. The scene can be found in Robert Cook’s translation on pp. 74–5. The episode is also discussed in Miller, ‘Emotions and the Sagas’, 100–1; *Humiliation*, 104–6; Auður G. Magnúsdóttir, ‘Ill er ofbráð reiði’, 55; and Low Soon Ai, ‘The Mirthless Content of Skarpheðinn’s Grin’, *Medium Ævum* 65.1 (1996), 101–8, at 105.

³⁸ The translation here is mine. The word choice ‘geisaði mjök’ – translated as ‘raging’ by Robert Cook (*Njal’s saga*, 75) – indicates a very gestural exhibition of the underlying feeling where the emotions are displayed through physical agitation, a presumed verbal ranting and goading behaviour.

³⁹ ‘Emotions and the Sagas’, 100–1.

(and unmanliness) are intrinsically linked to emotional stability.⁴⁰ Emotive behaviour is in turn a clear signal of gender categorisations and frames and reinforces ideological notions of masculinity and femininity.

Skarpheðinn's somatic reactions, particularly his grins, have indeed gathered some interest. In fact, Miller goes so far as to say that 'his grins have the power to represent him; they signature him'.⁴¹ Like Guðrún's smile, Skarpheðinn's grin is a powerful gestural signifier that conveys alternative meanings than the neurological impulse of grinning (or smiling) would indicate. The grin is reconfigured as a literary sign, ominous in its symbolism by virtue of its emotive subtext. Low Soon Ai states that the grin 'indicates a self-containment which is the prerogative of those in a position of advantage', comparing it to the reaction of Flosi Þórðarson in *Njáls saga* when he laughs and waves the silk cloth or cloak that has been heaped on top of the money being offered as compensation for the killing of Höskuldr Hvítanessgoði.⁴² During the settlement with Flosi the narrator states that 'Skarpheðinn stóð hjá ok þagði ok glotti við' (312) (Skarpheðinn was standing nearby and kept silent and grinned) (209). It is emphasised in the text that he does not form part of the two groups engaging in the settlement, yet he is close enough to observe and overhear the proceedings. His silence (noted specifically) speaks louder than any words and his grinning, as before, becomes a performative gesture that has at this point assumed significant associative connotations.

As Njáll returns, the narrative mentions Skarpheðinn's grin again, except this time it is accompanied by a gesture that recalls the previous somatic evidence of his discomfiture, i.e. the red spots and sweaty brow, as he 'strauk um ennitt ok glotti í móti' (313) ('stroked his forehead and grinned') (209). The subtle act of stroking or wiping his forehead indicates that the grin is not only a performative gesture, but one which is intended to mask the underlying emotions signalled by the involuntary somatic reflexes. Flosi's laughter may

⁴⁰ 'Masculinity and Politics in *Njáls saga*', *Viator* 38 (2007), 191–215, see particularly 191–3. See also Henric Bagerius, *Mandom och mödom: Sexualitet, homosocialitet och aristokratisk identitet på det senmedeltida Island*, Avhandling från Institutionen för historiska studier (Göteborg: Göteborgs Universitet, 2009); Helga Kress, 'Ekki höfu vér kvennaskap: Nokkrar laustengdar athuganir um karlmennsku og kvenhatur í *Njálu*', in *Sjötíu ritgerðir helgaðar Jakobi Benediktssyni 20. júlí 1977*, ed. Jónas Kristjánsson and Einar Gunnar Pétursson, Rit Stofnunar Árna Magnússonar á Íslandi 12 (Reykjavík: Stofnun Árna Magnússonar, 1977), 293–313; Helga Kress, *Fyrir dyrum fósturu: Konur og kynferði í íslenskum fornþekknunum* (Reykjavík: Háskóli Íslands, Rannsóknarstofa í kvennafræðum, 1996). For general information on masculinity in the Middle Ages see for instance Jeffrey Jerome Cohen and Bonnie Wheeler, eds, *Becoming Male in the Middle Ages*, The New Middle Ages (New York: Garland Publishing, 2000).

⁴¹ 'Why is your Axe Bloody?', 243. See also 208–9, 243–5 *passim*; Miller, *Humiliation*, 105; Wolf, 'Laughter in Old Norse-Icelandic Literature', 94 *passim*; and Jacques Le Goff, 'Laughter in *Brennu-Njáls saga*', in *From Sagas to Society*, ed. Gísli Pálsson, 161–5, at 163 and *passim*.

⁴² 'The Mirthless Content of Skarpheðinn's Grin', 103.

similarly be intended to mask a feeling of trepidation at the implicit message of the cloak. Wolf considers Flosi's laughter to imply either uneasiness or scorn.⁴³ Ármann Jakobsson suggests that the silk garment given by Njáll 'may convey a suggestion of effeminacy' and that Flosi thus perceives the gift as an insult.⁴⁴ Miller, however, points out that Arinbjörn gives Egill silk *slæðr* (scarfs or veils) in *Egils saga* and that there is no implication of sexual impropriety in his gift. Indeed he suggests that the garment may remind Flosi of the cloak Hildigunnr gave him in remembrance of his obligations to avenge Hǫskuldr's death.⁴⁵ If so, the scene portrays a masterful insight into internal psychological complexes and the randomness of events that govern our lives.

Skarpheðinn's grin may, however, be less about asserting authority, as Ai suggests (which is more appropriate for Guðrún's smile and indeed for Brunhild in the *Nibelungenlied*), then it is about masking vulnerability through hostile staging of male virility. Skarpheðinn's grin when taunted by his mother shows no authority, but instead reveals that he has internalised the taunts of his mother and that the dismissive reaction is an act of nonchalance that contradicts both his somatic reactions and his later actions.⁴⁶ The grin has assumed a signifying potential beyond its emotive functionality and its signifying potential is directly linked to Skarpheðinn's character, his engendering masculinity and his fate within the story. Miller adds: 'The grin unnerves everyone, as well it should; it is the embodiment of the ironic principle that threatens purpose with ultimate meaninglessness'.⁴⁷

The scene at the Alþing (the General Assembly), where Skarpheðinn goes with Ásgrímur Elliða-Grímsson to seek support in the coming conflict, reveals an incremental narrative structure that utilises repetition, parallelism and subtle somatic hints to build suspense and convey the complex emotional landscape of the saga. The reiteration of the questions regarding Skarpheðinn's identity by those they approach inculcates an ambience of social exclusion, intensifying the underlying emotive pressure as well as the narrative tension. After the initial promise by Gizurr hvíti to provide them with support, Ásgrímur seeks support at the camp of Skapti Þóroddsson. After he has made the request and Skapti has dismissed it the focus shifts to Skapheðinn: "Hverr er sá maðr," segir Skapti, "er fjórir menn ganga fyrri, mikill maðr ok fólleitr ok ógæfusamligr, harðligr ok tröllsligr?" (298) ("Who's that man", said Skapti, "who goes fifth in line, a big

⁴³ 'Laughter in Old Norse-Icelandic Literature', 107.

⁴⁴ 'Masculinity and Politics', 198.

⁴⁵ 'Why is your Axe Bloody?', 218.

⁴⁶ Ai considers the grin, on the other hand, to be an expression of his independence – a moral statement that defies judgement being passed onto him by others ('The Mirthless Content of Skarpheðinn's Grin', 106).

⁴⁷ 'Why is your Axe Bloody?' 209. It should be noted that the act of grinning indeed assumes negative connotations within the saga. It never bodes well when characters grin as is apparent by Þjóðólfr's reaction when Hallgerðr explicitly forbids him to avenge her following Glúmr's slap or to take any part in their affairs: '[Þjóðólfr] gekk í braut ok glotti við' (48) ('[Þjóðólfr] went away grinning') (31).

man with a pale and luckless look about him, but fierce and troll-like?") (200). The question is rhetorical and so functions not as an enquiry of his identity, but rather as a literary device to foreground the fated effort of the excursion. Skarpheðinn's rebuttal, 'Skarpheðinn heiti ek, ok hefir þú sét mik jafnan á þingi' (298) ('my name is Skarpheðin, and you have often seen me here at the Thing') (200) indicates as much.

The scene is repeated five times with an escalating pattern. The second time, at the camp of Snorri goði, Skarpheðinn is sporting an ominous grin and a raised axe – a menacing and aggressive gesture that the grin does little to mitigate: 'Hverr er sá maðr, er fjórir ganga fyrri, fólleitr ok skarpleitr ok glottir við tonn ok hefir øxi reidda um øxl?' (299, my italics) ('Who is that man, who goes fifth in line, pale-looking, sharp-featured, with a toothy sneer and an axe on his shoulder?') (200, my italics). The grin reveals – like the red spots before – Skarpheðinn's somatic reactions to the increasing tension and the efforts to hide his reactions through an aggressive act of manliness. The third time the request for support is dismissed momentarily to move directly to the rhetorical question of Skarpheðinn's identity. It is notable that this time there is no doubt about his aggressive comportment or facial expressions as Hafr inn auðgi asks: 'en þó vil ek spyrja, hverr sá er inn fólleiti, er fjórir men ganga fyrr ok er svá illiligr sem genginn sé út ór sjávarhömrum' (301) ('but I want to ask who that pale-looking one is who goes fifth in line, and is as mean-looking as if he had come out of a sea-cliff') (201).⁴⁸ The metaphorical imagery of the scowling face and its association with a stony figure stepping out of a sea-cliff is an impressive and menacing image indeed.

The fourth description is the longest and most specific and focuses in more detail on his physical appearance. The narrative effect is similar to what we have observed before in *Egils saga* and in *Laxdæla saga*. The emphasis on Skarpheðinn's appearance calls attention to his body, slowing the pace of the narrative to give the description – and the final word, 'ógæfusamliga' ('lacking luck or fortune') – added impact: "'Fjórir menn ganga fyrri en hann,'" segir Guðmundr, "jarpr á hárlit ok fólitaðr, mikill vøxtum ok ernligr ok svá skjótligr til karlmennsku, at heldr vilda ek hans fylgi hafa en tíu annarra. Ok er þó maðrinn ógæfusamligr"' (301–2) ("He's fifth in line", said Guðmund, "chestnut-haired and pale in complexion, of great size and powerful-looking, and so clearly fit for manly deeds that I would rather have him on my side than any ten others. And yet he's a luckless man") (202). K. T. Kanerva notes that *ógæfa* (lucklessness) 'was something that could be seen and recognized by looking at a person's physical appearance or, perhaps, even in his facial features'.⁴⁹ As with Hallgerðr before, characters' emotive behaviours thus form part of an intricate signifying pattern and their literary functionality is consequently vital in elucidating the meaning of emotive gestures and performances.

⁴⁸ I have adjusted the translation slightly.

⁴⁹ 'Ógæfa as an Emotion in Thirteenth-Century Iceland', *Scandinavian Studies* 84.1 (2012), 1–26, at 6.

In the final scene, the narratorial voice halts the progression of events to describe Skarpheðinn:

Skarpheðinn glotti við ok var svá búinn, at hann var í blám kyrtli ok í blár-endum brókum, ok uppháva svarta skúa; hann hafði silfrbelti um sik ok øxi þá í hendi, er hann hafði drepit Þráin með ok kallaði Rimmugýgi, ok torgubuklara ok silkihlað um höfuð ok greitt hárit aptr um eyrun. Hann var allra manna hermannligastr, ok kenndu hann allir ósén. (304)

[Skarpheðinn grinned. He was dressed in a black tunic and blue-striped trousers and high black boots; he had a silver belt around his waist and in his hand the axe with which he had killed Thrain – he called it Battle-hag – and a small shield, and around his head he had a silk band, with his hair combed back over his ears. He looked the complete warrior, and everybody recognized him without having seen him before. (203)]

The disparity between the narratorial description and the description of those whose support is being sought is notable, signalling a clear narratorial sympathy with Skarpheðinn that sharply contrasts with the repeated emphasis on *ógæfa* or his presumed lack of luck by the characters themselves. Moreover, the narratorial statement that everybody recognised him infuses the previous questions of his identity with an ominous significance. Skarpheðinn's body, its somatic reflexes and the efforts to contain or mask them thus dictates to a large extent the unfolding of events.

The saga characters' bodies thus enact a fundamental role in conveying emotive interiority as well as reinforcing metaphorical connotations. Miller cites Þórhallr Ásgrímsson in *Njáls saga* as a prime example of the 'expressive body whose actions were beyond his conscious control'.⁵⁰ His body swells and bleeds (presumably purging the excessive humoral blood causing the internal turmoil) until he eventually faints at the news of the burning of Njáll and his sons:

Þórhalli Ásgrímssyni brá svá við, er honum var sagt, at Njáll, fóstri hans, var dauðr ok hann hafði inni brunnit, at hann þrútnaði allr ok blóðbogi stóð ór hværri-tveggju hlustinni, ok varð eigi stöðvat, ok fell hann í óvit, ok þá stöðvaðisk. Eptir þat stóð hann upp ok kvað sér lítilmannliga verða. (344)

[Thorhall Asgrimsson was so moved when he was told that his foster-father Njal was dead and that he had been burned in his house that his whole body swelled up and blood gushed from both ears, and it did not stop and he fell in a faint, and then it stopped. After that he stood up and said that this had not been manly of him. (231)]

Lars Lönnroth has maintained that the scene indicates the author's knowledge of medieval medical theory, with gall fluid exiting Þórhallr's ears to re-establish

⁵⁰ 'Emotions and the Sagas', 98.

humoral balance in his body.⁵¹ The scene of Þórhallr's expressive emotional body is in fact reminiscent of Egil Skalla-Grímsson's reaction to his son's death in *Egils saga*, where the clothes quite literally burst from the strain of his sorrow, which – in the manner of Rosenwein's hydraulic theory – stages the somatic strain of containing the expanding or rising emotions of grief and anger.⁵² Unlike the scene of Egill's swelling from grief, the narrative here specifies that the somatic reaction is directly related to the emotional shock. The subsequent haemorrhage graphically enacts the notion of humouric blood rising in response to emotional turmoil. Þórhallr's later purulent boil is a prime example of the envisioning of the somatic consequences of festering emotions (359; 241).

We can observe a similar effort of relegating somatic responses to physiological causality rather than emotional interiority in the Norse translation of *La Chanson de Roland*, *Rúnzivals þáttur*. We see this, for instance, in the modifications of the representation of Roland's fainting following the death of his comrade Oliver. The act of fainting no longer serves as the demonstrative and meaningful portrayal of grief. Rather, it depicts an involuntary physical reaction to internal emotion (that should be contained) and, moreover, to blood loss similar to what can be observed in the description of Þórhallr.⁵³ Miller notes that 'it is implied in the bystanders' expressed view that there was nothing shameful in his fainting *because* the reaction was involuntary', calling attention to the differentiation between expressive and involuntary emotional reactions in Nordic literature.⁵⁴ This apparent disassociation signals a narrative preoccupation with gender-coded behavioural patterns and the coding of masculinity replicated in Þórhallr's concern that his emotional reaction is 'lítillmannlig' ('not manly') and evinced, for instance, in *Atlakviða* and *Atlamál in grænlenzku* where Högni laughs when they cut out his heart.⁵⁵

The image of Sigurðr in *Völsunga saga* similarly portrays unbearable sorrow as a physical force that expands the body to the extent that his armour is rent apart. The scene follows Brynhildr's discovery of the betrayal and Sigurðr's effort to palliate her anger and hurt. He declares his love for her, which she rejects, and the poem depicts his reaction in the metaphorical imagery of his coat of mail bursting at his sides in a staging of grief similar to that in *Egils saga*:

⁵¹ 'Kroppen som själens spegel – ett motiv i de isländska sagorna', *Lychnos* (1963–4), 21–61. See also Lönnroth, *Njáls saga: A Critical Introduction* (Berkeley: University of California Press, 1976), 112, and Miller's discussion in 'Why is your Axe Bloody?', 240–2 and 272–5.

⁵² 'Worrying about Emotions in History', *American Historical Review* 107 (2002), 821–45, at 834 and 837.

⁵³ Sif Ríkharðsdóttir, *Medieval Translations and Cultural Discourse: The Movement of Texts in England, France and Scandinavia* (Cambridge: D. S. Brewer, 2012), 66–7. See also 'Af Rúnzivals bardaga', in *Karlamagnus saga ok kappá hans*, ed. C. R. Unger (Christiania: H. J. Jensen, 1860), 522 for the relevant passage.

⁵⁴ 'Emotions and the Sagas' 98, my italics.

⁵⁵ See chapter 3 and *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 2: *Heiðjókvaði*, 377, st. 24, and 394, st. 64, respectively.

Vt geck sigurd
anfþialle fra
holluinur lofþa
ok hnipaðe.
sva at ganga nam
gvannar fvfvm.
funð of fidur
ferkr iarn ofinn⁵⁶

[Sigurðr walked out,
away from their discussion,
the friend of men,
and was sorrowful.
As he walked,
the wilful warrior,
his iron-woven coat
was rent apart.]⁵⁷

The presumption of internal pressure stemming from emotional upheaval signals the presence of an emotive subtext even in the more emotionally laconic texts.

This concern with masculinity and its associated codes for emotive behaviour (or suppression) is evident in the effort to avoid emotional display, particularly tears. During the climactic scene of the burning of Njáll and his family, Gunnarr Lambason, one of the assailants, asks Skarpheðinn whether he is crying. Skarpheðinn's retort reveals an effort to relegate emotive expression to physiological causes: 'Gunnarr Lambason hljóp upp á vegginn ok sér Skarpheðin ok mælti: "Hvárt grætr þú nú, Skarpheðinn?" "Eigi er þat," segir hann, "en hitt er satt, at súrnar i augunum."' (333) ('Gunnar Lambason leaped up on the wall and saw Skarphedin and said, "What's this? Are you crying now, Skarphedin?" "Not at all," he said, "though it's true that my eyes are smarting") (223). The implication that tears would be the result of the troubling smoke, rather than emotions, affirms a concern with notions of masculinity that are intimately bound with mastering one's emotions.

The insinuation that Gunnarr cries when Otkell Skarfsson rides into him leads in a similar fashion to revenge and death. Otkell rides accidentally into Gunnarr, when his horse gallops faster than he can manage, so that he strikes Gunnarr's ear with his spur and bloodies him. The text clearly stages the scene to reflect comically on Otkell who 'ríðr meira en hann vildi' (134) ('was going faster than he wanted') (90), although the event marks the beginning of a cycle

⁵⁶ *Völsunga saga* [The Icelandic Text According to MS Nks 1824 b, 4° with an English Translation], ed. and trans. Kaaren Grimstad, Bibliotheca Germanica, Series Nova 3 (Saarbrücken: AQ-Verlag, 2000), 188. In fact Grimstad translates the last line as 'was shattered by pain' (189, my italics), attributing the shattering of the armour directly to his emotional state, signalling that she has interpreted the incident either as a metaphorical display of his sorrow or as a visualisation of the somatic expansion of the body to the extent that the armour bursts at the seams.

⁵⁷ My translation.

of violence that will eventually lead to Gunnarr's death. When Otkell recounts the story Skammkell, a farmer at Hof, proclaims that 'þat myndi mælt, ef ótígginn maðr væri, at grátit hefði' (135) ('if he were just an ordinary man it would be said that he cried') (91). Runólfur Úlfsson aurgóða's response intimates the weight Skammkell's words are likely to carry and the dire consequences such allegations are likely to have: 'muntú þat eiga til at segja næst, er þit finnizk, at ór sé grátraust ór skapi hans' (135) ('the next time you and Gunnar meet you will have to admit that there is no trace of crying in his nature') (91). When told about Skammkell's words Gunnarr's subsequent actions reveal the gravity of the accusation and the measure of response warranted to re-assert his honour and re-affirm his manhood. He immediately arms himself, rides to Hof and declares: 'Munuð þér nú ok reyna, hvárt ek græt nokkut fyrir yðr' (137) ('You'll find out now if I'll do any crying for you') (92).

The word 'crying' is repeated several times throughout the passage, from the initial insinuation by Skammkell (135), through Runólfur's rejection (135), the shepherd's narration (136), Hallgerðr's gleeful pleasure at the impending vengeance (136) and finally by Gunnarr himself as he avenges the insult (137). As with Skarpheðinn's earlier red spots, the underlying emotional reactions to the affront to his manhood are made clear by his mother's words: 'Reiðuligr ert þú nú, sonr minn, ok ekki sá ek þik slíkan fyrr' (136) ('You look angry, my son. I never saw you like this before') (92). The mere suggestion of Gunnarr's crying thus spells death for Skammkell and his companions. Preben Meulengracht Sørensen notes that in the Icelandic sagas 'græder rigtige mænd ikke, i hvert fald ikke i *Njáls saga*' (true men do not cry, at least not in *Njáls saga*).⁵⁸ Both John Lindow and Meulengracht Sørensen agree in considering weeping to be a female domain and thus potentially de-masculinising when attributed to male characters.⁵⁹ Ármann Jakobsson has, however, some reservations, arguing that the saga represents a critique of notions of masculinity. Yet, he does point out that 'other sagas also provide examples of an acute fear of crying but none more so than *Njáls saga*'.⁶⁰

Admittedly, behavioural codes are always gendered, and so this comes as no surprise, but what is of interest here is the way in which those gendered scripts are coded and the implications those codes have for the conceptualisations of femininity and masculinity. Moreover, such gender codes affect the way in which authors, translators and scribes deal with emotive scripts where the coding defies or contradicts predominant gendered behavioural scripts. The

⁵⁸ "'Græder du nu, Skarpheðinn?" Nogle betragtninger over form og etik', in *Studien zum Altgermanischen*, ed. Uecker, 480–9, at 485, n. 15, my translation.

⁵⁹ John Lindow, 'The Tears of the Gods: A Note on the Death of Baldr in Scandinavian Mythology', *Journal of English and German Philology* 113.4 (2002), 155–69, at 168; and Meulengracht Sørensen, 'Græder du nu, Skarpheðinn?', 485. See also Sif Ríkharðsdóttir, *Medieval Translations*, 64; and Kress, 'Ekki hófu vér kvennaskap', 300–2.

⁶⁰ 'Masculinity and Politics', 202. Kress, on the other hand, considers masculinity to be the driving force of the saga ('Ekki hófu vér kvennaskap', 296).

deviation from a script by a male or female character is frequently a sign of an aberrant gendered behaviour or otherwise functions as a comic relief, as is apparent in the case of the scene of Bjørn from Mørk's comic assistance to Kári Sölmundarson in *Njáls saga*:

Kári mælti við Bjørn: 'Nú skulu vit riða austr um fjall ok ofan í Skaptártungu ok fara leyniliga um þingmannasveit Flosa, því at ek ætla at koma mér utan austr í Álfafirði.' Bjørn mælti: 'Þetta er hættuþing mikil, ok munu fáir hafa hug til nema þú ok ek.' Húsfreyja mælti: 'Ef þú fylgir Kára illa, þá skalt þú þat vita, at þú skalt aldri koma í mína rekkju sinn síðan; skulu frændr mínir gera fjárskipti með okkr.' Bjørn svarar: 'Þat er líkara, húsfreyja,' segir hann, 'at fyrir öðru þurfir þú ráð at gera en þat beri til skilnaðar okkars, því at ek mun mér bera vitni um þat, hvern garpr eða afreksmaðr ek em í vápnaskipti.' (429)⁶¹

[Kari spoke to Bjorn, 'Now we shall ride east across the mountains and down into Skaftartunga and travel on the sly through the district of Flosi's thingmen, for I'm planning to take passage abroad from Alftafjord.'

Bjorn said, 'That's a risky undertaking, and not many men besides you and me would have the courage for it.'

His wife spoke, 'If you let Kari down, you might as well know that you'll never come into my bed again. My kinsmen will divide the property between us.'

Bjorn answered, 'It's more likely, dear wife,' he said, 'that you'll have to make other plans than our divorce, because I will bear witness to what a champion and man of prowess I am in battle'. (288)]

Kári's altruistic commendation of Bjørn's masculine comportment during the battle thus engages the audience and makes them complicit in the amicable pun, thereby validating Kári's own principled and honourable character. The discrepancy between Bjørn's haughty words, emulating the heroic masculine script, and his cowardly reputation and behaviour provides a comic relief through the negation of his masculine behavioural attributes and the audience's complicity in the staging of his manhood. The underlying emotive narrative framework of the scene is admittedly more complex and plays on both the empathetic involvement of the audience and the valuation of heroism, both through Kári's stoicism and jovial banter with Bjørn and Bjørn's successful efforts to rise above his own limitations as a potential hero.

Both Bjørn's and Skarpheðinn's portrayals presumably draw on established emotive scripts for male behaviour and their characters are measured against those scripts suggesting that these were already established and recognised. Ármann Jakobsson's comment that 'no other saga presents such a harsh ideology of unmanliness' is fitting indeed.⁶² Theodore M. Andersson suggests that *Njáls*

⁶¹ The passage is too long to quote in its entirety, but the scene of Kári and Bjørn's companionship and battles can be found on pages 428–37 in *Brennu-Njáls saga*, ed. Einar Ól. Sveinsson, and pages 286–94 in Cook's English translation.

⁶² 'Masculinity and Politics', 195.

saga is not only built upon an existing tradition of *saga* convention, but that it indeed subverts its form (and hence implicitly its emotive script), while simultaneously perfecting it.⁶³ Skarpheðinn's behaviour is thus measured against a canvas of male emotive scripts of which he is simultaneously a symbol and the demise.

Whetting and emotive performativity

Even though both male and female behavioural patterns in the sagas reveal a much broader scope of differentiators or scripts than the examples shown here necessarily reveal, the scene of Hallgerðr's and Guðrún's reactions to the deaths of their husbands – as well as Skarpheðinn's and Bergþóra's interactions – nevertheless display an emotive coding that is prototypical and is the underlying script for many of the most impactful scenes and personalities in the sagas. As stated before, Bergþóra's ranting at her sons is a form of whetting, a behavioural code stipulating male and female actions in an honour-based society. As such it is not merely an emotional reaction, but indeed a socially prescribed emotive script that has clear narrative parameters with recognisable behavioural patterns and emotive stipulations.⁶⁴ Carol Clover's brilliant analysis of the scene of Hildigunnr's goading of Flosi following the slaying of Hǫskuldr Hvítanessgoði reveals the intimate relation between performativity, emotive manipulation and female space as a means of engendering emotional reactions that in turn activate social actions. The scene is analysed in detail in Clover's article and the insightful and attentive interpretation of the emotive underpinnings of the gestures needs no further elaboration.⁶⁵

Jóhanna Katrín Friðriksdóttir notes that 'critics have mostly come to the consensus that lament and whetting are typical female speech acts that were most likely legitimately available to (some) women during the medieval period'.⁶⁶ As Clover points out, the lament in Old Norse literature is intimately linked to the concept of *hvøt* (whetting) as 'whetting and lamenting are equivalent and interchangeable elements' that the audience would have appreciated and

⁶³ *The Growth of the Medieval Icelandic Sagas (1180–1280)* (Ithaca: Cornell University Press, 2006), 183.

⁶⁴ For information on *hvøt* or whetting see for instance Jenny Jochens, *Old Norse Images of Women*, Middle Ages Series (Philadelphia: University of Pennsylvania Press, 1996), particularly 162–203; Clover, 'Hildigunnr's Lament'; William Ian Miller, *Bloodtaking and Peacemaking: Feud, Law, and Society in Saga Iceland* (Chicago: University of Chicago Press, 1997), 212–14; Preben Meulengracht Sørensen, *Fortælling og ære: Studier i islændingesagaerne* (Århus: Aarhus universitetsforlag, 1993), 238–46; and Jóhanna Katrín Friðriksdóttir, *Women in Old Norse Literature: Bodies, Words, and Power*, The New Middle Ages (New York: Palgrave Macmillan, 2013), 19–25.

⁶⁵ 'Hildigunnr's Lament'.

⁶⁶ "'Gerðit Hon . . . sem konor aðrar": Women and Subversion in Eddic Heroic Poetry', in *Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend*, ed. Paul Acker and Carolyne Larrington (New York and London: Routledge, 2013), 117–35, at 128.

understood.⁶⁷ While Clover is here referring to *Heiðarvíga saga* and *Harðar saga ok Hólmverja*, the point, of the interrelation between whetting and lamenting, remains valid for the passages cited in the previous pages. Indeed, Clover herself notes the ‘remarkably similar poetic propensities of three distant individuals: Egill Skallagrímsson, the author of *Guðrúnarhvot* and the compiler of the *Codex Regius*’, signalling the existence of a specific literary identity – defined by and sustained by recognisable emotive scripts.⁶⁸ These emotive scripts would have dictated behavioural patterns and the audience’s interpretation of them, revealing the manipulation of the literary patterns of the lament as a performative means of engendering behaviour. Clover furthermore notes that the lament may thus have been used by women who were unable to take up arms themselves as a means of engaging in the societal system of honour and revenge by challenging their male relatives.⁶⁹ This intimate link between lamenting a loss and the incitement for revenge again shifts the representational function of emotive behaviour. In the example of Guðrún Ósvífrsdóttir, discussed before, the presumed grief is veiled by her smile, only to be unleashed twelve years later in the goading of her sons to revenge – an act that will ensure that the memory of the dead will be properly honoured. The delay of twelve years intimates that this is not a spontaneous outburst of grief, but a social gesture of remembrance and respect.

Many of the Eddic poems similarly replicate the literary trope, signalling a literary motif that stages the actions of both the recipient and the bearers of the news, frequently the killers, as a coded redirection of emotive impulses. In fact, the stanza depicting Guðrún Gjúkadóttir’s reaction in *Atlamál in grænlenzku* can be seen as a declaration of a cognisant code of emotive masking:

kröpp var þá Guðrún,
kunni um hug mæla,
létt hon sér gerði,
lék hon tveim skjöldum.⁷⁰

[Guðrún was impenetrable,
she knew how to dissemble
she pretended to be cheerful
played a double game.]⁷¹

The verses depict the manipulation of emotive gestures and a purposeful masking of interior emotionality. They signal an emotive manoeuvring that draws

⁶⁷ ‘Hildigunnr’s Lament’, 23.

⁶⁸ Ibid. 24.

⁶⁹ Ibid. 23.

⁷⁰ *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 2: *Hetjukvæði*, 395, st. 73.

⁷¹ The English translation here is based entirely on Larrington’s translation, *The Poetic Edda* (Oxford: Oxford University Press, 1996), 221, st. 74, which captures the wordplay and subterfuge quite wonderfully.

on a convention of emotive masking and redirection. The verses thus reveal a conscious application of an emotive script that dictates the wilful masking of emotions with the intent of unleashing them through vengeance.

In *Brot af Sigurðarkviðu* (Fragment of a Poem about Sigurðr) the verse directs the audience's attention to the familiar image of the new widow, in this case Guðrún, standing outside when her brothers return after having killed her husband, Sigurðr. As in the cases of Hallgerðr in *Njáls saga* and Guðrún in *Laxdæla saga*, the perpetrators capitalise on the emotional impact of the killing by underscoring the brutality of the death; Þjóstólfr by wielding the bloody axe, Helgi Harðbeinsson by wiping the blood on Guðrún's shawl and Högni by emphasising the mutilated state of Sigurðr's body. Guðrún Gjúkadóttir's reaction stages the transference of emotive impulses into *hvöt* as she exhibits no emotions, but simply states that the deed will be avenged.⁷² Brynhildr's laughter, which precedes Guðrún's statement of revenge, is – like Brunhild's smile in *Nibelungenlied* and Guðrún's smile in *Laxdæla saga* – a conflicting gesture that foregrounds the dramatic tension and is disavowed by her tears and lament in the subsequent stanzas.⁷³ *Sigurðarkviða in skamma* replicates the semantic motifs of a bloody token and laughter, although the staging of the death is quite different and the focalisation is dissimilar. Guðrún awakes 'vilja firrð/ er hon Freys vinar/ flaut í dreyra' ('bereft of happiness/ soaked in the blood/ of her beloved').⁷⁴ Brynhildr laughs 'er hon til hvílu/ heyra knátti/ gjallan grát/ Gjúka dóttur' ('when from her bed/ she heard/ the resounding sobs/ of the daughter of Gjuki').⁷⁵

Larrington notes that 'the various speech acts that form the basis for some of the heroic poems of the Edda – the *hvöt* (whetting) or the *grátr* (lament), for example – provide a context in which emotions are publicly performed'.⁷⁶ Gerd Althoff similarly argues that within legal and political documents emotions are 'staged' – performed in a sense – to signal authority and dominance, pointing to the function of emotion as a communicative canvas that can be drawn on to transmit non-verbal messages.⁷⁷ This sort of emotive performativity is indeed radically different from the expression of a presumed feeling despite being categorised under the scope of emotive behaviour. One indicates a gesture that originates in emotional repertoires and has been adopted as a sign (a literary sign in our case) to signal narrative subtexts or intricacies to the readers and audiences. The other suggests a vocalisation of a presumed emotive interiority and it is of some significance in this context that the saga material analysed here indeed seems to differentiate between the two.

⁷² See discussion in chapter 3 and *Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 2: *Hetjukvæði*, 325, st. 6 and 326, st. 10 respectively.

⁷³ *Ibid.* 325–7, st. 9 and 14–15.

⁷⁴ *Ibid.* 339, st. 24, my translation.

⁷⁵ *Ibid.* 340, st. 30, my translation.

⁷⁶ 'Learning to Feel', 93.

⁷⁷ 'Empörung, Tränen, Zerknirschung: "Emotionen" in der öffentlichen Kommunikation des Mittelalters', *Frühmittelalterliche Studien* 30 (1996), 60–79.

Turning back to the translated romances and the emotive scripts conveyed in them, there is of course no need for whetting, as the social conditions depicted are radically different. Once the association between the literary topos of whetting and lamenting is broken, the signifying potential of emotive behaviour is inevitably shifted. There is no need for the Norse Laudine's grief to be contained or transferred as there is no familial obligation which would correspond to the saga convention of blood-revenge. The dissociation of the social obligations of the blood-feud society from the lament leaves the Norse audience to interpret the emotion itself, detached from both the feudal concern in the French text and the whetting obligations of the saga material. Whereas the lament is directly associated with feudal honour in the French original, in the translation it is extricated from any such political subtext. What remains is an emphasis on the emotion itself, i.e. the presumed sorrow.

Modulating Emotion

Sigurðar saga þøgla and the Maiden-King Romance

IN THIS CHAPTER we return to the world of romance and its re-invention within the Norse cultural realm. The so-called *riddarasögur* (literally ‘stories of knights’) is a modern generic denominator intended to encapsulate a group of stories whose main generic features are on the one hand thematic and on the other geographic; i.e. they are composed of stories that focus on adventures beyond the borders of the Nordic world.¹ They are distinguished from the *fornaldarsögur* (legendary sagas) and the Icelandic sagas by the place of action (outside the borders of Scandinavia) and the characters’ places of origin, and from other genres by their romance-oriented thematic and episodic structure. Regardless of the legitimacy of the generic distinction (which has been questioned) the stories form an assorted collection. While they vary greatly in their narrative emphasis and functionality, the stories are bound together (generically speaking) by a common generic functionality that derives ultimately from romance.²

- ¹ For information on the *riddarasögur* in general see for instance Geraldine Barnes, ‘Romance in Iceland’, in *Old Icelandic Literature and Society*, ed. Margaret Clunies Ross (Cambridge: Cambridge University Press, 2000), 266–86; Geraldine Barnes, *The Bookish Riddarasögur: Writing Romance in Late Mediaeval Iceland*, The Viking Collection 21 (Copenhagen: The University Press of Southern Denmark, 2014); Jürg Glauser, *Isländische Märchensagas: Studien zur Prosaliteratur im spätmittelalterlichen Island* (Basel: Helbing & Lichtenhahn, 1983); Marianne E. Kalinke, ‘Riddarasögur’, in *Medieval Scandinavia: An Encyclopedia*, ed. Phillip Pulsiano (New York: Garland, 1993), 528–31; Matthew J. Driscoll, ‘Late Prose Fiction (*lygisögur*)’, in *A Companion to Old Norse-Icelandic Literature and Culture*, ed. Rory McTurk (Oxford: Blackwell, 2005), 190–204; Matthew J. Driscoll, ‘Þögnin mikla: Hugleiðingar um riddarasögur og stöðu þeirra í íslenskum bókmenntum’, *Skáldskaparmál* 1 (1990), 157–68; Margaret Schlauch, *Romance in Iceland* (Princeton: Princeton University Press, 1934); and *Íslensk bókmenntasaga*, ed. Böðvar Guðmundsson *et al.*, vol. 2 (Reykjavík: Mál og menning, 1993), 218–44.
- ² For a discussion of the ambiguous borders between the *riddarasögur* and the *fornaldarsögur* and the instability of generic borders in Norse literature in general see for instance Massimiliano Bampi, ‘The Development of the *Fornaldarsögur* as a Genre: A Polysystemic Approach’, in *Legendary Sagas: Origin and Developments*,

While the translated romances have garnered some interest, particularly in the larger context of trans-continental transmission patterns and the diffusion of the romance across Europe, the indigenous *riddarasögur* have attracted less attention. They have historically been dismissed as frivolous, intentionally fanciful and often incoherent. Geraldine Barnes has, however, recently sought to demonstrate that the *riddarasögur* adopted the generic form of romance as a framework for their own engagement with historiography and that their authors drew on a learned tradition of world history and geography to frame their narratives.³ The diversity of the indigenous romance material, ranging from *fabliaux*-like comedies to hagiographical accounts, reveals the plasticity of romance as a generic framework and its capacity to encompass a multitude of narrative goals. The representational force and capacity of the Norse romance lies, as before, within the emotive script provided by the generic framework of the romance and the particular adaptation of that script to the authors' narrative objectives.

This chapter focuses on one of these indigenous romances, *Sigurðar saga þøgla* (The Story of Sigurd the Silent). The process of adaptation of the emotive functionality of romance in *Sigurðar saga þøgla* is analysed as a way to probe the underlying social anxieties in the saga. In particular the focus is upon the underlying narrative tensions related to gender and social status. The romance queries gendered categorisations and female autonomy through a *fabliau*-like staging of gendered dichotomies. Aspects of generic functionality and the use of voice as a way to stage fictionality will be considered in order to reveal how narrative manipulation of gendered behavioural codes functions as a means of enacting female subjectivity. Finally, evidence of emotive modulation through social functionality is traced.

Generic parameters and the long arm of romance

Sigurðar saga þøgla was presumably composed in the fourteenth century; it forms part of a small group of stories frequently defined as maiden-king romances (*meykóngasögur*).⁴ The maiden-king romance categorisation encompasses

ed. Annette Lassen, Agneta Ney and Ármann Jakobsson (Reykjavík: University of Iceland Press, 2012), 185–99, and Torfi H. Tulinius, 'Landfræði og flokkun fornsagna', *Skáldskaparmál* 1 (1990), 142–56. See also his *The Matter of the North*, trans. Randi C. Eldevik, The Viking Collection, Studies in Northern Civilization 13 (Odense: Odense University Press, 2002), and Gerd Wolfgang Weber, 'The Decadence of Feudal Myth – Towards a Theory of *Riddarasaga* and Romance', in *Structure and Meaning in Old Norse Literature*, ed. John Lindow, Lars Lönnroth and Gerd Wolfgang Weber (Odense: Odense University Press, 1986), 415–54.

³ *The Bookish Riddarasögur*. Ralph O'Connor has similarly argued for a reconsideration of the distinction between history (*historia*) and fiction (*fabula*) in the Old Norse indigenous romance ('History or Fiction? Truth-claims and Defensive Narrators in Icelandic Romance-sagas', *Medieval Scandinavia* 15 (2005), 101–69).

⁴ For information on the maiden-king romance see Marianne E. Kalinke, *Bridal-Quest Romance in Medieval Iceland*, *Islandica* 46 (Ithaca: Cornell University Press, 1990);

several romances (and sometimes also some legendary sagas) that all share a common feature of a female ruler (the maiden king) and the male suitors' efforts to conquer her. The following stories are generally considered to fall under the rubric of the maiden-king narrative: *Dínus saga dramláta*, *Clári saga*, *Nitida saga*, *Sigrarðs saga frækna*, *Sigurðar saga þøgla*, *Viktors saga ok Blávus*, *Partalopa saga* and *Gibbons saga*. The legendary sagas *Hrólfs saga Gautrekssonar* and *Hrólfs saga kraka* are also frequently considered to form part of the maiden-king group. The maiden-king romances owe their origin to the bridal quest topos, but draw their appellation from a minor (and apparently uniquely Icelandic) variation on the theme. The brides in question frequently share a denomination of *meykongr* (maiden king) and as a rule refuse their suitors, although they are in the end overcome by the male hero. This apparent literary preoccupation with (or interest in) unwedded female rulers and their battle for autonomy may indicate a particular underlying cultural anxiety with female social status and authority. Critics differ in their estimation of the scope of the sub-genre and its origin, but all seem to be in agreement as to the categorisation of the stories as 'maiden-king romances' and in considering *Sigurðar saga þøgla* as belonging to the sub-genre.⁵

Sigurðar saga þøgla nevertheless presents some variations on the generic topic of the maiden-king romances. The focus is from the beginning on Sigurðr and his and his brothers' adventures. While the maiden-king theme seems therefore incidental to the larger scope of the male-oriented narrative of battles and bridal quests, the motif nevertheless plays a central role in the story and the emotive vitality of the text is to be found in the engagements of Sigurðr and/or his brothers with the maiden king, Sedentiana. The romance additionally

Sif Ríkharðsdóttir, 'Meykóngahefðin í riddarasögum: Hugmyndafræðileg átök um kynhlutverk og þjóðfélagsstöðu', *Skirnir* 184 (2010), 410–33, and her *Medieval Translations and Cultural Discourse: The Movement of Texts in England, France and Scandinavia* (Cambridge: D. S. Brewer, 2012), 121–32; Jóhanna Katrín Friðriksdóttir, 'From Heroic Legend to "Medieval Screwball Comedy"? The Origins, Development and Interpretation of the Maiden-King Narrative', in *The Legendary Sagas: Origins and Development*, ed. Annette Lassen, Agneta Ney and Ármann Jakobsson (Reykjavík: University of Iceland Press, 2012), 229–49; and her *Women in Old Norse Literature: Bodies, Words, and Power*, 107–33; Kalinke, 'An Arabic Sister of the Icelandic Maiden Kings', in *Davíðsdiktur, sendur Davíð Erlingssyni fimmtugum 23. ágúst 1986* (Reykjavík, [no publisher given], 1986), 36–8; and Henric Bagerius, *Mandom och mödom: Sexualitet, homosocialitet och aristokratisk identitet på det senmedeltida Island*, Avhandling från Institutionen för historiska studier (Göteborg: Göteborgs universitet, 2009), 73–89 *passim*. See also Jenny M. Jochens, *Women in Old Norse Society* (Ithaca: Cornell University Press, 1995), and Carol J. Clover, 'Maiden Warriors and Other Sons', *Journal of English and German Philology* 85.1 (1986), 35–49.

- ⁵ For information on the origin of the maiden-king romance and categorisation see for instance Kalinke, *Bridal-Quest Romance*, 25–65; Sif Ríkharðsdóttir, 'Meykóngahefðin í riddarasögum'; Jóhanna Katrín Friðriksdóttir, 'From Heroic Legend to "Medieval Screwball Comedy"?'; and Claudia Bornholdt, *Engaging Moments: The Origins of Medieval Bridal-Quest Narrative*, *Ergänzungsbände zum Reallexikon der Germanischen Altertumskunde* 46 (Berlin: De Gruyter, 2005).

incorporates a motif also familiar from Middle English romances (such as *Havelok*) of the apparently inauspicious hero who eventually claims his rightful place in society.⁶ Unlike the Middle English *Havelok*, however, Sigurðr's social status is never questioned, but rather his inherent worthiness or merit. His unique trademark, i.e. his apparent inability to speak – which earns him the questionable reputation as *kolbítr* (coal-biter) and the misnomer 'þøgli' (the silent) – is later defied through a linguistic proficiency that is intended to foreground or substantiate Sigurðr's claim to sophistication or courtliness.⁷

The story appears to have been immensely popular if manuscript preservation can be considered evidence of popularity. There are sixty extant manuscripts and the story has been preserved in two redactions; a shorter (fragmented) version and a longer redaction, which is the version preserved in the majority of the manuscripts. The oldest extant manuscript is AM 596 4^{to} in the Árni Magnússon Institute for Icelandic Studies, which is also the only manuscript to contain the shorter redaction. The manuscript dates to the second half of the fourteenth century, most probably the last quarter of the century according to Matthew J. Driscoll, and so may not necessarily be very distant from the time of the composition.⁸ The romance has not been dated with any certainty, however. Driscoll notes that the manuscript is a composite and sections of it are younger, although most probably no younger than from around 1400.⁹ The manuscript is defective, preserving several leaves from the main part of the story, but missing both the beginning and the end.

The oldest manuscript to preserve the story in its entirety is AM 152 fol. in the Árni Magnússon Institute for Icelandic Studies, which Driscoll takes to be written in the early sixteenth century.¹⁰ There are additionally two vellum

⁶ See for instance *Havelok*, ed. G. V. Smithers (Oxford: Clarendon Press, 1987).

⁷ The motif of the *kolbítr* is a common one across Old Norse literature and is replicated in European folklore. The term stems from the perception of the seemingly worthless youth, who lies by the kitchen stove all day (hence the coal-biter image), signalling a clear gendered distinction of both space and behaviour. In European folklore – as in *Havelok* – the narrative topos usually involves a character rising from the ashes to assume their rightful birthplace in society, as is evidenced by the Cinderella theme. For information on the *kolbítr* motif see for instance Matthew J. Driscoll, who discusses its function in *Sigurðar saga þøgla* (*Sigurðar saga þøgla: The Shorter Redaction*, ed. Matthew J. Driscoll, Reykjavík: Stofnun Árna Magnússonar á Íslandi, 1992, lxx–lxxiv); and Ásdís Egilsdóttir, 'Kolbítur verður karlmaður', in *Miðaldabörn*, ed. Ármann Jakobsson and Torfi H. Tulinius (Reykjavík: Hugvísindastofnun Háskóla Íslands, 2005), 87–100.

⁸ *Sigurðar saga þøgla*, ed. Driscoll, lxii. Marianne Kalinke and P. M. Mitchell date the manuscript similarly to the second half of the fourteenth century (*Bibliography of Old Norse-Icelandic Romances*, *Islandica* 44, Cornell: Cornell University Press, 1985, 103).

⁹ *Sigurðar saga þøgla*, ed. Driscoll, lxiii.

¹⁰ *Ibid.* xiii. Kristian Kälund, Kalinke and Mitchell, and Agnete Loth all date the manuscript to the fifteenth century, but Driscoll has provided convincing evidence to support the later dating (Kälund, *Katalog over den Arnemagnæanske håndskriftsamling*, vol. 1, København: Kommissionen for det Arnemagnæanske legat, 1889, 105–6; Kalinke and Mitchell, *Bibliography of Old Norse-Icelandic Romances*, 103; *Sigurðar*

leaves, AM 567 4^{to} XXα and XXβ, which date from the fifteenth and sixteenth centuries respectively.¹¹ Driscoll assumes XXα – a single vellum leaf likely to be from the second half of the fifteenth century – to be related to the shorter redaction, otherwise uniquely preserved in AM 596 4^{to}:

596 is unique in preserving a text of the saga substantially different from that found in 152 and the MSS derived from it, being shorter by several episodes and differing in a number of incidental details. The text of 596 also differs from 152 and related MSS in terms of style, being consistently wordier and more elaborate. 596, or a MS closely related to it, was also clearly the basis for the *Sigurðar rímur þøgla*, composed probably during the fifteenth century and preserved in four MSS.¹²

The discussion below is based on the two primary manuscript evidences of the two redactions, AM 596 4^{to} (shorter redaction) and AM 152 fol. (longer redaction), but takes into account scribal variations in other manuscript where applicable.¹³ Since AM 596 4^{to} is defective with sections missing and no other extant manuscript witness exists for the shorter redaction (beyond perchance the single leaf of AM 567 4^{to} XXα), the only available witness for those sections is AM 152 fol. and its later copies.

The medieval indigenous romances cannot usually be dated with any specificity, beyond the *terminus ante quem* provided by manuscript witnesses. The exception is *Clári saga* (The Saga of Clarus). The story is conventionally dated based on its prologue, which specifies that it was translated by Jón Halldórsson – bishop in Skálholt from 1322 until his death in 1339 – providing a relatively fixed period in which the composition could have taken place.¹⁴ If the prologue is accurate *Clári saga* may be the earliest dateable maiden-king romance (excluding the legendary sagas, *Hrólfs saga Gautrekssonar* and *Hrólfs saga kraka*, which pre-date the romance, but do not constitute fully fledged maiden-king romances).

saga þøgla in *Late Medieval Icelandic Romances*, ed. Agnete Loth, vol. 2, Editiones Arnarnagnæanæ, Series B, vol. 21, Copenhagen: Munksgaard, 1963, vii; and *Sigurðar saga þøgla*, ed. Driscoll, xiii, see fn. 2).

¹¹ *Sigurðar saga þøgla*, ed. Driscoll, xiii–xiv. Kalinke and Mitchell concur on the dating (*Bibliography*, 103).

¹² *Sigurðar saga þøgla*, ed. Driscoll, iv–xv.

¹³ Agnete Loth's edition makes use of AM 152 fol. as the base text along with the two vellum leaves, AM 567 4^{to} XXα and XXβ (*Sigurðar saga þøgla* in *Late Medieval Icelandic Romances*, ed. Agnete Loth). Bjarni Vilhjálmsson's edition in *Riddarasögur*, vol. 3 (Reykjavík: Íslendingasagnaútgáfan, 1953), 95–267, is seemingly based on an older edition, *Sagan af Sigurði þøgla*, ed. Einar Þórðarson (Reykjavík, [no publisher given], 1883), which Loth assumes is based on the text in MS ÍBR 5 fol. in the National and University Library of Iceland, dated 1680 (*Sigurðar saga þøgla*, viii). For information on the manuscripts in general see Driscoll's Introduction to his edition of the shorter redaction, particularly xiii–lxvi.

¹⁴ *Clári saga*, ed. Gustav Cederschiöld, Altnordische Saga-Bibliothek, 12 (Halle: Niemeyer, 1907), 1.

The accuracy of the prologue has, however, been questioned.¹⁵ While *Sigurðar saga þögla* may show some evidence of derivative material from *Clári saga*, the extensive intertextual borrowings between the romances in general and the late dates of the manuscript witnesses on the whole make dating of individual romances based on textual precedence particularly difficult. The Norse translation of *Partonopeu de Blois*, *Partalopa saga* – the only other extant maiden-king romance known to have been translated – provides a similar time frame for the composition period since it was most probably translated in the mid-fourteenth century.¹⁶ *Sigurðar saga þögla* follows the narrative structure provided by *Clári saga* (and *Partalopa saga*) of a misogynous female ruler and the subsequent male conquest, although its thematic orientation and explicit violence reveals a divergent narrative focus that in turn signals a wilful manipulation of the (presumably known) generic parameters of the maiden-king romance.

- ¹⁵ *Clári saga* has generated the most interest of the maiden-king romances, possibly because of its assumed Latin origin and the fact that the authorial identification provided in the prologue is both unusual and would make the saga one of the earliest dateable example of a maiden-king romance. Marianne Kalinke has uncovered evidence of Middle Low German influence in the language as well as possible influence from Arabic narrative material in the story thread, supporting the prologue's claim that Jón Halldórsson (who studied in Paris and Bologna and resided in Bergen prior to becoming Bishop in Iceland) may have either translated or composed the story ('*Clári saga: A Case of Low German Infiltration*', *Scripta Islandica* 54, 2008, 5–26). Shaun F. D. Hughes has, however, suggested that the story is Icelandic in origin, which he argues is made evident by the abundance of Icelandic proverbs in the text ('*Clári saga as an Indigenous Romance*', in *Romance and Love in Late Medieval and Early Modern Iceland: Essays in Honor of Marianne Kalinke*, ed. Kirsten Wolf and Johanna Denzin, *Islandica*, 54, Ithaca: Cornell University Library, 2008, 135–63). Karl G. Johansson assumes the story to be derived from Latin, but rejects the claim of authorship ('*A Scriptorium in Northern Iceland: Clárus saga (AM 657 a-b 4^{to}) Revisited*', in *Sagas and the Norwegian Experience: 10th International Saga Conference Trondheim 3–9 August 1997. Preprints*, Trondheim: Senter for Middelalderstudier, 1997, 323–31). For an alternative approach see Sif Rikhardsdóttir, 'The Phantom of a Romance: Traces of Romance Transmission and the Question of Originality', in *Medieval Romance Across European Borders*, ed. Miriam Muth (Turnhout: Brepols, forthcoming). See also Marianne E. Kalinke, '*Clári saga, Hrólf's saga Gautrekssonar*, and the Evolution of Icelandic Romance', in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, *Bibliotheca Nordica* 7 (Oslo: Novus forlag, 2014), 273–92; and Alfred Jakobsen, *Studier i Clarus saga: Til Spørmålet om sagaens norske proveniens*, Årbok for Universitetet i Bergen, Humanistisk serie 1963, no. 2 (Bergen: Universitetsforlaget, 1964).
- ¹⁶ Sif Rikhardsdóttir, *Medieval Translations*, 118, and *Partalopa saga* ed. Lise Præstgaard Andersen, *Editiones Arnemagnæanæ*, Series B, vol. 28 (Copenhagen: C. A. Reitzels forlag, 1983), xix–xxii. It should be noted here that while *Partalopa saga* is translated from the twelfth-century romance *Partonopeu de Blois*, the French source makes no pretence to be a maiden-king romance. The French romance draws on the myth of Cupid and Psyche, featuring a Byzantine Empress, who cannot be seen by her lover before their wedding (which is pending the groom's coming of age). The Norse version, on the other hand, presents a female sovereign who refuses to wed altogether – opting instead for a lover in secret – for fear of losing her position of power to her male spouse.

The story is set in the time of King Arthur and tells the story of the king of Saxony, Lodivikus, and his three sons, Halfdan, Vilhjalmr and Sigurðr: '(A) dogum Arturj hins frega er ríed fyrir Bretlande enn síðan hefir Eingland kallath verit ríed saa kongr fyrir Saxlande er Lodiuiikus het' ('In the days of Arthur the renowned, who ruled over Britain, which has since been called England, a king ruled over Saxony who was called Lodivikus').¹⁷ The passage above is preceded by a prologue situating the story in the larger context of story-matter transmission. The narrator condemns the incredulity of many readers and reminds his audience that 'menn hugsa eigi adra synndsamliga hlute. meðann hann gledzt af skemtanningu' (96) ('men do not think of other sinful things while they are being entertained'), which is particularly ironic in light of the fairly explicit scenes of sexual conquests (rapes in modern terminology) that follow.¹⁸ The story relates how Sigurðr is considered backward as a child as he has not spoken a single word at the age of seven. He is offered fostering by Count Lafranz of Lixion and the story subsequently takes leave of Sigurðr to focus on his brothers. The story then shifts to France, where King Flores and his queen Blanche-flur have a daughter, Sedentiana, who is so beautiful and talented that 'huergi j nordralfu heimsins fannzt hennar jafningu' (100) ('nowhere in the northern hemisphere could her equal be found'). The king abdicates his crown and his daughter assumes the rule, refuses all suitors and demands to be called 'kongr' (102) ('king').

The story recounts how Sigurðr's two brothers, Halfdan and Vilhjalmr – following several adventures (encounters with Vikings, dwarfs and giants) – seek out Sedentiana to propose on behalf of Halfdan. Sedentiana becomes angry at what she perceives to be an ill-suited match and has the brothers whipped, shaved and tarred and then branded and burned. Escaping from their predicament, the brothers encounter a knight sitting in a tree – an incongruous image that undermines the intrinsic code of courtliness and masculinity that the image of the knight with his lion-encrusted shield and dragon-bearing silk banner should presumably convey. Significantly, the knightly presence is conveyed through a voice, and, more specifically, through an utterance the brothers are unable to understand. This may be intended to signify the foreign identity of the knight. Alternatively, it may signal the mental division between the brothers

¹⁷ *Sigurðar saga þøgla*, in *Late Medieval Icelandic Romances*, ed. Loth, 97. Quotations from *Sigurðar saga þøgla* will be from Loth's edition unless otherwise stated and will hereafter be quoted in the text followed by the relevant page number. All translations from *Sigurðar saga þøgla* are mine. The translations are intended to convey the Old Norse text as accurately as possible, maintaining syntactical structures and emotive vocabulary as much as feasible, and are therefore not intended as literary renditions. Loth's edition provides an English summary of the Norse text at the bottom of the page. The quotation is taken from MS AM 152 fol., the primary manuscript for the longer redaction.

¹⁸ Loth notes that the prologue is also found in two manuscripts of *Göngu-Hrólfs saga* (see *Sigurðar saga þøgla*, 96). The beginning of the story has not been preserved in AM 596 4^{to}, which contains the shorter version.

and the more linguistically skilled knight, who turns out to be their brother, the inappositely named Sigurðr the silent.¹⁹ The focus on linguistic competence and language skills is belied by glossing over the expected complications arising from multi-lingualism in the remainder of the story. The brothers discourse without any apparent difficulties with the French queen as well as with dwarfs and giants throughout their excursions.

Sigurðr's language skills remain indeed a matter of some urgency in the text, signalling a preoccupation with language and its usage. While the count, his foster-father, is a man of many languages – the text states clearly that he 'kunne margar tungur mælaa' (135) ('was able to speak many languages') – Sigurðr at eighteen is still assumed to be mute. The courtiers lament the fact that those who have been given linguistic talents use it only to slander and speak evilly, whereas those who would instead make honourable use of it have been denied such skill (136). This statement signals a clear narrative concern with voice and language and the implicit power invested in linguistic capacity and vocal skills.²⁰

The story then shifts to Sigurðr and his upbringing at the court of the count. Sigurðr leaves the court to seek adventures, comes upon a flying dragon with a lion in its claws and saves the lion in the manner of Yvain in Chrétien de Troyes's romance *Yvain ou le Chevalier au lion*. The story of the lion and the dragon is likely to stem from Chrétien's story, or from part of the same narrative material that informs the story of Yvain. As stated before, the appearance of images of a knight with a lion on a wooden church door in the north-east of Iceland may indicate that the narrative material of the knight with the lion may have existed in Iceland before the translation of Chrétien's romance.²¹

¹⁹ It is of some interest in this context that the brothers presume the language of the errant knight to be Scottish (133). The choice of the Celtic language here is particularly intriguing as Scottish may quite possibly have been recognisable (if still a foreign tongue) to the early Icelandic settlers through fairly extensive cultural interactions. This familiarity would presumably have dwindled in the following ages, yet the remnant of a common cultural past may have persisted – at least within the literary context – as the episode with King Athelstan in *Egils saga* suggests. With Saxony as the presumed homeland of the brothers the language of the Scots would presumably have been both foreign and of little consequence in the grander scheme of mercantile or royal connections in Saxony. Even with the later (historically speaking) shift in the North from a Nordic and Anglo-centric commercial relations towards Hanseatic mercantile associations, which coincides to some extent with the main medieval manuscript production period of the romances, there is little to substantiate Saxon-Scottish linguistic associations.

²⁰ Marie de France voices similar concerns in her prologue to *Guigemar*, where she emphasises the importance of making use of God's gifts (her voice and poetic talent) and criticises those who only use their gifts to make slanderous remarks (*Guigemar*, in *Les Lais de Marie de France*, ed. Jean Rychner, Les classiques français du moyen age 93, Paris: Éditions Champion, 1966, 5–32, at lines 1–8).

²¹ See chapter 1 and Sif Ríkhardsdóttir, 'Empire of Emotion: The Formation of Emotive Literary Identities and Mentalities in the North', in *Crossing Borders in the Insular Middle Ages*, ed. Aisling Byrne and Victoria Flood (Turnhout: Brepols, forthcoming);

The lion motif is also known from a different narrative source, *Þiðreks saga af Bern* (The Saga of Dietrich von Bern or Theoderic the Great), which may have contributed to the development of the motif within the later *riddarasögur*.²² While the lion motif appears to be an integral part of Sigurðr's knightly identity (apparent from the insignia on the shield), the lion nevertheless does not appear to have a particular function within the story beyond providing the requisite interlocation in the manner of Chrétien's *Yvain*. Yet, the scene and the lion's characteristics are elaborated on at quite some length. Marianne E. Kalinke notes that 'none of the sagas containing the grateful-lion motif – *Ívens saga* included – is as expansive in its account of the rescue of the lion as is *Sigurðar saga þögla*'.²³ The incorporation of the lion is an example of the way in which such narrative motifs become part of a repertoire of borrowed motifs and topoi that the later romance authors drew on as standardised means of signifying potential that relied on presumably well-known and established conventions of literary symbolism.

Following several adventures (including finding dragon's gold and battling female trolls as well as gaining some foster-brothers) Sigurðr decides to sail to France to exact vengeance on Sedentiana for the disgrace his brothers suffered from her hands.²⁴ Sedentiana prepares her army for battle in anticipation of their arrival, devising a strategy to repel their attack. She captures the four foster-brothers, although they manage to escape after some time in captivity. Sigurðr afterwards returns to her court in disguise and manages to draw her away from her stronghold by utilising magic items acquired from a dwarf and two female trolls. For three days he makes her follow him and for three nights Sigurðr sleeps with her in the form of a swineherd, a dwarf and a giant. Sedentiana then returns to her castle, bears a son and raises him in secret.

After that, the story shifts back to Sigurðr and reassumes the narrative thread with the lion, which was all but forgotten through the intervening

Richard L. Harris, 'The Lion-Knight Legend in Iceland and the Valþjófsstaðir Door', *Viator* 1 (1970), 125–45; and Karoline Kjesrud, 'A Dragon Fight in Order to Free a Lion', in *Riddarasögur*, ed. Karl G. Johansson and Else Mundal, 225–44.

²² Driscoll notes that the 'grateful lion' motif appears in several of the indigenous romances, including *Ectors saga*, *Grega saga*, *Konráðs saga keisarasonar* and *Vilhjálms saga sjóðs*, as well as in some postmedieval romances (*Sigurðar saga þögla*, lxxiv–lxxv).

²³ *King Arthur North-by-Northwest: The matière de Bretagne in Old Norse-Icelandic Romances*, Bibliotheca Arnarnagæana 37 (Copenhagen: C. A. Reitzels boghandel, 1981), 231. There are some slight differences in the representation of the lion in the two redactions with the shorter redaction providing an expanded version of the scene (see further in *Sigurðar saga þögla*, ed. Driscoll, lxxxi–cxli).

²⁴ Foster-brotherhood, or blood-brotherhood, is a form of male bonding through a semi-formalised ceremonial act of emulating the blood-ties of brothers either literally, through a ceremony of sharing blood as in the case of blood-brothers, or through a pledge of bonding. Those ties are intended to link the foster-brothers through strong (and recognisable) social bonds as fraternal ties would. These are different from the fostering relationships observed in the previous chapter in *Njáls saga*, where those bonds come about through actual fostering.

events. The lion reappears briefly only to be killed by an earl's son, Herburd. The rather unexpected reappearance of the forgotten lion and the surprising development is foiled by an even more surprising turn of events as Herburd, the slayer of Sigurðr's lion, becomes Sigurðr's foster-brother. The foster-brothers together enjoy further adventures (including battles with trolls and giants) before returning to Saxony, where Lodivikus hands over the reign to the three brothers. Sigurðr returns to the court of Sedentiana along with his two brothers and foster-brothers. She receives them well, but then stages a play during the feast where statues made in the image of Sigurðr's two brothers are disgraced in the manner of the brothers' earlier humiliation at her hands. The performance is repeated for three nights. On the fourth night a swineherd appears and insults the queen and seeks to carry her away. This is followed by a dwarf and a giant, upon which Flores, Sigurðr's unknown son, appears before the court to welcome his father. After some arguing Sigurðr recognises Flores as his son, Sedentiana hands over the reign to her son and she and Sigurðr are married. The story continues with a few more adventures of the brothers before ending abruptly with the notice that Flores took over the kingdom upon Sigurðr's and Sedentiana's deaths and that he married and had many children.

The story appears to be an amalgam of multiple known story-threads, combining battle scenes with giants and encounters with dwarfs with the maiden-king narrative motif.²⁵ Margaret Schlauch has indeed noted that in their incorporations of motifs and story matter the 'Icelanders were bafflingly eclectic' and *Sigurðar saga* seems indeed to be particularly fond of combining varied extraneous topoi.²⁶ The hotchpotch quality of the narrative gives rise to some questioning of narrative intent and generic functionality. The incorporation of the lion, for instance, replicates its function in Chrétien de Troyes's *Yvain* (and for that matter in the Norse adaptation *Ívens saga*), while the specific use of the lion within the narrative structure simultaneously defies its representational potential. In the French romance the lion departs from the story at a point when it is no longer needed, having served its function of embodying Yvain's alter ego. Once the lion's noble traits have been internalised by Yvain and he has mastered the art of true knighthood, the lion's presence is no longer needed and so at the final reunification of Yvain and Laudine the lion simply vanishes.²⁷

²⁵ The narrative arrangement gives some indication that it may be put together from unrelated narrative threads – or, alternatively, that a pre-existing story of a maiden-king conquest (or of the three brothers) has been expanded by adding episodes to the story. The incoherence of the narrative development of *Gibbons saga*, for instance, where two unrelated stories seem to have been put together, one of whom may indeed be spun from the translated romance *Partalopa saga*, would support such supposition. Such gesturing may indeed indicate an intentional literary manipulation of the material for alternative purposes rather than a lack of skill.

²⁶ *Romance in Iceland*, 16.

²⁷ Chrétien de Troyes, *Le Chevalier au Lion ou Le Roman d'Yvain*, ed. David F. Hult, *Lettres gothiques* (Paris: Livre de Poche, 1994), line 6,748 onward. For a discussion of the function of the lion in *Yvain* see for instance Julian Harris, 'The Rôle of the Lion in Chrétien de Troyes' *Yvain*', *Proceedings of the Modern Language Association of*

While the lion does act out the role of a protector in *Sigurðar saga*, its presence fades throughout the narrative and its regal (or spiritual) qualifications are merely mentioned without being internalised by Sigurðr, whose actions in fact defy the characterisation of the noble lion. The lion merits an extensive description, drawing on ‘Meistare Lucretius’ (145) (Master Lucretius), presumably Titus Lucretius Carus, for the various aptitudes of the lion, none of which seem to be present, however, in the story itself.²⁸ While the lion accompanies Sigurðr for some of his adventures, most notably his encounter with the troll sisters, Fala and Flegða, it vanishes inexplicably for the larger part of the story. Ultimately, the lion reappears briefly only to be killed – and its killing, bizarrely, fosters a bond of brotherhood between Sigurðr and the lion’s killer. Karoline Kjesrud discusses the motif of the lion in several Old Norse texts and contexts, coming to the conclusion that ‘it is obvious that the legend about the lion was well known in Iceland, at least in the fourteenth century’.²⁹ She notes furthermore that its symbolic qualities are outlined in *Sigurðar saga þøgla* and assumes its function to be related to its potential Christ symbolism.³⁰ The ambiguity of the lion’s functionality within the saga undermines, however, its Christ-like symbolism and its underlining in the story itself. Unlike the representation in the French *Yvain* – where the lion’s role is directly interlinked with its narrative presence, thus fading away once its symbolic connotations have been subsumed by the chivalric hero himself – the lion’s presence in *Sigurðar saga þøgla* seems more haphazard. The lion vanishes and reappears at apparently random intervals. Furthermore, its reappearance serves no apparent purpose other than to foster a relationship between Sigurðr and his would-be foster-brother, Herburt, which could presumably have been achieved more easily without the lion.

The description of Sedentiana similarly draws on the courtly rhetoric of the romance tradition, which is somewhat at odds with her later behaviour – a display of female insolence and brazenness unheard of within the world of romance:

Enn eptir þui war hennar yfirlit sem hennar fyrirfarannða kynn birti þui ath sæt eple falla af sætu tre. suo kom og hier til. ath huergi j nordraalfu heimsins fannzt hennar jafninge ath aasionu og veralldligum listum. suo war hun hæuersklig j lijkams uexti at hun war sem vaxinn reyr matuliga mior. Hennar augu woru skijnandi sem stiðrnur j heidbiortu uedre og af þeim synnduzt geislar skjina. | Hofudit uar bollott sem eyiar þær eru gullz lit hafa med skinan(d)e birt

America 64 (1949), 1, 143–63; Norris J. Lacy, *The Craft of Chrétien de Troyes: An Essay on Narrative Art* (Leiden: Brill, 1980), 17–19; and Tony Hunt, ‘The Lion and Yvain’, in *The Legend of Arthur in the Middle Ages*, ed. P. B. Grouet et al. (Cambridge: D. S. Brewer, 1983), 86–98. See also Stephen Knight, who provides an overview of the various theories regarding the lion’s role in *Arthurian Literature and Society* (London: Palgrave Macmillan, 1983), 89–99.

²⁸ Driscoll notes that while Lucretius does provide a description of a lion it is not consistent with the one cited in *Sigurðar saga þøgla* and suggests that the passage is copied from an unknown bestiary (*Sigurðar saga þøgla*, lxxvi).

²⁹ ‘A Dragon Fight in Order to Free a Lion’, 238.

³⁰ Ibid. 241.

sem logannde elldr e(dur) solar geislar. Ok meður sinn fagra hære matti hun hylia sinn lijkama allann. suo woru hennar kinnur og hinn væne munnur. þetta allt war suo fagurliga skapat ath avllum war þat audsynt ath natturann hafdi þar alla virt aa lagit meður sialfre hamingiunne ath skapa hana langt wm fram adrar meyar er þaa woru j ollum heiminum. (100)³¹

[Her appearance was in accordance with her gender as sweet apples fall from sweet trees. It so happened that nowhere in the northern hemisphere could her equal be found in beauty and skills. Her body was so appropriately shaped that she was like a reed, befittingly slim. Her eyes were shining like stars in a starry blue sky and it seemed as if rays were shining forth from them. Her head was round as the golden islands with a shining brightness as a burning fire or the sun's rays. And with her beautiful hair she could cover her whole body. So were also her cheeks and her nice mouth. This was all so beautifully created that it was apparent to all that Nature along with Fortune had put all their resources to create in her a superior being from all the maidens that existed in the world.]

Sedentiana's later behaviour defies the courtly depiction of her fair beauty, yet it simultaneously substantiates her claims of superiority. While the motif of the luscious hair that covers her whole body is familiar, the likeness of her body to a reed is at the very least unconventional.³² Yet, the emphasis on how Nature has made use of all of its resources to create a superior specimen of female beauty and skills is a veiled hint at subversiveness, particularly when considering the depiction of Sigurðr at the onset of the story. The description of Sedentiana's body and face are in some sense reminiscent of similar depictions where the courtly topos of female beauty is appropriated as the textual canvas for subversive (intertextual) comedy. Geoffrey Chaucer's description of the lovely Alison in the *Miller's Tale* in *The Canterbury Tales* enacts a similar misappropriation for the sake of eliciting the parodic element of the literary discourse.³³

The shaving and tarring of the brothers in a similar fashion enacts an intertextual borrowing. The motif appears in *Viktors saga ok Blávus*, another maiden-king romance, as well as in *Tristrams saga ok Ísoddar*, the later Icelandic reworking of the narrative material of the translated *Tristrams saga ok Ísöndar*.³⁴ Both display

³¹ The relevant passage has not been preserved in the shorter redaction.

³² Hallgerðr's hair becomes, for instance, her signature mark within *Brennu-Njáls saga* and plays a crucial role in the death of her husband, Gunnarr Hámundarson.

³³ *The Miller's Tale* in *The Riverside Chaucer*, ed. Larry D. Benson, 3rd edn (Boston: Houghton Mifflin Company, 1987), 68–77, lines 3,233–70.

³⁴ Einar Ól. Sveinsson draws attention to the multiple instances of textual correlation between *Sigurðar saga* and *Viktors saga ok Blávus*, suggesting a 'direct connection' between the two and a potential borrowing from *Viktors saga* for the amplification of the shorter redaction ('*Viktors saga ok Blávus*: Sources and Characteristics', in *Viktors saga ok Blávus*, ed. Jónas Kristjánsson, Reykjavík: Handritastofnun Íslands, 1964, cix–ccxi, at cxxvii). Driscoll notes that the act of tarring appears in *Skjöldunga saga* as well, although given the dating of the manuscript witnesses, the tarring incident in *Skjöldunga saga* may indeed postdate the tarring scene in *Sigurðar saga þögla* (Driscoll,

a manipulation of the rhetorical tone of the original courtly romances that may suggest parodic intention. Alternatively it may simply be the result of modifications in the literary parameters of the genre. As Jóhanna Katrín Friðriksdóttir has noted romance brought ‘new forms of humor . . . into the indigenous narrative tradition’, opening up space for alternative gendered emotive roles and shifting the focus from rhetorical discourse as a means of staging masculinity to advance gendered derision aimed at ‘women’s behavior and sexuality’.³⁵ This shift signals a cultural modification of literary representation of gendered behaviour and the form and function of literary behavioural codes. Whereas Guðrún’s and Hallgerðr’s smiles signalled impending doom for the recipients and Skarpheðinn’s laughter is intended to mask an emotive interiority, the sexual belittling of Sedentiana would have drawn on radically different sets of emotive parameters. Such scenes would have elicited different emotional reactions and were presumably envisioned to entertain and possibly to reaffirm gendered and sexual behavioural codes. A subversive or ironic manipulation of the generic parameters of romance suggests an appreciation of implicit or intended humorous elements that are dependent on the recognition of such generic parameters and a literary appreciation of the manipulation of the horizon of expectations – and, perhaps even precisely, the ‘horizon of feeling’.

Vocalisation and verbal dexterity

As stated before, Sigurðr’s presumed lack of vocal capacities are a significant factor in his characterisation – to the point that silence becomes his sobriquet. This rhetorical misnomer and the emphasis on linguistic skills signal an awareness of and focus on vocality and linguistic dexterity that foregrounds the verbal aspect of the text itself. Sigurðr’s re-entry into the narrative is announced through sound, in the form of his voice, and the text states specifically that his speech is incomprehensible to the brothers. The focus on the opacity of the language gives the scene an aura of the preternatural otherwise absent despite the characters’ various encounters with dwarfs, trolls and magic spells. Indeed, the sense of disconnect is brought about precisely by verbal abstruseness, calling attention again to language and its representative and communicative functionality. In fact, the various figures that inhabit the story (dwarfs, giants, Vikings etc.) seem to have no problem communicating with each other, nor do the characters seem to have any problems comprehending each other despite their radically different linguistic backgrounds.³⁶ The attention to Sigurðr’s

cxliii, see n. 95). For a discussion of the motif of shaving or tarring see also Kalinke, *Bridal-Quest Romance*, 76–8, and Maureen F. Thomas, ‘The Briar and the Vine: Tristan Goes North’, *Arthurian Literature* 3 (1983), 50–90.

³⁵ ‘Gender, Humor, and Power in Old Norse-Icelandic Literature’, in *Laughter, Humor, and the (Un)Making of Gender: Historical and Cultural Perspectives*, ed. Anna Foka and Jonas Liliequist (New York: Palgrave Macmillan, 2015), 211–28, at 218.

³⁶ Sigurðr and his brothers are from Saxony, Sedentiana from France. The foster-brothers derive from the historical duchy of Holstein, from Lombardy, Sicily and presumably

language skills is thus incongruent with the disregard of the linguistic reality of the multi-cultural (and multi-species) population in the remainder of the saga and the otherwise facile intercommunications of the various populations.

Jürg Glauser has emphasised this awareness of the poetic and what he terms 'medial' aspects of textuality in Norse romances; a confluence of the vocalisation of the narrative and the creative process of writing.³⁷ Barnes has in a similar fashion called attention to the underlying booklore that informs the rhetoric of the *riddarasögur* and fosters a 'creative engagement with the world of books and learning'.³⁸ Barnes argues that the *riddarasögur* evince a familiarity with the learned tradition that is in direct contrast with the previous assumptions of the fundamentally unskilled and misguided creative efforts of the authors of the indigenous romances in recreating local versions of the continental romance. According to Barnes the authors belonged to a community of readers and writers who were familiar with and well versed in the existing literary conventions. Moreover, they seem to specifically engage their readers in an intellectual game of intertextuality:

The narrative framework of the 'bookish' *riddarasögur* is nothing less than the sweep of world history and geography, from the division of the globe into its three parts – Europe, Africa, Asia – by the sons of Noah, to the Trojan War and the course of the Macedonian, Roman and Byzantine empires.³⁹

If Barnes is correct in her depiction of the later indigenous romances as a mental playground for literary intertextuality, then Sigurðr's mistaken silence and his later linguistic fluency may be intended as a blueprint for the romance itself. The attention to verbal skill would thus foreground the underlying rhetorical subtext hidden below the apparent surface of the somewhat misshapen romance. The multiplicity of rhetorical styles – from saga style to courtly discourse and even some Latin rhetoric – would then serve to emphasise verbal effusiveness as a sign of poetic dexterity and skill rather than being a sign of artistic bedlam. This proposition assumes that the intended audience was expected to recognise and to appreciate such verbal effusiveness. Moreover, it supposes that the apparently incongruent amalgamation of styles would have been appreciated as a form of literary (or intertextual) dialogue. Barnes indeed suggests that the authors of the *riddarasögur* formed a 'coterie of writers, familiar with each other's work and likely to be writing as much for their peers as for their anonymous patrons'.⁴⁰

from Ethiopia (Bláland), and many of Sedentiana's suitors herald from the East.

³⁷ 'Staging the Text: On the Development of a Consciousness of Writing in the Norwegian and Icelandic Literature of the Middle Ages', in *Along the Oral-Written Continuum: Types of Texts, Relations and their Implications*, ed. Slavica Ranković, Leidulf Melve and Else Mundal, Utrecht Studies in Medieval Literacy 20 (Turnhout: Brepols, 2010), 311–34, at 312.

³⁸ *The Bookish Riddarasögur*, 17.

³⁹ *Ibid.* 27.

⁴⁰ *Ibid.* 183.

The multiple instances of alliteration similarly reveal a particular fondness for aurality and tonality in the discourse, foregrounding the latent aural impact of the text and the potential for rhetorical manipulation of its content through discursive reconstruction or performance.⁴¹ Alliteration is in fact most visible in direct speech, emphasising the orality of its delivery. When the two brothers encounter the Vikings in the early part of the story, Vilhjalmr delivers a long alliterated speech intended to generate an emotive response in the Viking Gardr en girzki (Garðr the Greek, a peculiar appellation for a supposed Viking):

Huer er saa j lyptingunne stendr enn hamingjutome folr og feigligur suarter og suipillr liotur og leidiligur boluadur og bannsettur faauis og fagnadarlaus. . . . galldrafullr og giptulauss. vammafullr og uitstola daadlaus og drottinssuikare klekiafullr og kynndugur (108–9, my italics).

[Who is the man that stands in the after-deck, devoid of happiness, pale and doomed to die, black with an evil appearance, ugly and annoying, damned and cursed, ignorant and unlucky . . . bound by sorcery and abandoned by fate, full of disgrace and mad, a coward and a traitor, a schemer and a sorcerer.]⁴²

Vilhjalmr's speech acts as a taunt – an analogue of the Old Norse *níð* (defamation) – and the alliteration serves to call attention to the poetics and the aural impact of the taunt, in a sense its performativity.⁴³ The alliteration reinforces and substantiates the verbal message of insult. In fact, the impact of the speech is less semantic than it is aural and so the rhythmical quality brought about by the alliterating patterning is intrinsic to the emotive impact. The utterance of *níð* was considered to have physical consequences on those subject to it and so defamation was not only a verbal act, but the act of voicing also generated and actualised the content of the defamation. Its sexual subtext (implications of homosexuality or what was perceived to be sexual deviation) therefore had significant social implications for men. The verbal performance of Vilhjalmr's direct speech would presumably have generated an aural pleasure in its audience

⁴¹ For a discussion of alliteration as a rhetorical device in the translated romances see Kalinke, 'Amplification in *Möttuls saga*', and her *King Arthur North-by-Northwest*, 158–65.

⁴² The translation does not make any effort to capture the alliterative rhythm of the passage, opting instead for semantic proximity. The corresponding section has not been preserved in the shorter version.

⁴³ *Níð* (defamation) is a complex and multifaceted term that had both social and sexual connotations in medieval Iceland and presumably in the Germanic world. For information on the social functionality of *níð* see for instance B. Almquist, 'Níð', in *Reallexikon der Germanischen Altertumskunde*, ed. Heinrich Beck, Dieter Geuenich and Heiko Steuer, 2nd edn, vol. 21 (Berlin: De Gruyter, 2002), 139–43; Preben Meulengracht Sørensen, *Norrønt níð: Forestillingen om den umandlige mand i de islandske sagaer* (Odense: Odense Universitetsforlag, 1980); Meulengracht Sørensen, *The Unmanly Man: Concepts of Sexual Defamation in Early Northern Society*, The Viking Collection, Studies in Northern Civilization 1 (Odense: Odense University Press, 1983); and Carol J. Clover, 'Regardless of Sex: Men, Women, and Power in Early Northern Europe', *Speculum* 68.2 (1993), 363–87.

through the poetic reinforcement of its content, which in turn was brought about by the alliterative repetition. This suggests both a poetic as well as the *níð*-like (or defamation-like) functionality to the verbal missile. In fact, the retort has the intended effect as the Viking ‘æddiz . . . af reide’ (‘became mad with anger’) (109).

The alliterative passages seem to be slightly more prominent in the shorter redaction. In the scene where Sigurðr uses his magic tablet to get Sedentiana to follow him out of the city the text describes her emotive state in a highly alliterative prose:

hun rvglaðiz aull ok oroaðiz ok angraðiz ok suo wndarligr girndar gneisti flaug nu j hennar hiarta suo aurt ok aakaft ath hvn kendi sik æigi lifua mega jnnann litils tima ef hun misti elsku ok aastar þers hins kurteisa r(iddar)a er svo wndarliga fagr ok fridr war langt wm fram alla jardliga skepnu þa sem hun hafði sieð . . . hvn kendi sik sarliga siuka af suiddandi aast.⁴⁴

[She became all confused and filled with unease and felt disturbed as such a strange spark of lust flew into her heart so fast and furiously that she felt she would live but a short while if she lost the love and affection of the courteous knight, who was so strangely beautiful and handsome, far beyond any earthly creature she had ever seen . . . she felt sorely sick with burning passion.]

In fact, Kalinke has noted that ‘the authors of the *riddarasögur* turn to alliteration to signal important dialogue or action, to set a particular scene in relief, to attract the listener’s attention, or to bring a wandering mind back to the text’.⁴⁵ Alliteration is used as ‘auditory ornamentation’ as well as a stylistic device to emphasise dramatic scenes and, more importantly, to accentuate emotional passages.⁴⁶

⁴⁴ *Sigurðarsaga þøgla*, ed. Driscoll, 26, my italics. The longer redaction reads very similarly: ‘hun ogladdizt ottadizt og angradizt og suo unndarligur girndar gneisti flaug um hennar briost og hiarta suo ott og akaft at hon kenndi sig eigi lifva mega jnnann litils tijma ef hon misti elsku og astar þessa hins kurteisa riddara er suo vndarliga fagur og fridr uar umfram alla iardneska skepnu þaa sem hun afdi sed. . . hun fann sig sarliga siuka’ (*Sigurðarsaga þøgla*, ed. Loth, 199–200) (‘She became unhappy, fearful and felt disturbed and such a strange spark of lust flew about her chest and heart so frequently and furiously that she felt she would not live but a short while if she lost the love and affection of the courteous knight, who was so strangely beautiful and handsome beyond any earthly beast she had seen . . . she perceived herself to be sorely sick’). The longer version maintains the alliterative scheme of the shorter version almost entirely and the first line indeed provides an enhanced alliterated pairing with end rhyme (‘ogladizt ottadizt og angradizt’). See also later in the story as Sedentiana receives Sigurðr and his brothers again, at which point Sedentiana is described as ‘suo giptulig ok gledilig amorlig ok ynnilegh hæðarlig ok hæversklig’ (*Sigurðarsaga þøgla*, ed. Driscoll, 43, my italics) (so blessed and joyful, fit to be loved and affectionate, honest and modest). The longer redaction on the other hand merely states that she is ‘uænn og elskulig’ (*Sigurðarsaga þøgla*, ed. Loth, 237) (‘fine-looking and affectionate’).

⁴⁵ *King Arthur North-by-Northwest*, 158.

⁴⁶ *Ibid.* 158–9.

A certain amount of loquaciousness indeed distinguishes the shorter redaction from the longer (the longer being amplified through added scenes and narrative sequences rather than verbal effusiveness). Depending on whether the longer or the shorter represents an earlier version (or potentially a parallel version) this may indicate a later effort to either accentuate the pre-existing emphasis on language skills, or (more likely) to reduce the verbosity. The specific function of the verbal effusiveness may not have been appreciated and so might have been substituted with added battle scenes emphasising Sigurðr's (possibly misunderstood) heroism at the cost of his undercut and potentially parodic representation.

Female subjugation

The largest emotional repertoire is reserved (understandably perhaps) for Sedentiana. Yet, the emotive reactions are nevertheless limited in scope, with anger again being the dominant emotion word and the major underlying emotive cause of somatic performativity. Love and its variations dominate in terms of variety and range of expressivity. Yet, there is very little evidence of 'love' as an emotional state or as an exhibited emotive condition. Love – and its associated state of despair – are usually the result of magical manipulation, not emotionality. In fact, the scene which generates the most 'emotion talk' is the scene in which Sigurðr casts a spell on Sedentiana, seducing her through a magically induced state of desire. His conquest of her is dependent on a gift from another female, a ring given to Sigurðr by the troll sisters Flegða and Fala in return for Sigurðr releasing them from his lion. The golden ring has a precious stone embedded that causes physical desire in a female subject for the ring's bearer: 'huer su konna sem j hann leit þann unndarliga gimsteinn sem j stod gullinnu uard suo sigrud og heit af beiskum bruna mikillar elsku at hun þottizt eigi lifa mega utan hun fengi hans leynniliga ast sijns likama meðr þeim sem gullit bar' (194) ('any woman who looked at that strange precious stone placed in the gold would be conquered and become so hot from the bitter fire of great desire that she would feel as if she would be unable to live if she could not secretly fulfil the desires of her body with the one carrying the gold').⁴⁷

⁴⁷ The last line may be somewhat corrupt, but the message seems nevertheless to be that the victim of the ring's power feels an overwhelming desire to satisfy her lust with the wearer of the ring. This accords well with the previous description of the ring where the physicality of the desire is similarly emphasised and the fact that the 'bruni' (157) ('burning') can only be assuaged through copulation with the ring's owner, i.e. Sigurðr. The shorter redaction reads: 'huer su kona sem ileit þann unndarliga stein sem j stod gullino war svo sigrud með aastar bruna heitan ok beiskan hiartaligrar elskv ath hon þottiz æigi lifua mega wtan hun feingi aast ok elsko ok leyniliga samkuamv ok lysting sins likama meðr þann sem gvllit bar.' (*Sigurðar saga þögla*, ed. Driscoll, 21) ('Any woman who would look at that strange stone placed in the gold was so conquered by the hot fire of love and bitter heartfelt affection that she felt she would not survive if she could not have the love and affection and the

The text thus foregrounds the artificiality of the presumed emotional state. Moreover, the emphasis is on physical desire, rather than emotional condition. The text additionally depicts the desire in negative terms, as a *beiskr* (bitter) physical burning that the suffering victim feels will be the end of her unless satisfied. Finally, the spell is clearly gender-specific and is directed at a female. The spell thus induces in Sedentiana a state of corporeal desire that is in direct defiance of her emotional state, making one question the virility of Sigurðr himself. The emphasis on the inevitability of the spell is reminiscent of the potion in *Tristrams saga ok Ísöndar*, although the Norse translator's hesitations with respect to the physical nature of Tristan's and Yseut's relationship (which is elaborated on at great length in Thomas's version) is flouted here by an appreciation for the brutal physicality of the sexual conquest of the maiden king.

The presumed state of lovesickness is thus not innate and the text indeed emphasises the sense of enchantment and lack of cognisance on Sedentiana's part by making her awaken from the spell to find herself lost in the wild. Her realisation that she has strayed far from her castle and her lack of memory regarding how she got there foregrounds the separation between Sedentiana's consciousness (will and desires) and the acts of her spell-bound body.⁴⁸ As the spell loosens its hold through Sigurðr's departure with the ring and Sedentiana is roused from the semi-hypnotic state, the focus shifts from the previous depiction of her presumed internal emotive state (the burning desires) to focus instead on her body. The narrative attention is directed towards her physical sensations; she is tired, cold and shivering from the freezing storm. The text then states that she 'unndrazt sialfa sic. þuij suo skyllde mega uerda' (201) ('she wonders about herself, how this has come about'), highlighting the cognitive disjunction between the incongruous depiction of the desiring female subject and the maiden king who finds herself (surprisingly) in this vulnerable position in an unfamiliar place. The fact that she is wearing only a nightgown and a silk coat (that moreover gets rent to pieces throughout her tribulations) emphasises her specifically feminine vulnerability. In fact, all three of Sigurðr's apparitions proclaim themselves to be unable to contain their sexual desires when confronted with her body, calling attention again to the physicality of her portrayal and her defencelessness as a female. It is precisely through the reformulation of Sedentiana's body as specifically female that the abnegation of her authority occurs. By violating her body (and maidenhead) and, moreover, by establishing her as a wife and mother, Sigurðr can claim the kingship she previously held for herself.

secret coming together and gratification of her body with the one carrying the gold'). The shorter redaction is thus somewhat more specific in terms of the physicality of the desires, i.e. the sexual implications of the spell.

⁴⁸ There is indeed a certain degree of an (unexpected) congruence between the depiction of the magic spell and modern descriptions of the effects of so-called date-rape drugs, suggesting perhaps lingering sexual fantasies or persistent gendered concerns with sexual aggression and inviolability.

It is significant that Sedentiana is not under the spell when she is conquered (raped).⁴⁹ While the text prepares for the rape scenes by intimating physical desires on her part, the conquest scenes are nevertheless structured in such a way that the interactions between her and her would-be ravishers thus assume a surprisingly violent undertone. The ensuing narrative statement that she enjoys the sexual encounters does little to dispel the impression of brutal coercion. The focal point remains with Sedentiana and the arrival of the first figure in the form of a swineherd is thus depicted through her eyes, forcing the reader to visualise the scene through her eyes: 'heyrrir hun hiaa sier dynk nockurnn og lijtur upp og sier þar hlaupanda suijna flock mikinn og hirde suijanna þeim fylg(ian)de' (201–2) ('she hears a pounding noise close by and looks up and sees a large flock of swine running and a swineherd following them'). The reader (or audience) is not informed that the swineherd is Sigurðr himself, although the astute reader (or audience member) may remember the magic tablet's potencies (allowing him to transform his appearance). This narrative configuration nevertheless has the (presumably intentional) effect of foregrounding her focal point and hence intensifying the perceived violation. Their interaction establishes a repetitive pattern of subjugation, where Sedentiana seeks to establish her previous authority only to find herself physically overpowered by each apparition in turn.⁵⁰ The narrative choice of words here as the swineherd 'tok hana med afle' (203) ('took her by force') suggests that the focalisation has remained with her. Additionally, the fact that the swineherd must use force indicates that she is clearly not a willing participant, despite the text's statement that she wondered 'huersu hans likame uar glediligr uidkuomo' (203) ('how pleasurable his body felt') afterwards.⁵¹

The scene is repeated two more times with an escalation in the violence and the repugnancy of the description of her attackers. Sedentiana's statement that she would rather die than subject to sleeping with the second apparition, the dwarf, "'Helldur uil eg deya" s(egir) hon "enn þessu jata"' (205) ("I'd rather

⁴⁹ Obviously the sexual engagement is staged as a conquest rather than rape – a modern definition that encompasses quite different sexual behaviours from the medieval version of *raptus*. Yet, the forceful (and unlawful) conquest would presumably have resonated with female audiences whose reputations and social standing depended on such sexual categorisations. Admittedly many medieval genres (such as the *fabliaux*) represented explicit sexual scenes and so the tone may have been intended as parodic or humorous rather than serious. Nevertheless, the use of the focalisation to manipulate the empathetic stance of the reader (or audience) and the forceful representations of the sexual conquests are suggestive of an alternative emotive script.

⁵⁰ For the conquest (rape) scenes see pp. 199–210 in the longer version and pp. 25–33 in the shorter version. See also Jóhanna Katrín Friðriksdóttir, *Women in Old Norse Literature*, 122, and Bagerius, *Mandom och mödom*, 175–9, who both discuss the rapes of Sedentiana.

⁵¹ The shorter redaction agrees more or less here, although their dialogue is slightly different. The sexual conquest remains the same (see *Sigurðar saga þøgla*, ed. Driscoll, 27–9).

die", she says, "than agree to this"), is met with a similar disregard: 'tekur hann þegar til hennar með miklu afle suo at hun matti enngva motstöðu ueita' (206) ('he grabbed her with such force that she could offer no resistance').⁵² The third and final figure, the giant, merits the longest description, but shortest sexual conquest:

Paa sier hun þessu næst þat er hun gladdizt litt uid brutt j myrkrit drijfunnar einn jötunn störan. suartan og suipillann nasaastöran og nefbiugan. og suo krokott ath hlyckur saa sem aa nefinu uar tok ödrum megin langt ut aa hans hruckottu kinn ath þij illa eyra er hann bar aa sijnum suijuirðliga uanga. enn nasirnar ut aa adra kinn ofan langt fra eyrunum. og uoru þær suo flæstar ath smair men mattu smiuga j huora. og þar nidr ur saa hun liggia eina störa listu miög osyniliga allt nidur aa bringu. þuij eigi olicit sem þat uære froðan vr honum. munnur hans er suo sem iökla sprunga e(dur) gjaar þær er uotnn fallaa ur. og uar hann bade skackur og skialgur. augun uoru sem skallhettr suartir og lodnir og uotnn .ij. flyte j midiu. enn hans haus uar harlaus og glittade sem suell. enn hy suart og sijtt með uöngum. Hann var clæddr geitskinnzölpu. hun uar suo störr at akrkarl einn munde eigi lypt fáá af iöru. wid þessa synn uard hun hrædd miög og ottande þat ath hann stef(n)di beint ath henne þar til sem hun laa. (207–8)⁵³

[Then she sees a vision that did not please her as in the darkness of the storm she sees a large giant, black and with an evil appearance, with a large and crooked nose, so crooked that the bend on the nose reached far across his wrinkled cheek to the evil ear that he had on his foul cheek. The nostrils stretched across the other cheek, far from the ears, and were so large that small men could slip into them. From his nostrils she could

⁵² The shorter redaction in essence contains the same elements (see *Sigurðar saga þögla*, ed. Driscoll, 30–1).

⁵³ There is a lacuna at the end of the section with the giant in AM 596 4^{to} and so the description of the third rape is missing in the shorter version. The fragment contains the first few lines of the description of the giant, which agree in general with the content of the description although the details differ: 'Þa ser hun þersv næst þat er hun gladdiz litt af brott j myrkri drifvönnar einn jotun hræðiligan suartan ok saamleitan. nef hans var suo mikitt sem hid stærsta gamals hrutz horn ok var þat krokott ok hlykkur wid hlykkur(.) krokr saa sem var aa midiv nefui hans tok lang(t) wth öðrv megin aa hans hruckutto kinn naalega ath þui env ferligo ok fiandliga eyra sem hann bar aa sino haaðuliga hofði. enn nasar woro wth aa adra kinn ofvan lang(t) fra eyrano ok woro þær suo flæstar ath smaaer menn maattu smiuga j huara naus ok þar niðr or saa hun hanga eina störa listo miök wsyniliga allt niðr aa bringo honum þui æigi wlikt sem froða mæti er . . .' (*Sigurðar saga þögla*, ed. Driscoll, 32–3) ('Then she sees in the darkness of the storm a vision that did not please her of a terrifying giant, a black figure. His nose was as large as the horn of the largest old ram and it was crooked with many curves. The bend in the middle of his nose extended across his wrinkled cheek on one side close to his monstrous and fiend-like ear, which he had on his ignominious head. His nostrils extended across his other cheek far from the ear and were so big that small men could slip into each nostril. From the nostrils she could see a long and unpleasant trail of slime hanging down to his chest, not unlike froth . . .').

see a large and unpleasant trail of slime hanging down to his chest, not unlike froth emanating from him. His mouth was like a cleft in a glacier or

the fissures from which waters spring and he was both crooked and bent. His eyes were like shaggy and black hoods with two waters floating in the middle. He was bald and his head shone like ice, but on the cheek were black and long [whiskers]. He was dressed in a goat-skin coat that was so big that a farm-worker would not be able to lift it off the ground. At this sight she became very fearful and panic-stricken as he was heading directly towards her where she was lying.]

The narrative attention is on his rather objectionable appearance. Furthermore, Sedentiana's request that he kill her quickly as 'jotnar fialla edur hamra kunna eigi ath stilla sijnu afle ef þeir uilia hondum gripa menzkar konur' (209) ('giants of the mountains or the cliffs do not know how to contain their strength when they want to get their hands on human women') is an ominous reminder of her vulnerability and the presumed incompatibility of their bodies. Although the audience is obviously implicit in the deception, the grotesqueness of the visual imagery of what is about to befall her is underscored by channelling the vision through her. The use of focalisation to stage the rape (or conquest) scenes suggests either a morbid fascination with female violation or, possibly, an underlying streak of subversive narrative tone.

The ornate rhetorical style – often termed translator's prose – is more prominent in the sections describing the magically induced state of desire as well as in the triple rape scenes. The shift in stylistic registers foregrounds again the use of rhetorical modes as a means of conveying a particular emotive content. The ornate style – which is notably richer in adjectives than the saga prose – draws on the courtly rhetorical tradition to convey a presumed emotive state, yet its associated interiority is nevertheless denied. The oscillation between the mental states of cognisance and induced hypnotic states of desire in the conquest of Sedentiana foregrounds the superficiality of the emotive rhetoric as it is negated by her behaviour once she is no longer under the spell. Emotive interiority is indeed conveyed more efficiently through her gestures and acts than through the emotive vocabulary, suggesting a conflicting rhetoric at play within the text itself. This conflict may be the result of the process of rewritings. Then again, it could suggest a subversive effort to convey a separate message of female rebellion (an unlikely, although very tempting, proposition), or may simply act as a parodic element where such inverse emotive rhetoric would alert the audience to its ironic subtext.

There are further indications throughout the text – despite its rambunctious nature – of an underlying subtext exploring female autonomy. Sedentiana is depicted as a successful leader and a military strategist, who is indeed successful against the four foster-brothers. Moreover, the text emphasises her sovereignty and reveals a focus on self-preservation through physical intactness. Henric Bagerius indeed calls attention to the changing perception of female sexuality in the period that saw the flourishing of the maiden-king romances. He

notes that 'in the fourteenth century, virginity became more important to the political elite', suggesting that such preoccupations infused the literature with a newfound concern for female chastity.⁵⁴

Sedentiana's secret dwelling in the city is depicted as a Paradise-like place with rooms painted with scenes from the narrative cycles of King Þiðrik (Theodoric the Great), Alexander the Great and the Nibelung and Troy cycles. It is surrounded by gardens with sweet-smelling plants and fruit-trees where she and her maidens are safe from male violence. Moreover there is an emphasis on self-governing through a focus on 'will' as an enactment of autonomy generally denied to women. The text states significantly that 'enngi madur kynstralaust matti hana tala naa e(dur) finna *an hennar vilia*' (183, my italics) ('no man could, barring some marvel, talk to her or find her *without her will*'), highlighting her authority and self-government (and hinting at the later use of enchantment). The emphasis on her 'will' is significant here as the eventual rape is obviously against her will. And Sigurðr is indeed unable to gain access to her except through magic. Moreover, the spell in effect robs her of her will as well as her cognitive awareness as she mindlessly follows Sigurðr in the spell-induced stupor of desires. It is only by leading her away from this place of authority and self-control that Sigurðr succeeds in defeating her. Not only is sexual conquest a requisite for the taming of the maiden king, but indeed the redefinition of her role from sovereignty to one of motherhood.

The scene of Sedentiana following Sigurðr out of the city is reminiscent of a scene in another maiden-king romance, *Clári saga*, a romance that claims, as stated before, to have been translated from Latin. Serena, the maiden king in *Clári saga*, is similarly made to follow a vile figure and has to suffer physical hardship and punishment at the hands of her previous suitor and later husband. The difference in staging is, however, in the nature of the punishment (non-sexual in *Clári saga*) and the motivation behind the female acquiescence. Serena in *Clári saga* follows out of wifely obligation, a well-established topos of the suffering wife, known for instance in the Griselda stories. Sedentiana, on the other hand, is lured outside the city and away from her army against her will, signalling again an emphasis on female autonomy and subjugation. The scene of the conquest (the taming of the shrew in a sense) is also significantly more violent, staging the conquest in fairly explicit terms.⁵⁵ Sedentiana's punishment of the brothers is similarly excessive, suggesting an apparent appreciation of violence in the story or an escalating tendency of physicality of both the humiliation and the punishment in the maiden-king romances, which takes on an explicit sexual tone in *Sigurðar saga þögla*.⁵⁶

⁵⁴ *Mandom och mödom*, 94.

⁵⁵ For a comparison of the conquest scenes in *Clári saga* and *Sigurðar saga þögla* see Sif Ríkharðsdóttir, 'Meykóngahefðin í riddarasögum', 422–4. For a discussion of the motif of the 'taming of the shrew' and its connection to the maiden-king romance see Jóhanna Katrín Friðriksdóttir, 'From Heroic Legend to "Medieval Screwball Comedy"?'.
⁵⁶ Driscoll indeed suggests that the intensification of the humiliation of the suitors, apparent in *Sigurðar saga*, may indicate a development within the maiden-king tradition

Emotive manipulation and social positioning

The author of *Sigurðar saga þøgla* presumably drew on established narrative patterns and emotive scripts of both the indigenous romance tradition and saga convention – as well as the learned literature if Barnes is right – to shape a tale of misogyny, parody or subtly subversive propaganda. The scene following Sigurðr's return with his brothers to the court of Sedentiana after their son has been born in secret indeed exhibits familiar patterns of emotive masking and somatic reactions, observed in the previous chapter. The brothers are welcomed to her court and duly celebrated with a large feast featuring musicians, entertainers and magicians (237). At the height of the festivities, the scene of the brothers' earlier humiliation is staged as a performance with two figures, dressed up as the brothers, featured in a re-enactment of their earlier degradation: 'uíð þessa syn bráá þeim bræðrum miog uid og unndirstodu at þetta var gert til smannar uid þa og lituerptuizt miog' (238) ('at this sight the brothers were very startled and understood that this was done to shame them and turned very pale'). Sigurðr asks the queen what the meaning of the performance is:

S(igurdur) m(ælti) til drott(ningar) | 'Huat listarleik er þetta er þier letut nu leika. suo er sem þetta se figura nockur. hafit eckj slijet j fyrir oss er eckj kunnum understande. er og enngi sa j uoru lide at þesskonar leika kunne'. Drott(ning) brosti at ordum hans og suarar òngu. (238)

[Sigurðr spoke to the queen: 'What marvellous performance is this that you now had performed. It seems that this is supposed to be a figure if we understand the meaning of it correctly. There is no-one in our company who knows (or is familiar with) these sorts of games.'

The queen smiled at his words and did not respond.]

The smile is here reminiscent of the smiles of Guðrún, Hallgerðr and the German Brunhild, where the intent of the smile is to mask an underlying emotion. Sedentiana's smile here serves – as in the other cases – as a silent reminder of the subplot of the story, a staged textual signal that there is more behind the actions than is apparent on the surface. The brothers' blanching is similarly a somatic signal that reveals the impact of the re-enactment (and re-affirmation) of their earlier humiliation. Like the king's reactions in *Egils saga*, the blanching is here used to convey an interior emotional turbulence, resulting from a perceived social slight. And as with the saga style, the narrative here refrains from explicating the emotive subtext, conveying it instead through somatic reactions, manipulative emotive gestures (the smile) and a multi-layered language, where the contextualisation and insight guarantees the appreciation of the implicit message.

The performance is repeated three times, at which point Sigurðr responds in turn. His actions, as before, take on the form of the particular female punishment: sexual degradation:

itself, i.e. 'a gradual accretion of humiliation motifs in the maiden-king sagas, an accretion reaching its apogee in the longer redaction of *Ssb'* (*Sigurðar saga þøgla*, cxlv).

Er sa tíjme kom er uant uar at leikar kæme gengur j hollina einn suijurdligur
suijna hirdir suo at ollu buinn sem fyrr uar sagt þa hann kom til drott(ningar)
j heidinne. hann geck at stole dro(tningar) og m(ælti) suo til hennar. 'Fwl
skækia er kallaz drott(ning) Treuerisborgar. Nu er sáa tíjme komin er eg maa
eigi lengr þegia yfir þeirre sköm er þu ætlar mer at gera . . . þuiat þaa eg laa
uit berann þjinn lijkama j heidinne þrofadi eg fullròsklega þinn jungfrurdom.
þat ueit eg at eg war þinn fyrsti mann. og þo ath þu hafir marga at þer lagt
sijdan þaa áa ennginn fullt ualld a þer utann eg'. þessa hluti vnd(r)azt allir er
j hollinne woru. . . . brædur hans toku ath hlæia at henna og spottudu hana
med morgum skemmiligum ordum. þessum suiyna hirde þotti eigi fullgert
sitt erinde og greip til drott(ningar) og uillde svipta henna af stolinum og bera
j brott. þetta geckzt honum (ecki) þuiat hun uarde sig allròsklega. (239-40)

[When the time came that the games were supposed to begin, a repulsive
swineherd walks into the hall, dressed in the same manner as when he came
to the queen on the heath. He walks to the queen's chair and speaks to her
in the following manner: 'Foul whore, who is called the queen of the city of
Treveris. Now the time has come that I am unable to keep quiet any more
about the shame as you intend me to do . . . because when I lay next to your
naked body on the heath I tested, rather energetically, your virginity. I know
that I was your first man and even though you have welcomed many to your
body since, nobody has full power over you except me.' Everybody in the hall
wondered at these events . . . his brothers began to laugh and mocked her with
many disgraceful words. The swineherd did not think he had completed his
errand and grabbed the queen and wanted to drag her off her chair and carry
her off. He did not, however, succeed as she defended herself very vigorously.]

The text, rather surprisingly, seems to position the reader with Sedentiana, as
the brothers' behaviour is depicted in negative terms and the swineherd's efforts
to drag her away are unsuccessful, belying the depiction of male strength.⁵⁷
Moreover, the minor addition of the word 'fullròsklega' ('very energetically')
when describing the actual rape itself is suggestive of the violence involved in
the act (or possibly is intended to suggest the energetic love-making, implying
her willing consent to the act). The repetition of the adjective in describing
Sedentiana's defences when the swineherd attempts to drag her away similarly
alludes either to the swineherd's rather pitiable attempts as he is unable to carry
her off, or again is intended as irony. The scene is excessive, with both verbal
and physical brutality. The brothers' reaction, 'S(igurdur) og hans felagar uoru
nu hardla gladir' (241) ('Sigurðr and his companions were now quite happy'),
presents the only time the adjective *glæðr* (happy) is used outside festivities to
indicate personal contentment. This intimates that the subjugation of female
sovereignty is a major emotive theme.⁵⁸

⁵⁷ While the swineherd is presumably Sigurðr himself in the rape scene, the text remains
ambiguous here as Sigurðr is indeed present at the scene, leaving it unclear who
enacts the role of the swineherd in this case.

⁵⁸ *Gleði* (happiness, joy) is used to indicate the state of festivities rather than innate
feelings. Following the successful battles of Sigurðr and his sworn brother Randver

Sedentiana's reaction suggests – as before with Egill's expanding body and silent departure to his rooms following his son's death – an emotive reaction that is conveyed through situational emotive signifiers rather than verbal demonstrative ones: 'Drot(ning) uard raud sem blod at síáá og huldi n sijna asionu og gengr til sinna herbergia og kom eckjinn meira aa þij kuelldi' (240–1) ('the queen turned red as blood and covered her face and went to her rooms and did not come out any more that evening'). The red face is reminiscent of Skarpheðinn's reaction in *Njáls saga*. The scene moreover defies the previous staging of the smile, indicating that unlike her counterparts in the aforementioned sagas her manipulation of the somatic signal of the smile to convey a pending revenge will not be actualised. The scene is repeated the following nights with the alternative assumed identities. Sigurðr's apparent presence at the scene where his alternate images appear before her intensifies the emotional impact of the degradation. Not only is she being humiliated in front of him, but his apparent presence separates his alter egos (the swineherd, the dwarf and the giant) from Sigurðr himself as they are paraded for all intents and purposes in front of him too. She is thus ousted from her position of power quite literally, leaving Sigurðr and his brothers to continue the festivities with her courtiers in her absence.

There is a significant increase in emotional vocabulary following the subjugation with *harmr* (sorrow) being used for the first time to convey her emotive state following the rapes (207) and then later upon the birth of her illegitimate son, the result of the union with Sigurðr in his disguises (228). In fact, Sedentiana's efforts at maintaining authority over her kingdom and her body are characterised by an absence of emotion words. The narratorial emphasis is on her cruelty, yet her apparently successful government and military acumen defy the negative characterisation. She seems to be cherished by her people and when Sigurðr and his foster-brothers attack her kingdom she devises a strategic battle plan to defend her city that proves to be tactically successful. The rape scene engenders an apparent shift in the emotive vocabulary, with Sedentiana assuming more 'feminine' emotive behavioural characteristics, which are in turn re-enforced by emotive vocabulary.

The scene where Sigurðr utilises magic to lead her outside the city draws on the linguistic repertoire of the translated romances, particularly *Tristrams saga ok Ísöndar*, in its description of the physical cravings that subsume her. Whereas in *Tristrams saga ok Ísöndar* the result of the potion is love in the form of everlasting attachment – not so much physical as affective – in *Sigurðar saga þogla* it is instead purely physical desire. In addition its effects last only as long

the king throws them a feast; 'uar þáá allmikil glede og skemtan j hollinne' (175) ('there was much joy and entertainment in the hall'). Similarly, at Sedentiana's court, during the festivities following Sigurðr's return the hall is filled with musicians, entertainers and magicians and the attendants are described as 'gladaztir' (237) ('happiest'), signalling a state of merry-making rather than a personal (internal) state of content.

as she is under the spell of the ring. The fact that the effect seems to be hypnotic and temporary – signalled by her sudden awareness of her state and of the cold that had not affected her before – compounds the brutality of the rape scenes. The scenes enact a pattern of female subjugation intended to rectify gendered imbalance through social positioning. This process is then again conveyed in the manipulation of the available rhetorical modes of emotive representation.

Emotion and social functionality

In *Sigurðar saga þögla* emotive functionality has thus become almost wholly a social indicator. The characters have a fairly limited emotive range, displaying mostly anger, which is moreover consistently associated with circumstances of perceived social transgressions. The Viking ‘æddiz . . . af reide’ (108) (‘became mad with anger’) when taunted by Vilhjalmr. Halfdan is similarly ‘þrunginn af mikille grimd og reide’ (128) (‘filled with much ferocity and anger’) after he has been abused by Sedentiana following his ill-fated proposal. Sedentiana similarly exhibits anger at his marriage proposal: ‘þaa matti skiott siaa og finna mikinn reidesuip aa drott(ningu) þuiat hun blicnade oll og lijtur re(i)dugliga til Vilh(ialms)’ (126) (‘it soon became apparent that the queen was very angry as she blanched and looked angrily at Vilhjalmr’). What follows her blanching and look of anger is a declaration of indignation at the audacity of the brothers to bring her such an unworthy match offer:

‘þu Vilh(ialmur)’ s(egir) h(un) ‘lezt her kominn þess erindiss at gera oss nockurn heidur suo sem (med) presentum gullz og gersima enn þu hefir nu birt þik sialfann. at þu uilldir at os færa skomm til sannrar suiuirdingar. þuiat þrælar nogir mega hier finnast j uoru riki. ath os synast betur bodner enn þessi þinn bro(dir) og vijst ei uilldi eg nyta hann til skosueins mier. þicki mier þat mest vnndur og odæme at hann skammast sijn eigi sialfur e(dur) þu fyrir hanns hönd. er hinir tignuztu konga synir hafa minn bedit wr suduralfu heimsin. og kunna vor tijgn þeim þo at neita. og uist skreid þesse inn leide loddare ofsnemma heiman fra kirnv askinum og hniam modur sinnar til þess at gabba sialfan sik sem fol e(dur) fantur. og uist skal siaa hinn sæmdarlaus suikare sokt hafa þat erende til wor at hann og þu fysist eigi optar slicra mala at leita e(dur) vorn funnd ath sækia med slic erende.’ (126)

[‘You, Vilhjalmr’, she says, ‘pretended to have come here on an errand to honour us through your offering of gold and valuables. But you have now exposed yourself: that you intended to bring us shame and true disgrace as there are plenty of slaves that can be found here in my kingdom who seem more befitting than this brother of yours. Indeed, I would not use him as my lackey. It seems astonishing and a wonder that he is not ashamed himself, or you on his behalf, when the noblest sons of kings from the southern hemisphere have proposed and we were nevertheless in a position to reject them. This charlatan certainly crawled too early away from home from his food bowl and his mother’s knees to deceive himself in such a way as a brute or a bully. This disreputable traitor will certainly go from our meeting in such a

way that he and you will not desire to seek such matters again nor seek our attendance with such proposals.']

Her reaction thus signals a discontent that stems from a perceived social affront resulting from an unworthy proposal.⁵⁹ As a matter of fact, both Guðrún in *Laxdæla saga* and Hallgerðr in *Njáls saga* show similar discontent at their first matches, revealing the significance of the social network of match-making and the implicit emotive potential offered by the social ramifications of such negotiations. In fact, Guðrún's first husband is also degraded through a public accusation of sexual deviation, whereas it could be argued that Hallgerðr (explicitly or implicitly) orchestrates the killing of her first husband.

Apart from anger and fear (which appear a few times, usually with minor and unnamed characters where the purpose is not to query the internal emotionality of those characters, but rather to use their reactions to enhance or reinforce the status of the object of their fear), *unna* (to love) is the most common emotion word. Yet the word's presumed emotive content defies its emotional usage. As witnessed with *Sedentiana*, the most emotionally explicit scenes negate the implicit emotionality, which is undercut through a play on the contingencies of cognitive sentience and emotive authenticity. The most common usage of the word *unna* is to indicate devotion to a ruler, rather than interpersonal relationships.⁶⁰ *Sedentiana's* people are, for instance, devoted to her despite her severity:

Sedentiana settizt j sinna borg. og snyzt nu til hennar oll ríkisstjórnn. vill hun sig kong lata kalla. var hun bæde rik og radgjórnn. enn let hun huern þann drepa er af bra hennar uilia og skipan ok ottuðuzt hana allir. enn þo hofdu allir menn mikla elsku aa henne þui hon var mild af fe og gaf storum fe og gerdizt hun fræg um lonnd ðll. (102)

[*Sedentiana* settled in her city and all the government was now in her hands. She wanted to be called king and she was both a stern and a despotic ruler: if anyone disobeyed her will and orders she had them killed. Everyone was afraid of her, but they were still very devoted [literally 'had much love for her'] because she was generous and gave large gifts [literally 'much money'] and became famous around the world.]

⁵⁹ Kalinke notes that 'the maiden king's extraordinarily misogynous attitude is motivated by her superior power and wealth, but also by her intellectual pre-eminence, which is one source of her overweening pride and which determines to some degree the nature of the battle waged between her and the male protagonist' (*Bridal-Quest Romance*, 89–90). See also her discussion of this scene (84–5).

⁶⁰ It should be noted that there are exceptions to this in the text. Sigurðr's mother, Eufemia, for instance 'vnne [Sigurði] mest allra sinna barnna' (98) ('loved Sigurðr most of all of her children'). The verb is here used to indicate maternal love, signalling again a shift in the focal point of the romance, i.e. from the knightly devotion to a lady to a personalisation of the emotive vocabulary. This minor comment indicates an affective familial relationship that we glimpse as well in *Egils saga* through Egill's preference for Þoðvarr over his surviving son as well as in his apparent fondness for his daughter, Þorgerðr.

Sigurðr is similarly loved by the subjects of the count, his foster-father, because of his liberality with money: 'Sigur(dur) war orr af fe wid þaa menn alla er hann kennde og fyrir þessa sok vnne honum huer madur j þeirre borg' (136) ('Sigurðr was generous with money towards the men he knew and because of this every man in the city loved him'). This usage calls attention to the inherent duality of the word *amor* (love) in Chrétien de Troyes's romances, where love connotes both a personal affection (even a sexual one) and a devotion to a lord or feudal affiliation.⁶¹ This does not mean that the word connotes exclusively lordly fidelity, but rather that the inherent duality of Chrétien's use of the word in French is made less clear, separating the ideology of courtly love from feudal fidelity. Any potential sexual undertones of affection are, moreover, absent. This shift signals a cultural move away from the feudal cultural context of the courtly romance towards its popularisation in the Norse context.

The suggestions that the attachments to Sedentiana and Sigurðr are generated by virtue of money may signal an ironic undertone where the feudal subtext of lordly devotion is being destabilised through the parodic staging of purchased loyalty. Alternatively, it might suggest a vestige of realism in the later romances where the financial and social realities of knighthood, or for that matter the common people, have commandeered literary space. In both the case of Sigurðr's followers and Sedentiana's people, the text states specifically that they were loved for their generosity. Generosity was admittedly a quality that encompassed a virtue in a ruler and was a vital component of the courtly coding in the Middle Ages. The emphasis on generosity suggests a preoccupation with social standard and financial compensation that is rivalled only in Egill Skalla-Grímsson's preoccupation with money. Yet such compensation through the gift-giving network was based on the social coding involved in the gift-giving, rather than the money itself and any personal gratification involved.⁶² The fact that in both cases the text stipulates that they were loved *because* of their liberty with wealth signals potentially a somewhat subversive tone in the articulation of their social standing and the attachment of their followers. The emphasis on the pecuniary realities of Sir Launfal's knighthood in the late Middle English romance *Sir Launfal* supports the possibility of such literary manoeuvring in the later stages of the romance tradition.⁶³

Sigurðar saga þogla's narrative momentum is geared towards rectifying the political imbalance of gendered dominion or sovereignty resulting from female appropriation of power. The emphatic violence and efforts at degradation serve

⁶¹ Fredric L. Cheyette and Howell Chickering, 'Love, Anger, and Peace: Social Practice and Poetic Play in the Ending of *Yvain*', *Speculum* 80.1 (2005), 75–117.

⁶² For information on largesse or generosity as an emblem of the courtly culture see John W. Baldwin, *Aristocratic Life in Medieval France: The Romance of Jean Renart and Gerbert de Montreuil, 1190–1250* (Baltimore: The Johns Hopkins University Press, 2000). For the social function of gift giving in medieval Iceland see Viðar Pálsson, *Language of Power: Feasting and Gift Giving in Medieval Iceland*, *Islandica* 60 (Ithaca: Cornell University Library, 2017).

⁶³ Sif Ríkharðsdóttir, *Medieval Translations*, 41.

to generate an emotional response in the audience, as opposed to conveying an emotive interiority in the characters. In fact the violence inflicted upon the bodies of both suitors and the maiden king may be intended as a mnemonic device of female control – a way of imprinting on the minds of the audience the proper social and gender categorisations. Yet, the sardonic tone simultaneously belies any such didactic function by assuming a parodic or humorous guise. According to Jody Enders ‘the extensive association between mnemonic terminology and the staging of disfigured bodies in pain encouraged learned dramatists to translate violent images of dismemberment into a frightening theory and praxis of didacticism’, which, when applied to *Sigurðar saga þogla*, foregrounds the ambiguity of the intended message.⁶⁴ The shift in functionality from emotive insight into emotion induction signals a different literary agenda that is firmly associated with the social functionality of the text. The apparent popularity of the maiden-king romances well past their hey-day would seem to indicate that female sovereignty and social balance in gendered behaviour was a topic that was of interest to the reading communities in the centuries following the romances’ initial conception.⁶⁵ The indigenous romances may thus have served either as social enforcers of gendered behavioural coding or, alternatively (or possibly), their content may have provided entertainment through an emotional release of social anxieties related to female authority amidst their reading communities. The superficial emotive substance of the scenes in *Sigurðar saga þogla* therefore reveals a different modality of emotive functionality, intended not to enact a lingering past, but to query social complexities of the present.

The author of *Sigurðar saga þogla* has thus appropriated the emotive scripts of multiple different literary contexts to convey an amalgam of adventure, romance, taming-of-the-shrew narrative matter and legendary material. The underlying emotive scripts mandate stylistic positioning that becomes apparent in the shifts between rhetorical manners in the text. Sedentiana’s desire-stricken despair and sorrow assume a tonality similar to that of *Tristrams saga ok Ísöndar*, whereas the battle scenes are void of emotive subtext, focusing their rhetorical force on repetitive discursive constructs of violence and conflict. The internal

⁶⁴ ‘Emotion Memory and the Medieval Performance of Violence’, *Theatre Survey* 38.1 (1997), 139–62, at 141.

⁶⁵ The maiden-king romances (and indeed the *riddarasögur*) continued to be copied well into the nineteenth century, and in some cases into the early twentieth century, indicating an enduring interest in their narrative content. There are over twenty-five manuscript copies stemming from the nineteenth century of *Sigurðar saga þogla* alone (Kalinke and Mitchell, *Bibliography of Old Norse-Icelandic Romances*, 103). For information on the diffusion of Old Norse romance in the post-medieval period see Matthew J. Driscoll, *The Unwashed Children of Eve: The Production, Dissemination and Reception of Popular Literature in Post-Reformation Iceland* (Enfield Lock: Hisarlik Press, 1997) and Jürg Glauser, ‘Spätmittelalterliche Vorleseliteratur und früneuzeitliche Handschriftentradiation: Die Veränderungen der Medialität und Textualität der isländischen Märchensagas zwischen dem 14. und 19. Jahrhundert’, in *Text und Zeittiefe*, ed. Hildegard L. C. Tristram (Tübingen: Narr, 1994), 377–438.

narrative movement between emotive scripts is reminiscent of the scene shifting in the *Chanson de Roland*, where the emotive subtext shifts similarly between non-emotive depictions of violence and focalised staging of emotive interiority.⁶⁶ Yet here the oscillating patterning it is not a matter of sequential structuring to engender emotive narrative force. Instead it reveals an apparent fondness for the dialectic potential the romance's generic form has to offer. The various conflicting and often antagonistic narrative threads available to the author from the pre-existing literary traditions could thus be combined and reconfigured to address the particular textual or cultural concerns of its late medieval (and in fact post-medieval) Norse reading communities.

⁶⁶ Sif Rikhardsdóttir, 'Medieval Emotionality: The *Feeling* Subject in Medieval Literature', *Comparative Literature* 69.1 (2017), 74–90, at 80–3.

Conclusion

THE ANALYSES IN THE PRECEDING CHAPTERS reveal that emotional representation is not only culturally contingent and socially determined, but moreover reflects generic dispositions that one must assume audiences would have recognised and to which they would have responded. Admittedly generic distinctions are to some extent modern categorisations and serve a modern desire for demarcations of the medieval past. Such fixed modern notions may contain and stabilise the shifting concept of the Middle Ages, rather than illuminate medieval perceptions of literary traditions. Nevertheless, the configurations and manipulations of the diverse emotive scripts evident in the literary material discussed in the previous chapters suggest that audiences are likely to have been able to decode the varying representations of emotion accurately. They would therefore have been able to situate them within a political, cultural and, significantly, generic context, thereby providing those codes with signifying potential.

By curtailing and adapting the emotive scripts to suit the socio-cultural or literary conventions of their receiving audiences the translated romances shifted the fundamental tenet of the emotive subtext of their sources. The indigenous romances then reformulated the emotive framework of the courtly romance to encompass the particular cultural concerns of fourteenth-century Icelandic audiences as well as the later reading communities. The emotive literary identity of the courtly romance was refashioned to encompass alternative emotive scripts, aimed, for instance, at hagiographical compassion in *Mírmanns saga* or featuring burlesque gender politics, as can be seen in *Viktors saga ok Blávus*. Some of the native Icelandic romances from the fourteenth century, including *Sigurðar saga þögla*, in fact show more affinities with the *fornaldarsögur* (the legendary sagas) than with the romance as a generic form.

The sub-genre of the maiden-king romances, which focuses on female sovereignty and agency, moreover indicates the flexibility of the genre to encompass and contend with social issues, particularly those related to gendered behavioural norms and the presumed threat posed to social stability by any deviations from those norms. The romance as a genre thus provided a platform in late-medieval Iceland for hybridisation, where motifs, themes and styles could be combined, unravelled and re-signified. Once adapted to Icelandic socio-cultural conditions, the romance became more of a literary space for magic, geographic expansionism, gender-relations and female agency, than love and

marriage, as in Chrétien's *Erec et Enide*, Christian nobility and ideals, as in *Le Conte du Graal*, or courtly love and lordly fidelity as in *Yvain ou Le Chevalier au Lion*. This complex interplay of transnational textual movement and regional identity formation reveals the role of cultural exchange and cultural resistance in the formation of literary identities and mentalities and the function emotive scripts have in actualising such cultural identities.

While the generic coding of the saga material apparently stipulated ideal or normative male emotive behaviour as non-verbal and non-gestural, the emotive script of romance reversed the gendered codes of behaviour, heralding effusive emotionality as the pinnacle of courtly and noble masculine behaviour. To a certain extent it can thus be said that romance brought an alternative emotive script to Scandinavia, one in which the emotive sensibility previously associated with female gendered performance was transposed and re-signified to signal masculine nobility. The emotive behaviour depicted in the courtly romance is intimately interlinked with the socio-political conditions of feudal society and courtly politics. In fact, it may be said that the emotive script of romance is fundamental to its generic functioning inasmuch as *amour courtois* (*fin'amor* in Occitan or courtly love) is the hallmark of the courtly romance as a genre in the twelfth and thirteenth centuries.

Carolyne Larrington has nevertheless pointed out that the vocabulary of emotion presented in the Old Norse *Parcevals saga* (translated from Chrétien's *Parceval ou Le Conte du Graal*) is

a native one, evidenced by the many cognates for key simplex terms (*harmr, angr, sorg, glaðr, blíðr, spott, feginn, skömm*) occurring both in Old and modern English, and in modern German. The saga's author draws on a well-evidenced – and perhaps an already well-mapped – semantic domain of emotion for his basic terminology.¹

This is significant, as it indicates that the emotive sobriety in the sagas is not the result of underdeveloped or meagre emotional taxonomies or lexis. Rather, it indicates a deliberate adaptation of an emotive script that articulates masculinity through emotional masking and femininity (more problematically) as either emotionally expressive, or repressive when that emotionality is channelled into *hvot* (whetting). Emotion-based words are, moreover, frequently used as social indicators, signalling behavioural affirmations of social structures and communication protocols. King Haraldr's anger in *Egils saga*, for instance, signals a breach of such protocol that poses a threat to the king's status and standing and so the emotional reaction is a gestural sign that indicates a social breach that will need to be rectified. Similarly, Egill's gestural display of anger at King Athelstan's court following his brother's death is intended to stage a social rift that the king will need to address. King Athelstan's accurate reading of the

¹ 'Learning to Feel in the Old Norse Camelot', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bandlien, Eriksen and Sif Rikhardsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 74–94, at 86.

situation ensures that the social imbalance is rectified through compensation, guaranteeing Egill's (and his dead brother's) status. This act in turn reflects positively on the king and thus simultaneously reinforces his image as a successful ruler. The mismanagement of such social signals is indeed frequently a cause for discord and imbalance in the saga world.

Emotions are thus frequently portrayed as social manipulators, rather than as evidence of interiority in the saga realm, although admittedly both functions are generally at play at the same time. Significantly the means of staging emotionality seems to indicate the function of such presumed emotionality. The visual or verbal depiction of emotion is often an act of social performativity, rather than a gesture of interiority, suggesting that performed emotion may be intended to generate and enforce social exigencies and connections. Obviously, much of the emotional repertoire of humans has to do with social interactions and communications. Yet the literary staging shifts its functionality from interactive communication within social circumstances to enacting and enforcing a social structure. Keith Oatley has argued that the main function of emotion is communicative, both interpersonal and personal, and that emotions serve as signals to the emotional subject to prepare them for action.² The argument here is that once staged in a literary context, those signals assume a literary function, not as genetic means of survival response but as narrative signs that the reader must interpret to infuse the signifying potential of the text with meaning. The function of emotional behaviour is thus not communicative in its essence (or intersubjective if one uses linguistic terminology for emotive dialogue), but rather is utilised in literature as a literary device for engendering and rectifying narrative imbalances to convey a literary message of social behavioural codes, whether status- or gender-based.

Yet, as stated before, poetic vocalisation seems to function as a unique means for generating and conveying emotive interiority in *Egils saga*, signalling that the saga encompasses various different modes for emotive functionality and that those modes are interlocked and potentially narratively stipulated. Interestingly, the most dramatic staging of emotive performativity is generally not indicative of emotive profundity or interiority. Instead it most often signals a social performance intended to function as a social gesture, an enactment of public posturing or as a coded message. As stated before, Egill's facial contortions at the court of King Athelstan enacts a kinetic performance of social coding that is based on emotive performativity, but has as its foundation the social functionality of honour codes, familial relations and community standing. The scene of Egill's son's death conveys, on the other hand, an emotive void, a lack of gestural exhibition or emotive expression that signals instead emotive authenticity that is conveyed through its staging. The readerly or narrative accessibility to Egill's emotive interiority is provided through the vocalisation of this interiority in

² 'Emotions: Communications to the Self and Others', in *The Emotions: Social, Cultural and Biological Dimensions*, ed. Rom Harré and W. Gerrod Parrott (London: Sage Publications, 2000, first published 1996), 312–16.

the form of *Sonatorrek*. The poem expresses both the cognitive process of poetic articulation and the internal grief, conveyed memorably through metaphoric imagery. Similarly the substitution of a somatic marker of happiness, such as a smile, for an expression of sorrow in the sagas may well have signalled to its audience the underlying and potentially conflicting emotions. These may have been perceived as a prelude to vengeance, an evocative gesture within the blood-feud society depicted in the sagas.

Both the sagas and the romances (and indeed the Eddic material discussed) thus manipulate emotive markers, thereby redrawing or reframing the underlying emotive scripts to stipulate an emotive literary identity the reader or audience can relate to and draw on to give meaning to the text's emotive patterning. The Norse translation of the grieving widow from the French text has, for instance, been divested of the feudal implications of the source text. Yet it has maintained the romance's generic conventions for representing emotional behaviour. The subtle tempering of Laudine's grief in the Norse translation internalises the grief and depoliticises it. Rather than serving as a social gesture, her behaviour signals instead a perceived emotive interiority. The expression of that presumed interiority alerts the audience that they are no longer in the world of feuds, where such interiority must be masked and projected into action, but in the world of romance where emotionality in fact propels the action.

The emotive potency of expression and gestures lies ultimately in the linguistic and literary conventions for embodying emotion and the audience's engagement with this emotive content. The demonstrative public mourning of Laudine, representative of the feudal context of political allegiance and social obligations, conveys a social meaning as well as an emotional one. Since love signalled political as well as personal loyalty, the feudal subtext of political manoeuvres, negotiations and resolutions is intricately interwoven with Chrétien's apparent narrative concern with love. In the Norse text this subtext, while not eradicated, is redirected towards notions of honour. The concept of honour here is again intimately interlinked with the social circumstances of medieval Iceland and reflects a personal and family-oriented responsibility, rather than a feudal or class-based concern.

Interestingly, this literary functionality of emotionality is not limited to the Norse texts discussed here, but is evident in the French source material of the romance translations. Laudine's performance of the female mourning ritual in Chrétien's *Yvain* is an enactment of social coding that signals the codification of emotional repertoire for its public performativity. In fact, emotive demonstrativeness is an enactment of social conformity, rather than emotive interiority in the romance. In its Norse translation, such social functionality is shifted and thus becomes an engendering of interiority instead, signalling a shift in the emotive script that results from the disentanglement of emotional behavioural coding from its originating social functionality. Unlike the Norse translations – where emotive performativity signals the interiorising of emotionality – and the saga examples – where emotive coding oscillates between public performativity for social rectification or emotive interiority that is coded in the texts' signifying

patterns – *Sigurðar saga þogla* directs its emotive force entirely towards the social fabric of the text. The interiorising of emotive gestures has been shifted towards a manipulative engendering of gendered categories. Any vestiges of interiority have been shifted towards the narratorial arrangements, i.e. the focalisation and its associated potential emotive subtext.

Ultimately, the question of emotionality in texts raises the question of the inherently absent medieval subject. The psychologist James R. Averill contends that language can be perceived as the ‘road to conscious experience, *including feelings of emotions*’.³ If this is so, then emotions are intimately bound up with language, which is inherently variable, unstable and different. Furthermore, Averill points out that if language is necessary for the conscious (or reflective) experience of emotions, then the experience of emotions can be said to be fundamentally ‘intersubjective’.⁴ Rei Terada, on the other hand, rejects the prerequisite of a ‘subject’ for emotional experience to take place and asserts that emotion is autonomous and detached from this presumed subject. Her rejection of subjectivity is grounded in the emotional experience itself, i.e. the fact that an emotion occurs prior to and before the reflective process of defining the feelings the subject is already experiencing.⁵ In literature, there is, however, no pre-existing emotional process as any emotions existing within the text need to be conjured from the text by the reader. The reader must thus create the subject to which he is conferring the presumed emotions.

If we conceive of human emotion as fundamentally communicative and inter-subjective, how does the text proclaim ‘subjectivity’ to which we (as readers) respond to and with which we commiserate? Is this other subject the imagined medieval past with which we engage (and which we create) through our reading? If so, this subject is never real, but fictive and reconstructed by each reader and through each reading. The premise for this constant recreation of the supposed subjectivity lies in the text itself, in the very language through which

³ ‘Inner Feelings, Works of the Flesh, the Beast Within, Diseases of the Mind, Driving Force, and Putting on a Show: Six Metaphors of Emotion and their Theoretical Extensions’, in *Metaphors in the History of Psychology*, ed. David E. Leary (Cambridge: Cambridge University Press, 1990), 104–32, at 116, author’s italics. Averill is here drawing on the phenomenological tradition that considers the interrelation between language capacity and consciousness, i.e. reflective awareness.

⁴ Ibid. 116.

⁵ *Feeling in Theory. Emotion after the ‘Death of the Subject’* (Cambridge, MA: Harvard University Press, 2001). In fact, according to Antonio R. Damasio and Joseph LeDoux, the experiencing and the conscious processing of emotions is a complex process occurring in sync with multiple feedback loops of cognitive processing of external stimuli and internal physiological input and the simultaneous generation of neurological and chemical responses (cf. Damasio, *Descartes’ Error: Emotion, Reason and the Human Brain*, New York: C. P. Putnam’s Sons, 1994; Damasio, *Self Comes to Mind: Constructing the Conscious Brain*, New York: Pantheon Books, 2010; Damasio et al., ‘Subcortical and Cortical Brain Activity during the Feeling of Self-generated Emotions’, *Nature Neuroscience* 3.10 (2000), 1,049–56; and LeDoux, *The Emotional Brain: The Mysterious Underpinnings of Emotional Life*, London: Phoenix, 1999).

we can relate to the past. It is precisely through the linguistic representation of emotionality and its narrative potential that we can locate and construe the emotive interiority of the feeling subject in medieval literature.

Bibliography

Manuscripts

- The Arnarnagænan Institute, Copenhagen*
 AM 453 4^{to} (Ketilsbók)
 AM 543 4^{to}
 AM 567 4^{to} XXII
- The Árni Magnússon Institute for Icelandic Studies*
 AM 132 fol. (Möðruvallabók)
 AM 152 fol.
 AM 162 A fol., fragm. 9
 AM 162 D₂ fol.
 AM 462 4^{to} (Ketilsbók)
 AM 468 4^{to} (Reykjabók)
 AM 489 4^{to}
 AM 567 4^{to} XXα
 AM 567 4^{to} XXβ
 AM 596 4^{to}
 Codex Regius, GKS 2365 4^{to}
- Bibliothèque Nationale, Paris*
 MS f. fr. 1433
- Cumbria Record Office, Carlisle*
 MS Carlisle, Holm Cultram Cartulary,
 ff. 1 and 286
- Herzog August Library, Wolfenbüttel*
 MS 9. 10. Aug. 4^{to}
- Library of Congress, Washington, DC*
 The Reeves fragment
- National and University Library of Iceland, Reykjavík*
 ÍB 51 fol.
 ÍBR 5 fol.
 JS 8 fol.
- Bodleian Library, Oxford*
 MS. Fr. d. 16
- Stockholm Royal Library, Stockholm*
 MS Holm 6 4^{to}
 MS Holm 46 fol.

Primary works

- 'Af Rúnzivals bardaga', in *Karlamagnus saga ok kappá hans*, ed. C. R. Unger. Christiania: H. J. Jensen, 1860.
- St Augustine, *The City of God*, Books 7–16, trans. Gerald G. Walsh and Grace Monahan, in *The Fathers of the Church*, vol. 14. Washington, DC: The Catholic University of America Press, 1963.
- Boccaccio, Giovanni, *Filostrato*, in *Opere minori in volgare*, ed. Mario Marti. Milano: Rizzoli editore, 1970, 7–245.
- Brennu-Njáls saga*, ed. Einar Ól. Sveinsson, Íslensk fornrit 12. Reykjavík: Hið íslenska fornritafélag, 1954.
- Brennu-Njáls saga: Texti Reykjabókar*, ed. Sveinn Yngvi Egilsson. Reykjavík: Bjartur, 2004.

- 'The Carlisle Fragment of Thomas's *Tristan*', ed. and trans. Ian Short, in *Early French Tristan Poems*, ed. Norris J. Lacy, vol. 2, Arthurian Archives 2. Cambridge: D. S. Brewer, 1998, 175–83.
- Chaucer, Geoffrey, *The Miller's Tale* in *The Riverside Chaucer*, ed. Larry D. Benson, 3rd edn. Boston: Houghton Mifflin Company, 1987, 68–77.
- Chrétien de Troyes, *Le Chevalier au Lion ou Le Roman d'Yvain*, ed. David F. Hult, Lettres gothiques. Paris: Livre de poche, 1994.
- *Yvain. The Knight of the Lion*, trans. Burton Raffel. New Haven: Yale University Press, 1987.
- [Cicero], *Rhetorica ad Herennium*, ed. and trans. Harry Caplan, The Loeb Classical Library. London: Heinemann, 1954.
- Clári saga*, ed. Gustav Cederschiöld, Altnordische Saga-Bibliothek 12. Halle: Niemeyer, 1907.
- Codex Regius of the Elder Edda: MS No. 2365 4° in the Old Royal Collection in the Royal Library of Copenhagen*, ed. Andreas Heusler, Corpus Codicum Islandicorum Medii Aevi 10. Copenhagen: Levin & Munksgaard, 1937.
- Edda: Die Lieder des Codex Regius nebst verwandten Denkmälern*, ed. Gustav Neckel, vol. 1: Text. Heidelberg: Carl Winters Universitätsbuchhandlung, 1914.
- Eddukvæði*, ed. Gísli Sigurðsson, 2nd edn. Reykjavík: Mál og menning, 2014.
- Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 1: Goðakvæði, Íslenzk fornrit. Reykjavík: Hið íslenzka fornritafélag, 2014.
- Eddukvæði*, ed. Jónas Kristjánsson and Vésteinn Ólason, vol. 2: Hetjukvæði, Íslenzk fornrit. Reykjavík: Hið íslenzka fornritafélag, 2014.
- Egil's saga*, ed. Svanhildur Óskarsdóttir, trans. Bernard Scudder. London: Penguin Books, 2002.
- Egils saga Skallagrímssonar*, ed. Bjarni Einarsson [based on the work of Jón Helgason and completed after Bjarni Einarsson's death by Michael Chesnutt], vol. 1: A-Redaktionen, Editiones Arnamagnæanæ, Series A, vol. 19. København: C. A. Reitzelsforlag, 2001.
- Egils saga Skallagrímssonar*, ed. Michael Chesnutt [based on the work of Jón Helgason], vol. 3: C-Redaktionen, Editiones Arnamagnæanæ, Series A, vol. 21. København: C. A. Reitzelsforlag, 2006.
- Egils saga Skalla-Grímssonar*, ed. Sigurður Nordal. Íslenzk fornrit 11. Reykjavík: Hið íslenzka fornritafélag, 1933.
- Gottfried von Straßburg, *Tristan*, ed. Werner Schröder, vol. 1. Berlin and New York: De Gruyter, 2004 [exp. ed. first published 1999].
- Grágás: *Lagasafn íslenska þjóðveldisins*, ed. Gunnar Karlsson, Kristján Sveinsson and Möður Árnason. Reykjavík: Mál og menning, 2001.
- Havelok*, ed. G. V. Smithers. Oxford: Clarendon Press, 1987.
- Ívens saga*, ed. Foster W. Blaisdell, Editiones Arnamagnæanæ, Series B, vol. 18. Copenhagen: C. A. Reitzels boghandel, 1979.
- Konungsbók eddukvæða: Codex regius, Gl. kgl. sml. 2365 4^{to}*, ed. Guðvarður Már Gunnlaugsson and Vésteinn Ólason, Manuscripta Islandica Medii Aevi 3. Reykjavík: Lögberg, 2001.
- Laxdæla saga, Halldórs þættir Snorrasonar, Stúfs þáttir*, ed. Einar Ól. Sveinsson, Íslenzk fornrit 5. Reykjavík, Hið íslenzka fornritafélag, 1934.
- Marie de France, *Guigemar*, in *Les Lais de Marie de France*, ed. Jean Rychner, Les classiques français du moyen âge 93. Paris: Éditions Champion, 1966, 5–32.

Bibliography

- Das Nibelungenlied. Nach der Handschrift C der Badischen Landesbibliothek Karlsruhe*, ed. and trans. Ursula Schulze. Düsseldorf: Artemis & Winkler Verlag, 2005.
- Das Nibelungenlied. Song of the Nibelungs*, trans. Burton Raffel. New Haven: Yale University Press, 2006.
- Njal's saga*, trans. Robert Cook. London: Penguin Books, 2001.
- 'Un nouveau fragment du *Tristan* de Thomas', ed. Michael Benskin, Tony Hunt and Ian Short, *Romania* 113 (1992–5), 289–319.
- Partalopa saga*, ed. Lise Præstgaard Andersen, Editiones Arnamagnæanæ, Series B, vol. 28. Copenhagen: C. A. Reitzels forlag, 1983.
- The Poetic Edda*, trans. Carolyne Larrington, rev. edn. Oxford: Oxford University Press, 2014.
- Saga af Tristram ok Ísodd*, ed. Peter Jorgensen, trans. Joyce Hill, in *Norse Romance*, ed. Marianne E. Kalinke, vol. 1, Arthurian Archives 3. Cambridge: D. S. Brewer, 1999, 249–92.
- The Saga of the People of Laxardal*, trans. Keneva Kunz, in *The Sagas of Icelanders: A Selection*. New York: Penguin Books, 2001, 328–421.
- Sagan af Sigurði þögula*, ed. Einar Þórðarson. Reykjavík, [no publisher], 1883.
- Sigurðar saga þögla*, in *Late Medieval Icelandic Romances*, ed. Agnete Loth, vol. 2, Editiones Arnamagnæanæ, Series B, vol. 21. Copenhagen: Munksgaard, 1963.
- Sigurðar saga þögla: The Shorter Redaction*, ed. Matthew J. Driscoll. Reykjavík: Stofnun Árna Magnússonar á Íslandi, 1992.
- Sigurðar saga þögla*, in *Riddarasögur*, ed. Bjarni Vilhjálmsson, vol. 3. Reykjavík: Íslendingasagnaútgáfan, 1953, 95–267.
- Sturlunga saga*, ed. Jón Jóhannesson, Magnús Finnbogason and Kristján Eldjárn, vol. 1. Reykjavík: Sturlunguútgáfan, 1946.
- St Thomas Aquinas, *Summa Theologiae*, vol. 19–20, trans. Eric D'Arcy, vol. 21, trans. John Patrick Reid. London: Blackfriars, 1965–75.
- Thomas's *Tristan*, ed. and trans. by Stewart Gregory, in *Early French Tristan Poems*, ed. Norris J. Lacy, vol. 2, Arthurian Archives 2. Cambridge: D. S. Brewer, 1998, 3–172.
- The 'Tristan and Isolde' of Gottfried von Strassburg*, trans. Edwin H. Zeydel. Princeton: Princeton University Press, 1948.
- Tristan with the 'Tristran' of Thomas*, trans. A. T. Hatto. London: Penguin Books, 2004 (first published 1990).
- Tristrams kvæði*, ed. and trans. Robert Cook, in *Norse Romance*, ed. Marianne E. Kalinke, vol. 1, Arthurian Archives 3. Cambridge: D. S. Brewer, 1999, 227–39.
- Tristrams saga ok Ísöndar*, ed. and trans. Peter Jorgensen, in *Norse Romance*, ed. Marianne E. Kalinke, vol. 1, Arthurian Archives 3. Cambridge: D. S. Brewer, 1999, 23–226.
- Viktors saga ok Blávus*, ed. Jónas Kristjánsson. Reykjavík: Handritastofnun Íslands, 1964.
- Völsunga saga* [The Icelandic Text According to MS Nks 1824 b, 4° with an English Translation], ed. and trans. Kaaren Grimstad, Bibliotheca Germanica, Series Nova 3. Saarbrücken: AQ-Verlag, 2000.
- Woolf, Virginia, *To the Lighthouse*, ed. Stella McNichol. London: Penguin Books, 1992.

Secondary works

- Abu-Lughod, Lila, and Catherine A. Lutz, 'Introduction: Emotion, Discourse, and the Politics of Everyday Life', in *Language and the Politics of Emotion*, ed. Lila Abu-Lughod and Catherine A. Lutz. Cambridge: Cambridge University Press, 1990, 1–23.
- Adolphs, Ralph, Daniel Tranel and Antonio R. Damasio, 'Dissociable Neural Systems for Recognizing Emotions', *Brain and Cognition* 52 (2003), 61–9.
- Ai, Low Soon, 'The Mirthless Content of Skarpheðinn's Grin', *Medium Ævum* 65 (1996), 101–8.
- Airlie, Stuart, 'The History of Emotions and Emotional History', *Early Medieval Europe* 10.2 (2001), 235–41.
- Aldama, Frederick Luis, ed., *Toward a Cognitive Theory of Narrative Acts*. Austin: University of Texas Press, 2010.
- Álfrún Gunnlaugsdóttir, *Tristán en el Norte*. Reykjavík: Stofnun Árna Magnússonar, 1978.
- Almquist, B., 'Níð', in *Reallexikon der Germanischen Altertumskunde*, ed. Heinrich Beck, Dieter Geuenich and Heiko Steuer, 2nd edn, vol. 21. Berlin: De Gruyter, 2002, 139–43.
- Althoff, Gerd, 'Empörung, Tränen, Zerknirschung: "Emotionen" in der öffentlichen Kommunikation des Mittelalters', *Frühmittelalterliche Studien* 30 (1996), 60–79.
- 'Ira Regis: Prolegomena to a History of Royal Anger', in *Anger's Past: The Social Uses of an Emotion in the Middle Ages*, ed. Barbara H. Rosenwein. Ithaca: Cornell University Press, 1998, 59–74.
- 'Tränen und Freude: Was interessiert Mittelalter-Historiker an Emotionen?', *Frühmittelalterliche Studien* 40 (2006), 1–11.
- Altieri, Charles, *The Particulars of Rapture: An Aesthetics of the Affects*. Ithaca: Cornell University Press, 2004.
- Amsler, Mark, *Affective Literacies: Writing and Multilingualism in the Late Middle Ages*, *Late Medieval and Early Modern Studies* 19. Turnhout: Brepols, 2011.
- 'Affective Literacy: Gestures of Reading in the Later Middle Ages', *Essays in Medieval Studies* 18 (2001), 83–110.
- Andersson, Roger, 'Die Eufemiavisor – Literatur für die Oberklasse', in *Rittersagas: Übersetzung, Überlieferung, Transmission*, ed. Jürg Glauser and Susanne Kramarz-Bein, *Beiträge zur nordischen Philologie* 45. Tübingen: A. Francke Verlag, 2014, 45–69.
- Andersson, Theodore M., 'Character and Caricature in the Family Sagas', in *Studien zur Isländersaga: Festschrift für Rolf Heller*, ed. Heinrich Beck and Else Ebel. Berlin: De Gruyter, 2000, 1–10.
- *The Growth of the Medieval Icelandic Sagas (1180–1280)*. Ithaca: Cornell University Press, 2006.
- 'Is there a History of Emotions in Eddic Heroic Poetry?', in *Codierungen von Emotionen im Mittelalter/Emotions and Sensibilities in the Middle Ages*, ed. C. Stephen Jaeger and Ingrid Kasten. Berlin: De Gruyter, 2003, 193–203.
- Ármann Jakobsson, 'Beast and Man: Realism and the Occult in *Egils saga*', *Scandinavian Studies* 83.1 (2011), 29–44.
- 'Egils saga and Empathy: Emotions and Moral Issues in a Dysfunctional Saga Family', *Scandinavian Studies* 80.1 (2008), 1–18.

- 'The Extreme Emotional Life of Völundur the Elf', *Scandinavian Studies* 78.3 (2006), 227–54.
- 'Masculinity and Politics in *Njáls saga*', *Viator* 38 (2007), 191–215.
- *Nine Saga Studies: The Critical Interpretation of the Icelandic Sagas*. Reykjavík: University of Iceland Press, 2013.
- 'Thorolf's Choice: Family and Goodness in Egil's saga, Ch. 40', in *Egil the Viking Poet: New Approaches to Egils saga*, ed. Laurence de Looze *et al.* Toronto: University of Toronto Press, 2015, 95–110.
- Ásdís Egilsdóttir, 'Kolbítr verður karlmaður', in *Miðaldabörn*, ed. Ármann Jakobsson and Torfi H. Tulinius. Reykjavík: Hugvísindastofnun Háskóla Íslands, 2005, 87–100.
- Attridge, Derek, 'Once More with Feeling: Art, Affect and Performance', *Textual Practice* 25.2 (2011), 329–43.
- Auður G. Magnúsdóttir, 'Ill er ofbráð reiði: tilfinningar, saga og félagsleg þýðing reiðinnar í *Njáls sögu*', in *Heimtur; ritgerðir til heiðurs Gunnari Karlssyni sjötugum*, ed. Guðmundur Jónsson, Helgi Skúli Kjartansson and Vésteinn Ólason. Reykjavík: Mál og menning, 2009, 50–63.
- Austin, J. L., *How to do Things with Words*, The William James Lectures delivered at Harvard University in 1955. Oxford: Clarendon Press, 1962.
- Averill, James R., 'Inner Feelings, Works of the Flesh, the Beast Within, Diseases of the Mind, Driving Force, and Putting on a Show: Six Metaphors of Emotion and their Theoretical Extensions', in *Metaphors in the History of Psychology*, ed. David E. Leary. Cambridge: Cambridge University Press, 1990, 104–32.
- Bagerius, Henric, *Mandom och mödom: Sexualitet, homosocialitet och aristokratisk identitet på det senmedeltida Island*, Avhandling från Institutionen för historiska studier. Göteborg: Göteborgs Universitet, 2009.
- 'Romance and Violence: Aristocratic Sexuality in Late Medieval Iceland', *Mirator* 14.2 (2013), 79–96.
- Bailey, Anne E., 'Lamentation Motifs in Medieval Hagiography', *Gender & History* 25.3 (2013), 529–44.
- Bakhtin, Mikhail, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson. Minneapolis: University of Minnesota Press, 1984.
- Baldur Þórhallsson, 'Iceland's External Affairs in the Middle Ages: The Shelter of Norwegian Sea Power', *Stjórnsmál & stjórnsýsla* 8.1 (2012), 5–37.
- Baldwin, John M., *Aristocratic Life in Medieval France: The Romance of Jean Renart and Gerbert de Montreuil, 1190–1250*. Baltimore: The Johns Hopkins University Press, 2000.
- Bampi, Massimiliano, 'Genre', in *The Routledge Research Companion to the Medieval Icelandic Sagas*, ed. Ármann Jakobsson and Sverrir Jakobsson. New York: Routledge, 2017, 4–14.
- 'The Development of the *Fornaldarsögur* as a Genre: A Polysystemic Approach', in *The Legendary Sagas: Origin and Developments*, ed. Annette Lassen, Agneta Ney and Ármann Jakobsson. Reykjavík: University of Iceland Press, 2012, 185–99.
- 'Literary Activity and Power Struggle: Some Observations on the Medieval Icelandic Polysystem after the *Sturlungaöld*', in *Textual Production and Status Contests in Rising and Unstable Societies*, ed. Massimiliano Bampi and Marina Buzzoni, *Filologie medievalie moderne* 2. Venezia: Edizioni Ca' Foscari, 2013, 59–70.

- Bampi, Massimiliano, and Fulvio Ferrari, eds, *Lärdomber oc skämptan: Medieval Swedish Literature Reconsidered*, Samlingar utgivna av Svenska fornskriftsällskapet, Serie 3: Smärre texter och undersökningar. Uppsala: Svenska fornskriftsällskapet, 2008.
- Bandlien, Bjørn, *Å finne den rette: Kjærlighet, individ og samfunn i norrøn middelalder*. Oslo: Den norske historiske forening, 2001.
- ed., *Eufemia: Oslos Middelalderdronning*. Oslo: Dreyer, 2012.
- “‘Sir Snara Ásláksson owns me’: The Historical Context of Uppsala De la Gardie 4–7’, in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, Bibliotheca Nordica 7. Oslo: Novus, 2014, 245–71.
- *Strategies of Passion: Love and Marriage in Medieval Iceland and Norway*, Medieval Texts and Culture of Northern Europe. Turnhout: Brepols, 2005.
- Barnes, Geraldine, *The Bookish Riddarasögur: Writing Romance in Late Mediaeval Iceland*, The Viking Collection 21. Copenhagen: The University Press of Southern Denmark, 2014.
- ‘Romance in Iceland’, in *Old Icelandic Literature and Society*, ed. Margaret Clunies Ross. Cambridge: Cambridge University Press, 2000, 266–86.
- ‘The Tristan Legend’, in *The Arthur of the North: The Arthurian Legend in the Norse and Rus’ Realms*, ed. Marianne E. Kalinke, Arthurian Literature in the Middle Ages 5. Cardiff: University of Wales Press, 2011, 61–76.
- Benveniste, Emile, *Problems in General Linguistics*, trans. Mary Elizabeth Meek. Coral Gables: University of Miami Press, 1971, 223–30.
- Bergljót S. Kristjánsdóttir, ‘Primum caput: Um höfuð Egils Skalla-Grímssonar: John frá Salisbury o.fl.’, *Skáldskaparmál* 4 (1997), 74–96.
- Bibliography of Old Norse-Icelandic Romance*, compiled by Marianne E. Kalinke and P. M. Mitchell. Ithaca: Cornell University Press, 1985.
- Bjarni Einarsson, *Skáldasögur: Um uppruna og eðli ástaskáldsagnanna fornu*. Reykjavík: Bókaútgáfa Menningarsjóðs, 1961.
- ‘Um Eglutexta Möðruvallabókar í 17du aldar eftirritum’, *Gripla* 8 (1993), 7–54.
- Bleach, Lorna, et al., eds, *In Search of the Medieval Voice: Expressions of Identity in the Middle Ages*. Newcastle upon Tyne: Cambridge Scholars, 2009.
- Bolens, Guillemette, *The Style of Gestures: Embodiment and Cognition in Literary Narrative*, Rethinking Theory. Baltimore: Johns Hopkins University Press, 2008.
- Bornholdt, Claudia, *Engaging Moments: The Origins of Medieval Bridal-Quest Narrative*, *Ergänzungsbande zum Reallexikon der Germanischen Altertumskunde* 46. Berlin: De Gruyter, 2005.
- ‘The Old Norse-Icelandic Transmission of Chrétien de Troyes’s Romances: *Ívens saga*, *Erex saga*, *Parcevals ssga* with *Valvens pátr*’, in *The Arthur of the North: The Arthurian Legend in the Norse and Rus’ Realms*, ed. Marianne E. Kalinke, Arthurian Literature in the Middle Ages 5. Cardiff: University of Wales Press, 2011, 98–122.
- Bourdieu, Pierre, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice. Cambridge, MA: Harvard University Press, 1984.
- Boyd, Brian, ‘Fiction and Theory of Mind’, *Philosophy and Literature* 30.2 (2006), 590–600.
- Brandsma, Frank, ‘Where are the Emotions in Scandinavian Arthuriana? Or: How Cool is King Arthur of the North?’ in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bjørn Bandlien, Stefka G. Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 94–106.

Bibliography

- Brandsma, Frank, Carolyne Larrington and Corinne Saunders, 'Introduction', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83. Cambridge: D. S. Brewer, 2015, 1–10.
- eds, *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, *Arthurian Studies* 83. Cambridge: D. S. Brewer, 2015.
- Burrow, J. A., *Gestures and Looks in Medieval Literature*. Cambridge: Cambridge University Press, 2002.
- Butler, Judith, *Excitable Speech: A Politics of the Performative*. New York: Routledge, 1997.
- Byock, Jesse L., *Feud in the Icelandic Saga*. Berkeley: University of California Press, 1982.
- Carruthers, Mary, *The Book of Memory: A Study of Memory in Medieval Culture*. Cambridge: Cambridge University Press, 1990.
- *The Craft of Thought: Memory, Rhetoric, and the Making of Images, 400–1200*, *Cambridge Studies in Medieval Literature*. Cambridge: Cambridge University Press, 1998.
- 'Sweetness', *Speculum* 81 (2006), 999–1013.
- Carruthers, Peter, and Peter K. Smith, eds, *Theories of Theories of Mind*. Cambridge: Cambridge University Press, 1996.
- Cerquiglini, Bernard, *Éloge de la variante*. Paris: Seuil, 1989.
- *In Praise of the Variant: A Critical History of Philology*, trans. Betsy Wing. Baltimore: Johns Hopkins University Press, 1999.
- Champion, Michael, and Andrew Lynch, eds, *Understanding Emotions in Early Europe*, *Early European Research* 8. Turnhout: Brepols, 2015.
- Cheyette, Fredric L., and Howell Chickering, 'Love, Anger, and Peace: Social Practice and Poetic Play in the Ending of *Yvain*', *Speculum* 80.1 (2005), 75–117.
- Clover, Carol J., 'Hildigunnr's Lament', in *Cold Counsel: Women in Old Norse Literature and Mythology: A Collection of Essays*, ed. Sarah M. Anderson and Karen Swenson. New York and London: Routledge, 2002, 15–54.
- 'Maiden Warriors and Other Sons', *The Journal of English and Germanic Philology* 85.1 (1986), 35–49.
- *The Medieval Saga* (Ithaca: Cornell University Press, 1982).
- 'Regardless of Sex: Men, Women, and Power in Early Northern Europe', *Speculum* 68.2 (1993), 363–87.
- Clunies Ross, Margaret, 'The Cognitive Approach to Scaldic Poetics, from Snorri to Vigfússon', in *Úr Dölum til Dala: Guðbrandur Vigfússon Centenary Essays*, ed. Rory McTurk and Andrew Wawn, *Leeds Texts and Monographs New Series* 11. Leeds: University of Leeds, 1989, 267–86.
- *A History of Old Norse Poetry and Poetics*. Cambridge: D. S. Brewer, 2005.
- 'Medieval Iceland and the European Middle Ages', in *International Scandinavian and Medieval Studies in Memory of Gerd Wolfgang Weber*, ed. Michael Dallapiazza et al. Trieste: Edizioni Parnaso, 2000, 111–20.
- 'Self-Description in Egil's Poetry', in *Egil the Viking Poet: New Approaches to Egils saga*, ed. Laurence de Looze et al. Toronto: University of Toronto Press, 2015, 75–91.
- 'The Skald Sagas as a Genre: Definitions and Typical Features', in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole. Berlin: De Gruyter, 2001, 25–49.
- 'The Transmission and Preservation of Eddic Poetry', in *A Handbook to Eddic*

- Poetry, ed. Carolyne Larrington, Judy Quinn and Brittany Schorn. Cambridge: Cambridge University Press, 2016, 12–32.
- Clunies Ross, Margaret, 'Verse and Prose in *Egils saga Skallagrímssonar*', in *Creating the Medieval Saga: Versions, Variability and Editorial Interpretations of Old Norse Saga Literature*, ed. Judy Quinn and Emily Lethbridge, The Viking Collection 18. Odense: University Press of Southern Denmark, 2010, 191–211.
- 'Voice and Voices in Eddic Poetry', in *Poetry in the Scandinavian Middle Ages* [Atti del 12 Congresso internazionale di studi sull'alto medioevo. The Seventh International Saga Conference, Spoleto, 4–10 September 1988]. Spoleto: Centro Italiano di Studi sull' Alto Medioevo, 1990, 43–53.
- ed., *Old Icelandic Literature and Society*, Cambridge Studies in Medieval Literature 42. Cambridge: Cambridge University Press, 2000.
- Cohen, Jeffrey Jerome, and Bonnie Wheeler, eds, *Becoming Male in the Middle Ages, The New Middle Ages*. New York: Garland Publishing, 2000.
- Coleman, Joyce, *Public Reading and the Reading Public in Late Medieval England and France*. Cambridge: Cambridge University Press, 1996.
- Copeland, Rita, 'Affectio in the Tradition of the *De inventione*: Philosophy and Pragmatism', in *Public Declamations: Essays on Medieval Rhetoric, Education, and Letters in Honour of Martin Camargo*, ed. Georgiana Donavin and Denise Strodola, Disputatio 27. Turnhout, Brepols, 2015, 3–20.
- 'Pathos and Pastoralism: Aristotle's *Rhetoric* in Medieval England', *Speculum* 89.1 (2014), 96–127.
- Copeland, Rita, and Ineke Sluiter, eds, *Medieval Grammar and Rhetoric: Language Arts and Literary Theory, AD 300–1475*. Oxford: Oxford University Press, 2009.
- Cormack, Margaret, 'Egils saga, Heimskringla, and the Daughter of Eiríkr blóðøx', *Alvíssmál* 10 (2001), 61–8.
- Crane, Susan, *The Performance of Self: Ritual, Clothing, and Identity during the Hundred Years War*. Philadelphia: University of Pennsylvania Press, 2002.
- Cubitt, Catherine, 'Introduction: The History of the Emotions: a Debate', *Early Medieval Europe* 10.2 (2001), 225–7.
- Damasio, Antonio R., *Descartes' Error: Emotion, Reason and the Human Brain*. London: Papermac, 1996.
- *The Feeling of what Happens: Body and Emotion in the Making of Consciousness*. New York: Harcourt Brace & Company, 1999.
- *Self Comes to Mind: Constructing the Conscious Brain*. New York: Pantheon Books, 2010.
- Damasio, Antonio R., et al., 'Subcortical and Cortical Brain Activity during the Feeling of Self-generated Emotions', *Nature Neuroscience* 3.10 (2000), 1,049–56.
- Damasio, Antonio R., and Norman Geschwind, 'The Neural Basis of Language', *Annual Review of Neuroscience* 7 (1984), 127–47.
- Darwin, Charles, *The Expressions of the Emotions in Man and Animals*, 3rd edn. London: Harper Collins Publishers, 1872 [Repr. 1998].
- Davidson, Richard J., Jeffrey S. Maxwell and Alexander J. Shackman, 'The Privileged Status of Emotion in the Brain', *PNAS* [Proceedings of the National Academy of Sciences of the United States of America] 101.33 (2004), 11,915–11,916.
- De Looze, Laurence, 'Poet, Poem and Poetic Process in *Egils saga Skalla-Grimssonar*', *Arkiv för nordisk filologi* 104 (1989), 123–42.
- De Looze, Laurence, et al., eds, *Egil the Viking Poet: New Approaches to Egils saga*. Toronto: University of Toronto Press, 2015.

- Dijk, Conrad van, 'Amused by Death: Humour in *Tristrams saga ok Ísoddar*', *Saga-Book* 32 (2008), 69–84.
- Dixon, Thomas, *From Passions to Emotions: The Creation of a Secular Psychological Category*. Cambridge: Cambridge University Press, 2003.
- Driscoll, Matthew J., 'Late Prose Fiction (*lygisögur*)', in *A Companion to Old Norse-Icelandic Literature and Culture*, ed. Rory McTurk. Oxford: Blackwell, 2005, 190–204.
- *The Unwashed Children of Eve: The Production, Dissemination and Reception of Popular Literature in Post-Reformation Iceland*. Enfield Lock: Hisarlik Press, 1997.
- 'Þögnin mikla: Hugleiðingar um riddarasögur og stöðu þeirra í íslenskum bókmenntum', *Skáldskaparmál* 1 (1990), 157–68.
- Einar Ól. Sveinsson, 'Um handrit Njálu', *Skirnir* 126 (1952), 114–52.
- 'Viktors saga ok Blávus: Sources and Characteristics', in *Viktors saga ok Blávus*, ed. Jónas Kristjánsson. Reykjavík: Handritastofnun Íslands, 1964.
- Ekman, Paul, 'All Emotions are Basic', in *The Nature of Emotion: Fundamental Questions*, ed. Paul Ekman and Richard J. Davidson. Oxford: Oxford University Press, 1994, 15–19.
- 'Basic Emotions', in *Handbook of Cognition and Emotion*, ed. Tim Dalgleish and Mick Power. Chichester: John Wiley & Sons, 1999, 45–60.
- 'Happy, sad, angry, disgusted', *New Scientist* 184 (2004), 4–5.
- Ekman, Paul, and Erika L. Rosenberg, eds, *What the Face Reveals: Basic and Applied Studies of Spontaneous Expressions Using the Facial Action Coding System (FACS)*, 2nd edn. Oxford: Oxford University Press, 2005.
- Ekman, Paul, and Wallace V. Friesen, 'Constants across Cultures in the Face and Emotion', *Journal of Personality and Social Psychology* 17.2 (1971), 124–9.
- 'Universals and Cultural Differences in the Judgments of Facial Expressions of Emotion', *Journal of Personality and Social Psychology* 53.4 (1987), 712–17.
- Eldjárn, Kristján, *Hundrað ár í Þjóðminjasafni*. Reykjavík: Mál og menning, 1994.
- Elias, Norbert, *The Civilizing Process: The History of Manners and State Formations and Civilizations*, trans. Edmund Jephcott. Oxford: Blackwell, 1994.
- *Über den Prozeß der Zivilisation*, vol. 2. Basel: Verlag Haus zum Falken, 1939.
- Ellsworth, Phoebe, 'William James and Emotion: Is a Century of Fame Worth a Century of Misunderstanding?', *Psychological Review* 101.2 (1994), 222–9.
- Eming, Jutta, 'Emotionen als Gegenstand mediävistischer Literaturwissenschaft', *Journal of Literary Theory* 1.2 (2007), 251–73.
- 'On Stage: Ritualized Emotions and Theatricality in Isolde's Trial', *Modern Language Notes* 124 (2009), 555–71.
- Enders, Jody, 'Emotion Memory and the Medieval Performance of Violence', *Theatre Survey* 38.1 (1997), 139–60.
- Eriksen, Stefka G., 'Body and Soul in Old Norse Culture', in *Intellectual Culture in Medieval Scandinavia, c. 1100–1350*, Disputatio 28. Turnhout: Brepols, 2016, 393–428.
- *Writing and Reading in Medieval Manuscript Culture: The Translation and Transmission of the Story of Elye in Old French and Old Norse Literary Contexts*, Medieval Texts and Cultures of Northern Europe. Turnhout: Brepols, 2014.
- Evans, Dylan, *Emotion: A Very Short Introduction*. Oxford: Oxford University Press, 2001.
- Even-Zohar, Itamar, *Polysystem Studies*, a special issue of *Poetics Today* 11.1 (1990).
- Fajans, Jane, 'The Person in Social Context: The Social Character of Baining "Psychology"', in *Person, Self, and Experience: Exploring Pacific Ethnopsychologies*, ed. Geoffrey M. White and John Kirkpatrick. Berkeley: University of California Press, 1985, 367–97.

- Falk, Oren, 'Konutorrek, "Irreparable Loss of a Wife": *Egils saga's* Absent Husband's Lament', *Viator* 45.3 (2014), 59–88.
- Feagin, Susan L., 'Emotions from the Perspective of Analytic Aesthetics', *Journal of Literary Theory* 1.2 (2007), 275–91.
- 'Giving Emotions Their Due', *British Journal of Aesthetics* 50.1 (2010), 89–92.
- Finlay, Alison, '"Intolerable Love": *Tristrams saga* and the Carlisle *Tristan* Fragment', *Medium Ævum* 73 (2004), 206–24.
- Fisher, Philip. *The Vehement Passions*. Princeton: Princeton University Press, 2002.
- Foote, Peter, 'Sagnaskemtan: Reykjahólar 1119', *Saga-Book* 14.3 (1955–6), 226–39.
- Francini, Marusca, 'The *Saga af Tristram ok Ísodd*: An Icelandic Reworking of *Tristrams saga*', in *The Garden of Crossing Paths: The Manipulation and Rewriting of Medieval Texts*, Venice, October 28–30, 2004, ed. Marina Buzzoni and Massimiliano Bampi, Dipartimento di scienze del linguaggio 1. Venice: Libreria Editrice Cafoscarina, 2007, 249–71.
- Frankki, James, 'Cross-Dressing in the Poetic Edda: *Mic muno Æsir argan kalla*', *Scandinavian Studies* 84.4 (2012), 425–37.
- Fries, Norbert, 'Die Kodierung von Emotionen in Texten. Teil 1: Grundlagen', *Journal of Literary Theory* 1.2 (2007), 293–337.
- Fuksas, Anatole P., 'Embodied Abstraction and Emotional Resonance in Chrétien's *Chevalier de la Charrette*', *Cognitive Philology* 4 (2001), 1–14.
- Gallese, Vittorio, 'Mirror Neurons, Embodied Simulation, and the Neural Basis of Social Identification', *Psychoanalytic Dialogues* 19 (2009), 519–36.
- Garrison, Mary, 'The Study of Emotions in Early Medieval History: Some Starting Points', *Early Medieval Europe* 10.2 (2001), 243–50.
- Gaut, Berys, *Art, Emotion and Ethics*. Oxford: Oxford University Press, 2007.
- Genette, Gérard, *Narrative Discourse: An Essay in Method*, trans. Jane E. Lewin. Ithaca: Cornell University Press, 1980.
- Gertsman, Elina, ed., *Crying in the Middle Ages: Tears of History*, Routledge Studies in Medieval Religion and Culture. New York: Routledge, 2013.
- Gísli Sigurðsson, 'Ástir og útsaumur: Umhverfi og kvenleg einkenni hetjukvæða Eddu', *Skírnir* 160 (1986), 126–52.
- 'On the Classification of Eddic Heroic Poetry in View of the Oral Theory', in *Poetry in the Scandinavian Middle Ages [Atti del 12 Congresso internazionale di studi sull'alto medioevo. The Seventh International Saga Conference, Spoleto, 4–10 September 1988]*. Spoleto: Centro Italiano di Studi sull'Alto Medioevo, 1990, 245–55.
- Glauser, Jürg, 'The Colour of a Sail and Blood in a Glove: Medieval Constellations in the *Riddarasögur*', trans. Sarah Künzler, in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, Bibliotheca Nordica 7. Oslo: Novus, 2014, 199–224.
- *Isländische Märchensagas: Studien zur Prosaliteratur im spätmittelalterlichen Island*. Basel: Helbing & Lichtenhahn, 1983.
- 'Romance (Translated *Riddarasögur*)', in *A Companion to Old Norse-Icelandic Literature and Culture*, ed. Rory McTurk. Maldon: Blackwell, 2005, 372–87.
- 'Sagas of Icelanders (*Íslendinga sögur*) and *þættir* as the Literary Representation of a New Social Space', trans. John Clifton-Everest, in *Old Icelandic Literature and Society*, ed. Margaret Clunies Ross, Cambridge Studies in Medieval Literature 42. Cambridge: Cambridge University Press, 2000, 203–20.
- 'Sinnestäuschungen: Medialitätskonzepte in der Prosa-Edda', in *Greppaminni: Rit til heiðurs Vésteini Ólasyni sjötugum 14. febrúar 2009*, ed. Margrét Eggertsdóttir

- et al. Reykjavík: Hið íslenska bókmenntafélag, 2009, 165–74.
- 'Spätmittelalterliche Vorleseliteratur und früneuzeitliche Handschriftentradition: Die Veränderungen der Medialität und Textualität der isländischen Märchensagas zwischen dem 14. und 19. Jahrhundert', in *Text und Zeittiefe*, ed. Hildegard L. C. Tristram. Tübingen: Narr, 1994, 377–438.
- 'The Speaking Bodies of Saga Texts', in *Learning and Understanding in the Old Norse World: Essays in Honour of Margaret Clunies Ross*, ed. Judy Quinn, Kate Heslop and Tarrin Wills. Medieval Texts and Cultures of Northern Europe 18. Turnhout: Brepols, 2007, 13–26.
- 'Staging the Text: On the Development of a Consciousness of Writing in the Norwegian and Icelandic Literature of the Middle Ages', in *Along the Oral-Written Continuum: Types of Texts, Relations and their Implications*, ed. Slavica Ranković, Leidulf Melve and Else Mundal, Utrecht Studies in Medieval Literacy 20. Turnhout: Brepols, 2010, 311–34.
- Glauser, Jürg, and Susanne Kramarz-Bein, eds, *Rittersagas: Übersetzung, Überlieferung, Transmission*, Beiträge zur nordischen Philologie 45. Tübingen: A. Francke Verlag, 2014.
- Glendinning, Robert J., 'Guðrúnarkviða I-II', *Medieval Scandinavia: An Encyclopedia*, ed. Phillip Pulsano et al. New York: Garland Publishing, 1993, 246–8.
- Goeres, Erin Michelle, 'How to do Things with Tears: The Funeral of Magnús inn góði', *Saga-Book* 37 (2013), 5–26.
- Goldie, Peter, *The Emotions. A Philosophical Exploration*. Oxford: Clarendon Press, 2000.
- Gottskálk Jenson, 'The Lost Latin Literature of Medieval Iceland: The Fragments of the *Vita sancti Thorlaci* and Other Evidence', *Symbolae Osloenses* 79.1 (2004), 150–70.
- Gouk, Penelope, and Helen Hills, *Representing Emotions: New Connections in the Histories of Art, Music, and Medicine*. Aldershot: Ashgate, 2005.
- Gragnotati, Manuele, and Almut Suerbaum, eds, *Aspects of the Performative in Medieval Culture*. Berlin: De Gruyter, 2010.
- Graver, Margaret, trans., *Cicero on the Emotions: Tusculan Disputations 3 and 4*. Chicago: Chicago University Press, 2002.
- Gropper, Stefanie, 'Breta sögur and Merlínússpá', in *The Arthur of the North: The Arthurian Legend in the Norse and Rus' Realms*, ed. Marianne E. Kalinke, Arthurian Literature in the Middle Ages 5. Cardiff: University of Wales Press, 2011, 48–60.
- Gunnell, Terry, 'Eddic Performance and Eddic Audiences', in *A Handbook to Eddic Poetry*, ed. Carolyne Larrington, Judy Quinn and Brittany Schorn. Cambridge: Cambridge University Press, 2016, 92–113.
- 'Introduction: Performance Stages of the Nordic World', *Ethnologia Europaea*, 40.2 (2010), 5–13.
- Handbook of Emotions*, ed. Michael Lewis and Jeannette M. Haviland-Jones. New York: The Guilford Press, 2004.
- Hanna Steinunn Þorleifsdóttir, 'Dialogue in the Icelandic Copies of *Ívens saga*', in *Übersetzen im skandinavischen Mittelalter*, ed. Vera Johanterwage and Stefanie Würth, *Studia Mediaevalia Septentrionalia* 14. Wien: Fassbaender, 2007, 167–76.
- Harré, Rom, ed., *The Social Construction of Emotion*. Oxford: Blackwell, 1988.
- Harré, Rom, and W. Gerrod Parrott, 'Overview', in *The Emotions: Social, Cultural and Biological Dimensions*. London: Sage Publications, 1996, 1–23.
- eds, *The Emotions: Social, Cultural and Biological Dimensions*. London: Sage Publications, 1996.

- Harris, Joseph, 'Elegy in Old English and Old Norse: A Problem in Literary History', in *The Old English Elegies: New Essays in Criticism and Research*, ed. Martin Green. Rutherford: Fairleigh Dickinson University Press, 1983, 46–56.
- 'Homo necans borealis: Fatherhood and Sacrifice in *Sonatorrek*', in *Myth in Early Northwest Europe*, ed. Stephen O. Glosecki, Medieval and Renaissance Texts and Studies 320: Arizona Studies in the Middle Ages and the Renaissance 21. Tempe: Arizona Center for Medieval and Renaissance Studies in collaboration with Brepols, 2007, 153–73.
- 'Performance, Textualization, and Textuality of "Elegy" in Old Norse', in *Textualization of Oral Epics*, ed. Lauri Honko. Berlin: Mouton de Gruyter, 2000, 89–99.
- 'Sacrifice and Guilt in *Sonatorrek*', in *Studien zum Altgermanischen: Festschrift für Heinrich Beck*, ed. Heiko Uecker, Ergänzungsbände zum Reallexikon der germanischen Altertumskunde 11. Berlin: De Gruyter, 1994, 173–96.
- Harris, Julian, 'The Rôle of the Lion in Chrétien de Troyes' *Yvain*', *Proceedings of the Modern Language Association of America* 64 (1949), 1,143–63.
- Harris, Richard L., 'The Lion-Knight Legend in Iceland and the Valþjófsstaðir Door', *Viator* 1 (1970), 125–45.
- Heng, Geraldine, *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy*. New York: Columbia University Press, 2003.
- Hermann Pálsson, *Uppruni Njálu og hugmyndir*. Reykjavík: Menningarsjóður, 1984.
- Herschends, Frands, 'Codex Regius 2365, 4^{to} – Purposeful Collection and Conscious Composition', *Arkiv för nordisk filologi* 117 (2002), 121–43.
- Heslop, Kate S., '"Gab mir ein Gott zu sagen, was ich leide": *Sonatorrek* and the Myth of Skaldic Lyric', in *Old Norse Myth, Literature and Society: Proceedings of the 11th International Saga Conference 2–7 July 2000*, ed. Geraldine Barnes and Margaret Clunies Ross. Sydney: Centre for Medieval Studies, University of Sydney, 2000, 152–64.
- Heusler, Andreas, *Die altgermanische Dichtung*, Handbuch der Literaturwissenschaft. Potsdam: Akademische Verlagsgesellschaft, 1926.
- Hill, Thomas D., 'Beer, Vomit, Blood, and Poetry: *Egils saga*, Chapters 44–45', in *New Norse Studies: Essays on the Literature and Culture of Medieval Scandinavia*, ed. Jeffrey Turco, *Islandica* 58. Ithaca: Cornell University Library, 2015, 243–54.
- 'Guðlaugr Snorrason: The Red Faced Saint and the Refusal of Violence', *Scandinavian Studies* 67.2 (1995), 145–52.
- 'Guðrúnarkviða in fyrsta: Guðrún's Healing Tears', in *Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend*, ed. Paul Acker and Carolyne Larrington. New York and London: Routledge, 2013, 107–16.
- 'The Red-Faced Saint, Again', *Scandinavian Studies* 67.4, 1995, 544–7.
- Hogan, Patrick Colm, 'The Brain in Love. A Case Study in Cognitive Neuroscience and Literary Theory', *Journal of Literary Theory* 1.2 (2007), 339–55.
- Homar, Katie, 'Chaucer's Novelized, Carnivalized Exemplum: A Bakhtinian Reading of the Friar's Tale', *Chaucer Review* 45 (2010), 85–105.
- Houen, Alex, 'Introduction: Affecting Words', *Textual Practice* 25.2 (2011), 215–32.
- Hughes, Shaun F., 'Klári saga as an Indigenous Romance', in *Romance and Love in Late Medieval and Early Modern Iceland: Essays in Honor of Marianne Kalinke*, ed. Kirsten Wolf and Johanna Denzin, *Islandica*, 54. Ithaca: Cornell University Library, 2008, 135–63.
- Huizinga, Johan, *The Autumn of the Middle Ages*, trans. Rodney J. Payton and Ulrich

- Mammitzsch. Chicago: Chicago University Press, 1996.
- *Herfsttij der Middeleeuwen*, in *Verzamelde werken*, vol. 3, ed. L. Brummel. Harlem: H. D. Tjeenk Willink & Zoon, 1949 [First published in 1919].
- Hunt, Tony, 'The Lion and Yvain', in *The Legend of Arthur in the Middle Ages*, ed. P. B. Grouet et al. Cambridge: D. S. Brewer, 1983, 86–98.
- Hyams, Paul R., *Rancor and Reconciliation in Medieval England*. Ithaca: Cornell University Press, 2003.
- Íslensk bókmenntasaga, ed. Guðrún Nordal, Sverrir Tómasson and Vésteinn Ólason, vol. 1. Reykjavík: Mál og menning, 1992.
- Íslensk bókmenntasaga, ed. Böðvar Guðmundsson et al., vol. 2. Reykjavík: Mál og menning, 1993.
- Jaeger, C. Stephen, *Ennobling Love: In Search of a Lost Sensibility*. Philadelphia: University of Pennsylvania Press, 1999.
- *The Origins of Courtliness: Civilizing Trends and the Formation of Courtly Ideals 939–1210*. Philadelphia: University of Pennsylvania Press, 1985.
- Jaeger, Stephen D., and Ingrid Kasten, eds, *Codierungen von Emotionen im Mittelalter/ Emotions and Sensibilities in the Middle Ages*. Berlin: De Gruyter, 2003.
- Jakobsen, Alfred, *Studier i Clarus saga: Til Spørsmålet om sagaens norske proveniens*, Årbok for Universitetet i Bergen, Humanistisk serie 1963, no 2. Bergen: Universitetsforlaget, 1964.
- Jauf, Hans Robert, *Toward an Aesthetic of Reception*, trans. by Timothy Bahti. Minneapolis: University of Minnesota Press, 1982.
- Jesch, Judith, *Women in the Viking Age*. Woodbridge: Boydell & Brewer, 1991.
- Jochens, Jenny, 'From Libel to Lament: Male Manifestations of Love in Old Norse', in *From Sagas to Society: Comparative Approaches to Early Iceland*, ed. Gísli Pálsson. Enfield Lock: Hisarlik, 1992, 247–64.
- *Old Norse Images of Women*, Middle Ages Series. Philadelphia: University of Pennsylvania Press, 1996.
- Jóhanna Katrín Friðriksdóttir, 'From Heroic Legend to "Medieval Screwball Comedy"? The Origins, Development and Interpretation of the Maiden-King Narrative', in *The Legendary Sagas: Origins and Development*, ed. Annette Lassen, Agneta Ney and Ármann Jakobsson (Reykjavík: University of Iceland Press, 2012), 229–49.
- "'Gerðit hon . . . sem konor aðrar": Women and Subversion in Eddic Heroic Poetry', in *Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend*, ed. Paul Acker and Carlyne Larrington. New York and London: Routledge, 2013, 117–35.
- 'Gender, Humor, and Power in Old Norse-Icelandic Literature', in *Laughter, Humor, and the (Un)Making of Gender: Historical and Cultural Perspectives*, ed. Anna Foka and Jonas Liliequist. New York: Palgrave Macmillan, 2015, 211–28.
- *Women in Old Norse Literature: Bodies, Words, and Power*, The New Middle Ages. New York: Palgrave Macmillan, 2013.
- Johansson, Karl G., 'A Scriptorium in Northern Iceland: *Clarus saga* (AM 657 a–b 4^{to}) Revisited', in *Sagas and the Norwegian Experience: 10th International Saga Conference Trondheim 3–9 August 1997. Preprints*. Trondheim: Senter for Middelalderstudier, 1997, 323–31.
- Johansson, Karl G., and Else Mundal, eds, *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, Bibliotheca Nordica 7. Oslo: Novus, 2014.
- Johansson, Karl G., and Rune Flaten, eds, *Francia et Germania: Studies in Strengleikar and Þiðreks saga af Bern*. Oslo: Novus, 2012.

- Johanterwage, Vera, 'Minnetrank und Brautunterschub in der *Tristrams saga ok Ísþandar*: Ein Vergleich mit dem Text des Carlisle-Fragments', in *Übersetzen im skandinavischen Mittelalter*, ed. Vera Johanterwage and Stefanie Würth, *Studia Mediaevalia Septentrionalia* 14. Wien: Fassbaender, 2007, 177–222.
- Johanterwage, Vera, and Stefanie Würth, eds, *Übersetzen im skandinavischen Mittelalter*, *Studia Mediaevalia Septentrionalia* 14. Wien: Fassbaender, 2007.
- Jón Hnefill Aðalsteinsson, *Trúarhugmyndir í Sonatorreki*, *Studia Islandica* 57. Reykjavík: Bókmenntafræðistofnun Háskóla Íslands, 2001.
- Jónas Kristjánsson, *Eddas and Sagas: Iceland's Medieval Literature*, trans. Peter Foote, 4th edn. Reykjavík: Hið íslenska bókmenntafélag, 2007 [First published 1988].
- Jones, Susan S., 'The Role of Mirror Neurons in Imitation: A Commentary on V. Gallese, "Being like Me: Self-other Identity, Mirror Neurons, and Empathy"', in *Perspectives on Imitation: From Neuroscience to Social Science*, ed. Susan Hurley and Nick Chater, vol. 1: Mechanism of Imitation and Imitation in Animals. Cambridge, MA: MIT Press, 2005, 205–10.
- Jordan, Nicola, 'Eine alte und doch immer neue Geschichte: Die *Ívents saga Arthúskappa* und der *Iwein* Hartmanns von Aue als Bearbeitungen von Chrétien *Yvain*', in *Übersetzen im skandinavischen Mittelalter*, ed. Vera Johanterwage and Stefanie Würth, *Studia Mediaevalia Septentrionalia* 14. Wien: Fassbaender, 2007, 141–66.
- Kalinke, Marianne E., 'An Arabic Sister of the Icelandic Maiden Kings', in *Davíðs-diktur, sendur Davíð Erlingssyni fimmtugum 23. ágúst 1986*. Reykjavík, 1986, 36–8.
- 'Arthur, King of Iceland', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bjørn Bandlien, Steffa G. Eriksen and Sif Ríkhardsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 8–32.
- *Bridal-Quest Romance in Medieval Iceland*, *Islandica* 46. Ithaca: Cornell University Press, 1990.
- 'Amplification in *Möttuls saga*: Its Function and Form', *Acta Philologica Scandinavica* 32.2 (1979), 239–55.
- 'Clári saga: A Case of Low German Infiltration', *Scripta Islandica* 54, 2008, 5–26.
- 'Clári saga, *Hrólfs saga Gautrekssonar*, and the Evolution of Icelandic Romance', in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, *Bibliotheca Nordica* 7. Oslo: Novus forlag, 2014, 273–92.
- 'Gvímars saga', in *Opuscula* 7, *Bibliotheca Arnamagnæana* 34. Copenhagen: C. A. Reitzels boghandel, 1979, 106–39.
- *King Arthur North-by-Northwest: The matière de Bretagne in Old Norse-Icelandic Romances*, *Bibliotheca Arnamagnæana* 37. Copenhagen: C. A. Reitzels boghandel, 1981.
- 'Riddarasögur', in *Medieval Scandinavia: An Encyclopedia*, ed. Phillip Pulsiano. New York: Garland, 1993, 528–31.
- ed., *The Arthur of the North: The Arthurian Legend in the Norse and Rus' Realms*, *Arthurian Literature in the Middle Ages* 5. Cardiff: University of Wales Press, 2011.
- Kälund, Kristian, *Katalog over den Arnamagnæanske håndskriftsamling*, vol. 1. København: Kommissionen for det Arnamagnæanske legat, 1889.
- Kanerva, K. T., 'Ógæfa as an Emotion in Thirteenth-Century Iceland', *Scandinavian Studies* 84.1 (2012), 1–26.
- Karlsson, Stefán, 'Íslandsk bogeksport til Norge i middelalderen', *Maal og minne* 1–2 (1979), 1–17.

- 'Möðruvallabók', in *Kulturhistorisk leksikon for nordisk middelalder: Fra vikingetid til reformationstid*, vol. 12, 2nd edn. København: Rosenkilde og Bagger, 1981 [First published 1956–78].
- Karnes, Michelle, *Imagination, Meditation and Cognition in the Middle Ages*. Chicago: University of Chicago Press, 2001.
- Keen, Susanne, *Empathy and the Novel*. Oxford: Oxford University Press, 2007.
- 'Narrative Empathy', in *Toward a Cognitive Theory of Narrative Acts*, ed. Frederick Luis Aldama. Austin: University of Texas Press, 2010, 61–94.
- Kiening, Christian, and Cornelia Herberichs, eds, *Literarische Performativität*. Zürich, Chronos, 2008.
- Kjær, Jonna, 'Tristrams saga ok Ísöndar: Une version christianisée de la branche dite courtoise du "Tristan"', in *Courtly Literature: Culture and Context. Selected papers from the 5th Triennial Congress of the International Courtly Literature Society, Dalfsen, The Netherlands, 9–16 August, 1986*, ed. Keith Busby and Erik Kooper. Utrecht Publications in General and Comparative Literature 25. Amsterdam: Benjamins, 1990, 367–77.
- Kjesrud, Karoline, 'A Dragon Fight in Order to Free a Lion', in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, *Bibliotheca Nordica* 7. Oslo: Novus, 2014, 225–44.
- Kleiman, Irit Ruth, *Voice and Voicelessness in Medieval Europe, The New Middle Ages*. New York: Palgrave Macmillan, 2015.
- Knight, Stephen, *Arthurian Literature and Society*. London: Palgrave Macmillan, 1983.
- Knuutila, Simo, *Emotions in Ancient and Medieval Philosophy*. Oxford: Oxford University Press, 2004.
- 'Medieval Theories of the Passions of the Soul', in *Emotions and Choice from Boethius to Descartes*, ed. Henrick Lagerlund and Mikko Yrjönsuuri. Dordrecht: Kluwer Academic Publishers, 2002, 49–83.
- Kolbrún Haraldsdóttir, 'Hvenær var Egils saga rituð?' in *Yfir Íslandsála: Afmælisrit til heiðurs Magnúsi Stefánssyni sextugum, 25. desember 1991*, ed. Gunnar Karlsson and Helgi Þorláksson. Reykjavík: Sögufraeðslusjóður, 1991, 131–45.
- Kövecses, Zoltán, *Emotion Concepts*. New York: Springer, 1990.
- *Metaphor and Emotion*. Oxford: Oxford University Press, 2000.
- Kramarz-Bein, Susanne, 'Die jüngere altisländische *Tristrams saga ok Ísöddar* und ihre literarische Tradition', in *Erzählen im mittelalterlichen Skandinavien*, ed. Robert Nedoma, Hermann Reichert and Günter Zimmermann, *Wiener Studien zur Skandinavistik* 3. Wien: Praesens Verlag, 2000, 21–45.
- "'Modernität" der *Laxdæla saga*', in *Studien zum Altgermanischen: Festschrift für Heinrich Beck*, *Ergänzungsbände zum Reallexikon der Germanischen Altertumskunde* 11. Berlin: De Gruyter, 1994, 421–42.
- Kress, Helga, 'Bókmenntir: Listsköpun kvenna', in *Konur, hvað nú? Staða íslenskra kvenna í kjölfar kvennaárs og kvennaáratugar Sameinuðu þjóðanna 1975–1985*, ed. Jónína Margrét Guðnadóttir. Reykjavík: Jafnréttisráð, 1985, 193–212.
- 'Ekki hófu vér kvennaskap: Nokkrar laustengdar athuganir um karlmennsku og kvenhatur í *Njálu*', in *Sjötíu ritgerðir helgaðar Jakobi Benediktssyni 20. júlí 1977*, ed. Jónas Kristjánsson and Einar Gunnar Pétursson, *Rit Stofnunar Árna Magnússonar á Íslandi* 12. Reykjavík: Stofnun Árna Magnússonar, 1977, 293–313.
- *Fyrir dyrum fóstru: Konur og kynferði í íslenskum fornbókmenntum*. Reykjavík: Háskóli Íslands, Rannsóknarstofa í kvennafræðum, 1996.
- *Máttugar meyjar: Íslensk fornbókmenntasaga*. Reykjavík: Háskólaútgáfan, 1993.

- Kress, Helga, 'Meget samstavet må det tykkes deg: Om kvinneopprør og genretvang i *Sagaen om Laksdølene*', *Historisk tidskrift* (Stockholm) 100 (1980), 266–80.
- Kristján Kristjánsson, *The Self and its Emotions*. Cambridge: Cambridge University Press, 2010.
- Lacy, Norris J., *The Craft of Chrétien de Troyes: An Essay on Narrative Art*. Leiden: Brill, 1980, 17–19.
- Lakoff, George, and Mark Johnsson, *Metaphors We Live By*. Chicago: Chicago University Press, 1980.
- Larrington, Carolyne, 'Eddic Poetry and Heroic Legend', in *A Handbook to Eddic Poetry*, ed. Carolyne Larrington, Judy Quinn and Brittany Schorn. Cambridge: Cambridge University Press, 2016, 147–72.
- 'Egill's Longer Poems: *Arinbjarnarkviða* and *Sonatorrek*', in *Introductory Essays on Egils saga and Njáls saga*, ed. John Hines and Desmond Slay. London: Viking Society for Northern Research, 1992, 49–63.
- 'Learning to Feel in the Old Norse Camelot', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bjørn Bandlien, Steffa G. Eriksen and Sif Rikhardsdottir, special issue of *Scandinavian Studies* 87.1 (2015), 74–94.
- 'Mourning Gawain: Cognition and Affect in *Diu Crône* and Some French Gauvain-Texts', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83. Cambridge: D. S. Brewer, 2015, 123–41.
- 'The Psychology of Emotion and Study of the Medieval Period', *Early Medieval Europe* 10 (2001), 251–6.
- Larrington, Carolyne, Judy Quinn and Brittany Schorn, eds, *A Handbook to Eddic Poetry*. Cambridge: Cambridge University Press, 2016.
- Lawton, David, 'English Literary Voices, 1350–1500', in *The Cambridge Companion to Medieval English Culture*, ed. Andrew Galloway. Cambridge: Cambridge University Press, 2011, 237–58.
- 'Voicing Lost Time: Chaucer, Orpheus, Machaut', unpublished lecture [the first of four Leverhulme lectures], University of Oxford, 20 October 2009.
- Layher, William, 'The Old Swedish *Hærra Ivan Leons riddare*', in *The Arthur of the North: The Arthurian Legend in the Norse and Rus' Realm*, ed. Marianne E. Kalinke, *Arthurian Literature in the Middle Ages* 5. Cardiff: University of Wales Press, 2011, 123–44.
- *Queenship and Voice in Medieval Northern Europe*. New York: Palgrave Macmillan, 2010.
- Lazikani, Ayoush Sarmada, *Cultivating the Heart: Feeling and Emotion in Twelfth- and Thirteenth-Century Religious Texts*, Religion and Culture in the Middle Ages. Wales: University of Wales Press, 2015.
- LeDoux, Joseph, *The Emotional Brain: The Mysterious Underpinnings of Emotional Life*. London: Phoenix, 1999.
- Le Goff, Jacques, 'Laughter in *Brennu-Njáls saga*', in *From Sagas to Society: Comparative Approaches to Early Iceland*, ed. Gísli Pálsson. Enfield Lock: Hisarlik Press, 1992, 161–5.
- Lindenberger, Herbert, 'Arts in the Brain; or, What Might Neuroscience Tell Us?' in *Toward a Cognitive Theory of Narrative Acts*, ed. Frederick Luis Aldama. Austin: University of Texas Press, 2010, 13–36.
- Lindow, John, 'The Tears of the Gods: A Note on the Death of Baldr in Scandinavian Mythology', *Journal of English and Germanic Philology* 101 (2002), 155–69.

- Ljungqvist, Fredrik Charpentier, 'Rape in the Icelandic Sagas: An Insight in the Perceptions about Sexual Assaults on Women in the Old Norse World', *Journal of Family History* 40.4 (2015), 431–47.
- Lodén, Sofia, 'The Arthurian Legacy in Sweden', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bjørn Bandlien, Stefka G. Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 62–73.
- 'Rewriting *Le Chevalier au Lion*: Different Stages of Literary Transmission', in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, *Bibliotheca Nordica* 7. Oslo: Novus, 2014, 91–106.
- Lönnroth, Lars, 'Heroine in Grief: The Old Norse Development of a Germanic Theme', in *Inclinate Aures: Oral Perspectives on Early European Verbal Culture: A Symposium*, ed. Jan Helldén et al. Odense: Odense University Press, 2001, 111–27.
- 'Kroppen som själens spegel – ett motiv i de isländska sagorna', *Lychnos* (1963–4), 21–61.
- *Njáls saga: A Critical Introduction*. Berkeley: University of California Press, 1976.
- 'Old Norse Texts as Performance', *Scripta Islandica* 60 (2009), 49–60.
- Luria, A. R., *Human Brain and Psychological Processes*, trans. Basil Haigh. New York: Harper & Row, 1966.
- Lutz, Catherine, 'Emotion, Thought, and Estrangement: Emotion as a Cultural Category', *Cultural Anthropology* 1.3 (1986), 287–309.
- Lynch, Andrew, "'What cheer?" Emotion and Action in the Arthurian World', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83. Cambridge: D. S. Brewer, 2015, 47–63.
- Mallon, Ron, and Stephen P. Stich, 'The Odd Couple: The Compatibility of Social Construction and Evolutionary Psychology', *Philosophy of Science* 67 (2000), 133–54.
- Malm, Mats, 'The Notion of Effeminate Language in Old Norse Literature', in *Learning and Understanding in the Old Norse World: Essays in Honour of Margaret Clunies Ross*, ed. Judy Quinn, Kate Heslop and Tarrin Wills, *Medieval Texts and Cultures of Northern Europe* 18. Turnhout: Brepols, 2007, 305–21.
- Marti, Suzanne, 'Svá var þá siðr at gera riddara: The Chronology of the *riddarasögur* re-examined', in *Riddarasögur: The Translation of European Court Culture in Medieval Scandinavia*, ed. Karl G. Johansson and Else Mundal, *Bibliotheca Nordica* 7. Oslo: Novus, 2014, 155–74.
- McKinnell, John, *Essays on Eddic Poetry*, ed. Donata Kick and John D. Shafer, Toronto Old Norse-Icelandic Series. Toronto: University of Toronto Press, 2014.
- McNamer, Sarah, *Affective Meditation and the Invention of Medieval Compassion*. Philadelphia: University of Pennsylvania Press, 2010.
- Mellmann, Katja, 'Voice and Perception: An Evolutionary Approach to the Basic Functions of Narrative', in *Toward a Cognitive Theory of Narrative Acts*, ed. Frederick Luis Aldama. Austin: University of Texas Press, 2010, 119–40.
- Ménard, Philippe, *Le rire et la sourire dans le roman courtois en France au moyen âge (1150–1250)*. Geneva: Librairie Droz, 1969.
- Meulengracht Sørensen, Preben, *Fortælling og ære: Studier i islændingesagaerne*. Århus: Aarhus universitetsforlag, 1993.
- "'Græder du nu, Skarphœðinn?" Nogle betragtninger over form og etik', in *Studien zum Altgermanischen*, ed. Heiko Uecker, *Ergänzungsbände zum Reallexikon der germanischen Altertumskunde* 11. Berlin: De Gruyter, 1994, 480–9.

- Meulengracht Sørensen, Preben, *Norrønt nid: Forestillingen om den umandlige mand i de islandske sagaer*. Odense: Odense Universitetsforlag, 1980.
- 'The Prosimetrum Form 1: Verses as the Voice of the Past', in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole, *Ergänzungs-bände zum Reallexikon der Germanischen Altertumskunde* 27. Berlin: Walter de Gruyter, 2001, 172–90.
- *The Unmanly Man: Concepts of Sexual Defamation in Early Northern Society*, The Viking Collection, Studies in Northern Civilization 1. Odense: Odense University Press, 1983.
- Meyer, Eva, 'And Time', *Modern Language Notes* 124 (2009), 638–47.
- Miller, William Ian, *Bloodtaking and Peacemaking: Feud, Law, and Society in Saga Iceland*. Chicago: University of Chicago Press, 1997.
- 'Choosing the Avenger: Some Aspects of the Bloodfeud in Medieval Iceland and England', *Law and History Review* 1.2 (1983), 159–204.
- 'Emotions and the Sagas', in *From Sagas to Society: Comparative Approaches to Early Iceland*, ed. Gísli Pálsson. Enfield Lock: Hisarlik Press, 1992, 89–109.
- *Humiliation: And Other Essays on Honor, Social Discomfort, and Violence*. Ithaca: Cornell University Press, 1993.
- 'Why is your Axe Bloody?' *A Reading of Njáls saga*. Oxford: Oxford University Press, 2014.
- Mills, Kristen, 'Grief, Gender, and the Genre: Male Weeping in Snorri's Account of Baldr's Death, King's sagas, and *Gesta Danorum*', *Journal of English and Germanic Philology* 113 (2014), 472–96.
- Mitchell, Stephen, 'Memory, Mediality, and the "Performative Turn": Recontextualizing Remembering in Medieval Scandinavia', *Scandinavian Studies* 85.3 (2013), 282–305.
- Mooney, Catherine, ed., *Gendered Voices: Medieval Saints and their Interpreters*. Philadelphia: University of Pennsylvania Press, 1999.
- Mundal, Else, 'Kvinner og diktning – Overgangen fra munnlig til skriftleg kultur – ei ulukke for kvinnene?', in *Förändringar i kvinnors villkor under medeltiden*, ed. Silja Aðalsteinsdóttir and Helgi Þorláksson. Reykjavík: Sagnfræðistofnun Háskóla Íslands, 1983, 11–25.
- ed., *Dating the Sagas: Reviews and Revisions*. Copenhagen: Museum Tusculanum, 2013.
- Nievergelt, Marco, 'The Place of Emotion: Space, Silence and Interiority in the Stanzaic *Morte Arthur*', *Arthurian Literature* 32 (2015), 31–58.
- Nolan, Barbara, '"A Poet Ther Was": Chaucer's Voices in the General Prologue to *The Canterbury Tales*', *Proceedings of the Modern Language Association of America* 101 (1986), 154–69.
- Nordal, Guðrún, 'Alternative Criteria for the Dating of the Sagas of Icelanders', in *Á austrovega: Saga and East Scandinavia: Preprint Papers of the 14th International Saga Conference, Uppsala, 9th–15th August, 2009*, ed. Agneta Ney, Henrik Williams and Fredrik Charpentier Ljungqvist. Gävle: Gävle University Press, 2009, 336–42.
- 'Ars metrica and the Composition of *Egils saga*', in *Scandinavia and Christian Europe in the Middle Ages: Papers of the 12th International Saga Conference Bonn/Germany, 28th July – 2nd August 2003*, ed. Rudolf Simek and Judith Meurer. Bonn: Hausdruckerei der Universität Bonn, 2003, 179–86.
- 'The Art of Poetry and the Sagas of the Icelanders', in *Learning and Understanding in the Old Norse World: Essays in Honour of Margaret Clunies Ross*, ed. Judy Quinn,

- Kate Heslop and Tarrin Wills. *Medieval Texts and Cultures of Northern Europe* 18. Turnhout: Brepols, 2007, 219–37.
- ‘The Dialogue between Audience and Text: The Variants in Verse Citations in *Njáls saga*’s Manuscripts’, in *Oral Art Forms and their Passage into Writing*, ed. Else Mundal and Jonas Wellendorf. Copenhagen: Museum Tusculanum Press, 2008, 185–202.
- ‘Skaldic Poetics and the Making of the *Sagas of Icelanders*’, in *New Norse Studies: Essays on the Literature and Culture of Medieval Scandinavia*, ed. Jeffrey Turco, *Islandica* 58. Ithaca: Cornell University Library, 2015, 117–42.
- *Tools of Literacy: The Role of Skaldic Verse in Icelandic Textual Culture of the Twelfth and Thirteenth Centuries*. Toronto: University of Toronto Press, 2001.
- Nussbaum, Martha C., *Upheavals of Thought: The Intelligence of Emotions*. Cambridge: Cambridge University Press, 2001.
- O’Connor, Ralph, ‘History or Fiction? Truth-Claims and Defensive Narrators in Icelandic Romance-Sagas’, *Medieval Scandinavia* 15 (2005), 101–69.
- Oatley, Keith, ‘Emotions: Communications to the Self and Others’, in *The Emotions: Social, Cultural and Biological Dimensions*, ed. Rom Harré and W. Gerrod Parrott. London: Sage Publications, 1996, 312–16.
- ‘Theory of Mind and Theory of Minds in Literature’, in *Theory of Mind and Literature*, ed. Paula Leverage *et al.* West Lafayette, IN: Purdue University Press, 2011, 13–26.
- Ólsen, Björn Magnússon, ‘Valþjófsstaðahurðin’, *Árbók hins íslenska fornleifafélags* (1884–5), 24–37.
- Orning, Hans Jacob, *Unpredictability and Presence: Norwegian Kingship in the High Middle Ages*. Leiden: Brill, 2008.
- Pahl, Katrin, ‘Emotionality: A Brief Introduction’, *Modern Language Notes* 124 (2009), 547–54.
- Papoulias, Constantina, and Felicity Callard, ‘Biology’s Gift: Interrogating the Turn to Affect’, *Body & Society* 16.1 (2010), 29–56.
- Paroli, Teresa, ‘The Tears of the Heroes in Germanic Epic Poetry’, in *Helden und Helden-sage: Otto Gschwantler zum 60. Geburtstag*, ed. Hermann Reichert and Günter Zimmermann, *Philologica Germanica*, 11. Wien: Fassbaender, 1990, 233–66.
- Perfetti, Lisa, ed., *The Representation of Women’s Emotions in Medieval and Early Modern Culture*. Gainesville: University Press of Florida, 2005.
- Plamper, Jan, *The History of Emotion: An Introduction*, trans. Keith Tribe. Oxford: Oxford University Press, 2015.
- Porter, Edel, and Teodoro Manrique Antón, ‘Flushing in Anger, Blushing in Shame: Somatic Markers in Old Norse Emotional Expressions’, *Cognitive Linguistic Studies* 2.1 (2015), 24–49.
- Quinn, Judy, ‘The Editing of Eddic Poetry’, in *A Handbook to Eddic Poetry*, ed. Carolyne Larrington, Judy Quinn and Brittany Schorn. Cambridge: Cambridge University Press, 2016, 58–71.
- ‘From Orality to Literacy in Medieval Iceland’, in *Old Icelandic Literature and Society*, ed. Margaret Clunies Ross, *Cambridge Studies in Medieval Literature* 42. Cambridge: Cambridge University Press, 2000, 30–60.
- ‘Verseform and Voice in Eddic Poems: The Discourses of Fáfnismál’, *Arkiv för nordisk filologi* 107 (1992), 100–30.
- Reddy, William M., ‘Against Constructionism: The Historical Ethnography of Emotions’, *Current Anthropology* 38 (1997), 327–51.

- Reddy, William M., *The Navigation of Feeling: A Framework for the History of Emotions*. Cambridge: Cambridge University Press, 2001.
- Richmond, Velma B., *Laments for the Dead in Medieval Narrative*. Pittsburgh: Duquesne University Press, 1966.
- Riley, Denise, *Impersonal Passion. Language as Affect*. Durham: Duke University Press, 2005.
- Robinson, Jenefer, *Deeper than Reason: Emotion and its Role in Literature, Music, and Art*. Oxford: Clarendon Press, 2005.
- Rosenberg, Daniel V., 'Language in the Discourse of the Emotions', in *Language and the Politics of Emotion*, ed. Lila Abu-Lughod and Catherine A. Lutz. Cambridge: Cambridge University Press, 1990, 162–86.
- Rosenwein, Barbara H., 'Emotion Words', in *Le sujet de l'émotion au Moyen Âge*, ed. Damien Boquet and Piroska Nagy. Paris: Beauchesne, 2009, 93–106.
- *Emotional Communities in the Early Middle Ages*. Ithaca: Cornell University Press, 2007.
- 'Gender als Analysekatgorie in der Emotionsforschung', *Feministische Studien* 1 [Gefühle] (2008), 92–106
- *Generations of Feeling: A History of Emotions, 600–1700*. Cambridge: Cambridge University Press, 2016.
- 'Worrying about Emotions in History', *The American Historical Review* 107.3 (2002), 821–45.
- 'Writing without Fear about Early Medieval Emotions', *Early Medieval Europe* 10.2 (2001), 229–34.
- ed., *Anger's Past: The Social Uses of an Emotion in the Middle Ages*. Ithaca: Cornell University Press, 1998.
- Rowland, Beryl, 'Pronuntiatio and its Effect on Chaucer's Audience', *Studies in the Age of Chaucer* 4 (1982), 33–51.
- Rubin, Miri, *Emotion and Devotion: The Meaning of Mary in Medieval Religious Cultures*, Natalie Zemon Davies Annual Lecture Series. Budapest: Central European University Press, 2009.
- Rubow, Paul, *Smaa kritiske breve*. Copenhagen: Munksgaard, 1936.
- Rudrauf, David, et al. 'Enter Feelings: Somatosensory Responses following Early Stages of Visual Induction of Emotion', *International Journal of Psychophysiology* 72 (2009), 13–23.
- Russell, James A., 'Is there Universal Recognition of Emotion from Facial Expression? A Review of Cross-cultural Studies', *Psychological Bulletin* 115 (1994), 102–41.
- Salgaro, Massimo, 'The Text as Manual: Some Reflections on the Concept of Language from a Neuroaesthetic Perspective', *Journal of Literary Theory* 3.1 (2009), 155–66.
- Sauciuc, Gabriela-Alina, 'The Role of Metaphor in the Structuring of Emotion Concepts', *Cognitive Semiotics* 5.1 (2013), 244–67.
- Saunders, Corinne, 'The Affective Body: Love, Virtue and Vision in English Medieval Literature', in *The Body and the Arts*, ed. Corinne Saunders, Ulrika Maude and Jane Macnaughton. Basingstoke: Palgrave Macmillan, 2009, 87–102.
- 'Mind, Body and Affect in Medieval English Arthurian Romance', in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carlyne Larrington and Corinne Saunders, *Arthurian Studies* 83. Cambridge: D. S. Brewer, 2015, 31–46.
- Sävborg, Daniel, 'Beowulf and Sonatorrek are genuine enough: An Answer to Klaus von See', *Skandinavistik* 30.1 (2000), 44–59.

- 'Elegy in Eddic Poetry: Its Origin and Context', in *Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend*, ed. Paul Acker and Carolyne Larrington. New York and London: Routledge, 2013, 81–106.
- 'Kärleken i *Laxdæla saga* – hövisk och sagatypiskt', *Alvíssmál* 11 (2004), 75–104.
- *Sagan om kärleken: Erotik, känslor och berättarkonst i norrön litterature*, Acta universitatis upsaliensis, Historia litterarum 27. Uppsala: Uppsala universitetet, 2007.
- *Sorg och elegi i Eddans hjältediktning*, Acta universitatis stockholmiensis, Stockholm Studies in History of Literature 36. Stockholm: Almqvist & Wiksell, 1997.
- 'Strengleikar, kärleken och genren' in *Francia et Germania: Studies in Strengleikar and Þiðreks saga af Bern*, ed. Karl G. Johansson and Rune Flaten. Oslo: Novus forlag, 2012, 231–50.
- Sayers, William, 'The Honor of Guðlaugr Snorrason and Einarr Þambarskelfir: A Reply', *Scandinavian Studies* 67.4 (1995), 536–44.
- Schach, Paul, 'Some Observations on the Influence of *Tristrams saga ok Ísöndar* on Old Icelandic Literature', in *Old Norse Literature and Mythology: A Symposium*, ed. Edgar C Polomé. Austin: University of Texas Press, 1969, 81–129.
- 'Some Observations on *Tristrams saga*', *Saga-Book* 15 (1957–9), 102–29.
- 'Tristrams saga ok Ýsoddar as Burlesque', *Scandinavian Studies*, 36 (1987), 86–100.
- Scheck, Ulrich, ed., *Emotions and Cultural Change: Gefühle und kultureller Wandel*. Tübingen: Stauffenberg, 2006.
- Schlauch, Margaret, *Romance in Iceland*. Princeton: Princeton University Press, 1934.
- Schnell, Rüdiger, 'Emotionsdarstellungen im Mittelalter: Aspekte und Probleme der Referentialität', *Zeitschrift für deutsche Philologie* 127 (2008), 79–102.
- 'Historische Emotionsforschung: Eine mediävistische Standortsbestimmung', *Frühmittelalterliche Studien* 38 (2004), 173–276.
- Schorn, Brittany, 'Eddic Style', in *A Handbook to Eddic Poetry*, ed. Carolyne Larrington, Judy Quinn and Brittany Schorn. Cambridge: Cambridge University Press, 2016, 271–87.
- See, Klaus von, 'Das Phantom einer altgermanischen Elegiendichtung: Kritische Bemerkungen zu Daniel Sävborg, "Sorg och elegi i Eddans hjältediktning"', *Skandinavistik* 28.1, 1998, 87–100.
- Seidel, Katarina, *Textvarianz und Textstabilität: Studien zur Transmission der Ívens saga, Erex saga und Parcevals saga*, Beiträge zur nordischen Philologie 56. Tübingen: A. Francke Verlag, 2014.
- Sif Ríkharðsdóttir, 'Bound by Culture: A Comparative Study of the Old French and Old Norse Versions of *La Chanson de Roland*', *Mediaevalia* 26.2 (2005), 243–65.
- 'Empire of Emotion: The Formation of Emotive Literary Identities and Mentalities in the North', in *Crossing Borders in the Insular Middle Ages*, ed. Aisling Byrne and Victoria Flood. Turnhout: Brepols, forthcoming.
- 'Hugræn fræði, tilfinningar og miðaldir', *Ritið* 3 (2012), 67–89.
- 'Medieval Emotionality: The Feeling Subject in Medieval Literature', *Comparative Literature* 69.1 (2017), 74–90.
- *Medieval Translations and Cultural Discourse: The Movement of Texts in England, France and Scandinavia*. Cambridge: D. S. Brewer, 2012.
- 'Meykóngahéðin í riddarasögum: Hugmyndafræðileg átök um kynhlutverk og þjóðfélagsstöðu', *Skírnir* 184 (2010), 410–33.
- 'The Phantom of a Romance: Traces of Romance Transmission and the Question of Originality', in *Medieval Romance Across European Borders*, ed. Miriam Muth. Turnhout: Brepols, forthcoming.

- Sif Ríkharðsdóttir, 'Translating Emotion: Vocalisation and Embodiment in *Yvain* and *Ívens saga*' in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, ed. Frank Brandsma, Carolyne Larrington and Corinne Saunders, *Arthurian Studies* 83. Cambridge: D. S. Brewer, 2015, 161–80.
- Sif Ríkharðsdóttir and Stefka G. Eriksen, 'État présent: Arthurian Literature in the North', *Journal of the International Arthurian Society* 1 (2013), 3–28.
- Solomon, Robert C., *The Passions: Emotions and the Meaning of Life*. Indiana: Hackett Publishing, 1993 [first published 1976].
- Sprenger, Ulrike, *Die altnordische heroische Elegie*, *Ergänzungsbände zum Reallexikon der Germanischen Altertumskunde* 6. Berlin: De Gruyter, 1992.
- Starkey, Kathryn, 'Performative Emotion and the Politics of Gender in the *Nibelungenlied*', in *Women and Medieval Epic: Gender, Genre, and the Limits of Epic Masculinity*, ed. Sara S. Poor and Jane K. Schulman, *New Middle Ages*. New York: Palgrave Macmillan, 2007, 253–71.
- Støa, Heidi, 'The Lover and the Statue: Idolatrous Love in *Tristrams saga ok Ísöndar*', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bjørn Bandlien, Stefka G. Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 129–46.
- Stock, Brian, 'Minds, Bodies, Readers', *New Literary History* 37.3 (2006), 489–524.
- Stockwell, Peter, 'Cognitive Poetics and Literary Theory', *Journal of Literary Theory* 1.1 (2007), 135–52.
- Sullivan, Joseph M., 'Arthur of the Northeast: The Old Swedish *Herr Ivan* Redraws the King Arthur of the Chrétien's *Yvain*', in *Arthur of the North: Histories, Emotions, and Imaginations*, ed. Bjørn Bandlien, Stefka G. Eriksen and Sif Ríkharðsdóttir, special issue of *Scandinavian Studies* 87.1 (2015), 33–61.
- Sverrir Tómasson, *Formúlar íslenskra sagnaritara á miðöldum: Rannsókn bókmenntahefðar*. Reykjavík: Stofnun Árna Magnússonar á Íslandi, 1988, 20–1.
- 'Hvenær var *Tristrams sögu snúið*?' *Gripla* 2 (1977), 47–78.
- Taylor, Michael Thomas, 'Critical Absorption: Kant's Theory of Taste', *Modern Language Notes* 124 (2009), 572–91.
- Terada, Rei, *Feeling in Theory. Emotion after the 'Death of the Subject'*. Cambridge, MA: Harvard University Press, 2001.
- Thellefsen, Torkild, Bent Sørensen and Christian Andersen, 'Emotion and Community in a Semeiotic Perspective', *Semiotica* 172 (2008), 171–83.
- Thiem, Annika, 'Adorno's Tears: Textures of Philosophical Emotionality', *Modern Language Notes* 124 (2009), 592–613.
- Thomas, Maureen F., 'The Briar and the Vine: Tristan Goes North', *Arthurian Literature* 3 (1983), 50–90.
- Thorvaldsen, Bernt Øyvind, 'The Dating of Eddic Poetry' in *A Handbook to Eddic Poetry*, ed. Carolyne Larrington, Judy Quinn and Brittany Schorn. Cambridge: Cambridge University Press, 72–91.
- 'The Eddic Form and Its Contexts: An Oral Art Form Performed in Writing', in *Oral Art Forms and their Passage into Writing*, ed. Else Mundal and Jonas Wellendorf. Copenhagen: Museum Tusculanum Press, 2008, 151–62.
- Tolmie, Jane, and M. J. Toswell, eds, *Laments for the Lost in Medieval Literature*. Turnhout: Brepols, 2010.
- Tomkin, Sylvan, 'Script Theory: Differential Magnification of Affects', in *Nebraska Symposium on Motivation 1978*, vol. 26, ed. Herbert E. Howe and Richard A. Dienstbier. Lincoln: University of Nebraska Press, 1979, 201–36.

- Tooby, John, and Leda Cosmides, 'The Psychological Foundation of Culture', in *The Adapted Mind: Evolutionary Psychology and the Generation of Culture*, ed. Jerome H. Barkow, Leda Cosmides and John Tooby. Oxford: Oxford University Press, 1992, 19–136.
- Trigg, Stephanie, "'Language in here eye': The Expressive Face of Criseyde/Cressida', in *Love, History and Emotion in Chaucer and Shakespeare: Troilus and Criseyde and Troilus and Cressida*, ed. Andrew James Johnson, Russell West-Pavlov and Elisabeth Kempf. Manchester: Manchester University Press, 2016, 94–108.
- Tulinius, Torfi H., *The Enigma of Egill: The Saga, the Viking Poet, and Snorri Sturluson*, trans. Victoria Cribb, *Islandica* 57. Ithaca: Cornell University Library, 2014.
- 'Landafraði og flokkun fornsagna', *Skáldskaparmál* 1 (1990), 142–56
- *The Matter of the North*, trans. Randi C. Eldevik, The Viking Collection, Studies in Northern Civilization 13. Odense: Odense University Press, 2002.
- 'The Prosimetrum Form 2: Verses as the Basis for Saga Composition and Interpretation', in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole, *Ergänzungsbände zum Reallexikon der Germanischen Altertumskunde* 27. Berlin: Walter de Gruyter, 2001, 191–217.
- 'Seeking Death in Njáls saga', in *New Norse Studies: Essays on the Literature and Culture of Medieval Scandinavia*, ed. Jeffrey Turco, *Islandica* 58. Ithaca: Cornell University Library, 2015, 99–115.
- 'The Self as Other: Iceland and Christian Europe in the Middle Ages', *Gripla* 20 (2009), 199–215.
- *Skáldið í skriftinni: Snorri Sturluson og Egils saga*. Reykjavík: Hið íslenska bókmenntafélag, 2004.
- 'Writing Strategies: Romance and the Creation of a New Genre in Medieval Iceland', in *Textual Production and Status Contests in Rising and Unstable Societies*, ed. Massimiliano Bampi and Marina Buzzoni, *Filologie medievali e moderne* 2. Venezia: Edizioni Ca' Foscari, 2013, 33–42.
- Vésteinn Ólason, 'Er Snorri höfundur Egils sögu?' *Skírnir* 142 (1968), 48–67.
- *Dialogues with the Viking Age: Narration and Representation in the Sagas of the Icelanders*, trans. Andrew Wawn. Reykjavík: Heimskringla, Háskólaforlag Máls og menningar, 1998.
- 'Frásagnarlist í fornum sögum', *Skírnir* 152 (1978), 166–202.
- 'Heusler and the Dating of Eddic Poetry – with Special Reference to "isländische Nachblüte der Heldendichtung"', in *Germanentum im Fin de siècle: Wissenschaftsgeschichtliche Studien zum Werk Andreas Heusler*, ed. Jürg Glauser and Julia Zernack. Basel: Schwabe, 2005, 165–93.
- *Samræður við söguöld: Frásagnarlist Íslendingasagna og fortíðarmynd*. Reykjavík: Heimskringla, Háskólaforlag Máls og menningar, 1998.
- Viðar Pálsson, *Language of Power: Feasting and Gift Giving in Medieval Iceland and Its Sagas*, *Islandica* 60. Ithaca: Cornell University Library, 2017.
- Wack, Mary, *Lovesickness in the Middle Ages: The Viaticum and its Commentaries*. Philadelphia: University of Pennsylvania Press, 1990.
- Weber, Gerd Wolfgang, 'The Decadence of Feudal Myth – Towards a Theory of *Riddarasaga* and Romance', in *Structure and Meaning in Old Norse Literature*, ed. John Lindow, Lars Lönnroth and Gerd Wolfgang Weber. Odense: Odense University Press, 1986, 415–54.
- Wheeler, Bonnie, *Listening to Heloise: The Voice of a Twelfth-Century Woman*. New York: St Martin's, 2000.

- Wolf, Kirsten, 'Body Language in Medieval Iceland: A Study of Gesticulation in the Sagas and Tales of Icelanders', *Scripta Islandica* 64 (2013), 99–122.
- 'Klæðskiptingar í Íslendingasögunum', *Skírnir* 171 (1997), 381–400.
- 'Laughter in Old Norse-Icelandic Literature', *Scripta Islandica* 51 (2000), 93–117.
- 'Somatic Semiotics: Emotion and the Human Face in the Sagas and *Þættir* of Icelanders', *Traditio* 69 (2014), 125–45.
- Wulff, Helena, *The Emotions: A Cultural Reader*. Oxford: Berg Publishers, 2007.
- Yates, Frances A., *The Art of Memory*. Chicago: Chicago University Press, 1974.
- Zeeman, Nicolette, 'The Theory of Passionate Song', in *Medieval Latin and Middle English Literature: Essays in Honour of Jill Mann*, ed. Christopher Cannon and Maura Nolan. Cambridge: D. S. Brewer, 2011, 231–51.
- Zumthor, Paul, *Introduction à la poésie orale*. Paris: Editions du Seuil, 1983.
- *La poésie et la voix dans la civilisation médiévale*. Paris: Presses universitaires de France, 1984.
- 'The Text and the Voice', trans. Marilyn C. Engelhardt, *New Literary History* 16 (1984), 67–92.
- *Toward a Medieval Poetics*, trans. Philip Bennett. Minneapolis: University of Minnesota Press, 1992.
- Zunshine, Lisa, 'Theory of Mind and Experimental Representations of Fictional Consciousness', *Narrative* 11.3 (2003), 270–91.
- *Why We Read Fiction: Theory of Mind and the Novel*, Theory and Interpretation of Narrative. Columbus: The Ohio State University Press, 2006.
- Þorgeir Sigurðsson, Guðvarður Már Gunnlaugsson and Haukur Þorgeirsson, 'Ofan í sortann: Egils saga í Möðruvallabók', *Gripla* 24 (2013), 91–120.

Index

- Abu-Lughod, Lila 79
 affect 6 n.13, 27–8, 38, 42, 82 n.12, 118, 169; *see also* emotion
 affection 12, 71, 109, 172
 Ai, Low Soon 133–4
 Airlie, Stuart 11
 Althoff, Gerd 66, 143
 anger 15, 34, 36, 37, 38, 64, 66–8, 76–7, 97, 119, 137, 160, 161
 as basic emotion 35
 as social performance 42, 69, 132, 170–1, 176
 royal 4, 66–7, 176
 Andersson, Theodore M. 140
 anguish 36, 68; *see also* distress, grief, sorrow
 Antón, Teodoro Manrique 9–10, 30–1, 36, 66–7, 76
 appetites 12
 Aquinas, St Thomas 5, 35
 Aristotle 13
 Rhetoric 13
 Ármann Jakobsson 68, 132, 134, 139, 140
 Árni Magnússon 59
 Auður G. Magnúsdóttir 63
 Augustine, St 5
 aurality 21, 49–50, 82–5, 90, 106–9, 114, 129, 159–60; *see also* voice
 Austen, J. L. 18
 Averill, James R. 179

 Bagerius, Henric 163
 Bakhtin, Mikhail 20
 Bandlien, Bjørn 44
 Barnes, Geraldine 55, 146, 158, 167
 Benveniste, Emile 20
 Beowulf 60, 76, 99

biskupasögur: *see* sagas of bishops
 Boccaccio, Giovanni 46–7
 Filostrato 46–7, 50
 Bolens, Guillemette 80 n.4, 118
 Brandsma, Frank 8 n.19, 10
Brennu-Njáls saga 23, 90–1 n.35, 117–25, 126, 128–9, 131–7, 138–41, 143, 156 n.32
 analysis of 118–25, 128–9, 131–7, 138–41
 crying in 90–1 n.35, 138–9; *see also* crying
 grinning in 121, 133–6; *see also* grinning
 laughter in 117, 119–22, 124; *see also* laughter
 somatic evidence of emotion in 131–9; *see also* somatic evidence of *under* emotion
 Ásgrímur Elliða-Grímsson 134
 Bergþóra 131–2, 134, 138, 141
 Björn of Mörk 140
 Flosi Þórðarson 128–9, 133–4, 141
 Gizurr hvíti 134
 Glúmr 119–24, 126
 Gunnarr Hámundarson 132, 138–9, 156 n.32
 Gunnarr Lambason 138
 Grímr Njálsson 132
 Hafr inn auðgi 135
 Hallgerðr Høskuldsdóttir 124, 126–7, 131, 135, 139, 141, 143, 156 n.32, 157, 167: and death of Glúmr 117, 118–21, 123–4; and marriage to Þorvaldr 122–3, 171
 Helgi Njálsson 132
 Hildigunnr Starkaðardóttir 128–9, 134, 141

- Höskuldr Hvítanessgoði 90–1 n.35, 128, 133–4, 141
 Hrútr Herjólfsson 121, 124
 Kári Sölmundarson 140
 Njáll Þorgeirsson 90–1 n.35, 128, 131, 133–4, 136, 138
 Otkell Skarðsson 138–9
 Runólfur Úlfsson aurgóða 139
 Sigmundur 132
 Skammkell 139
 Skapti Þóróddsson 134
 Skarphedinn Njálsson 91 n.35, 121 n.10, 131–6, 138–41, 157, 169
 Skjöldur 132
 Snorri goði 135
 Svanr 122, 123
 Þjóstólfr 119–24, 126, 143
 Þórhallr Ásgrímsson 136–7
 Þorvaldr Ösvífrsson 122
 British Isles 2
 Brother Robert 43–4
 Burrow, J. A. 74, 106 n.80, 121 n.10, 127 n.24
 Callard, Felicity 9
 Camus, Albert 12 n.32
 L'Étranger 12 n.32
 Carus, Titus Lucretius 155
 Cerquiglini, Bernard 99
Chanson de Roland 104, 137, 174
 Norse translation of (*Rúnzivals þátrr*) 137
chansons de geste 21, 57, 59, 62, 97, 102
 Chaucer, Geoffrey 21, 114, 156
 Miller's Tale 156
 Troilus and Criseyde 50
 Cheyette, Fredric L. 41–2
 Chickering, Howell 41–2
 Chrétien de Troyes 23, 31, 34, 172, 178
 Erec et Enide 61 n.13, 176
 Perceval ou Le Conte du Graal 176
 Yvain ou le Chevalier au lion 26, 93, 98 n.59, 113, 117, 124, 131, 176: analysis of 36–7, 39–43, 113–14; transmission of 23, 32, 33–43, 55–6, 65–7, 105, 152–5, 178; Arthur, king 36–7; Calogrenant 36; Esclados the Red 39, 42, 117; Laudine 39–43, 65, 67, 71, 98 n.59, 105 n.76, 113, 117, 154, 178; Lunete 41; Queen 36; Yvain 36–7, 39–40, 42, 113, 152, 154
 Cicero 13 n.37, 35
Clári saga 147, 149–50, 166
 Serena 166
 Clover, Carol J. 29 n.9, 91, 96, 101, 104–5, 141–2
 Clunies Ross, Margaret 32, 81 n.6
 Coleman, Joyce 82
 contentment 41, 64–6, 168; *see also* happiness, joy
 Copeland, Rita 13
 Crane, Susan 40
 crying 39, 42, 65–6, 89–91, 103, 104, 109–12, 114, 123, 131, 138–9, 143; *see also* lament; tears; gestures of *under* emotion; *under Brennu-Njáls saga*
 Damasio, Antonio R. 8, 10, 179 n.5
 Darwin, Charles 7
 delight 36, 37 n.33, 49
 Denmark 2
 desire 50, 52, 54, 120, 161–3, 165–6, 169
desperare (to despair) 35; *see also* despair
 despair 41, 161, 173; *see also* grief; melancholy; sadness
Dínus saga drambláta 147
 discontent 64–6, 74, 117, 122, 171
 displeasure 38, 66, 122
 disquiet 48–9
 distress 36, 104, 106 n.80
 Dixon, Thomas 6
dolere (to feel sorrow) 35; *see also* sorrow
 Driscoll, Matthew J. 148–9
dróttkvæði (skaldic poetry): *see* skaldic poetry
 Eddic poetry 1, 21, 98–115, 118, 178
 elegies 15, 98–104: and gender 101–3; *see also under* emotion; and literature 101–4; audience of 101; dating of 99–100
Atlakviða 102, 113, 137: Högni 102–3, 137
Atlamál in grænlenzku 102, 113, 137, 142: Guðrún Gjúkadóttir 113, 142; Högni 102, 103, 113, 137

- Brot af Sigurðarkviðu* 112–13, 143;
 Brynhildr Buðladóttir 113, 143;
 Guðrún Gjúkadóttir 112–3, 143;
 Högni 113, 143; Sigurðr 112–3,
 143
Guðrúnarhvot 142
Guðrúnarkviða in fyrsta 81, 98–100,
 102–115, 117: analysis of 104–14;
 and voice 104–5, 107–12; *see also*
 voice; vocalisation of *under* emo-
 tion; Gjaflaug Gjúkadóttir 108;
 Guðrún 98, 104, 107, 109–14,
 111–14; Gullrönd Gjúkadóttir 109;
 Sigurðr Fáfnisbani 98, 104, 109, 114
Guðrúnarkviða II 102, 114
Guðrúnarkviða III 102, 114
Helreið Brynhildar 104
Sigurðarkviða in skamma 105–6, 114,
 143: Brynhildr 143; Guðrún
 105–7, 143; Sigurðr 105, 107
Völuspá 101
eddukæði: *see* Eddic poetry
Egils saga Skallagrímssonar 23, 57–78,
 80–1, 103–4, 114–15, 117, 134–7, 167,
 171 n.60, 176–7
 analysis of 64–77, 85–97
 and mourning 65, 69–77; *see also*
 mourning
 dating of 59–60
 emotion words in 64–71; *see also*
under emotion
 manuscripts of 58–9
 masking of emotion in 92–3; *see also*
 masking of *under* emotion
 somatic evidence of emotion in
 66–7, 76–7; *see also* somatic evi-
 dence of *under* emotion
Sonatorrek 85–91, 94–7, 98, 107, 111,
 112, 178: analysis of 86–91, 94–7;
 and mythology 87, 94–7; compo-
 sition of 88, 94–6
 Arinbjörn 69, 75, 134
 Ásgerðr 58, 65–6, 75, 114, 117
 Athelstan, king of the English 58,
 73–4, 93, 94, 128, 176–7
 Bǫðvarr Egilsson 70–3, 77, 85, 93,
 171 n.60
 Brák 67–8
 Egill Skalla-Grímsson 58–9, 107,
 109, 128, 134, 137, 169, 172: and
 Bǫðvarr's death 70–3, 76–7,
 85–91, 96–7, 171 n.60; and
 Þórólfr's death 73–5, 92–4, 176–7;
 emotional state of 64–5, 68–77,
 85–97, 111–12, 176–8
 Eiríkr blóðøx (Eric Bloodaxe), king of
 Norway 58, 69 n.35, 69 n.35
 Gunnarr Egilsson 70, 86
 Haraldr hárfagri (Fairhair), king of
 Norway 58, 64–6, 68, 69, 73–5
 Kveld-Úlfr 58, 69, 72
 Skalla-Grímr 58, 66, 69
 Þorgerðr Egilsdóttir 70–1, 85–6, 171
 n.60
 Þórólfr Kveld-Úlfsson 64, 66, 72
 Þórólfr Skalla-Grímsson 58, 64–5,
 68, 73–4, 92–3, 114, 117, 128
 Þorsteinn Egilsson 58, 171 n.60
 Ekman, Paul 7 n.16
 Ellsworth, Phoebe 77
 Eming, Jutta 40
 emotion: *see also* affect, emotionality,
 empathy, humoral theory, pas-
 sions, performativity; *see also under*
Brennu-Njáls saga, *Egils saga Skalla-*
grímssonar; *Guðrúnarkviða in fyrsta*;
Ivens saga; *Laxdæla saga*; *Sigurðar*
saga þogla; *Tristrams saga ok Ísöndar*;
see also Tristran under Thomas de
 Bretagne, *Tristan under* Gottfried
 von Straßburg
 and alliteration 49–50, 159–60; *see*
also voice
 and anachronism 6–7, 11, 12
 and behaviour 1, 17, 25–6, 27–32
 and catharsis 41, 47, 85, 87, 94, 96,
 109–12
 and gender 23, 112, 118, 157, 168–70,
 172–3, 179: and behavioural
 coding 29, 31, 56, 62, 91–3,
 102–8, 139–44, 175–6; and female
 behavioural protocols 98, 129,
 131, 141–4, 161–6; and male
 behavioural protocols 91–3, 97–8,
 131–4, 137–41; of audience 101
 and genre 4–6, 18–20, 26–7, 29–32,
 62–3, 97, 112, 114–15, 129–30,
 175–9

- and discourse 6, 11, 12, 23, 28–9, 77–8, 79–80, 82, 163
- and language 1, 20, 49–52, 62, 77–8, 79–81, 88, 96, 157–61, 178–80
- and memory 10, 21, 80, 87–9, 96, 109, 113, 142, 173
- and narrative structures 6, 18, 28, 58: analysis of 70–7, 93–4, 102–4, 122–30, 134–6, 163–5, 167–70
- and rhetoric 5–6, 13 n.37, 82 n.12
- and selfhood 9, 57, 79, 85
- and terminology 6–7, 9, 12–13
- and voice 1, 20, 22–3, 83–4, 107–12; *see also* voice; vocalisation of *under* emotion
- as a literary device 6, 11–20, 56, 67, 77–8, 80–1, 118, 120–4, 126–30, 133, 167–70, 176–9
- basic 7 n.16, 35, 35 n.27, 80 n.3
- cognitive theories of 9–10, 13
- cultural contingency of 7–11, 16–17, 23, 38, 60–3, 79–80, 175
- definition of 6–13
- embodiment of 39–40, 43, 82, 117; *see also* somatic evidence of *under* emotion
- evolutionary theory of 7, 9
- gestures of 1, 17, 22, 28, 39–43, 73–6, 93, 104–14, 118, 121–4, 127, 133–5, 143; *see also* crying; lament; mourning
- history of 11, 12–13, 14, 16, 25
- masking of 24, 38, 57, 92–3, 100, 118, 119–30, 131–6, 138–9, 142–3, 167; *see also under* Egils saga *Skallagrímssonar*
- negative 36, 37, 45, 49–50, 52, 64–5
- neurological theory of 7–9, 10, 89, 179 n.5
- performance of 26, 40–3, 65–6, 74–5, 97, 111–14, 118, 122–3, 128–30, 132–5, 143, 177
- poetry as medium of 20, 81, 85–115, 177–8
- positive 36, 37, 50, 64–5
- psychological theories of 6–7, 9, 35 n.27
- silence as conveyer of 28, 58, 72–4, 91–4, 111, 133
- somatic evidence of 8–10, 28, 38, 40, 58, 62, 66–7, 80–1, 87–91, 109–12, 131–9, 167–70; *see also* crying; fainting; paling; reddening; sweating; swelling; tears
- translation of 16, 23, 26–7, 30–56, 144, 172, 175–9
- vocalisation of 1, 24, 39, 43, 81–94, 96–7, 104–15, 117, 131, 143, 177–8
- words 17, 18, 28, 34–8, 64–72, 77, 80, 126, 169, 176; *see also* entries for *individual emotions*
- emotion script 27–9; *see also* emotive script
- emotional communities: *see under* Rosenwein, Barbara H.
- emotional regime: *see under* Reddy, William M.
- emotionality 2, 49, 54, 65, 67, 91, 93, 109, 118, 123, 142, 171, 176–80
- definition of 12–13
- literary 14, 16–17, 24, 27
- medieval 10, 11–13, 14, 18, 28 n.6, 79–81, 82–3
- theorising of 21–4
- emotive script 1, 23–4, 27–32, 61–3, 72, 78, 98, 115, 118, 142–4, 146, 167, 173–4, 175–80
- and gender 69, 89, 92–3, 101, 103, 112–3, 132, 139–41; *see also under* emotion
- and genre 24, 63, 89, 97, 100–1, 103, 114; *see also under* emotion
- and translation 24, 30–1, 34, 43–4, 52, 54–6, 61; *see also under* emotion
- cultural contingency of 80
- definition of 27–9
- emotives: *see under* Reddy, William M.
- empathy 5, 6, 11, 19, 72, 89, 103–4, 140, 173; *see also* emotion
- narrative 12 n.32
- Enders, Jody 173
- Europe 16, 43, 146, 158
- Even-Zohar, Itamar 30
- fainting 42–3, 65–6, 117, 136–7; *see also* somatic evidence of *under* emotion
- fear 35 n.27, 36, 37, 38, 171
- feeling 9, 12, 17, 18, 35, 41, 72, 82, 92,

- 125, 130; *see also* emotion
fin'amor 29, 43, 176; *see also* love
 fidelity 41–2
 Finland 2
 Finlay, Alison 52, 53, 114, 115
 folktales 2
fornaldarsögur (legendary sagas): *see*
 legendary sagas
 Friesen, Wallace V. 7 n.16
- gæfa* (fortune) 66, 68; *see also* *ógæfa*
 Galen 38
 gender: *see under* Eddic poetry; emo-
 tion; emotive script; interiority
 genre: *see under* emotion; emotive
 script; romance, sagas of Icelanders
 gestures: *see under* emotion
 Geoffrey of Monmouth 32
Historia regum Britanniae 32
Gibbons saga 147, 154 n.25
 Gísli Sigurðsson 99, 101, 112
 Glauser, Jürg 34 n.26, 49–50, 129, 158
 Goethe, Johann Wolfgang von 26 n.2
Die Leiden des jungen Werthers 26 n.2
 Gottfried von Straßburg 40 n.43, 46
Tristan 40 n.43: analysis of 45–7,
 53–4, 110–11; Blanscheflur
 110–11; Brangæne 54; Îsôt 54;
 Marke, king 54; Rivalin 110;
 Tristan 110–11
 Goeres, Erin Michelle 111
grátr (crying, lamenting): *see* crying;
 lament; tears
 grief 15, 36, 39–43, 65–6, 69, 71–7,
 86–7, 89, 98, 105–14, 117, 137, 142,
 144, 178; *see also* despair; lament;
 melancholy; sadness; sorrow
 grinning 121, 133–6; *see also under*
Brennu-Njáls saga
- Hákon Hákonarson, king of Norway 2
 n.1, 2 n.3, 3, 4
 and translation activity 26, 31–3, 43,
 60, 61
 Hákon V Magnússon, king of Norway
 3 n.7
 Hamlet 11
 happiness 27, 35 n.27, 36, 37, 168, 178;
see also joy
- Harðar saga ok Hólmverja* 142
harmr (sorrow, grief) 48, 50, 64, 68–70,
 92, 169, 176; *see also* grief; sorrow
 Harris, Joseph 94–5
 hate 36, 53
Havelok 148
Heiðarvígá saga 142
 Heng, Geraldine 29–30
 Herschends, Frands 101
 Heslop, Kate S. 85
 Hill, Thomas D. 67, 109–10, 111–12
 honour 38, 42, 63, 73–4, 94, 142, 178
 horizon of feeling 18–20, 23, 63, 157;
see also emotion
 horizons of expectation 18, 27, 114,
 157; *see also* Jauß, Hans Robert
 Houen, Alex 82
Hrólfs saga Gautrekssonar 147, 149
Hrólfs saga kraka 147, 149
hugsótt (malady of the mind) 48, 50
 humiliation 63, 154, 166–7
 humoral theory 10, 38–9, 40, 76, 136–7
hvöt: *see* whetting
 Hyams, Paul R. 9
- Iceland 2, 15, 24, 32, 58, 60–1, 178
 history of 2–3
 literary production in 1, 2–4, 19, 24,
 32–4, 43
 identity 40, 56; *see also* literary
 identities
 interiority 22–4, 39, 40, 85, 94, 112–115,
 165, 177–80; *see also under* voice
 and gender 65, 103–4, 112; *see also*
under emotion
 and language 79–81, 88–9
 emotive 1, 20, 24, 54, 57, 71–8, 79–81,
 93, 103–4, 113, 118, 126, 131, 136,
 143, 157, 165, 174, 177–80
ira regis: *see* royal *under* anger
Íslendingasögur (sagas of Icelanders):
see sagas of Icelanders
Ívens saga 26, 33–43, 44, 66, 98 n.59,
 115, 154; *see also* *Yvain under* Chré-
 tien de Troyes
 analysis of 34–8, 42–3
 manuscripts of 33
 Íven (Yvain) 37–8
 kongr (King Arthur) 37–8

- Kæi (Kay) 38
 Norse Laudine 42–3, 66, 97, 144, 178
- Jaeger, C. Stephen 31, 40
 Jauß, Hans Robert 18
 Jóhanna Katrín Friðriksdóttir 121, 141, 157
joie: see joy
 Jón Hnefill Aðalsteinsson 95
 Jónas Kristjánsson 101–2
 Jorgensen, Peter 44–5
 joy 34, 36, 49, 52, 127; *see also* happiness; pleasure
- Kalinke, Marianne E. 33, 49, 153, 160, 171 n.59
 Kanerva, K. T. 50 n.65, 135
Karlamagnús saga 97, 102
kátr (happy, cheerful, content) 64–6; *see also* contentment; discontent
 Keen, Susanne 12 n.32
 Kjesrud, Karoline 155
konungasögur (the sagas of kings): *see* sagas of kings
 Kramarz-Bein, Susanne 125
 Kress, Helga 125
- lament 39, 65–6, 85–6, 90–3, 95–114, 131, 141–4; *see also* crying; *Guðrúnarkviða in fyrsta*; *Sonatorrek*; gestures of *under* emotion
lamentatio (mourning) 35; *see also* lament
Lancelot du Lac 110
 Larrington, Carlyne 8 n.19, 10, 30, 36, 76, 88, 126, 143, 176
 laughter 15, 102–3, 113, 117, 118, 119–22, 124, 130, 132, 133–4, 143, 157
 Lawton, David 21, 23
Laxdæla saga 23, 117, 125–9, 135, 143
 analysis of 125–9
 and romance 125–6
 and whetting 117, 128–9; *see also* whetting
 use of smiles in 117, 126–7, 129; *see also* smiles; somatic evidence of *under* emotion
 Bolli Þorleiksson 127–8
 Guðrún Ósvífrsdóttir 117, 125, 126–9, 131, 133–4, 141–2, 143, 157, 167, 171
 Helgi Harðbeinsson 127, 143
 Þorvaldr Halldórsson 126, 131
 Layher, William 20
 LeDoux, Joseph 179 n.5
 legendary sagas 2, 57, 62, 145, 175
 Lindow, John 94
 literary identities 1, 25, 34, 52, 54–5, 142
 emotive 2, 18–19, 23, 31, 34, 55–6, 61–3, 80, 98, 115, 175–9: definition of 25–8
 Lönnroth, Lars 105, 136
 love 14, 15, 36, 37, 43–56, 70–1, 123, 125–6, 137, 161–2, 169, 171, 175–6, 178
 as a political gesture 41–2, 171–2, 176, 178
 as sickness 50, 54, 75–6, 162
 courtly 26–7, 29, 31, 172, 176
 Luria, A. R. 8
 Lutz, Catherine 9, 79
 Lynch, Andrew 18
- Magnús lagabætir, king of Norway 2 n.3
 maiden king romance: *see under* romance
 manuscripts
 AM 132 fol. (*Möðruvallabók*) 58–9, 86 n.22, 119 n.6, 125 n.18
 AM 152 fol. 148, 149
 AM 162 D₂ fol. 125 n.18
 AM 453 4^{to} (*Ketilsbók*) 59
 AM 462 4^{to} (*Ketilsbók*) 59
 AM 468 4^{to} (*Reykjabók*) 119 n.6
 AM 489 4^{to} 33, 105 n.76
 AM 543 4^{to} 44
 AM 567 4^{to} XXα 149
 AM 567 4^{to} XXβ 149
 AM 567 4^{to} XXII 44 n.51
 AM 596 4^{to} 148, 149, 164 n.53
 Carlisle fragment 45 n.54; *see also under* *Tristan* *under* Thomas de Bretagne
 Codex Regius, GKS 2365 4^{to} (*Konungsbók eddúkvæða*) 98–9, 101–2, 112, 142
 Herzog August Bibliothek 9. 10. Aug. 4^{to} 59

- ÍB 51 fol. 44 n.51
 JS 8 fol. 44 n.51
 MS f. fr. 1433 36 n.31
 MS Holm 6 4^{to} 33
 MS Holm 46 fol. 33
 MS. Fr. d. 16 (fragment 1) 47 n.60, 48
 Reeves fragment 44 n.51
 Marie de France 152 n.20
 Guigemar 152 n.20
 McNamer, Sarah 19
 melancholy 69, 75; *see also* despair;
 grief; sadness
 Mellman, Katja 82
 Meulengracht Sørensen, Preben 81 n.6,
 139
 Meyer, Eva 22
meykóngasögur: *see* maiden king *under*
 romance
 Miller, William Ian 15, 62–3, 67, 69,
 120, 129, 130–1, 132–4, 136–7
 Mills, Kristen 91 n.36
Mírmanns saga 175
 mourning 39–43, 65–6, 67, 71–7, 86–97,
 104–14, 178; *see also* grief; lament;
 sorrow

Nibelungenlied 98, 129–30, 134, 143
 Brunhild 130, 134, 143, 167
 Gunther 130
 Hagen 130
Nitida saga 147
 Nordal, Guðrún 34 n.26, 81 n.6, 87 n.22
 Nordal, Sigurður 88, 92 n.38
 Norway 2, 68
 history of 2–3
 literary production in 2–4, 26, 31–2,
 33–4, 59

 Oatley, Keith 177
 O'Connor, Ralph 146 n.3
ógæfa (lucklessness, misfortune) 135–6;
 see also *gæfa*
ógleði (unhappiness, melancholy) 64,
 68, 69
 Old English 59, 76
 Old French 35–6, 54
 Old Norse 1 n.1, 2, 26–7, 35–6, 54
 orality 21, 82–5
 Orkneys 2

 Owein 32

 Pahl, Katrin 12
 paling 66–7, 167, 170; *see also* somatic
 evidence of *under* emotion
pallor (whitening from fear) 35; *see also*
 paling
 Papoulias, Constantina 9
Parcevals saga 176; *see also* *Parceval ou*
 Le Conte du Graal under Chrétien de
 Troyes
Partalopa saga 53, 147, 150, 154 n.25
 Marmoría 53
 passion(s) 7, 12, 45, 52, 97; *see also*
 emotion
pathos 13; *see also* emotion
 Pearl 99
 performativity 21–2, 28, 43, 81–2, 98,
 111, 118, 141–3, 159–61, 177–8; *see*
 also under emotion
 and orality 21, 159
 definition of 84–5
 emotive 6, 57, 61, 62, 71, 117, 177
 perturbations 12, 18
 pleasure 36, 49, 52
 polysystem theory 30; *see also* Even-
 Zohar, Itamar
 Porter, Edel 9–10, 30–1, 36, 66–7, 76
Prose-Edda
 Gylfaginning 94, 111: Baldr 94, 111;
 Loki 111

 Quinn, Judy 114
 Quintilian 13 n.37

Ragnars saga loðbrókar 76
 Reddy, William M. 18, 29 n.7
 emotives 18, 83–4
 theory of emotional regime 17–18, 28
 rhymed verse 2, 43
 reddening 62, 66–7, 131–3, 135, 139,
 169; *see also* somatic evidence of
 under emotion
 reticence 1, 80–1, 97, 104, 118; *see*
 also silence as conveyer of *under*
 emotion
Rhetorica ad Herennium 82 n.12
riddarasögur (indigenous romance): *see*
 indigenous *under* romance

- rímur* (rhymed verse): *see* rhymed verse
- romance 22, 23, 39, 43, 50, 57, 62, 124, 178; *see also* entries for individual romances
- as a genre 1, 4, 29–32, 55, 60–4, 145–8, 150, 157, 174, 175–6; *see also* under emotion
- courtly 4, 6, 26–7, 40 n.43, 59, 106, 125–6, 131, 157, 172, 175–6
- indigenous 1, 4, 19, 23, 34, 61, 145–74, 175
- maiden king 146–7, 149–50, 166, 173, 175; *see also* *Sigurðar saga þøgla* translated 1, 4, 19, 30–56, 60–1, 97, 144, 146, 169, 175–6
- Rosenwein, Barbara H. 6 n.13, 14
- critique of Reddy 17, 28 n.6
- on emotion words 18, 35, 80; *see also* under emotion
- hydraulic model 38–9, 137
- theory of emotional communities 17–18, 24, 25–6, 28 n.6, 29, 63
- Rowland, Beryl 82
- sadness 35 n.27, 48; *see also* grief; melancholy; sorrow
- Saga af Tristram ok Ísodd* 43, 54–5, 156; *see also* *Tristrams saga ok Ísöndar*
- Saga of the Sturlungs* 2, 4
- Gizurr Þorvaldsson 4
- sagas of bishops 2
- sagas of Icelanders 1, 4, 22, 23, 34, 118, 145, 178; *see also* entries for individual sagas
- and narrative style 19–20, 58, 63, 85, 124
- as a genre 62, 65; *see also* under emotion
- emotion in 1, 15–16, 54, 57, 62–3, 67, 121, 124, 139; *see also* *Brennu-Njáls saga*; *Egils saga Skallagrímssonar*; emotion; *Laxdæla saga*
- writing period of 59–62
- sagas of kings 2, 4, 57
- Saunders, Corinne 8 n.19, 10
- Sävborg, Daniel 99–100, 105, 107, 111
- Scandinavia 2, 26, 31, 176
- Schlauch, Margaret 154
- Schnell, Rüdiger 11
- Schorn, Brittany 104
- Scudder, Bernard 65, 88
- shame 15, 36, 63
- Sigrarðs saga frækna* 147
- Sigurðar saga þøgla* 23, 146–74, 179
- analysis of 151–74
- dating of 148–50
- lion episode in 152–5
- sexual conquest (violence) in 162–6, 168–70
- manuscripts of 148–9
- summary of 151–4
- Blancheffur, queen of France 151
- Fala, troll 155, 161
- Flegða, troll 155, 161
- Flores, king of France 151
- Flores, son of Sigurðr and Sedentiana 154
- Garðr en girzsk, Viking 159–60
- Halfdan 151, 154, 156, 167–8, 170
- Herburt 154, 155
- Lafranz of Lixion, Count 151, 152, 172
- Lodivikus, king of Saxony 151, 154
- Sedentiana (maiden king of France) 147, 151, 153–7, 160–73
- Sigurðr þøgli 147–8, 151–8, 160–9, 172
- Vilhjalmr 151, 154, 156, 159, 167–8, 170
- Sir Gawain and the Green Knight* 99
- Sir Launfal* 172
- Skjöldunga saga* 156 n.34
- skaldic poetry 2, 4–5
- smile 27, 117, 118, 121 n.10, 126–7, 129–30, 133–4, 142, 143, 157, 167, 169, 178; *see also* grinning
- Snorri Sturluson 59 n.8
- Solomon, Robert C. 38
- Sonatorrek*: *see* under *Egils saga Skallagrímssonar*
- sorrow 36, 37, 39–43, 47–50, 64, 66, 68–71, 96–7, 107–12, 117, 123, 129, 144, 173, 178; *see also* grief; lament; sadness
- Starkey, Kathryn 129–30
- Stefán Karlsson 3
- Støa, Heidi 54

- Stock, Brian 8 n.19
Sturlunga saga: see *Saga of the Sturlungs*
 subjectivity 22, 146, 179–80
 Sverrir Tómasson 44
 sweating 62, 131–3; see also somatic
 evidence of *under* emotion
 Sweden 2
 swelling 62, 67, 76–7, 136–8; see also
 somatic evidence of *under* emotion

 Taylor, Michael Thomas 22
 tears 27, 67, 91, 110–12, 117, 124, 138,
 143; see also crying; lament: somatic
 evidence of *under* emotion
 Terada, Rei 179
 Theory of Mind 13 n.36
 Thomas de Bretagne 23
 Tristran 23, 26, 32, 43–56, 71, 110:
 analysis of 47–53; in Carlisle
 fragment 51–3; Brangain 53;
 Mark, king 47–9, 53; *Tristran* 43,
 44, 47–8, 51, 53–4, 162; Yseut 43,
 47–8, 51, 53, 162; Yseut of the
 White Hands 48
 Tomkin, Sylvan 27–8, 29 n.8
tregróf (recitation of sorrow) 107; see
 also Eddic poems; lament
 Trigg, Stephanie 15 n.42
Tristrams saga ok Ísöndar 26, 43–56,
 61 n.13, 97, 115, 125, 162, 169, 173;
 see also *Tristran* under Thomas de
 Bretagne
 analysis of 44–54, 110–11
 manuscripts of 44–5
 Blensinbil 111
 Bringvet 53
 Ísönd 49, 52–3
 Markis, king 53
 Morhold 53
 Tristram 48–9, 52–4
Tristrams kvæði 43, 54–5; see also
 Tristrams saga ok Ísöndar
 black Ísodd (Yseut of the White
 Hands) 55
 bright Ísodd (Yseut) 55
 Tristram 55
 Tulinius, Torfi H. 32, 34 n.26, 68, 74
 n.43, 75 n.46, 81 n.6, 88, 95

 Valþjófsstaðir, church door in 32
 Valhalla 97
 Vésteinn Ólason 81 n.6, 87 n.22, 101–2,
 115
Viktors saga ok Blávus 147, 156, 175
 voice 1, 80–94, 96–7, 104–5, 107–15,
 146, 151–2, 157–61; see also *under*
 emotion; *Guðrúnarkviða in fyrsta*
 under Eddic poetry
 and interiority 20, 22, 39, 80–1; see
 also interiority
 and metrical acoustics 107, 108,
 159–60
 and silence as narrative technique
 72–5, 85; see also *under* emotion
 definition of 20–2, 84–5
Volsunga saga 98, 107, 137–8
 Brynhildr 137
 Sigurðr 137–8

 weeping: see crying
 whetting 23, 112, 117, 128–9, 131–2,
 141–4, 176; see also *Brennu-Njáls*
 saga; *under* *Laxdæla saga*
 Wolf, Kirsten 121, 134
 Woolf, Virginia 70 n.39
 To the Lighthouse 70 n.39

 Zeeman, Nicolette 108, 114–15
 Zumthor, Paul 21

Þiðreks saga af Bern 153
Þjóðsögur (folktales): see folktales

Authors throughout history have relied on the emotional make-up of their readers and audiences to make sense of the behaviours and actions of fictive characters. But how can a narrative voice contained in a text evoke feelings that are ultimately never real or actual, but a figment of a text, a fictive reality created out of words? How does one reconcile interiority – a presumed modern conceptualisation – with medieval emotionality?

The volume seeks to address these questions. It positions itself within the larger context of the history of emotion, offering a novel approach to the study of literary representations of emotionality and its staging through voice, performativity and narrative manipulation, probing how emotions are encoded in texts. The author argues that the deceptively laconic portrayal of emotion in the Icelandic sagas and other literature reveals an “emotive script” that favours reticence over expressivity and exposes a narrative convention of emotional subterfuge through narrative silences and the masking of emotion. Focusing on the ambivalent borders between prose and poetic language, she suggests that poetic vocalisation may provide a literary space within which emotive interiority can be expressed. The volume considers a wide range of Old Norse materials – from translated romances through Eddic poetry and *Íslendingasögur* (sagas of Icelanders) to indigenous romance.

Sif Ríkharðsdóttir is Professor of Comparative Literature at the University of Iceland and Vice-Chair of the Institute of Research in Literature and Visual Arts.

Cover image: Twelfth-century carving on a baptismal font in Tryde Church in Scania, Sweden. Courtesy of Tryde Church.

STUDIES IN OLD NORSE LITERATURE

 D.S. BREWER

An imprint of Boydell & Brewer Ltd
PO Box 9, Woodbridge IP12 3DF (GB) and
668 Mt Hope Ave, Rochester NY 14620-2731 (US)



www.boydellandbrewer.com

Authors throughout history have relied on the emotional make-up of their readers and audiences to make sense of the behaviours and actions of fictive characters. But how can a narrative voice contained in a text evoke feelings that are ultimately never real or actual, but a figment of a text, a fictive reality created out of words? How does one reconcile inferiority – a presumed modern conceptualisation – with medieval emotionality?

The volume seeks to address these questions. It positions itself within the larger context of the history of emotion, offering a novel approach to the study of literary representations of emotionality and its staging through voice, performativity and narrative manipulation, probing how emotions are encoded in texts. The author argues that the deceptively laconic portrayal of emotion in the Icelandic sagas and other literature reveals an “emotive script” that favours reticence over expressivity and exposes a narrative convention of emotional subterfuge through narrative silences and the masking of emotion. Focusing on the ambivalent borders between prose and poetic language, she suggests that poetic vocalisation may provide a literary space within which emotive interiority can be expressed. The volume considers a wide range of Old Norse materials – from translated romances through Eddic poetry and *Íslendingasögur* (sagas of Icelanders) to indigenous romance.

Sif Rikhardsdottir is Professor of Comparative Literature at the University of Iceland and Vice-Chair of the Institute of Research in Literature and Visual Arts.

Cover image: Twelfth-century carving on a baptismal font in Tryde Church in Scania, Sweden. Courtesy of Tryde Church.

STUDIES IN
OLD NORSE
LITERATURE

 D.S. BREWER

An imprint of Boydell & Brewer Ltd
PO Box 9, Woodbridge IP12 3DF (GB) and
668 Mt Hope Ave, Rochester NY 14620–2731 (US)



www.boydellandbrewer.com

Translations, Voices, Contexts

Emotion in **OLD NORSE** Literature

Sif Rikhardsdottir



Emotion in **OLD NORSE** Literature

Translations, Voices, Contexts

Sif Rikhardsdottir