

# **To Omit or not to Omit a Character: Translating *Le Chevalier au lion* in the Nordic Countries\***

Sofia LODEN

Stockholm University and University of Provence

## **Abstract**

The opening scene of Chrétien de Troyes' romance *Le Chevalier au lion* from the late twelfth century stages a quarrel caused by the knight Kay. In the Old Norse translation of the romance, *Ívens saga*, the character Kay has been omitted whereas he has been kept in the Old Swedish translation *Herr Ivan*. By comparing the passage with Kay in the French text with its Swedish translation, this paper argues that Kay's presence in *Herr Ivan* plays a central role in the translation of courtly values. The fact that Kay was omitted in *Ívens saga* but not in *Herr Ivan* reflects the instability of medieval translations and their dependence on specific historical contexts.

## **Introduction**

Texts were translated throughout the Middle Ages: from Latin to vernacular languages and from one vernacular language to another. But medieval translations can also be seen in a wider perspective: from one copy of a text to another and so on. Paul Zumthor (1972) formulated the concept of "mouvance" in order to describe this characteristic mobility of many medieval texts (Zumthor 1972). Scholars have for a long time studied different aspects of translation in the Middle Ages. Rita Copeland's important work *Rhetoric, Hermeneutics, and Translation in the Middle Ages. Academic Traditions and Vernacular Texts* from 1991 marked a new turn in the discussion, placing translation in the Middle Ages within a wider discursive context between rhetoric and hermeneutics (Copeland 1991). Her contribution manifests increasing interest in medieval translation as such, and not only as an aspect of the analysis of specific texts.

My intention is not to discuss medieval translation in general, but to look more closely at one particular case: the different Nordic translations of the opening scene of Chrétien de Troyes' *Le Chevalier au lion*.<sup>1</sup> Nevertheless, this specific case demonstrates an important

---

<sup>1</sup> *Yvain ou Le Chevalier au lion*, edition Uitti (1994).

feature not only of the Nordic texts but also of medieval translations in general and, in particular, the significance of omissions in these translations.

Chrétien de Troyes' romance *Le chevalier au lion* dates back to the late twelfth century and was rapidly translated into many languages. In the thirteenth century, it reached the Nordic countries with the Old Norse translation *Ívens saga*<sup>2</sup> and in the early fourteenth century followed the Swedish *Herr Ivan*<sup>3</sup> – both written at the order of the Norwegian court.<sup>4</sup> According to their epilogues, *Ívens saga* was made at the behest of King Hákon Hákonarson and *Herr Ivan* at the behest of Queen Eufemia.

The opening scene of *Le Chevalier au lion* is set at King Arthur's court at the time of the Pentecost celebration. The king and the queen have assembled knights, ladies, damsels and maidens to a big feast. After the meal, the knights tell stories, and the story of one of the knights, Calogrenant, is the beginning of the main character Yvain's further adventures. However, in the French original version and in its Swedish translation, Calogrenant does not tell his story directly but is first subjected to the mockery of Kay, one of the other knights. Kay causes a quarrel between him and the queen, and it is not until the queen finally orders Calogrenant to tell his story, that he really does. The scene stages a quarrel that may seem of little importance for the rest of the story but that actually plays a crucial role in the illustration of courteousness, which is the central value throughout the literary tradition that these texts belong to and which is intimately linked to the feudal social order.

Kay's discourteous nature is not a particularity of *Le Chevalier au lion*; it is a common trait of Arthurian literature. However, in *Ívens saga*, Kay's mockery and the quarrel between him and the queen have been omitted. The character Kay turns up only later in the Old Norse text. One may wonder why Kay is absent from *Ívens saga*. Was his rudeness towards the queen too much for the Norwegian readership?

The original manuscript of the Old Norse text is not preserved; what is left are Icelandic copies from the fifteenth century and later. That means that we cannot know if Kay was

<sup>2</sup> *Ívens saga*, edition Blaisdell (1979).

<sup>3</sup> *Herr Ivan*, edition Noreen (1931).

<sup>4</sup> Since long scholars have had different ways of designating the Nordic texts. For example, instead of *translation*, Wollin (2002) refers to *Herr Ivan* as a *paraphrase*. It is also debatable whether the term *adaptation*, as defined by Vinay and Darbelnet (1958) or Bastin (1998), should be used. However, I will use the term *translation* in order to refer to the Nordic texts, since any other term may exaggerate the gap between them and their source(s).

taken away from the very beginning or only in later versions of the translation. We can form two hypotheses:

- 1) The passage with Kay was present in *Ívens saga* from the beginning and taken away later. The question then becomes: why was it omitted later?
- 2) The passage with Kay was never translated into Old Norse. The question then becomes: why was it never translated?

Since the topic of my research is the translation of *Le Chevalier au lion* into Swedish,<sup>5</sup> I am interested in *Ívens saga* as a possible intermediary text between the French original and the Swedish text. Particularly interesting with the dating of Kay's omission are the implications for the Swedish text:

- 1) If the passage with Kay was in *Ívens saga* from the beginning, the Swedish translator did not necessarily use the French text when making *Herr Ivan*.
- 2) If the passage with Kay was never translated into Old Norse, the Swedish translator must have used the French text – or another European version.

### Kay's quarrel in the French text and its Swedish translation

As Calogrenant has just begun to tell the story of his adventure, the queen settles in among them. Calogrenant is the first to notice her arrival and leaps to his feet, wanting to pay her his respect. But this gallantry irritates Kay. The French text says:

[...] Par Deu, Qualogrenant,  
Mout vos voi or preu et saillant,  
Et certes mout m'est bel quant vos  
Estes li plus cortois de nos ;  
Et bien sai que vos le cuidiez,  
Tant estes vos de san vuidiez.  
S'est droiz que ma dame le cuit  
Que vos avez plus que nos tuit  
De cortiesie et de proesce.  
Ja le leissames por peresce,  
Espoir, que nos ne nos levames  
Ou por ce que nos ne deignames.  
Mes par Deu, sire, nel feïsmes,  
Mes por ce que nos ne veïsmes

<sup>5</sup> My doctoral dissertation in progress deals with two main aspects of *Herr Ivan*: on the one hand, the Swedish translation's relation to *Le Chevalier au lion* and *Ívens saga*; on the other hand, its function as a didactic translation and as a vehicle for introducing courtly values.

Ma dame, ainz fustes vos levez (vv. 71-85).<sup>6</sup>

(‘By God, Calogrenant, I see how gallant and sharp you are, and of course I’m delighted that you’re the most courteous among us. And I’m sure you think you are – you’re so lacking in good sense! It’s only natural my lady should believe you are more gallant and courteous than all the rest of us: perhaps it appears that it was out of laziness we neglected to rise, or because we didn’t see my lady until after you’d risen’).<sup>7</sup>

*Herr Ivan* rewrites:

Thu æst æn hōwizkare æn wi alle,  
for thy skulum vi thik herra kalla.  
Tho man letar badhe vte ok inne  
man kan ey tholkin kæmpa finna.  
Thet thykker minne fruo swa,  
ij ærin een fromare æn andre twa.  
Hwar skulum vi annan tholkin fa,  
thæn tho ær krank at lita op a?”  
Tha mælte æn herra Keyghe:  
“Thet wil iak idher sægia,  
til tokt æru wi alle off seene  
vtan herra Kalegreuanz ene (vv. 91-102).<sup>8</sup>

(“You are more courteous than the rest of us and we should therefore address you as ‘my lord.’ Even if we searched both outside and within, we could not find such a champion. My lady thinks so as well, you are twice as capable as two others combined. Where else should we find such a man, who is nonetheless so untrustworthy?” Then Sir Kaye spoke again: “I want to tell you this: in respect to courtesy we are all too slow except for Sir Kalegreuanz alone”).<sup>9</sup>

The irony of Kay’s words is sharp in both versions, when he says that Calogrenant is the most courteous of all the present knights. Kay knows the codes of the courteous speech, which allows him to turn it upside-down. On the one hand, he addresses “ma dame”, “mine fruo”; on the other hand, he mocks the queen’s judgment: “S’est droiz que ma dame le cuit / Que vos avez plus que nos tuit / De corteisie et de proesce” (It’s only natural my lady should believe you are more gallant and courteous than all the rest of us), “Thet thykker minne fruo swa,/ ij ærin een fromare æn andre twa” (vv. 95-96) (My lady thinks so as well, you are twice as capable as two others combined). In the same way, Kay’s praise of Calogrenant is only illusory: by saying that Calogrenant is the most courteous knight, he seems to mock not only Calogrenant but also the codes of courtly behaviour.

Although the Swedish translator has kept the moral of Kay’s speech, the irony is given a somewhat new expression. First, we can note that Kay no longer refers to God. Second,

<sup>6</sup> The quotations from *Le Chevalier au lion* follow Uitti (1994).

<sup>7</sup> The English translations of *Le Chevalier au lion* follow Kibler (1991).

<sup>8</sup> The quotations from *Herr Ivan* in this paper follow Noreen (1931).

<sup>9</sup> The English translations of *Herr Ivan* in this paper follow Henrik William’s and Karin Palmgren’s translation in Kalinke (1999).

whereas the French text says nothing about the implications of courteousness, Kay refers in the Swedish translation to a concrete example of what Calogrenant is given in return for his behaviour: "for thy skulum vi thik herra kalla" (v. 92) (we should therefore address you as 'my lord'). Thus, the translator concretizes: being courteous is what justifies certain titles or denominations. Finally, when comparing these two passages, it is important to emphasize a general difference in tone between them. While the irony of the French text becomes apparent with the verses "Et bien sai que vos le cuidiez, / Tant estes vos de san vuidiez" (And I'm sure you think you are – you're so lacking in good sense!), the Swedish translation does not contain any direct aggression against Calogrenant.

In the French text, the first one to answer Kay is the queen, who sternly criticizes his behavior:

Certes, Kex, ja fussiez crevez,  
Fet la reine, au mien cuidier,  
Se ne vos poïssiez vuidier  
Del venin don vos estes plains.  
Enuieus estes, et vilains,  
De tancier a voz compaignons (vv. 86-91).

('Indeed, Kay,' said the queen, 'I do think you'd soon burst if you couldn't pour out the venom that fills you. You are tiresome and base to reproach your companions like this.')

The words of the queen are sharp, particularly when she makes reference to the venom that fills Kay. Her speech is as direct as that of a judge and indicates her high position among the knights.

Before the queen intervenes in *Herr Ivan*, Kay's attack is first followed by the reaction from one of the other knights.

Kære herra, mælin ey swa!  
Hær war ængin fore spa.  
Wi fingom mina fru off sent at see;  
thet gør os allom saman wee (vv. 103-106).

("My dear sir, do not speak like that! There was no forewarning. We noticed my lady too late; all of us regret it.")

It is not clear who this knight is. It does not seem to be Calogrenant because of the verse "Wi fingom mina fru off sent at see" (v. 105) (We noticed my lady too late). One may wonder why the translator adds an anonymous defence against Kay. Did he find Kay's words too harsh to let the queen answer them directly?

The queen is the next one to speak in *Herr Ivan*:

Thit hiarta monde nu sunder ga,  
 Hafðhe thu ey tholkith spot ni giørt,  
 Som wi hafuum alle saman hørt.  
 Thu hafuer alla medh spot vnfangith,  
 Thet hafuer thik opta illa gangith (vv. 108-112).

("Your heart would have burst, had you not been able to vent your rancor as all of us have now heard. You are always deriding everyone, and things often go badly for you.")

The Swedish translator follows what the queen in Chrétien's text says, but makes minute changes. Instead of saying that Kay himself "fussiez crevez" (v. 86) (would burst) without having poured out his venom, he chooses to talk about the heart. Moreover, he diminishes her wrath, and does not say that Kay is a villain, like in the French text, but only that his kind of speech often gets him into trouble. More than taking the role of a judge, her words are a warning. This could be a way for the translator to remind the Nordic readers of the courteousness that goes hand in hand with her character, probably not an obvious connection for the new public.

In the French text, the queen's condemnation of Kay is followed by Kay's defence:

Dame, se nos n'i gaeignons,  
 Fet Kex, an vostre compaignie,  
 Gardez que nos n'i perdiens mie !  
 Je ne cuit avoir chose dite  
 Qui me doie estre a mal escrite,  
 Et, s'il vos plect, teisons nos an !  
 Il n'est cortiesie ne san  
 De plet d'oiseuse maintenir.  
 Cist plez ne doit avant venir,  
 Que nus nel doit an pris monter.  
 Mes feites nos avant conter  
 Ce qu'il avoit encomancié,  
 Car ci ne doit avoir tancié (vv. 92-104).

('My lady, if we are not better for having your company,' said Kay, 'make sure we are not the worse for it. I don't believe I've said anything that should be noted to my discredit; so if you please, let's talk no more of it. It is not courteous or wise to argue over silly things; such argument should go no further, nor should anyone make more of it. Instead, have him tell us more of the tale he started, for there should be no quarrelling here.')

We can see that after having mocked Calogrenant, Kay sets the rules for what is courtly behaviour and not. Additionally, he tells the queen how she should act.

In the Swedish translation, before letting Kay speak, the translator once again adds a line from one of the knights – unnamed this time too – in order to tone down the argument. The knight addresses the queen, trying to defend Kay:

Miin fru, ij skulin ey wardha vredha!

Han thiænar idher giærna til alla mata,  
Tho kan han sit spot ey lata (vv. 114-116).

("M'lady, you should not be angry! He serves you willingly in every way, but he cannot help his spite.")

After this addition, the Swedish text catches up with its original. Kay says:

Mik thykker iak hafuer ænkte sakt  
Ther ey bæter ær mælt ofuer ware thakt.  
Ængin skulde androm spot at drifua  
Vtan tokt och æro hwar androm gifua;  
Thy skulum wi alle hær medh thighia  
Ok riddarin sit æwintyr fram at sighia (vv. 117-122).

("I think I have not said anything that is not better revealed than concealed. No one should inflict scorn on others but rather show each other courtesy and honor; therefore all of us should hold our peace, and the knight shall recount his adventure.")

Thus, he sets the rules for good behaviour; translating the French "cortiesie ne san" (courteous or wise) by "tokt och æro" (courtesy and honour).

Then it is Calogrenant's turn to speak. In the French text, he addresses the queen and explains that, although not upset by the quarrel, he no longer wants to tell his story. His courteousness becomes exceptionally clear:

Dame, fet il, de la tançon  
Ne sui mie en grant sospeçon ;  
Petit m'an est, et mout po pris.  
Se Kex a envers moi mespris,  
Je n'i avrai ja nul damage :  
A mialz vaillant et a plus sage,  
Messire Kex, que je ne sui,  
Avez vos dit honte et enui,  
Car bien an estes costumiers.  
Toz jorz doit puïr li fumiers,  
Et toons poindre, et maloz bruire,  
Et felons enuier et nuire.  
Mes je ne conterai hui mes,  
Se ma dame m'an leisse an pes,  
Et je li pri qu'ele s'an teise,  
Que la chose qui me despleise  
Ne me comant, soe merci (vv. 107-123).

('My lady, I'm not greatly upset by the quarrel; it's nothing to me, and I don't care. Though Kay has wronged me, it will do me no harm. You have spoken your slander and spite to braver and wiser men than I, my lord Kay, for you do it habitually. The dungheap will always smell, wasps will always sting and hornets buzz, and a cad will always slander and vex others. Yet I'll not continue my story today, if my lady will excuse me and, by her grace, not command that which displeases me.')

Whereas Kay tells the queen what she must do, Calogrenant does the opposite, saying that he will not tell his story on the condition that the queen does not command him.

In the Swedish translation, Calogrenant condemns Kay bitterly before finally paralleling the conclusion of the French text when he reveals that he no longer wants to tell his story:

Thæn riddarin mælte: "Thet sigher iak thik,  
 herra Keyghe, om thu wilt lydha mik,  
 mik bør ey widher thik at kifua;  
 swa mykin odygdh (for) spot ok hadh  
 ther att æst thu siælf forsmadh.  
 Thu ma mik ey til skadha koma,  
 thu mat mik ok swa litith froma.  
 Thu hafuer ok alla mæn forsmath  
 hwath thu for maat ok drifuit thøm hadh.  
 Thy wil iak gærna thakka thik,  
 thu loot ok ække brista a mik.  
 Mit æwintyr wil iak ey længer sighia;  
 iak bidher mina frw, lofuer mig at thighia (vv. 123-136).

(Then the knight spoke: "I tell you this, Sir Kay, if you will listen to me, I shall not argue with you any longer; you are able to express so much wickedness. Inasmuch as you inflict scorn and spite on me, you will succeed in having yourself despised. You cannot cause me harm, no matter how little you can help me. You have despised everyone else too in every way possible and offended them. Hence I want to thank you, since you did not leave me out. I do not want to tell my adventure any more; I implore you, M'lady, permit me to remain silent.")

Then, in *Le Chevalier au lion*, it is Kay who answers Calogrenant, though it is the queen that he addresses. He says that the queen must order Calogrenant to continue his story:

Ne n'an faites ja rien por moi,  
 Mes, foi que vos devez le roi,  
 Le vostre seignor et le mien,  
 Comandez li, si feroiz bien (vv. 127-130).

('Don't do anything on my account but, by the loyalty you owe the king, your lord and mine, order him to continue; you will do well in doing so.')

It is interesting to note that it is Kay – the most anti-courteous character of all – that refers to the king in his speech. According to him, it is for the king's sake that the queen must act.

While in the Swedish text, Kay asks the queen to order Calogrenant to continue his story, he nonetheless does not mention the King:

Miin frua, om ij wilin swa,  
 Lyster idher ther a at lydha  
 Ok thenna dodha riddara bidhia  
 sit æwintyr fram at føra;  
 thet ær the thing wi gærna hœra (vv. 138-142).

('M'lady, if you will, if you wish to listen and to ask this noble knight to tell of his adventure; that is something we should like to hear.')

In both texts, the queen does not answer Kay, but she does ask Calogrenant to tell his story. Her speech may seem ambiguous. On the one hand, she tells Calogrenant not to care about



Kay; on the other hand, she asks him to do what Kay has told her to do. *Le Chevalier au lion* says:

Qualogrenant, dist la reïne,  
Ne vos chaille de l'ataïne  
Mon seignor Keu le seneschal !  
Costumiers est de dire mal,  
Si qu'an ne l'en puet chastier.  
Comander vos vuel et priër  
Que ja n'en aiez au cuer ire,  
Ne por lui ne lessiez a dire  
Chose qui nos pleise a oïr,  
Se de m'amor volez joïr,  
Mes comanciez tot de rechief (vv. 131-141).

('Calogrenant,' said the queen, 'don't pay any heed to this attack by my lord Kay the seneschal; he so frequently speaks ill of people that we cannot punish him for it. I urge and pray you not to be angry in your heart on his account nor to fail to tell of things it would please us to hear. If you wish to enjoy my love, pray begin again at once.')

The queen wants Calogrenant to continue his story because she enjoys listening to him. She says that he must tell his story, if he wants to enjoy her love. Her vocabulary remains within the scope of the courtly love discourse. Her role is not only to be the king's consort but also to serve as a symbol of every knight's ideal lady. Whereas Arthur supervises his knights' adventures, the queen sets the model for courtly love. Although this model of adulterous love is rejected by Chrétien, who prefers to write about marriage, the courtly love discourse is constantly present – and mocked.

Once again, the Swedish text simplifies the finesse of Chrétien:

Aktin alder huru thet gangx!  
Ij thørfwin ey herra Keyghe at sættæ,  
Hans thrwgh aktin ræt ænkte vætta,  
Ok takin thet idher ey til skam.  
Fore mina bøn sighin æwintyrith fram! (vv. 144-148)

("Do not mind the consequences! You need not heed Sir Kay; do not mind his abuse at all, and do not interpret it as an insult to you. At my request, tell about the adventure!")

Instead of echoing the courtly love discourse, the queen in *Herr Ivan* confines herself to a motherly speech, first defending and reassuring Calogrenant, then kindly asking him to continue. The ambiguity of the French text is thus taken away.

This difference in nuance between the two texts is maintained in Calogrenant's answer, the French text being once again longer and more intricate. Calogrenant starts by stating that although he would rather have pulled out a tooth than tell his story, he will do what pleases the queen:

Certes, dame, ce m'est mout grief,  
 Que vos me comandez a feire ;  
 Einz me leissasse un des danz traire,  
 Se correcier ne vos dotasse,  
 Que je hui mes rien lor contasse ;  
 Mes je ferai ce qu'il vos siet,  
 Comant qui il onques me griet !  
 Des qu'il vos plest, escotez! (vv. 142-149).

('Indeed, my lady, what you order me to do is very difficult. Except for my fear of your anger, I'd rather let one of my teeth be put out than to tell them anything more this day; but though it pains me, I'll do what pleases you. Since it suites you, listen to me now!')

Whereas Kay, the anti-courteous character, states that Calogrenant must continue for the King's sake, Calogrenant himself, the courteous one of the two, is telling his story to please the queen. Interestingly, he never mentions the king. In other words, the courteous storyteller turns to a woman. The Swedish text says:

Min fru, matte thet annath wæra!  
 Thet ware mik alt off thwnkt at bæra,  
 thetta æwintyr at sighia hæræ;  
 for idhra bøn skal thet tho wæra.  
 Bidher iak ok alla ther til lydha  
 hwath miin ordh hafua at thydha (vv. 149-154).

('M'lady, if only it could be otherwise! It would be too difficult for me to bear telling of this adventure here. Still, at your request it will be done. I ask all of you to listen to what my words have to convey.')

### **A model for the chivalry**

Chrétien's work strengthened values that were already well established in French society. In Sweden, the situation was most likely different. In 1279-80, only about 20 years before the appearance of *Herr Ivan*, it is said that feudalism emerged in Sweden with a short text called the *Ordinance of Alsnö*, giving exemption from land taxation to the nobles who were ready to be at the king's service as cavalryman. *Herr Ivan* can be considered an excellent model for this new chivalry. Translating Chrétien de Troyes into Swedish not only meant adapting a literary tradition; it also meant translating feudal values into Swedish culture. The fact that the Swedish translator kept Kay in the opening scene should not only be considered as a sign of fidelity to the French original, but just as much as a reminder of the historical background. By opposing Kay to Calogrenant, Chrétien made courtly behaviour a central question and set the ideological tone from the beginning.

*Ívens saga* was written at the behest of a king, whereas *Herr Ivan* was written at the behest of a queen. Thanks to Kay's presence in the Swedish translation, the character of the queen plays a prominent part in the opening scene. Placing her at the centre of the scene could very well be an elegant way for the translator to connect indirectly the romance – perhaps even dedicate it – to the Norwegian queen Eufemia.<sup>10</sup>

## Conclusion

The episode with Kay in the opening scene of *Le Chevalier au lion* is a perfect illustration of courteousness. The opposition between Calogrenant and Kay makes the illustration vivid, opposing the hero to the anti-hero. Although the quarrel retards the main intrigue, it puts courtly behaviour at the centre of the romance from the very beginning in what functions as a hidden prologue. Whereas the passage with Kay in *Le Chevalier au lion* refers to already well established values, it functions in the Swedish translation as a vehicle for introducing important values in the building of a new social class in Swedish society: the chivalry.

Whereas the saga has an overall tendency to follow Chrétien closely, often word by word, *Herr Ivan*, on the other hand, constantly rewrites by omitting or adding. However, when it comes to the opening scene, it is the Swedish text, and not the saga, that is closest to the French. Regardless of the moment when Kay was taken away from the Old Norse saga, the fact that he was taken away at all reminds us of the instability of medieval texts and the importance of reading translations in relation to their context.

If Kay plays a central role in *Herr Ivan*, why was he omitted from *Ívens saga*? Was it less important to stress feudal values to the Norwegian or Icelandic readership at the time of the omission? Taking away Kay from the opening scene not only speeds up the main intrigue, but also says something about the public's horizon of expectation. A study of the opening scene alone can explain neither the relation between *Le Chevalier au lion*, *Ívens saga* and *Herr Ivan*, nor the omission of Kay in the saga; however, it says something about translation as a phenomenon in the Middle Ages. Even if we cannot explain when and why Kay was omitted in *Ívens saga*, the very fact that he was omitted is enough to shed light upon the Swedish text. Kay's presence in *Herr Ivan* is no coincidence. The Swedish Kay is part of a

<sup>10</sup> The role of the queen is developed in Lodén (2009).

cultural adaptation and has a didactic function. Translating Chrétien de Troyes into Swedish meant translating French courtly values into a culture in need of them.

## References

### *Primary sources*

*Arthurian romances / Chrétien de Troyes*. Translation William W. Kibler. 1991. London/New York: Penguin Books.

*Herr Ivan*. Edition Erik Noreen. 1931. Uppsala: Svenska fornskriftsällskapet.

*Hærra Ivan*. Translation of Henrik William and Karin Palmgren, in Marianne Kalinke's edition of Norse Romance: *Norse Romance, Volume III, Hærra Ivan*. 1999. Cambridge: D.S. Brewer.

*Ívens saga*. Edition Foster W. Blaisdell. 1979. Copenhagen: Reitzels (Editiones Arnamagnæanæ, Series B, 18).

*Yvain ou Le Chevalier au lion*. Edition Karl D. Uitti. 1994. *Chrétien de Troyes, Œuvres complètes*. Édition de la Pléiade. Paris: Gallimard.

### *Secondary sources*

Bastin, Georges. 1998. "Adaptation". *Routledge Encyclopedia of Translation Studies*. London: Routledge. 5-8.

Copeland, Rita. 1991. *Rhetoric, Hermeneutics, and Translation in the Middle Ages. Academic Traditions and Vernacular Texts*. Cambridge: Cambridge University Press.

Lodén, Sofia. 2009. "Conter à la cour de la reine : *Le Chevalier au lion* et sa traduction suédoise". *Regards sur la France du Moyen Âge. Mélanges offerts à Gunnar Engwall*. Stockholm: Sällskapet Runica et Mediævalia. 205-222.

Vinay, Jean-Paul, Darbelnet, Jean. 1958. *Stylistique comparée du français et de l'anglais*. Paris: Didier.

Wollin, Lars. 2002. "Translation and interference by translation in Old Nordic, II. Old Swedish and Old Danish". *The Nordic languages: An International Handbook of the*

*History of the North Germanic Languages*, vol. 1, ed. Oskar Bandle. Berlin: de Gruyter. 1005-1014.

Zumthor, Paul. 1972. *Essai de poésie médiévale*. Paris: Seuil.

### About the author

Sofia Lodén is a PhD student at Stockholm University, Sweden, and University of Provence, France. Her research interest is French and Nordic literature in the Middle Ages. She is working on a dissertation on Chrétien de Troyes' romance *Le Chevalier au lion* from the late 12<sup>th</sup> century and its Nordic translations *Ívens saga* and *Herr Ivan*. Her focus is on the Old Swedish text *Herr Ivan*, its sources and interpretation of these sources.

E-mail: [sofia.loden@frait.su.se](mailto:sofia.loden@frait.su.se)