

SKALDIC VERSE AND THE POETICS OF SAGA NARRATIVE

HEATHER O'DONOGHUE



Skaldic Verse And The Poetics Of Saga Narrative

Daniela Hahn, Andreas Schmidt



Skaldic Verse And The Poetics Of Saga Narrative:

Skaldic Verse and the Poetics of Saga Narrative Heather O'Donoghue, 2005-08-11 Skaldic Verse and the Poetics of Saga Narrative is a study of the varying relationships between verse and prose in a series of Old Norse Icelandic saga narratives. It shows how the interplay of skaldic verse with its metrical intricacy and cryptic diction and saga prose with its habitual spare clarity can be used to achieve a wide variety of sophisticated stylistic and psychological effects. In sagas there is a fundamental distinction between verses which are ostensibly quoted to corroborate what is stated in the narrative and verses which are presented as the speech of characters in the saga. Corroborative verses are typical of but not confined to historical writings; the verses acting as a footnote to the narrative. Dialogue verses with their illusion that saga characters break into verse at crucial points in the story belong to the realm of fiction. This study, which focuses on historical writings such as *Grip and Heimskringla* and three of the major family sagas, *Eyrbyggja saga*, *Gisla saga* and *Grettis saga*, shows that a close reading of the prosimetrum in the narrative can be used to chart the complex and delicate boundaries between history and fiction in the sagas. When skaldic stanzas are presented as the dialogue of saga characters, the characteristic naturalism of these narratives is breached. But some saga authors, as this book shows, extend still further the expressiveness of saga narrative, presenting skaldic stanzas as the soliloquies of saga characters. This technique enables the direct articulation of emotion and hence dramatic focalization of the narrative and the creation of psychological climaxes. As an epilogue, Heather O'Donoghue considers the absence of such effects in *Hrafnkels saga*, a highly literary narrative without verses. Poetry in Sagas of Icelanders Margaret Clunies Ross, 2022 First full analysis of the skaldic verse appearing in the family sagas of Icelanders, considering why and how it is deployed. Sagas of Icelanders, also called family sagas, are the best known of the many literary genres that flourished in medieval Iceland, most of them achieving written form during the thirteenth and early fourteenth centuries. Modern readers and critics often praise their apparently realistic descriptions of the lives, loves, and feuds of settler families of the first century and a half of Iceland's commonwealth period (c. AD 970-1030), but this ascription of realism fails to account for one of the most important components of these sagas: the abundance of skaldic poetry, mostly in dróttkvætt court metre, which comes to saga heroes' lips at moments of crisis. These presumed voices from the past and their integration into the narrative present of the written sagas are the subject of this book. It investigates what motivated Icelandic writers to develop this particular mode and what particular literary effects they achieved by it. It also looks at the various paths saga writers took within the evolving prosimetrum, a mixed verse and prose form, and explores their likely reasons for using poetry in diverse ways. Consideration is also given to the evolution of the genre in the context of the growing popularity in Iceland of romantic and legendary sagas. A final chapter is devoted to understanding why a minority of sagas of Icelanders do not use poetry at all in their narratives, what particular literary effects they achieved by it. It also looks at the various paths saga writers took within the evolving prosimetrum, a mixed verse and prose form, and explores their

likely reasons for using poetry in diverse ways Consideration is also given to the evolution of the genre in the context of the growing popularity in Iceland of romantic and legendary sagas A final chapter is devoted to understanding why a minority of sagas of Icelanders do not use poetry at all in their narratives what particular literary effects they achieved by it It also looks at the various paths saga writers took within the evolving prosimetrum a mixed verse and prose form and explores their likely reasons for using poetry in diverse ways Consideration is also given to the evolution of the genre in the context of the growing popularity in Iceland of romantic and legendary sagas A final chapter is devoted to understanding why a minority of sagas of Icelanders do not use poetry at all in their narratives what particular literary effects they achieved by it It also looks at the various paths saga writers took within the evolving prosimetrum a mixed verse and prose form and explores their likely reasons for using poetry in diverse ways Consideration is also given to the evolution of the genre in the context of the growing popularity in Iceland of romantic and legendary sagas A final chapter is devoted to understanding why a minority of sagas of Icelanders do not use poetry at all in their narratives

The Routledge Research Companion to the Medieval Icelandic Sagas Ármann Jakobsson, Sverrir Jakobsson, 2017-02-17 The last fifty years have seen a significant change in the focus of saga studies from a preoccupation with origins and development to a renewed interest in other topics such as the nature of the sagas and their value as sources to medieval ideologies and mentalities The Routledge Research Companion to the Medieval Icelandic Sagas presents a detailed interdisciplinary examination of saga scholarship over the last fifty years sometimes juxtaposing it with earlier views and examining the sagas both as works of art and as source materials This volume will be of interest to Old Norse and medieval Scandinavian scholars and accessible to medievalists in general

An Introduction to the Sagas of Icelanders Carl Phelpstead, 2020-06-17 Combining an accessible approach with innovative scholarship Carl Phelpstead draws on historical context contemporary theory and close reading to deepen our understanding of Icelandic saga narratives about the island's early history

The Cambridge Companion to Seamus Heaney Bernard O'Donoghue, 2009 An up to date overview of Heaney's career thus far with detailed readings of all his major publications

Cultural Legacies of Old Norse Literature Dustin Geeraert, Christopher Crocker, 2022 An exciting new collection of essays exploring the startling variety of transformations of Old Norse texts and their legacy in later literary cultures The Viking Age of medieval Scandinavia with its heathen religion and heroic literature continues to fascinate readers writers students scholars poets artists and creators of all kinds around the world This cultural legacy is preserved in Old Norse literature much of it composed and produced in Iceland an island with a unique position in relation to the ebb and flow of religions institutions and empires The chapters in this book examine many topics in Old Norse literature the mysterious personas of the god Odin the strange origins of poetry and scholarship the cryptic lore of the elusive dwarfs the fame of the dragon slayer Sigurd and the defiant Sworn Brothers the early settlement of Iceland trade in the medieval north and the history of literary production Several contributors upend traditional interpretations of their topics while others offer new insights into the rich

modern artistic reception of Norse myth These studies reveal the striking resilience and adaptability of Old Norse narrative traditions which retain their timeless appeal through a startling variety of contexts and changes in form others offer new insights into the rich modern artistic reception of Norse myth These studies reveal the striking resilience and adaptability of Old Norse narrative traditions which retain their timeless appeal through a startling variety of contexts and changes in form others offer new insights into the rich modern artistic reception of Norse myth These studies reveal the striking resilience and adaptability of Old Norse narrative traditions which retain their timeless appeal through a startling variety of contexts and changes in form

Discourse in Old Norse Literature Eric Shane Bryan, 2021 The vast and diverse corpus of Old Norse literature preserves the language spoken not only by the Vikings kings and heroes of medieval Scandinavia but also by outlaws missionaries and farmers Scholars have long recognized that the wealth of verbal exchanges in Old Norse sagas presents the modern reader with the opportunity to speak face to face as it were with these great voices of the past However despite the importance of verbal exchanges in the sagas there has been no book length study of discourse in Old Norse literature since 1935 This book meets the need for such a study by offering a literary analysis based on the adjacent field of pragmatic linguistics which recognizes that speakers often rely upon cultural situational and interpersonal context to communicate their meaning The resulting context dependent meaning often deviates from the base semantic and syntactical components of an utterance speakers hedge imply deflect to save face or obscure meaning to damage an opponent s self worth Saga writers this book argues were masters of this type of indirectness in speech It aims therefore to unlock the depth and subtlety of discourse in Old Norse literature and to leave readers with an understanding of how principles of pragmatics were employed throughout the sagas A wide body of Old Norse materials is examined including some of the best examples of slendingas gur sagas of Icelanders such as Brennu Nj ls saga Laxdoela saga and G sla saga S rssonar while also giving due attention to Konungas gur kings sagas fornaldars gur legendary sagas and other literature from the medieval North ERIC SHANE BRYAN is Associate Professor of English at Missouri University of Science and Technology

Bad Boys and Wicked Women Daniela Hahn, Andreas Schmidt, 2017-02-07 This volume assembles 13 essays as the result of a workshop for international doctoral and post doctoral researchers in Old Norse studies which was held at the Institute for Nordic Philology at LMU in Munich in December 2015 The contributions focus lies on different aspects of bad or evil characters in saga literature and they give testimony to the broad literary variety such figures display in Old Norse texts The Antagonists and Troublemakers in Old Norse Literature are here explored in their diversity ranging from their literary psychology to their characteristics which often challenge gender norms The contributions discuss the narrative strategies of presenting these characters to the audience both positively and negatively Furthermore they analyse how the central

paradox of evil and its dependence on context is realised in various ways in Old Norse literature *The Medieval North and Its Afterlife* Siân Grønlie, Carl Phelpstead, 2023-12-04 This book showcases the variety and vitality of contemporary scholarship on Old Norse and related medieval literatures and their modern afterlives The volume features original new work on Old Norse poetry and saga other languages and literatures of medieval north western Europe and the afterlife of Old Norse in modern English literature Demonstrating the lively state of contemporary research on Old Norse and related subjects this collection celebrates Heather O Donoghue s extraordinary and enduring influence on the field as manifested in the wide ranging and innovative research of her former students and colleagues Between History and Myth Bruce Lincoln, 2024-05-31 All groups tell stories about their beginnings Such tales are oft repeated finely wrought and usually much beloved Among those institutions most in need of an impressive creation account is the state it s one of the primary ways states attempt to legitimate themselves But such founding narratives invite revisionist retellings that modify details of the story in ways that undercut ironize and even ridicule the state s ideal self representation Medieval accounts of how Norway was unified by its first king provide a lively revealing and wonderfully entertaining example of this process Taking the story of how Harald Fairhair unified Norway in the ninth century as its central example Bruce Lincoln illuminates the way a state s foundation story blurs the distinction between history and myth and how variant tellings of origin stories provide opportunities for dissidence and subversion as subtle or not so subtle modifications are introduced through details of character incident and plot structure Lincoln reveals a pattern whereby texts written in Iceland were more critical and infinitely more subtle than those produced in Norway reflecting the fact that the former had a dual audience not just the Norwegian court but also Icelanders of the twelfth and thirteenth centuries whose ancestors had fled from Harald and founded the only non monarchic indeed anti monarchic state in medieval Europe Between History and Myth will appeal not only to specialists in Scandinavian literature and history but also to anyone interested in memory and narrative

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