A COMMENTED TRANSLATION OF “THET FRESKE RIIM”: THE MYTH OF FRISIAN LIBERTY BETWEEN THEORY AND PRACTICE.

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Chapter 1
Introduction

Translation has been an influential practice through all times: availability and exchange between texts, languages, cultures and ages make dissemination of knowledge, cross-cultural contact and redefinition of means possible. The inter-disciplinary field of Translation Studies approaches translation as product and process in order to identify theories, methodologies and strategies that regulate and support the activity; the analysis is carried out from multiple perspectives offered by different areas of study, such as history, sociology, linguistics, ethnology and so on, in the attempt to provide a full comprehensive view. Being the theoretical framework of Translation Studies so flexible, knowledge can be applied in all types of translations and in all genres of source-texts, from modern texts to ancient works. Such adaptability is the reason why I selected the Descriptive Translation Studies (DTS) perspective to carry out my translation of Thet Freske Riim, a Frisian poem from late Middle Ages, surviving in a 16th century version. The uniqueness of this work arises from linguistic, stylistic and thematic peculiarities, features which make the elaboration of the text complex. Therefore, I relied on the established methodology of DTS to produce a descriptive and analytic translation and develop interpretative aspects.

The study is articulated in different stages: first chapters are preparatory to translation and present the theories and strategies implemented in the creation of the target-text. In Chapter 2 “Translation Studies: history, theories and debate”, I decided to provide a general presentation about history and development of Translation Studies, the founding theories and the modern debate, to give a complete view of the discipline; then, I discussed those strategy models and notions pragmatically used in translation, motivating the selection of some procedures and the exclusion of others. In Chapter 4 “Peculiarities of translating Medieval literature”, I identified the main problematics concerning translation of Medieval works and the relevant features of ancient literatures; once defined the fundamental issues on a theoretical background, I provided a description of contextual factors, sources and extra-textual references of Thet Freske Riim, then retraced the relationship between historical facts and fictional adaptation by discussing some excerpts from the text.
The last chapters get to the heart of the text, that has been segmented into four macro-sequences. Firstly, I presented stylistic and linguistic features which characterize the *Riim*: the formulaic language, the use of speech and transition formulas, and the repetition of patterned and emphatic expressions. This is designed to facilitate the reading of the translation, highlight peculiar and highly recurrent linguistic items, and justify the preservation of redundancy in the final version. The following sections provide a linear and detailed analysis of every macro-unit, in order to investigate specific aspects, references, or complex segments and illustrate the application of targeted resolutive strategies. Then, the dissertation proceeds with a close and detailed analysis of text and translation, in the four sub-stories composing the poem: from “The legend of Noah and the Devil”, a sort of genesis for the poem, to the narration of the Frisian migration to Europe and their subjection to the Danish king; from the presentation of Saint Willibrord and his mission of Christianization in Friesland, to the mention of the visit of Frisians to the Pope in Rome. The segmentation of the poem in smaller parts is aimed to focus on specific complex items or segments and choose target resolutive strategies case by case, but is also functional to a detailed and aware understanding of the narration in its whole. The notions and explanations about language and redundancy, provided in Chapter 5, highlight the essence of the poem and its original intent: formulaic style and use of patterned expressions, from popular or spoken registers, denote the engagement of an imagined audience, called to direct participation by the author, who emphasizes and makes dynamic his telling by teasing listeners with catchy, emphatic and involving style. The high degree of repetition, faithfully present in the *Riim* as well as in the translation, is intended to preserve the oral nature of the text and relevant traits of Medieval composition, but also to make enjoyable the experience of works distant from modern perception.

The target-oriented approach applied in this work allows to focus on the process of translating and provide an exhaustive commentary and description of the strategies used; however, the discussion of specificities takes into account the multifaceted nature of the source-text *Thet Freske Riim*, with the aim of preserving and appreciating its relevance in history and literature. The effort to create a readable translation and provide an analytic and commented apparatus, that accounts for both source-text and target-text, is aimed to enhance dissemination and evaluation of this poem. The *Riim* has been rarely explored in academic research, but presents so many layers of interpretation that cannot
be left aside; rather, the interwoven composition and combination of genres, of poetry and legend, chronicle or juridical literature, reveal how much this text could be central in the Frisian culture and national history. Therefore, evidences from narration will be interpreted in the light of literary notions and theoretical framework, while historical elements will be compared with attested documentation, in the main attempt of uncover all the aspects and interferences, the inventions and the references that *The Frisian Rhyme* can offer.
Chapter 2
Translation Studies: History, Theories and Debate

The field of Translation Studies has developed in years an interdisciplinary perspective on translation; this literary activity should be approached not only as a linguistic transposition from a source-language to another one, but also as negotiation of cultural means, beliefs and values encoded in linguistic items into the original text, which must be transferred and readapted in the target-system. In this chapter, there will be a general framework about Descriptive Translation Studies (DTS) provided, from the theories and approaches to the key-issues and problematics of translation, with a clear focus on those which directly regarded the translating process of *Thet Freske Riim*.

Some primary concepts underlying the development of DTS are still valid and appropriate to define and describe translation; theoretical understandings proposed by pioneers of the ‘80s, as André Lefevere or Gideon Toury or Susan Bassnett, can well adhere to modern needs of approaching translation from a scientific and rigidly methodological perspective. The notions of relationship between source- and target-text (ST and TT), the cultural and linguistic interchange, the processing strategies and the problems arising, especially from poetry translation, will be leading topics of the theoretical frame presented here. We will see how interpretation is inextricably involved in the multi-dimensional perspective of translation and how shifts and changes occurring in the final text are actually inherent, positive and functional to the whole process.

2.1 A general view on Descriptive Translation Studies
Translation has been at the centre of discussion in the world of literature since early ages; the development of Translation Studies till the modern discipline consists in a process of change over centuries. The history is riddled with different approaches, canons and assumptions, with shared or separatist positions about the practice and the role of translation in the literary system, each addressing thoughts and values of the age of reference. Only a general and brief sketch¹ of the last stages of evolution of translation theories will be presented here, which laid to the establishment of the modern branch of DTS.

In 20th century the discussion about translation has centred on the research of more structured theories to set some standards to translators’ activity. The concerns about translation-as-method were firstly evaluated by English academics in the 1960s; from the 1970s on, the problematic was specifically addressed and developed by researchers of the field of Translation studies.

The starting year of Translation Studies can be set in 1972, when J. S. Holmes published the paper *The Name and Nature of Translation Studies*, wherein he defined the new discipline as “complex of problems clustered round the phenomenon of translating and translation”. In the innovative perspective, translation was a practice that could cross the limits of grammar approach and enter the field of comparative literature and cultural studies; the integrated approach by different disciplines determined that translation was not considered only a practice of linguistic transposition of a text into another linguistic system, but the perspective has included also contextual factors with primary role in the creation of any text.

The name for the new discipline was then proposed by André Lefevere in 1976, to point out how the studies would cover “the problems raised by the production and description of translation”\(^3\). The idea of the new scholars highlighted how the contributions of linguistics, cultural and literary studies as well as other discipline of human sciences would enrich the translation and widen the perspective about new norms, methods and strategies. The focal change regarded the relationship between the original (ST) and the translated text (TT), that in the 20th century has been hierarchical and focussed on the source; Translation Studies suggested reconsidering an equal and mutual relation of exchange between the two parts.

The innovative understandings about translation and translating are clear in the explanation of Bassnett, who defines the core elements of the new approach:

> What is generally understood as translation involves rendering of a source language (SL) test into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted\(^4\).

\(^2\) This paper was presented in the Translation Section of the Third International Congress of Applied Linguistics, held in Copenhagen, 21-26 August 1972.

\(^3\) A. Lefevere, Translation Studies: “The Goal of the Discipline”, 234-235

\(^4\) Bassnett, “Translation Studies (revised edition)”, 2
Translation involves two systems that come in contact, the source and the target ones, and "system" is the word that at best describes the elements interplaying in the process: system is made of language (lexicon, syntax, grammar structures...), but also of culture and cultural references, contextual factors, behaviours and customs, and so on. Any linguistic mean or reference within a text seldom encodes only to language-related meaning of words, rather it depicts intended significance and specific function into the referred culture; since the systems involved in translation are both the source and the target, it is needed a reconceptualization of the relationship that the text builds between the two systems.

Therefore, translation is meant as a textual product, imitation and transposition of SL works, and as a process of translating, that includes examination of needs, purposes and norms of the referred context and production of a new independent text. The mutual relationship between source- and target-text proposed by Translation Studies demands an attentive analysis on the level of content and form, of correspondence and divergences between the two linguistic systems and sets of means encoded by language.

Holmes and Toury were pioneers in the foundation of the Descriptive Translation Studies (DTS) sub-branch, by theorizing three approaches to translation as:

a) **Product-oriented:** this approach focuses on the examination of existing translation, which may go on the analysis of a single case or on the comparison between different target-texts.

b) **Function-oriented:** the description of translation from this perspective keeps into consideration the function of the text (ST and especially TT) within the hosting culture and the contextual influences concurring to shape the text.

c) **Process-oriented:** this approach concerns the translating, mainly the choices, strategies, hypotheses and consideration by the translator\(^5\).

To sum up, the translation is intended as *product* or *process*: the former concerns a description of TT as a whole, defined by specific elements, purposes and choices (also in relationship with the ST of reference); the latter results in the analysis of translation stages. The perspective of *translation-as-process* is more generative in terms of strategies, innovative solutions and methods to address the specific or general problems arising.

\(^5\) A concise but detailed view on the concepts underlying DTS is to be found in: Munday, "Introducing Translation Studies", 2016: 16-20
from the practice; moreover, the issues concerning translation and S/T transposition require a guiding methodology, valid for any translation and helpful for the quick identification of solutions to complex questions.

From the beginning of DTS to present days, studies on translation have progressively identified the recurrent issues and the most suitable resolutive strategies; a general knowledge of problems and of the range of solutions supports any translator in his practice, by providing accepted norms and methods. In the next paragraph, I will explain some of the principal notions and issues employed and encountered in my work on Thet Freske Riim.

2.2 Notions, approaches and general issues

Transpose a text produced within a given culture must consider the link between language -made of signs and means- and culture, to which linguistic items refer to, as the obligatory condition for the encoding of messages. Since the reference of language is always cultural-specific (that means that the representations of world expressed through words always refer to the background of values, ideals, images shared within a community of reference), there is no correspondence between different systems: associations and connotations expressed through language are not the same, and it is exactly what translation deals with. The issues of “cultural transposition” have been determined, analysed and investigated in the field of Translation Studies, and ascribed to specific notions and theories which provide a scientific view about the main problems of translation.

2.2.1 Full equivalence and transposition

The notion of full equivalence concerns the degree of correspondence between two systems. Since full equivalence is impossible due to the differences in socio-cultural means and representations encoded by language, translation cannot rely on mere linguistic transposition, but should find strategies to convert the messages into different signs-means and still preserve the original interpretation. In practice, the source-text will inevitably undergo interpretation and adaptation by the translator; actually, the production of target-text requires critical and personal reading for the identification and comprehension of means and functions embodied by linguistic items to be transferred. In the history of Translation Studies, a subjective approach to text has been often charged of
disrespect for the original work, of excessive modification and labelled as lack of ability and scientific consideration; contrarily, in the DTS perspective interpretation is considered a positive and mandatory action. How else could the translator reproduce the essence of the work he is approaching by sticking only to grammatical and imitative norms?

If full equivalence between SL and TL system is a utopian assumption, translation must focus on a process of linguistic and cultural conversion: the production of the TL text is aimed to the preservation of original contents and means, of the original effect, converted into different linguistic units understandable for the context of reception. In the words of Jakobson, the concept of (non)equivalence is well expressed and justified by the fact that "languages differ essentially in what they must convey and not in what they may convey" (Jakobson, 1959: 236). An attentive and careful action of interpretation and recoding allows to preserve and reproduce the SL text effectiveness according to different norms ruling the host-context.

2.2.2 Nida’s equivalence and effect

The notion of equivalence was subject of debate and theories in the field of Translation Studies, since this condition never exists between systems different for linguistic and cultural norms. However, the problem has been approached by scholars, with the aim to identify translation strategies to overcome this gap. The concept of equivalence is detailed by Eugene Nida, who developed his theorization to respond especially to those linguistic expressions, such as idioms, popular sayings, interjections and metaphors, which cross the limitative relationship lexeme-meaning and convey ideas, emotions and effects interlaced with the bare referential meaning. Nida identified two types of equivalence:

a) **formal equivalence**: also known as *gloss*, its realization requires attention for the message, its form and content; in this view, the primary objective of translation becomes the achievement of the closest correspondence of TL with the SL structures and word strings;

b) **dynamic equivalence**: later known as *functional equivalence*, it is based on the principle of “equivalent effect”, that is the reproduction of ST impact on the TT

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6 Wider explanation and discussion about the concept of “equivalence” may be found in: Munday, 2016: 67-71
recipients; consequently, to maintain unchanged the relationship message-receptors, thus the effectiveness, the translation may alter the original form.

Implementation of approach (a) results in a literal translation; conversely, approach (b) leads to more “interpretative” translation. The dynamic approach ensures high degree of efficacy and response for what concerns the message conveyed by the text; moreover, the notion of “equivalent effect” is of great help in poetry translation, since complex structures as i.e. metaphors – which combine linguistic form and transposed figurative meaning – establish a secondary relation word-significance, that would not be granted in literal transposition as would interpretation and re-elaboration of the segment.

However, the notion of *equivalence* encodes a relationship between SL and TL structures, that cannot be simultaneously faithful in linguistic form and intended meaning; therefore, the original message has to be retrieved and codified adequately to the requirements of the hosting language system, that is modelled according to the necessities of TL literary poli-system and the socio-economical and cultural conditions. In a target-oriented perspective, it is likely that the source structures are adjusted on hosting system models easy to recognize and realize in the target context. If this approach applies, translation will lead, in a way, to loss: the concept, expressed in a given way in SL, may not exist or be equally expressed in TL. On the other hand, the application of translation strategy to solve the gap enriches the language: a foreign concept is decoded, interpreted and encoded again, and finally integrated into target system.

### 2.2.3 Decoding and recoding

The process sustaining inter-lingual translation is based on *encoding*. Language provides grammatical structures to encode the message into signs significant and functional within the given language system. Thus, codification occurs firstly in the creation of SL text, and then in the translating process and production of TL text; each operation is made in agreement with the rules of referred language. The two operations are then connected by

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7 Buzzoni assumes that: “in altri termini, l’equivalenza presuppone una qualche forma di adeguatezza. Quest’ultima, invece, essendo prevalentemente target-oriented non solo basta a se stessa, ma permette di porre in secondo piano sia la funzione ermeneutica, sia quella esegetica della traduzione, in quanto il focus è totalmente rivolto al sistema linguistico-letterario di arrivo. [...] L’adeguatezza è inoltre un concetto dinamico: essendo sensibile alle forze sia ideologiche sia poetologiche che contribuiscono a plasmare il polisistema letterario d’arrivo, muta con il variare delle condizioni socio-economiche e culturali.” (Buzzoni, 2001: 221)
transfer of ST encoded message to TT encoded message, where the gaps between the two competing systems need to be overcome through the most adequate strategies. Therefore, the translator starts with analysis and comprehension of the foreign text and identifies linguistic structures to replace; if selected items have no equivalent in the target-language, translator should categorise their type and effect. Once the structures have been decoded, they are restructured (or encoded) in agreement with the linguistic norms of target-language; possibly, the untranslatable elements are replaced with items similar in effect, while obscure passages are paraphrased or elaborated in comprehensible structures.

The same process is also presented in the method for translation of G. Toury, who comes out with interesting considerations about the substitution of SL items with TL items equivalent at level of structure and effect. Toury addresses the problematics of replacement in a pragmatic way by suggesting the adoption of targeted replacement strategies: selected, relevant or problematic items in the source-text must be replaced in the target-text by responding items, and the bidirectional relationship between replaced and replacing segment must be mutual and effective.

### 2.2.4 Untranslatability

In the process of decoding and encoding, the translator often incurs in items difficult to understand, therefore difficult to translate. The cultural gap, mirrored by inconsistency between SL and TL systems, becomes visible in linguistic items; as a result, a concept encoded in the source might have no equal or similar concept in the target environment, nor equal word to be expressed, and originate problems in interpretation and translation. Bassnett reports two types of untranslatability (Bassnett, 1991: 32-33):

- **Linguistic untranslatability**: it occurs at the level of language, when SL and TL don’t share equivalent lexemes or syntactical items to be reciprocally substituted;
- **Cultural untranslatability**: it can be observed when relevant features and concepts provided by SL don’t exist in the target one, on the level of cultural references and associations.

Both linguistic and cultural translatability are requirements for an effective and clear translation; therefore, incongruencies of this kind challenge the correct reception of the

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88 A detailed presentation of the method of “coupled pairs replacement” is provided in Chapter 3, par. 3.4. The same approach has been applied in the translation of *Thet Freske Riim* and integrated in the stages of production of the English version.
text and of ideas and concepts alien for the target-system. Situations of untranslatability can be often observed in metaphors, when the semiotic relationship encoded by the word is not linear, but established on figurative and symbolic use; in culturally-determined items, when the same word is intended differently among various situations, with regard for particular socio-political condition or cultural experience; in *cultural specific elements* (CSE), that are words bounded in a univocal and unique way to the hosting culture.

We will see how, in the work on the *Riim*, untranslatability arose mainly in metaphorical passages and due to culturally-related items: in the first case, the author provided a general explanation to symbolic use of lexicon and images; in the second case, the interpretation of culture-specific items of the Frisian text relied on the glossary and interpretative notes of Campbell at support of hypotheses. Even if the deep significance of some concepts and means is still obscure, the attempt was to provide the most linear and understandable transposition in TL and to reduce the temporal and cultural gap between the Medieval and modern experience.

Many words falling in the category of “cultural untranslatability” are regarded as “cultural specific elements”. CSE are a special group of untranslatable items which are inextricably connected with cultural representation, that can be defined as “statements carrying cultural information, cultural units, culturally marked word”. CSE are the natural outcome of the conception of language as a system of signs that encode representations of reality, perceived in different ways across cultures; therefore, words are always bound to the context and situation wherein are produced and used. Since cultures are distinguished by inherent features, aspects and habits, some linguistic items encode these specific traits, which are functional and meaningful only within the referred cultural system. CSE embody items of the cultural, social and historical conditions in the form of words and relate to unique things or ideals generated in a given local or national background.

Therefore, this type of untranslatable items interposes a deal breaker in translation and prevents the establishment of mutual SL-TL correspondence. Despite the evident obstacles, the resistance of CSE to transfer and translatability must not stop the linguistic investigation, rather stimulate for further research. The condition of untranslatability  

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9In Chapter 5, that extensivly concerns the descriptive translation, conceptual words encoding values and ideals -such as *aimdom* and *pand*- will be provided of analysis and hypothesis for explanation, in the attempt to retrieve the original meaning.  
leads to two actions, the so-called loss and gain strategies. The former compels to waste intrinsic features of SL, for example by replacing the original with a TL item that does not express the same meaning because detached from the birth-context; another loss strategy consists in avoidance of translating the problematic CSE and seeking for free replacements. The latter strategy (please note, it lies not in resolving the gap and discovering equivalent items) enhances the enrichment of TL vocabulary by accepting the culture specific element in its uniqueness: the word can thus be kept in the original form and inserted in the translation, provided with explanation of the concept encoded; otherwise, the item can be replaced by a TL word that conveys a concept similar in the target-context, but the specificity of the CSE must be highlighted anyway. In the vision of translation as medium to bring together separate systems and promote exchange, the application of gain strategies of this kind may enhance the appreciation of CSE and the expansion of knowledge.

With specific regard to the Frisian rhyme, the preferred approach combines decoding and explanation of untranslatable or culturally-related elements: each item has been investigated and interpreted in the view of the socio-historical background, then replaced with an appropriate TL word -in order to maintain the narrative flow and rhythm- but provided with a dedicated explanation, with hypotheses about the original meaning and justification for the replacing choices.

2.3 Specific issues of literary and poetry translation

There have been presented the main notions, addressing inherent issues of translation from the theoretical and methodological perspective of DTS framework, in order to suggest some strategies that generally apply to all events of translation; from the pool of possibilities, the translator can rapidly detect the problem and choose the best solution. The selection and combination of procedures vary according to specific textual requirements and translator’s intentions.

It has been said that translation and interpretation are strictly related, since the individual reading of source-text and the purposes stated for the target-text determine translation outcome, as an original, autonomous and innovative product; however, considerations

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11 The same concept is mentioned in previous par. 2.2.3 as natural outcomes of the absence of full equivalence and encoding of equally significant segments.
and procedures should always stick to a critical and reasoned approach, so that every practical choice can be ascribed to theories of reference.

Interpretation is a fundamental requirement in literary translation, especially if it concerns poetry. Poetical texts make use of elaborate structures of language and syntax (from the metrical and rhyming pattern to the symbolism of metaphors and other figures of speech) to give a multi-layered organization to meaning and content. In the first approach to source-texts of poetic genre, the purposes and methods of translation must be accurately stated before the work, in order to guide the process of interpretation, that in a first stage detects peculiar and complex traits of the text, and then of transposition. The translator should contemplate in advance some common issues of poetry and be aware of the implications and resolutive strategies proposed by DTS scholars.

2.3.1 Historical distance

When working on literature from the past, we face cultural systems distant from our perception, in terms of time and historical conditions; genres and stylistic trends of centuries ago may not exist anymore and have been replaced by other linguistic, metrical and thematic canons. The unstable nature of literature and the peculiarity of poetic writing complicate the understanding of ancient texts. Moreover, the references required for understanding the semantics are missing due to alterations of cultural and historical experience and distance distorts our perception of elements basic to the text\(^\text{12}\). The broader the historical gap, the bigger the loss of means in translation, that has to detect elements relevant within the source-text and reconstruct the original meaning; therefore, unclear and obscure concepts are often interpreted by means other than the originals. Loss of relevant items may result from unintentional misunderstandings, or conversely from the clear choice to modify the text on the basis of cultural and semantic norms and paradigms of the hosting system.

The notion of no full equivalence is taken to extremes whether translation operates on past works, but, if the main objective is to negotiate meanings and historical values of the source-text, the translator is allowed to freely provide his own interpretation and elaboration, within the limits of a critical and contextualized analysis. Knowledge of the text and its background is essential to avoid any mistaken choices, prevents from

\(^{12}\text{Paraphrased from Lotman, investigating the reader-translator relationship and elements missed in the reading; quoted in: Bassnett S., op.cit.: p.77}\)
inadequate deviations from the ST core and supports the decoding of means. Background research should move on two directions: on one side, etymological and grammatical awareness of the source-language provide the tools to define words, decipher syntax and replace the form; on the other side, the historical and cultural investigation may supply translation with those contextual references required for reconstruction of unclear and foreign concepts.

2.3.2 Meter, rhythm and rhyme

Translating poetry obliges to keep into consideration the distinguishing stylistic features of the genre: the rhythmic patterns, alliteration or specific rhyme schemes; the figures of sound or other acoustic effects; the structure in verses and stanzas; the length of verses and the selected meter.

All these outcomes result from an attentive elaboration of language, syntax and form, with the purpose of producing intended effects; when transposed into a different language, the original combinations may lose the original significance. Decision about how and what rhythmical features preserve in target-text is usually done at the beginning of translation process; a categorization of approaches and strategy to the question of meter and rhythm has been proposed by André Lefevere\(^\text{13}\), and consists in:

a) Phonemic Translation: attempt to reproduce the SL sound, and at the same time to keep unaltered the content. This approach may be useful when the poetical text under analysis is organized on sound effects, but huge differences between linguistic and phonetic system may make the elaboration extremely hard.

b) Literal Translation: most emphasis is on word-for-word translation, to keep adherent to ST syntax; this strategy may alter TL syntactic structures and produce an odd effect in the text.

c) Metrical Translation: reproduction of SL meter, by focussing on the form of the original text; as in (a), if systems are very distant \textit{i.e.} the meter used in the source-text has no equivalent in the target-language, the transposition would result forced and unnatural.

d) Verse to Prose Translation: change of genre, from poetry to prose; this inevitably distorts sense, communicative values and syntax of source text by alteration of

specific poetical features, but the resulting text may achieve effectiveness in content and naturality.

e) Rhymed Translation: transfer of rhyme of the original poem into TL, by respecting the boundaries of rhyme scheme and meter; again, forcing SL features to fit in an alien TL may destroy the original effect.

f) Blank/free Verse Translation: choice to keep the poetical structure, without the boundaries of meter and rhyme, and find proper TL equivalents in order to achieve a good result in terms of semantic, content and accuracy.

g) Interpretation: in this category fall both version and imitation. Version occurs when the substance of the source-text is retained, at expense of form; imitation consists in the production of a totally new and original poem, starting from the main themes of the source-text.

The choice of one or more strategies results from the type of approach and the purposes that translator sets for his work; the focus may shift from the form to the content, and the semantic material retrieved in the source-text may be used at an advantage of the target-text, by imitation or, conversely, for adaptation or creation. The models proposed by Lefevere are useful to measure the degree of loss and gain of ST features during source-to-target transposition and the adherence to translation objectives.

However, the divergences between systems make it very difficult to adhere to form, especially if in a situation of historical gap, where metrical patterns and conventions of genre may be lost or decayed in present times. Thus, each translation of poetical text primarily accounts for the needs and purposes of the target-text, and translation often results in a unique and interpretative “version”; therefore, a statement of the paradigm and objectives is required for the evaluation and comprehension of translation.

2.3.3 Context-related significance: words and symbols

The last implication about poetry concerns the concept of significance, the referential use of language to the context. In the previous paragraphs, the genre has been characterized on the basis of the inextricable relation of form and content in the shaping of meaning and effect, hence any attempt of modification must be very careful of it. Moreover, when the historical factor comes into play and contextual references are lost -if not through a reconstruction of the cultural background-, the original significance can be misunderstood. Any deficiency or absence in elements requires for a general
understanding of the source-text and affects the possibility of the target-text to be adherent to the original. This because the meaningfulness of textual products is always defined by external and contextual factors -literary, cultural, social and historical-.

Translation is a bridge-practice that enables to transfer items from one language to another and mediate means between two systems; therefore, the new text created should be equivalent to the source-text, and thus equally convey significance. This relationship between source and target sets the two texts not in vertical hierarchy, rather on equal position; that is, the two texts must acquire the same degree of significance within their own context of reference. The theoretical implications of significance recall those explored for equivalence, but highlight the relevance of context and contextual use of language.

André Lefevere was the first scholar to scientifically introduce this notion in the field of Translation Studies. His perspective caused a radical shift in the consideration of translation, that had been treated as a less authoritative and valuable practice for long, always subjected to the source-text; from here on, translation was progressively regarded as a creative action of rewriting and transmission of culturally-significant means, as well as a dynamic and productive activity that could upgrade and expand the knowledge of the target system. The debate was about: the source-oriented and the target-oriented perspective, in terms of what text and textual features should be enhanced by translation; the transposition and interpretation of the source-text, if the target-text should linguistically and faithfully account for ST form, or rather adapt it to the hosting system; the authoritativeness of TT, considered a self-standing text responding to significance norms of the recipient context. It has been stated that translation is viewed as rewriting beyond linguistic constraints, that can address the cultural and social requirements and acquire ideological relevance within the target-context. Therefore, according to Lefevere, translation must be approached from a target-oriented perspective, that was the starting point in the Descriptive Translation Studies for a new evaluation of target-texts. The notion of significance, indeed, releases translation from limitations of the source-text and focusses on cultural and linguistic needs of the recipient system; moreover, it prevents translation to produce something that, for the sake of faithfulness to the original, would be perceived as meaningless and thus prevent from adequate reception and appreciation of the work.
Lefevere also suggested that a target-orient view would enhance the integration of theory and practice: negotiation and adaption of ST means to the target constraints are work of the translator, who thence has freedom of choice and change in translation for the achievement of effectiveness and compatibility of text inside the context. Despite this view being harshly argued and charged of unfaithfulness and ignorance, in present times it is considered the most productive translation approach.

The effectiveness of translations is proportional to the degree significance within the hosting system, since translations are not isolated activities and changes and shifts are unavoidable. The modifying action of translation leads to define it as “rewriting”, as a process of transfer and adaptation of linguistic and cultural means from language A to language B; rewriting can affect only the linguistic structures, substantially modify the content for the preservation of efficacy, or intentionally change the ideals conveyed by the text. The last option subtends an interplaying of power and ideology realized by the literary work, that has defined by Lefevere as “refraction” (Lefevere, 1992: 127), namely “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work.”

This perspective is not implied in the work on *Thet Freske Rium*, since the target-oriented approach is also aimed to preserve the peculiarities of the Frisian text and rewriting operations are applied only after an attentive interpretation; of course, the notion of *significance* supports the contextualization and set of historical and cultural references provided in the dissertation.

In this view, the same text can be addressed from various perspectives and the distribution of form or content varies according to translator's choices, especially if we consider how many are the implications of poetry translation. In the attempt to reproduce formal and linguistic structure closest as possible to the ST, there is a loss in effectiveness and functionality of the TT; conversely, numerous shifts and modification in the TT meet appropriately the requirements of functions and effect, preserving and transposing functionality and significance of ST (Bassnett, 1991: 81-91). Given these statements, the last question to deal with is: what is the best approach to temporally-distant literature and poetry?

The answer is open, of course. I remark again how translation is a matter of accurate and reasoned, and primarily personal choices. The intention of translation could be to preserve the source-text in its whole and reflect on topics and themes as a matter of
history and culture; otherwise, the translator might want to integrate it in the target-literature, as a significant representation of beliefs and ideals; finally, the purpose could be to use the original as inspirational source, as model to produce autonomously literary works within the hosting system. A critical approach to translation, on the side of translator and of reader, is the starting point for the interpretation and understanding of the source-text, but also for appreciating the target-text only.

2.4 Ethical implications and responsibility of translation

The latest developments in the field of Translation Studies have reconsidered theories, methods and assumptions in the light of the modern society. The early approach to translation practice and to the rigidity of universal laws for regularization of behaviours have been expanded, reconsidered and integrated with concepts of ethics and social responsibility.

Translation and interpreting are being employed in many areas of social life outside the constraints of literature, towards science, politics, sociology, economics and so on; translational practices are more and more at service of global communication and understanding, tools for the exploration of themes and issues concerning the present and for the increase of the availability of text and contact on a worldwide scale. From being an individual practice, based on translator’s choice and aims, it has transformed into a practice rooted in the social sphere: on one hand, more implications and responsibilities are attributed to the action of negotiation and mediation; on the other hand, it is controlled by publishers, governments and influent institutions which direct translator’s activity. Ethic and Translation studies focus on the definition of ethical code in translation and the deriving responsibilities, with the aim of revaluing the centrality of the translating process behind the product.

The modern academic approach to Translation Studies entails a reconceptualization of previous notions and norms, aware of the pragmatic character of translating and of divergences of real-life and theories, and a wider perspective on the socio-political and cultural implications of this activity. In recent years, most of the postulates on translation, those presented in previous paragraphs, have been discussed in the social-oriented

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Agorni speaks about a gradual fragmentation in even more specific areas: literary translation, technical and scientific translation, multimedial translation, localisation and so on, observable also in the didactic field of translation theory, practice, teaching (Agorni, 2005: 13).
perspective; the method of Toury is mostly focused on norms, systems and rigid rules for translation, without any reflection about the range of values, beliefs and representations that passes through language, and thus through translation. The first scholar to address the fallacy of Toury's view was A. Pym\(^{15}\), who tried to identify lacunas, update the method and adapt it to modern needs. According to Pym, what prevented previous translational theories from a concrete application is the extreme commitment to identify universal and always-valid strategies at the expense of the specific and communicative nature of translations; standard methods can guide the practice in the resolution of complexities through the application of standard behaviours, with the minimum of effort and of risk, but cannot solve issues regarding ST specificities which interfere with the standard practice and lead to deviant behaviours\(^{16}\). Anyway, it must be considered that Translation Studies enhanced the practical aspect of translation by promoting the adoption of descriptive approaches, rather than prescriptive, that could identify modalities, choices and reasons behind every translation, in order that evaluation of quality takes into consideration both the final product and the whole process. But the discussion moves further: Pym asserts that any universal law will fail in real-life application due to socio-cultural factors interplaying into the text; therefore, it is necessary to accept the “deviancy” of behaviours as inherent feature of translation, which must be reconceptualized -from a wider social perspective- as a collaborative activity, a dynamic and risky process, and a medium for dialectic between languages and cultures.

The new stream of Ethics in Translation starts exactly from the notion of translations as cultural products, as outcomes of the practice of “cultural translation”, that moves in-between cultures, places, positions and identities and faces socio-political issues. Modern sensitivity for multi-culturalism promotes a view of globalized world as a “cluster” of different cultural identities and cultural formations, each characterized by

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\(^{15}\) The most relevant work about the revaluation of Toury’s law was written by Pym, who reconsidered the translational ‘laws’ in their capabilities and limits, in the attempt to shape the theory on practice and real-life demands. (Pym, 2008: 311-328)

\(^{16}\) In Pym’s work “On Toury’s laws of how translators translate”, he discusses pros and cons of one major method of Toury that of standardization versus interference, which in practice accounts for regular and deviant behaviours. The former strategy leads to replace SL items with standardized TL items, that often results in simplification and levelling of translation but ensures adherence to norms; the latter regards those SL phenomena conditioning TL realization, that often oblige the adoption of “deviant” behaviours. The discussion concerns the inevitable co-existence of both strategies, since every source-text and translation are dependent on socio-cultural conditions and peculiarities impossible to ascribe to a given and rigid set of features, behaviours and solutions.
uniqueness and originality and differentiated by systems of signs, canons, concepts and representations of reality. On this background, translation makes cultures and communities interact, since it deals with the language system as well as with its cultural implications and the complexities arising from globalization and its effects, as migration, technological development and global concerns (ecology, industrialization...).

Therefore, the main shift in Translation Studies is marked by the implementation of sociology as perspective from which approach translation as a communicative practice aware of the role of every agent (translator, targeted recipients, general users, commissioning institutions...) and as cultural product that mediates and neutralizes the personal impact on individuals and society. The sociological approach emphasizes how “translator and other agents acts as they carry out their tasks in the translation process or ‘event’ and what the interrelation is between these agents” (Munday, 2016: 238) and is aimed to raise translators’ awareness of their personal influence on interpretation and modification of the text and of their role of agents in permitting participation, social change and dialogue of all the parts. In this regard, Pym speaks about the “translator’s responsibility” in “outweighing any constraints to represent a particular source text”\(^\text{17}\), in order to achieve broader understanding of his own influence on interpersonal text situation. The role of translator should be rethought as that of mediator and anybody approaching translation should be aware of the influence of culturally biased perspective on the message transmitted and of the communicative situation he creates, wherein interaction modes changes according to participants. It is in the shared dimension of translation that it is necessary to identify new approaches and attitudes; the notion of “linguistic justice” introduced by Drugan&Tipton, claims indeed the definition of adequate policies for the achievement of “a better balance between fairness and efficiency” (Drugan and Tipton, 2017: 119-125) and an equitable and respectful treatment of all languages involved into a translation, especially for minor languages.

The question of democracy for all languages is a central issue for many scholars, who claims that the communicative practice of translation should be entrusted with the promotion of linguistic and cultural differences and the preservation and dissemination of “marginal” literatures. Globalization has produced many negative side-effects on cultures outside the sphere of influence of politics and economy, enhancing hegemonic

\(^{17}\) Pym refers to this with the term “ethics of service”, describing how translation practice is at service of cultural demands, especially on the part of the source text. (Pym, 2001: 129-138)
powerful countries and marginalizing minorities. The most evident consequence on language(s) is the massive and overwhelming use of English as *lingua franca* in all fields of society, which caused progressive flattening of linguistic varieties and loss of specificity; therefore, employment of English in translations is somehow mandatory, especially in technical and scientific areas, for wider reception and positive evaluation. According to Cronin, the effects of globalization and of "dramatic changes in technology and in the organization of economics and societies at national and international level" damages cultural variety as much as translation and translator's activity (Cronin, 2003: 25); in the specific, translation has been limited to social areas relevant for economic and political profit, while literary translation, especially of ancient works or minor languages, excluded. Venuti identifies major damages to translation freedom in the pressing and limiting demands of powerful institutions, from economic corporations, governmental institutions and publishing industry, which subject translators to harsh constraints and requests. In the introduction of *The Scandals of Translation*, it is said:

"Translation remains on the margins of society. Stigmatized as a form of authorship, discouraged by copyright law, depreciated by the academy, exploited by publishers and corporations, governments and religious organisations." 18

Venuti remarks how much translation has been set out "at the margins of research, commentary, and debate" and progressively oppressed by powerful institution. The creative and mediating force of translation has been subordinated to the interests of ruling institutions and this has condemned translators to the actual position of *invisibility*. Translations are demanded to be as much transparent, neutral and readable as possible, which means the foreign features of source-texts are to be *domesticated*, smoothed, and the effects of diverse cultural values minimized, by applying standard and oversimplifying behaviours and solution on translation; therefore, if translation is compelled to obey the demands of commissioner institutions, how could it promote diversity, enhance dialogue between cultures and enrich the receiving culture through the foreign? To address these issues, Venuti suggests adopting the counter-current approach of *foreignization*, that suggests the development of translational strategies according to the source-text and the original author, to enhance the reception of foreign into the target-culture. In this view, the role of translator emerges out of dark as that of mediator, of

18 Yet from his introduction, Venuti declares his pessimist view about the influences of globalization and world politics on translation practice (Venuti, 2007: 1)
creator of means and promotor of dialogue and variety; in short, the ethical perspective on translation encourage to redefine the cultural hierarchies starting from translation and literary translation through appreciation of differences and enhancement of foreign and minor cultures, to be integrated into the global system.

2.5 Observations about the Riim and translation choices

The theoretical overview about the approach of Descriptive Translations Studies and the issues of literary translation poses the assumptions from which the elaboration of an English version of Thet Freske Riim started. In this final paragraph, the objectives of this work will be presented with regard for this methodological and procedural framework. The Riim is a Medieval poem in Old Frisian: approaching this text must consider poetic form and genre, cultural value of lexical items, appropriate stylistic choices, and a background knowledge of socio-historical situation. The first concern is about the kind of translation to produce, if select a target- or a source-oriented line. Working in the perspective of DTS enhances the adoption of a descriptive and target-oriented approach, by focussing on the translation-as-process and the description of the developmental stages. Then, the textual-specific orientation will expand towards consideration of peculiarities of content and contextual references.

2.5.1 Form and style

Choosing the form of the target-text, and thus the strategy adopted in conversion of the original poetic structure, is a pre-requisite to set the translational work. In the TL version of the Riim, translation adopts a blank verse setting19 for what concerns the structure: the original organization of lines and folios has been preserved in the target-text, in order to create testo a fronte edition and facilitate readers in comparing the two texts. The restrictions of Frisian rhyme scheme have been avoided, but the verse structure and original syntax are parallel to the Frisian ones, when linguistic norms allowed for correspondence. The translation evidently adopts a blank verse organization and not a prosaic transposition because, alongside the graphic structure, style and language show marked word order, emphatic expression and rhythmic effects, which do not pertain to the prosaic style.

19 The following statements refer to Lefevere’s categorization of poetry translation, proposed at par. 2.3.2.
Some passages fall in the category of rhymed translation: when the original text used a formal and emphatic style, employing alliterative and rhyming patterns, similar acoustic effects were reproduced in Modern English through alliteration or sporadic rhyming couplets, with the aim of conveying the same effect and remark the redundancy of language through acoustic devices.

The style of *Thet Freske Riim* is not uniform, but alternates narrative and dialogical sequences: the formers are characterized by repetitive and formulaic language, the latters display formal and rhetorical style and expressions. The linguistic variety is a feature inherent to the poem, since it was written for oral performance and the alternation of registers and modes facilitated the recognition of changes of speaker, matter and subject in narration. The translation tries to reproduce the linguistic variety observable in two macro-categories. The style of narrative sections is marked by redundant language, patterned expressions and employment of verbs of generic meaning. Since narrative sequences carry information and descriptions of events and situations, the preservation of repetitiveness would make slow and heavy reading the English text; therefore, two alternative strategies are applied: when repetition concerns formulaic expression, of literary and stylistic relevance, they are preserved and translated with selected and patterned replacing segments; when repetition concerns actions and happenings, standardized utterances are preserved in the structure of the poem but rephrased or replaced with synonyms.

The style of dialogical sequences, often performed by important figures in the poem, has a very formal and rhetorical tone. Since the redundancy is strictly related to the reproduction of the spoken and solemn tone of speech, the translation preserves these relevant features, through rhyme, alliteration and other strategies:

- Rhyme and alliteration are used to give cohesion and connection to line-groups and create acoustic effects, obtained often by inversion of words and selection of narrowed words in place of the bare meaning;
- Inversion of words and marked order provide a sense of redundancy and formality to speeches, which acquire solemn and “ancient” tone, descriptive of the characters and the situation alongside the original text;

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20 The last two sections of the poem (namely 5.5 "Saint Willibrord" and 5.6 "Pope’s speech") are rich of dialogical sequences pertaining to sermons and religious speeches; in chapter 5, the peculiarities of rhetoric language and the efficacy of style is described with targeted reference to excerpts from the poem.
- Employment of formulaic expressions identified and insertion of interjection and proverbial expressions, to give a sense of spoken language and recall the dynamicity of speech.

2.5.2 Lexical choices and untranslatable items
The lexical aspect belongs to the linguistic level of translation and coincides here with the identification of foreign and ancient words of difficult interpretation. In Thet Freske Riim, many are the problematic and obscure items which require linguistic and interpretative analysis. In this category, fall those untranslatable and cultural-specific elements and proverbial expressions, which can only be solved through attentive elaboration of significance and efficacy. Since a detailed explanation of these aspect will be provided during the descriptive translation and supported by real-life examples from the Riim, I will just present the general setting of method and strategies.

Many definitions for lexemes are provided in the glossary by Alistair Campbell, also integrated with interpretative and explanatory notes that facilitate a general understanding of the Riim, but it misses many elements required in this detailed and interpretative approach to the text. As a consequence, it is necessary to integrate the glossary with new interpretations, etymological and comparative lexical reconstruction and rephrasing actions. The closest languages to Frisian are English (in this case, I refer especially to Old English due to evident Germanic features) and Dutch21, which still preserves some traits common to Medieval languages. In virtue of this kinship, reconstruction of missing words has been approached through a first comparison with Modern Dutch and, if necessary, integrated with an etymological research about Middle Dutch lexemes. Then, the hypotheses of meaning have been compared with Campbell’s explanations and checked within the text surrounding the segment under analysis.

Obscure passages, indeed, have been preferably approached through an interpretative strategy; with this, I refer to massive presence in the text of metaphorical or symbolic elements, reference to popular knowledge lost to us, or unusual syntactic structures. In first place, the segments have been transposed literally from Frisian to English, realizing a gloss, and then processed by interpretation and recoding; such operation will become

21 The comparison is productive because Dutch includes Frisian in its variants. Frisian has been standardized around the 16th century; nowadays, it belongs to regional languages of the Netherlands and is also protected by the European Charter for Regional or Minority Languages (1992, Strasbourg) together with Limburgish and Dutch Low Saxon.
clearer by observing the descriptive translation and the real-life application of those strategies. The interpretative approach originates inevitably shifts from the source, therefore every stage of analysis and hypothesis is reported and justified in the investigation of selected segments.

2.5.3 Cultural-specific elements and historical gap

The notion of “untranslatability” presented in par. 2.4 identifies those elements from source-text which miss equivalent concept and lexeme in the target-language. Situations of linguistic and cultural untranslatability in Thet Freske Riim mainly originate from historical divergence, which prevents from any clear and complete understanding of culturally-related concepts.

My primary concern was to identify and approach complex and problematic items in the view of Frisian historical and cultural background, to proceed with a targeted interpretative analysis.

“Contextualization” of culturally-related elements facilitates to retrieve a concept from the contextual knowledge of ideals, beliefs and values, to understand its function, position and role in the narrative and, finally, to select the best replacement to encode it. If the culturally-related item shows up in more than one episode, comparison between instances is a good strategy to detect the patterned behaviour of the item and the situational use. Once clarified the concept-lexeme relation, the translator chooses how to transpose it in the words of the target-language system.

Since Thet Freske Riim translation aims to preserve the relevant contents of the original poem, the preferred strategy is a combination between lexical replacement and explanation: the selected English item is a word that encodes a similar and comprehensible concept, but does not coincide with the Old Frisian meaning; therefore, the choice is integrated with a reconstruction of the SL lexeme and the reasons for selection among possible replacements. In this way, the target-text respects modern canons of readability and clearness, and at the same time does not alter the source-text significance, reducing at minimum the amount of loss of key-concepts by investigating them from a cultural and historical perspective.

The narrative topic of the Riim is fully integrated with history and legend and the body of text is characterized by culturally-specific items; this mutual exchange between text and context is inherent feature of the poem and thence cannot be ignored. Only a combinative
strategy can ensure a multiple and cohesive perspective about the text and its political, historical and literary value within the Frisian culture.

2.6. Final remarks
The significant implications of *Thet Freske Riim* in terms of culture, history and politics, religion lead to approach the poem as a milestone in the Frisian identity in Middle Ages. Therefore, the text must be devoted of attention and reflection to be appreciated in its intricate and multi-layered meaningfulness. This implies that the source-text is not considered as a self-standing textual item, but as a medium of socio-cultural means. Style, words, formulaic patterns and narrative sequences are all inseparable factors to give structure, grounding and shape to the poem. The translation must appreciate the complexity and embrace the interwoven structure of the source-text, and address each of these aspects from the most suitable and respectful perspective. Descriptive Translation Studies methodology is aimed to be suitable for every kind of text and literature approached by translation practice and highlights the relevance of translations as original and creative products, able to mediate means, values and ideals through a reasoned use of language. The range of suggestions and notions sketched in the theoretical framework offers translators a valid support to face any text from a critical and aware perspective and respond effectively to issues coming out from real-life situations. The main purpose regarding *Thet Freske Riim* is to pay enough attention and sensibility in producing a valid translation, able to transfer the relevancy, the means and the peculiarities of the Frisian poem; therefore, the application of proved procedures and strategies is aimed to create an adequate target-text that may respond to the needs of modern readers and perform the transmission of this Medieval poem efficaciously.
Chapter 3

Methods for Descriptive Translation in *Thet Freske Riim*

Descriptive Translation Studies establish theories and methods to be integrated in the practice of translation. Notions and procedural implications investigated in Chapter 1 impact the analysis and process of production of the English version of *Thet Freske Riim*; in the following paragraph, I will present how theory can bear the development of translation about a real text and include the applicative presentation of strategies in the transposition of the poem.

The norms and strategies suggested by the studies of Gideon Toury, an authority in the field of DTS, are here applied to the practice of translation: in the attempt to conform to established method, the work will develop in line with a target-oriented perspective, operational strategies of replacement and justification of hypotheses; alongside theories and concepts implemented in the *Riim*, others are presented with the aim of define alternative guidelines for translation, valid in a wide range of situations. In conclusion, the importance of contextualization is extended to the consideration of both source- and target-text and narrowed to the perspective of Medieval translation.

3.1 Requirement of methodology in translational practice

Translation is a bridge activity between different systems, in terms of culture, language and norms; these are requirements for recognition and acceptance within the hosting culture and for the definition of guidelines in translator’s practice. Translation theories are developed to provide schemes and rules to regularize the activity and offer pre-determined strategies, that translator can apply and adapt to the circumstances of his work. The establishment of a theoretical framework of reference enhances the standardization of behaviours, always attributable to general theories, and the marginalization of deviant actions in the interpretative stage, which are anyway unavoidable. The socio-cultural dimension implied in translation establishes cognitive, normative and referential limitations, to which translation has to comply with by negotiating means; since translation occurs from a source- to a target-culture, translator moves in-between the two systems to be equally considered in the production of the hybrid text.
Functions of translation coincide with the theorization proposed by Homi Bhabha about the concept of “third -or in-between- space”\textsuperscript{22}, meant as space of mediation and negotiation of means: in the liminal space constituted in the contact between different cultural systems, meanings and assumptions are re-defined and give birth to innovative means which are constitutional and inherent to the third space only. Thus, in-between circumstances generate a productive environment; consequently, translation will not reproduce the source-context identity, or convert it into the target-context one, but will raise a unique system of means and values that find their relative in both cultures but don’t respond to any (Meredith, 1998).

In the specific of *Thet Freske Riim*, the mediation of translation unavoidably falls in a third-space, due to the chronological and cultural gap between present and Middle Ages: approaching Medieval literature compels to take into consideration the tight connection of historical and literary significance of the text, hence the meanings encoded in the poem should be reshape in accordance with TL norms for understanding, but also with the preservative purposes in regards of the source-text and its norms.

Under these conditions, the identification of SL and TL normative systems is pre-requisite for translating in conformity with social constraints. Norms and regularity of behaviour are relevant aspect in all fields of study, according to Toury: the unavoidable variation in behaviours is regularized by the existence of norms; regularity ensures that recurrent situations are always answered by patterned behaviours, while sporadic behaviours are deviations from the norms. On one hand, translation is necessarily a norm-governed activity, ruled by cultural norms and methodological regulations, but on the other hand, its range of action often falls outside standard procedures, not to be stigmatized but justified.

\textbf{3.1.1 Source- vs. target-oriented approach}

If translation takes place in the liminal space between two different normative systems, the outcome will tend to subscribe to source or target norms. This assumption can change through the process; in the first stages of translator’s activity, it is inevitable to endorse the norms of the source-system which support the analysis and comprehension of the text, the linguistic behaviours and the cultural references. Progressively, the process

\textsuperscript{22} The notion of “hybridity” by Bhabha starts from the assumption that cultural relationships are governed by the principle of colonization and inequality, but are reconsidered as a new possibility for exchange and cultural enrichment (Bhabha, 1994: 25)
moves towards transposition of SL text in agreement with target-system norms, which oblige to operate shifts, conversion and resolution for turning incompatibilities of meanings and/or structures into suitable entities for the recipient context.

Since translation cannot simultaneously refer to two different normative systems, it will be oriented to source or to target norms; from subscription to chosen norms derive two opposite approaches: adequacy, that consists in adherence to source norms and results in a translation centred on the source-text; acceptability, that consists in adherence to target culture norms, which determine a text suitable for target-recipients. Toury stresses out how “even the most adequacy-oriented translation involves shifts from the source text” (Toury, 1995: 35) with regard for the target-context, for the postulate that changes to source are unavoidable, because translation remediate original meanings in agreement with the target structures. The orientation towards one or the other normative system helps translator to identify a series of regular and patterned behaviours responding to rules, which facilitate recognition and understanding; for, every translation will result in a series of standard and regulated actions, at times alternated with deviating actions to be justified in the translating work.

Notions of adequacy and acceptability generate two practical approaches to translation:

a) **Source-oriented approach**: focussed on the preservation of source-text content and structure, through production of the most faithful translation to the original text; the correspondence between ST and TT is based on adequacy principle and related to formal equivalence;

b) **Target-oriented approach**: focussed on the functionality of translation in the reception within the target-context, through the production of a text which could be perceived as natural and comprehensible by the audience, that means responding to the principle of acceptability; the purpose of translation is to be communicative and dynamic.  

In the DTS framework and in modern translation, the target-oriented (b) approach is preferable since it fully embodies the idea of translation as “practice of mediation”: adoption of TL norms facilitates reception in the target-context, but norms are to be

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23 For the description of dynamic equivalence, see the theory of E.Nida presented in chapter 2, paragraph 2.2.2.
related to meanings and structures of the source-text, that is subject of study for comprehension in first stages of work and integrated in the perspective of translation.

3.1.2 Interpretation of messages and deviant behaviours
During translation, a message -purpose of communication- encoded in language A is converted into language B and processed by decoding and encoding; therefore, translation can be considered a communicative process. Messages are not purely linguistic items, because the meaning results from the combination of linguistic signs and intentions which govern communicative purposes and modalities. It is the bond created between content and word that subtends the communicative function of the message, the intended outcome it should provoke in the recipients. Therefore, to decode a message it is necessary reconstruct the original intent, the semiotic process of encoding, the amount of information and the aimed effect; the first step in translation coincides with the identification of meaning, also functionality and significance, of the message, built according to source-system norms, and only then it is possible to look for targeted strategies to transfer the same unity of information, language and effect into something significant within the target-context. For, translation undergoes a double process of decoding and re-encoding, made complex from the necessity of transmission, not to be confused with transposition\textsuperscript{24}.

The conjunction and collaboration of so many elements of communication interfere with a linear process of source-to-target conversion and pose at the centre the inextricable correlation of information and effect. Stated the duplicity of message, translation cannot work only on replacement of lexical items to reproduce the original meaning; for the principle of no full equivalence, transmission will never be total and will involve alterations. The implications of non-linear correspondence between source and target are evident in poetry, a genre where words are at service of content and require interpretation beyond their bare meaning; in such conditions, translator has to move in an obscure and intricate web of multi-layered and multi-faceted relationships and select case to case the most adequate replacement strategies.

\textsuperscript{24} “Transposition” defines a linguistic conversion of SL elements into the structures of TL system; “transmission” embodies the entirety of means, words and signs, efficacy and information.
If linguistic correspondence won’t serve to reproduction of meaning (paraphrased from Benjamin, “The Task of the Translator”: 15-25) in its completeness, that is rather expressed by the connotative features of words chosen, the concept of linguistic faithfulness won’t apply to translation. The mixture of elements defining the significant nucleus of message must be reproduced in target-language in its whole. If we are working between different linguistic systems, the modalities they combine words and content change, and translation should look for adequate norms of combination.

Changes observable in translation can be intentional or not: deliberate modifications coincide with a shift in the intended function of TL text, and it ceases any attempt of preservation of original functions; unintentional changes are conversely inevitable, since they result from the gaps between the two systems. In this view, the most “faithful” translation can be achieved on the basis of a good response to functionality requirements and of a low degree of intentional changes; of course, the structure of the target-text will be somehow shaped on that of the source-text. K. Reiss proposed two modes (or approaches) of translating, once there have been identified the underlying purposes:

a. if the SL purpose is to convey informative contents, the same function should be covered by TL; for, some inherent means of the source-text could require to be explicitly clarified in the translation and the differences in the encoding modalities of the two systems will result in divergences and shifts in syntax and structure;

b. if the SL text is to convey artistic contents, the TT should adopt a similar organization functional to symbolic transmission; the translator identifies the author's intention for the source text and transpose it in order to preserve the quality of the text. This process requires a personal but critical interpretative effort in the detection of the ST characterising aspects and in the recoding of linguistic and structural components, which will originate diverse replacing items to convey the same "poetic" efficacy.

The changeable nature of translation is intrinsically functional to the practice, and logically deriving from the instability of normative systems. In the previous sub-paragraph, I have stressed how the recognition of a normative system (whether of the source-/target- language or of the applied methodology) establishes scientific and recognizable procedures in translation; despite this, each instance displays unique and

25 The two modes are defined as “translating according to sense and meaning” and “translating by identification (Reiss, “Decision Making in Translation”: 161-171).
deviant behaviours that respond to the specific conditions and issues. Such contradiction arises from the inherent socio-cultural specificity and instability of norms: norms are entities changing in time and situations, and derived behaviours are equally subject to change. Consequently, two are the types of behaviours observable: norm-governed behaviours, which stick to mainstream procedures, and “deviant” behaviours, which derive from real-life circumstances.

For what concerns translation discipline, we can observe general trends in reproduction of checked procedures, built on commonly accepted theoretical implications, approaches and functional strategies, that Toury describes as learned and crystallized methodological improvements which guide the practice. On the other hand, much of translation relies on intuition and interpretation, with the attempt to produce functional strategies tailored on specific and unique episodes.

It has been stated that this work on *Thet Freske Riim* has been facilitated and guided by the framework of DTS. At the same time, the peculiar nature of the text required the combination of diverse approaches: the artistic intention permeates the narrative structure, wherein information and effect melt together; the multi-faceted structure of the narration involves linguistic and interpretative action for decoding the contents and, then, encode information again the English version. Any choice has been weighed in terms of language and content, from a regular and uniform methodological approach; at the same time, peculiar items or segments required application of targeted strategies, which resulted in a variety of outcomes. All hypotheses and stages of elaboration justify the so-called “deviant behaviours”.

### 3.1.3 Discovery and justification: a decisional process

A target-oriented approach does not exclude the bound with the source-text but accentuates that the reflection starting from the TL text will concern and observe behaviours resultant from the ST transposition. Descriptive translations account for associations and outcomes between the original and the translated text, therefore they proceed analytically in the investigation of the stages of work, from the establishment of relevant segments to the retrieval of equivalent and replacing items. The purposes are the guaranty of ST-TT correspondence at the level of text in its completeness and the enhancement of mutual recognition of one into the other; in this view, translation is a
Translation results from “a series of a certain number of consecutive situations […] imposing on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives” (Levý, “Translation as a Decision Process”: 148). Thus, the first step coincides with the definition of the paradigm, a class of possible resolutive TL replacements which denote the identified item(s). The second step is to direct the choice among alternatives in order to fulfill the context requirements (from the style, genre and form, to author’s intentions and passage-specific limitations); the choice will be limited proportionally to contextual restrictions and within a small quantity of paradigm alternatives. Every choice leads to specific outcomes, which influence the successive choice, in a cause-effect chain. The variants identified in the translator’s decision-making constitute the corpus of alternative interpretations and outcomes, known as translation variants.

Actually, the combination of paradigm and choice results in two stages, that are two types of instruction, identified by Levý as definitional and selective: the paradigm contains the possible and equivalent definitions of an item, wherein one must be selected; then, the selection picks up one of the identified items of the paradigm in virtue of specific requirements of semantics, rhythm, style, and so on; finally, in similar instances, the translator may want to adopt the same selection, or change it with regard for the specific conditions. In this view, the decisional process of translation constitutes a segmented and branched body of context-specific choices, which convey specific effect and interpretation.

Levý also explains how this strategy leads again to divergence between the source- and target-text, due to the referred language system and resulting choices; for, the linguistic gap between “primitive” and “more developed” languages will probably lead to elaborated versions and great quantity of alternatives, since the vocabulary possibilities are more consistent and offer a wider flexibility and adaptability of language. Moreover, the “literariness” of texts may suggest different interpretations and employment of strategies to convey a given effect; this means that the implications posed by symbolism, rhythmic and rhyming patterns, redundant language and other literary features will result in semantic segmentation, and all the aspects will be addressed by the translation.

The choice-process is indeed an interpretative process, where translator ponders the
degree of correspondence and effectiveness of the items from the paradigm and selects
the one that at best fits with his approach to the source-text.

The selection of paradigms to solve translation problems should conform to the
*minimax strategy*, that consist in the identification of optimal solutions to have “the
maximum of effect with a minimum of effort”\(^{26}\). This framework is of great support in
poetry translation, where it is necessary to condense the rhythmic and metrical
organization of the text and the linguistic layers of interpretation into a small amount of
operations; for example, poetical texts can be translated in prose or blank form to avoid
the restrictions and complications in preserving the rhyme, with possible side effects on
the content. This is the case of *Thet Freske Riim*: as the poem is organized in a rigid coupled
rhyme pattern, also remarked by alliterative strings, elaborated on Old Frisian language,
a faithful adherence to the metrical structure in English would arise huge problems in
recreation of rhyme and lead to an extreme loss of content; therefore, the target-text
keeps the structural form in verses and the divisions in folios, but the occurrence of
alliteration or rhyme is observable only in passages characterized by formal, emphatic
and rhetorical language. Considered the massive length of the poem, focussing only on
metrical features would have distanced from an interpretative analysis of contents and
themes.

The exploration of possible strategies and the selection of the most suitable is a subjective
and decisional action; therefore, the reasons behind every discovered procedure must be
described and justified, to provide a complete view about the translating work. According
to Toury, translation is a series of assumptions, submitted to norms and individual
choices, to notions of equivalence and mutual replacement, that result in a tentative and
hypothetical version of the source-text. This means that the final product is not the only
possible version, but a relative and limited sequence of instances based on reasoned
decisions; the solutions discovered and proposed by translators can be subject to
speculation and correction in any moment of research. The concept of “translation as
working hypothesis” subjects the practice to the possibility of further discussion and re-
interpretation, and this implies that the whole process of discovery, selective and
justification procedures has to be recorded in all the stages and ascribed to a valid
methodological framework.

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\(^{26}\) The *minimax strategy* is determined by Levý but also rephrased by Toury in his description of DTS method.
3.2 Shifts
Modifications at level of syntax, lexicon and meaning necessarily occur when a text is integrated in a different linguistic and cultural system. Translations are alterable entities, subject to continuous change and adjustment occurring in the real-life decisional process of adaptation of structures and expressions. Comprehension, interpretation, mediation and adaptation are translational operations aimed to establish a system of bi-directional relationships between source and target, based on recognizable behaviours and reasoned choices. For the principle of no full equivalence between ST and TT systems, the negotiation inevitably falls into shifts in original structures, which occurs in the pragmatic action of translation and are to be accounted within a descriptive perspective of the work. Only if deliberate choices, modifications and shifts made to the source-text are reported in the description of discovery and justification procedures, it will be possible to appreciate the precision and efficacy of translator’s work.

3.2.1 Inevitability and types of shifts
Shifts in translation are unavoidable, but it is possible to track regularity in behaviours and situational changes. Shoshana Blum-Kulka carried out a comprehensive study (Blum-Kulka, “Shifts of Cohesion and Coherence in Translation”, 1996) about shifts in translation and briefly analysed the primary reasons and leading factors.

Shifts may occur on the level of cohesion or on the level of coherence, two qualities essential to textual organization. Shifts in cohesion involve linking and connective markers, items strictly related with the linguistic and grammatical system of reference; in the transposition from ST to TT system, the type of cohesive items or relationship may diverge and be encoded differently. Consequentially, shifts in cohesion may affect the level of explicitness of connective marks: consequently, it is possible that i.e. a target-language will explicit the connection encoded by a linking marker and realize it in a longer string, increasing the degree of explicitness of the source-text. The variation in explicitness can also derive from intentional stylistic choices and preferences in the type of aimed translation; this means that shifts in cohesive items are both driven by structures of language systems and by the process of interpretation and adaptation of the translator on the SL text. Such application is evident in literary translation, where the linking items are

27 Conversely, if the target-language condenses explicit structure in standard connective markers, the degree of ST explicitness will decrease.
often functional to the text, thus alteration of the connective relation may result in alteration of meaning and functions.

Shifts in coherence are described as “as the realization(s) of the text’s meaning potential” (Blum-Kulka, 1996: 304) intended by the author/translator to be conveyed in direction of the target-recipients, in order to give significance to the text: according to Lefevere, any text is produced to be effective and functional within a given system of reference and a medium of social, cultural and political means; the textual potential is expressed through choices and techniques in composition, which may change in translation and alter the original effect. In a target-oriented approach, where focus is on the efficacy of translation, shifts in coherence are required to preserve comprehensibility on the part of recipients: ST allusions are modified in TT, transposed and substituted in a different network of reference including real or literary elements, cultural background and narrative demands. Appropriate shifts in coherence result from translator’s attentive approach in the retracement of ST important and distinguishing elements, in their coherent interpretation and their transfer in equivalent items (or the application of compensatory strategies to solve the gap). Therefore, translator may need to combine several strategies to provide cohesion in the target-text in an inclusive and explanatory reading of both texts.

3.2.2 The problem of metaphors

We have seen as shifts in coherence, meaning and meaningfulness are often adopted as solution to the problematic gap between the reference network of SL and TL context; we have also seen in the first chapter how the implications of metaphors, on levels of language, interpretation and effect, are relevant and complex at purposes of translation. Given the fact that metaphors above all the figures of speech come out from a transfer operation of content to words, translating these items commits to consider appropriate shifts and changes.

Metaphors combine elements of social and poetical imagery with an overturned meaning which is often retrieved from an external and contextual reference. Due to the peculiar process of construction of metaphors, where linguistic items and contextual associations are blended together and encoded into an original utterance, the intended idea of the author must be retrieved in a foreign cultural and literal experience; of course, divergences of this kind easily lead to misunderstandings. Therefore, every metaphor
must be considered as a peculiar and original construct, with an attentive and aware eye on the context, and can hardly be approached through general and always-valid strategies, thus translation practice must rely on experimental strategies targeted on every singular case.

Van den Broeck and Toury have proposed two theorizations which identify some possible procedures for the translation of metaphors, to serve as scientific and methodological justification when processing a figure of speech. The first method considers only gain and preservative strategies, while the second also includes loss and deletion of metaphors.

The approach presented by Van den Broeck\textsuperscript{28} suggests three modalities to deal with a metaphor:

a) \textit{Translation ‘sensu stricto’}: transfer of the metaphor in its whole, in terms of organization and meaning (or “tenor”), to the target-language;

b) \textit{Substitution}: replacement of the original SL metaphor into “other words” to preserve the inherent sense also in TL;

c) \textit{Paraphrase}: the SL item is replaced by a non-metaphorical expression.

The application of these strategies would function only if metaphor is detectable and poses the conditions for translation and integration into the target-text; contrarily, if the cultural and interpretative gap with the source-context is huge enough to obscure the meaning of the metaphor, any operation would damage the balance of language and sense and lead to a dead end the translation. In situations where replacing strategies cannot work, deletion may be required, as demonstrated in the approach by Toury that includes the options:

a) Metaphor into the ‘same’ metaphor
b) Metaphor into ‘different’ metaphor
c) Metaphor into non-metaphor
d) Metaphor into 0

We can observe that in (a) and (b) the ST metaphor undergoes a process of replacement with a TT item that keeps the original feature of the figure of speech; the use of a source-like item is possible only when the two systems share means, while the employment of a new metaphor targeted for the receiving context fixes the eventual gap. In (c), the

\textsuperscript{28} A detailed overview about the translatability of metaphors is provided in Schäffner, 2004: 1253-1269, who also integrates the theories of Van den Broeck with Toury’s work in DTS field of studies.
translator paraphrases the metaphor, replacing it with a prosaic structure and omitting the symbolic and poetic nature of the metaphor by explicating the meaning. In (d), he chooses to entirely delete the string; this choice can be due to unsolvable distance between source- and target-systems, or to the intentions of translated text. This view is specifically target-oriented, since it addresses the need of the target text and approaches the source-text transmission from the perspective of the translation.

All the replacing strategies presented are thought to respond to difficulties related with the multi-layered structure of metaphor, its composition and its symbolic and meaning-charged expressions, and are therefore legitimate in translating practice in the degree they respond to the conditions posed by the translator and the requirements of the target-context.

In this work on *Thet Freske Riim*, the most suitable strategy for transfer of metaphors turned out to be the preservation (or metaphor into ‘same’ metaphor), given specific organization and purposes of the poem. Despite the permeating religious symbolism, the text presents only two metaphors: the “three stars” and the “two swords”. More precisely, the author of *Thet Freske Riim* inserts those objects into metaphorical passages: he creates dedicated narrative sequences wherein the metaphorical object is presented, “narrated” in a sort of short story, provided with inter-textual hints and, finally, explained by the author himself. The unusual use of metaphors in the poem addresses, in truth, a specific didactic function: the author guides his audience throughout the narration, in the discovery of national identity values, religious beliefs and teachings and cannot afford these remain misunderstood or unnoticed, thus he explicates the major concepts. This behaviour is clear in the metaphorical passage of Noah and the stars: the object is introduced and described in vv.264-65: *Thet arste was that hi thriàster a sachen wel scone / Want se drogen alla cronen*; and explained in the following lines vv.266-67: *Want hit thocht him inther mere/ Thet hit sijn ain thria sone[n] were*; at the end of the passage, the author remarks that he has yet provided the explanation in vv.296-97: *Nu scil j forstan/Om this thria stera ther sint opgan*. The metaphor of the two swords, in the ending part, is incomplete: the object is introduced into a short independent narration, where the Lord is asking to his disciples how many were the swords around him (vv.1598-
then the author only explains the symbolism of the first sword, emblem of the spiritual sphere and power: "Nu horad hot thisse twa zwird/ Ws bitiodat in ther wirk [...] Thet zwird alla gastelyke ting biriocht"; later in the sequence, the meaning of the second sword is not explained, but the author provides hints and suggestions to identify it as the "sword of justice", attributed to Saint Peter.

In those circumstances, modification or deletion of elements would damage the balanced structure hosting the metaphors, while paraphrase or explication of meaning would be unnecessary, since the textual sequences function themselves as explanatory tools.

### 3.3 Textual approaches and comprehensive strategies for translation

In this paragraph I will refer to the guidelines detected by J. Vinay and J. Darbelnet to direct translation in the process of transposition from system A to system B. Each method will be briefly presented (even if it has no practical application in *Thet Freske Riim*) to provide a complete framework of possibilities; the specific and contextual implementation will be considered only at the end, in order to offer the theoretical assumptions that guided the final work of translation.

We have previously considered translation as a transposition from system A (source) to system B (target), at level of language, meaning and significance; in this process, we may find high degree of correspondences and parallelism of the two systems, but also distance and untranslatable items and structures, and for every instance diverse or combined strategies may be applied.

An elementary method for translation is **literal translation**, that consists in a word-by-word transposition: words, expressions and clauses are transposed directly from source-language into TL text and turned into appropriate grammatical and linguistic structures. This process is productive when SL and TL are close each other, possibly of the same family, and cultural systems share some means, because the encoded message can be replaced by a construct with the same degree of significance; more distant are the linguistic and cultural systems, less effective will be the literal translation, that will result in linguistic entities with different or no meaning, not grammatical structures or different register. Due to substantial divergences in language systems, literal translation often

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30 In the words of Vinay and Darbelnet, the literal transposition is effective when “common metalinguistic concepts also reveal physical coexistence” and do not require interpretation or cultural adaptation.
results in a *gloss*, a sort of notation with single words translated, which require the integration of other strategies to be transformed into an acceptable string in the target-text. This method has been used in the very first approach to the Frisian text of *Thet Freske Riim* with the aim of identifying the general meaning of utterances, the obscure segments and possible linguistic patterns, to refine and elaborate in later stages of work by using other strategies.

Strategies of *calque* and *borrowing* are mostly focused on lexical level and barely are extended to entire sentences or complex grammatical structures; however, those strategies can help to replace missing and no-correspondent SL elements into the translation. The *calque* consists in the literal translation of each item of the SL expression by preserving the original structure; this means that translator adheres to the syntax of source system, introducing a new construct in the target-language, since an adaptation to the TL system would fall into modulation (see below). The borrowing is easiest in application, since it consists in the adoption of the SL expression *as it is*, with original structure, language and style. This choice may be consequence of translator’s intention to give colour and cultural-specificity to the style of his target-text, or of an unsolvable situation of untranslatability\(^\text{31}\). Expressions generated from *calque* and borrowing can occasionally cross the borders of translated text and become expressions of common usage into the target-language. Considered the huge distance between English and the Frisian of *Thet Freske Riim*, even in situation of untranslatability I avoided to use calques or borrowing to avoid forcing the translation into obsolete and obscure structures.

Linguistic-based strategies often lead to a dead end, especially if SL and TL divergence is marked, and therefore must be integrated with other solutions which allow to readapt foreign structures into acceptable ones. The adaptive strategies presented by Vinay-Darbelnet are *transposition* and *modulation*.

The former procedure consists in changing the items world classes with others, so that the substitution does not alter the meaning but reshape the structure into an acceptable TL form; the transposition strategy can be employed to meet the linguistic constraints of target-system, to integrate and naturalize the expression into the target-text or respond to translator’s stylistic choice. Modulation consists in “a variation of the form of the

\(^{31}\) The borrowing strategy is often applied to CSE item, presented in Chapter 1, par. 2.4, and supplied with a descriptive definition of the foreign word/concept.
message, obtained by a change in the point of view”\textsuperscript{32} to produce an expression grammatically correct, not marked and not idiomatic; differently than transposition, this strategy can also alter the original meaning of segments to respond to TL linguistic constraints and determine equal degree of significance and effect in both texts.

If divergence between two systems is unsolvable by operating on language and syntax, translator has to focus on the preservation of significance and the discovery of acceptable TL structures which convey an effect equivalent to those of the source-text, in order to keep unaltered the horizontal and mutual relationship between texts. In this case, beneficial to translator is the \textit{equivalence} strategy, especially for idiomatic and popular sayings, which enhances the choice of replacing items from standardized bodies of equivalent expressions in the target-language. Where possible to employ this method, it assures a successful, natural and acceptable substitution; where not, translator has to seek for innovative and not-normative replacements. This behaviour coincides with the strategy of \textit{adaptation}, that consists in the creation of a situation into the target-text equivalent to that in the source-text; in this way, it is possible to produce a new contextualized message of different information but capable of the same effect. The textual conditions differ for syntactic structure and content means but are generative as much as the originals. The adaptive approach represents the best device to deal with untranslatability and cultural distance, because translator establishes a textual background for the development of original, comprehensible and clear items. In the \textit{Riim}, it was hardly possibly employ the equivalence strategy because there aren’t corpora of standard replacements about Old Frisian; alternatively, most problematic segments were solved through adaptation, creating textual conditions suitable to develop new expressions with equal emphatic and rhetoric style. This strategy can be well illustrated in the procedure applied to some passages of the Pope’s speech in the conclusive section, as:

\begin{verbatim}
vv.1594-1597:
This moet sinte Pieter manich offer thirva.
Owach ho scilt user erma zele forgan
Ther to tha riochta habbad zworan
Nu is thi eed forloren
\end{verbatim}

The passage is full of popular expressions, interjections (signalled by \textit{owach} + use of a patterned structure) and, in general, we can observe incoherence in syntax, subjects, verb

tenses and also registers; this internal variation has been attributed to the tone, rhetorical, emphatic and spoken-like, and therefore to the authorial devices to reproduce these features. To obtain a similar effect in TT, it was necessary to rephrase the first line, insert the interjection (also graphically) and modify the grammatic relationship between the last two lines; all these modifications resulted in:

And may Saint Peter embrace your faith,
Alas whatever shall be the faith of our souls!
Since we have devoted to right
Although the oath was lost.

It is evident how the target-text flows and has its own meaning, but the structure and the meaning are visibly altered, especially in v.1594.

3.4 Segmentation and coupled pair replacement

In the previous paragraph it has been presented how theories and strategies can support reasoning and resolution of complexities in real-life situations when translating. As stated in DTS methods, theory and practice should integrate and support one another, and such background knowledge can be activated only when translator is demanded to provide explanations for choices made on source texts, words, clauses and expressions. The text is approached gradually, from a general to a narrowed perspective, or vice-versa: from a source/target comparison about context and content, to the multi-layered investigation of the text and, finally, to segments. Division of translation process into stages, and especially of text into minor units is helpful in the creation of a working map. Segmentation\(^{33}\) enables the translator to make manageable small pieces of the full source-text (utterances or clauses or syntagms) and focus on each problem arising during translating. The identification of segments in a first stage of work supports the whole process: once units are established and categorised, translator may decide to solve the problem or going through with his works; conversely, when he reviews his work, he may want to encode differently a segment or level out systematically similar segments. In this view, SL text appears as a succession of fragmented items, each encoded into segments of the target-text and ascribable to the whole structure of text\(^{34}\).

\(^{33}\) A more recent and updated review on Toury’s research focuses on the concept of “segmentation” is discussed by in his paper “Monitoring Discourse Transfer: A Test-Case for a Developmental Model of Translation”, while further modernization is provided by Pym A.

\(^{34}\) The process of decoding-recoding has been presented yet in par. 2.2.3; the same operation can be hierarchically applied from smaller segments to entire utterances, in order to give cohesion and coherence to the whole text that, in the end, will be read as a unit.
The mapping of the text and the comparison between source and target is at the basis of the coupled pair method proposed by Toury, that relies on the identification of relevant segments and the range of appropriate replacing items. The degree of relevancy can be determined according to the role the segment has within the source-text, and consequently the attributed importance to be conveyed in the translation (source-governed relevancy); otherwise, the segment may be considered relevant in the translating process, i.e. due to the function it performs in the target-text or to its relationship with the original one. In truth, for what concern the descriptive approach, the relevancy of segments is not inherently determined by their position within SL or TL text but inferred from the mutual determinant relationship that replaced and replacing items establish in the translating process.

The SL segment is assigned the role of replaced item, and the TL segment that of replacing item, both posed in relationship of mutual correspondence (that enhances the recognition of one segment into the other) and significance. Consequently, the coupled pairs will share equivalent functions but not necessarily the same syntactic structure.

Mapping the process of identification of replacing items is consistent to translation, because it supports a comparative analysis and regularizes translator’s choices and behaviours. The adoption of patterns justifies the procedures applied to segments, especially to those which are problematic or untranslatable, by reporting the stages of identification of relevant segments, their interpretation and the configuration of relation of correspondence.

Establishing a correlation between source- and target-items passes through a first linguistic approach\textsuperscript{35} and a following interpretative procedural behaviour, aimed to identify the nature of the selected segment to be reconstructed into the TL system. Then, translator assigns the replaced-replacing couple a certain degree of correspondence:

a) \textit{lower-rank correspondence}, or linguistic: the replacing segments he selects are pragmatically equivalent lexical items existing in the target-language; this method responds to the assumptions of “word-by-word” translation, and relies on a perfectly adherent linguistic transposition;

b) \textit{higher-rank correspondence}, within a heuristic view: the replacing segments of the target-text respond to an attempt of reconstruction of the source meaning, but

\textsuperscript{35} Also detected as “literal translation” at point 3 of this chapter, where the translation process is driven by a word-by-word identification and transposition to TL system.
through strings of words different from the source structure; this method allows the translator to keep the original meaning and shape it acceptably for the recipients.

The attribution of coupled pairs to (a) or (b) correspondence degree is due principally to the discrepancy between source- and target-linguistic systems, that the translator may be facilitated or not to overcome by the inherent structures of languages.

The coupled pairs method allows identifying segments which are relevant for both the texts and to establish a tight relation of mutual correspondence between the selected items, which meets the requirements of functional parallelism: selected items have parallel function within text and situation, but they are not required to be linguistically correspondent, that is to be one the standard replacement of the other. Moreover, the establishment of coupled pairs enhance the correspondence relationship on the level of functionality, valid from both the perspective of source- and the target-text. Evidently, although the process may start from ST or TT view, the resulting work will be defined on a series of reconstructive processes and on the definition of a network of paired acts of translation, widening the perspective on single textual segments to the wholeness of the translation.

3.5 Contextualization

Translation is a dynamic process that takes place in the liminal space between two textual entities integrated into the cultural environment of reference. Both hosting contexts must be taken into consideration in translational works, especially in the first stages, because awareness and knowledge of extra-textual factors facilitate assimilation and production of contents, detection of references and evaluation of peculiar features of the text itself. Context is hence a central notion in DTS field, that orients the research into a multi-disciplinary approach to text and translation, by considering not only the linguistic elements explicit in the text, but also the extra-textual network of values, beliefs, ideals, traditions and communicative behaviours which support the creation and reception of literature. The translational activity has much to do with cultural, social and linguistic means and their adaptation to the host context, so much that it is considered a re-contextualization36 process. The source-text is detached from its environment and

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36 Translation becomes “rather the placing of linguistic symbols against the cultural background of a society than the rendering of words by their equivalents in another language”; in: Bronislaw, Malinowski, "Coral Gardens and Their Magic (II)", London: Allen and Unwin, 1935
replaced into a new one through linguistic transposition and adaptation of significance, in what we had formerly defined as “negotiation”.

The relationship between the text and its culture is defined on the basis of the shared concept and experience of literature and of traditions and behaviours within a community; cultural context cannot thus be defined as a material phenomenon, but as an “organization of these things” of cognitive and social nature, that is “the forms of things that people have in mind, their model of perceiving, relating, and otherwise interpreting them” (Goodenough, “Cultural Anthropology and Linguistics”: 1957). It is also true that culture is not a stable entity, but rather a dynamic “set of processes about ideas, values, relationships, etc.” (House, 2006: 305), that is subject to changes caused by ideological and socio-historical conditions and ceaseless contact with other cultures; therefore, as it happens in translation, culture is subject to negotiation when meeting a different one. Of course, it is difficult to account for such dynamicity when trying to “contextualize” a text, hence studies on translation focus on a fix view of the cultural system: that is, the text under analysis is ascribed to a static “image” of the context of reference, defined on temporal axis and determined by characterising features. Definition of text-context relationship in this view would lead to a major multi-factorial cultural investigation, that goes beyond the purposes of translation; however, it is possible to set some main points to ground the description of the contextual factors actually inherent to the text: a) position and function of text into context; b) cultural variables relevant and influential at purposes of text; c) degree of correlation between text and context.

These variables allow translator to identify (a) the function and significance degree of the text within the context, (b) the main thematic components and the intentions behind the text, and (c) the genre, the register and the amount of context-related items integrated into the text.

The establishment of the culture-internal status, as defined by Toury, supports conceptualization, organization and development of the text; in this perspective, contextualization can be intended as a strategy, that applies internally to the target-text and externally, in the investigation of the source-context integrated within a target-oriented perspective. Adequate knowledge of the features of source-text guides the process of re-contextualization during translation. The decoding of cultural-related ST items and relationships enhances an accurate and reasoned transfer of the same items into the target context and text, according to the purposes of translation.
In first place, it is mandatory to describe the context originating the source-text, since every translation is inevitably bounded to the structure and contents provided in the original. Variables playing in the constitutions of realities concern history and politics, socio-economic factors, religious beliefs and cultural behaviours, and this complexity is not reproducible in its entirety in the description of a given context; practically speaking, contextualization consists more in a tentative description and identification of those variables relevant for the work of translation. The creation of a framework of reference supports both translator in interpreting the source-text, and the reader in adopting a fully comprehensive view on translation.

Literary works are positioned at the edge of historical and social reality and fictional representation: they are systems of signs, determined by the context of reference, which create representations of the world and construct new meanings. The creative process behind literature adopts and interprets the social reality by using particular linguistic modes into the text.

Since literature reshapes the referred reality in a parallel and imagined representation through a set of elaborative encoding processes, the culture-internal status of a text will follow a dual approach: on one side, the description of real and documented context of origin (historical happenings, political situations, general knowledge about literary practice...); on the other, the peculiar literary techniques, canons and genres of the culture of reference. By splitting history and literary perspective, it is possible to ascribe real and interpretative elements within the textual network.

Interpretation and description of the source-text in view of context help to define the guidelines for the re-contextualization process of translation. For this to be valid, the relationship texts-contexts should at least fulfil three criteria: (1) consider that source- and target-texts refer to two different cultural and linguistic systems; (2) explain and justify the changes made on the source-text; (3) mutually relate the source- and target-text one to another and to their contexts of reference.\footnote{Julian House poses these three conditions at the basis of a valid and effective theory of re-contextualization, that relates also to the vision proposed by Toury: source-text and target-text are recognized as two separate entities for what concerns the relationship with context, but should simultaneously be in a relationship of mutual relevance and correspondence.}
Then, to enhance translation to be perceived as a fact of target culture and, preferably, as a self-sufficient entity within the same, the culture-internal status of the target text should be established ex ante translating, and then refined during or at the end of the process. As for the source-text, described in its historical and literary features, translation implies to be ascribed a role, a function and a literary status within the hosting context. Alongside the linguistic transposition, the culturally relevant items detected in ST system must be reconsidered in the view of TT system, the mutual correspondence with the original ones and the position to occupy in the final text.

Checking the culture-internal status of translation - in the light of items and features identified during the process - is a possibility open to future, to further researches, corrections and re-elaborations. The following chapter will investigate the relevance of contextualization in the field of Medieval translation and the implications of approaching works of past and of distant cultural and literary conceptions.

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38 Toury investigates the role of translation within their cultural context and their position in the system, and defines that: “translations are facts of target cultures; on occasion facts of a special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event” (oury, 1995: 29).
Chapter 4
Peculiarities of Translating Medieval Literature

Peculiarities and issues of literary translation have been investigated in the previous chapter, focusing on features of genre, style and meaningfulness specific to poetry and prose. It has been also demonstrated how the practice, through selection, application, invention and examination of resolutive and replacing strategies, integrate the theoretical framework in the real-life experience: in the view of Descriptive Translation Studies, translation is considered a study in progress of a text and a medium of exchange between two diverse systems, their language, their norms and representations. The recreating process of translation gives rise to negotiation of means and of socio-cultural constraints, adaptation and rewriting of texts for a different target-audience and, at the same time, preservation and dissemination of the source-text.

Translator is a mediating figure that should have competence in language, but also master an encyclopaedic knowledge of literature, history and culture behind the texts he is approaching; theoretical reflection and historical awareness increase translator's competence for an attentive, effective and coherent translation. The same sensitivity and consciousness for literary translation is required in dealing with Medieval literature: the distance in historical perception and experience, the peculiarities of genres, styles and registers, the characteristic of Middle Ages literary system must always be integrated in translating work. In this chapter I will present the most relevant assumptions about Medieval production of texts, suggested approaches and perspectives for resolution and preservation of peculiarities.

4.1 Issues of Medieval literature
Even if “Medieval literature” seems a too general term to include all local literatures, periods and streams of the age, Medieval works share some regular features, topic and techniques to analyse from a theoretical perspective. As knowledge of Translation Studies theory increases awareness in translator’s practice, knowledge of basic issues of Medievalness facilitates the approach to past works and the investigation of intra- and extra-textual factors.
Translating texts from Middle ages explores the temporal and cultural gap between past and present times and enhances revaluation of the status of ancient works, which would be inaccessible to us without a proper transposition of language and means. Two main concepts about Middle ages texts must be considered: the inherent variation and instability of Medieval literature and the linguistic and cultural opacity.

Medieval texts are dynamic entities constantly exposed to modification and rewriting in the act of transmission and translation: in first place, the absence of original ancestors and the dissemination of versions and adaptations of the same text make quite difficult determine a chronology of elaborations; then, the notion of “literature” in Middle Ages refers to networks of textual products, copies, unauthorized translations, free adaptations and rewritings. The literary system relied on dissemination of multiple and often anonymous versions, which guaranteed survival and promotion of texts; “authorship” was thus a worthless and inexistent notion in Middle Ages, since copies and versions were freely drafted by the translator or copyist and adapted to the needs and requirements of the receiving context. Due to the extreme variation and instability, Medieval texts are today preserved in corpora and collections of multiple witnesses, object of comparative study.

Each version encodes means and ideals specifically constructed for different audiences, which means that reconstruction of the original effect and decoding of messages are often blocked out by linguistic and cultural opacity. When original significance is lost or cannot be transposed into the target-language, translator must interpret, modify and adapt the primal sense of the words and narrations. The main challenges in translating Medieval literature are thus the reconstruction of lost meanings and the use of strategy adequate enough to transfer the original matter in modern perception and mindset, in order to “rewrite a poem that is readable, lively and interesting for the general reader”.

Translation of Medieval literature deals with questions about: anonymity, dubious textual history, absence and lacks in encyclopaedic knowledge, oral nature of written texts and inaccessible response of primary audience. In short, inherent instability and obscurities of the text, different experience of literature and genres, ignorance of socio-cultural background of means prevent from an accurate comprehension and contextualization of source-texts. For what concerns Thet Freske Riim, textual genesis of

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the poem is partial, since no similar work exists except for a later translation in Middle Dutch in *Tractatus Alvini*; the redundant and formulaic language of the text triggers hypotheses about the oral nature of the text performance, but many expressions and sayings are not fully comprehensible. As a result of instability in Medieval literature, translation should aim to values those inherent traits of ancients works and fluid nature of literature, and develop tentatively deeper understanding of texts.

4.2 Modern translation and ancient literature
Which are then the criteria for translation of Medieval texts? What is translator’s objective?
The negotiation of means, concepts, values and ideals embodied by translating practice extends, in the field of Medieval studies, to a cross-cultural and cross-temporal action of preservation. When dealing with past literature, translations acquire two different functions, as recreation and as historical resource. The first definition refers to translation as an autonomous creation, a decision-making process performed by translator to redraw and transform the source-text into something totally new. Substantial changes to the original are meant to diminish the cultural gap and abolish the linguistic constraints, which could prevent modern readers to appreciate works otherwise inaccessible; this choice can often fall into an over-simplification of ST structure, form and meaning, but also produce worthwhile target-texts which fit with the demands of modern literature. In this perspective, this kind of transfer of Medieval works does rarely respond to willingness of integrating ancient texts in contemporary cultures as models of values and beliefs, rather they are perceived as medium for important messages and inspiring means, which could be reshaped and transferred in attractive and fascinating ways. Conversely, faithfulness and respect of the original orient translation in the framework of historical exploration of ancient representations of reality, of a literary past that may raise awareness in contemporary audience. Translations become the linguistic medium for active experience of Medieval literature, because they make available readable versions of foreign texts. This perspective is, in truth, much adherent to the general view of Translation Studies, to the assumption that “translation should represent the multi-lingual and multi-cultural society” (Cammarota, 2008: 39) and investigate the multifaceted reality refracted into texts. Translating Medieval literature proposes a view on the
otherness, a tool for investigation and experience of ancient cultures and communication of lost significance.

The most relevant difference with modern translation lies in the historical relevance of ancient texts: in first place, translation of past texts is a reconstructive process that focuses on the importance and centrality of the source-text, the set of means to transfer and the value to preserve. The source-text should be carefully managed and every translating choice should be justified and explained, with the objective to preserve the original, make the modern reader aware of the historical and cultural gap in reception\(^{40}\) and enhance the appreciation of translation as much as the original.

I would stress how this approach to Medieval translation does not prevent from adopting a target-oriented perspective: the target-text won't function as total replacement of the source-text, and the missing gaps between the two will be filled with new items, resulting from changes, modifications and rephrasing; this means that every translator's choice will be oriented to the readability of the final version. Anyway, these substantial divergences between Medieval and modern systems require translation to be re-thought as the third space where premises are redefined, meanings are expanded, competing texts enriches one the other. Translation disseminates and promotes Medieval texts and create a new space for interpretation, where discover original meanings, mediate between past and present and reconsider the cultural significance of literature.

The translation of *Thet Freske Riim* follows the principle of conservation: structure and form of the Frisian poem are preserved, while contents are analysed during the process of transposition; problematic items and relevant concepts are accurately reviewed and interpreted. However, the study follows a target-oriented approach: linguistic and conceptual issues are explored first at the level of language (by discussing the possible replacements for original segments and proposing explanatory hypotheses about the original relevance) and then at the interpretative level, to retrieve ideals, effects and means conveyed by the text. The work is aimed at the clear construction of mutual relation between source and target and the preservation of original integrity and uniqueness.

4.3 Contextual aspects and historical references in *Thet Freske Riim*

In the previous Chapter, I have pointed out how a proper contextualization of source- and target-texts represents the starting point for approaching and guiding translation in an aware and focussed way. Encyclopaedic knowledge of translator increases his competence in translating effectively and attentively the chosen text, enhancing him to identify inter- and extra-textual references and connections and improve the efficacy of his work. When dealing with Medieval literature, the bodies of knowledge of author and translator diverge in cultural experiences and languages; therefore, determining the source-context is always a tentative and reconstructive process, that finds evidences in historical and literary data. Translator can query only indirectly the past, through partial witnesses, knowledges and documents from which retrace a valid description of the source context.

Stated that the contextualization will always be incomplete, partial and tentative, it is still necessary to improve encyclopaedic knowledge and awareness of cultural experience, and thus to retrieve original references and means, related to extra-textual environment. This justifies the broadening of translation and its relevance as historical resource, as tool for accessing and analysing the historical specificity of Medieval literature.

Works as *Thet Freske Riim*, which draw inspiration from historical and national happenings, present a massive exchange between textual features -of style, genre, language and content- and extra-textual factors, in a continuous dialogue between the text and the surrounding context. This inextricable relationship responds to the basic assumptions about Medieval literature, as medium for construction of shared identities and promotion of ideology.

In first place, we must remind that literature in Middle Ages had a public function: texts were not designed for fruition in private space, but for performances in shared environments and communities, where a wide audience could directly and collectively participate to the text. Literary works were tailored on needs and expectations of the recipients, on the author’s intended effect and message. Community was meant as both objective and situation: text addressed a specific audience and was forged specifically for the target-context, while its variants adapted the text to other target-contexts.

In this group dimension, writing and translating were culturally significant practices, due to their function as medium of ideals, teachings, values, beliefs and ideologies; in short, literature was a tool of power. Comparative analysis in corpora of texts highlights how
much textual items and contents could be processed and transformed in Middle Ages and become “indicative of the ideology dominant at a certain time in a certain society” (Lefevere, 1992: 39). Since literary works could influence as much the social environment and promote political and dominant ideologies, they progressively became instruments of reinforcement of communities and creation of shared identities. Literature was at service of group identification, of the manifestation of unity, independence and self-assertion, by projecting images, representations and values into texts. Language too played a central role in the establishment of defined social identities: during Middle Ages, the use of vernacular languages and dialects in literary pieces increased until replacing the use of Latin not only in popular compositions, but also in “high literature”; local textual production represented an escamotage to improve the importance and officiality of minor and dialectal varieties, establishing them as literary languages. These factors contributed to build shared experience of texts and translations, to increase self-recognition and group-familiarity and the sharing of cultural codes.

The entertaining function of literature disclosed to deeper level of understanding and efficacy, because it triggered transmission of social norms, attitudes, values and behaviours in a wide audience. Repetition and focus on specific topics from national history and popular traditions, divulgation through many versions, textual adaptability to context enhanced the internalization of social assumptions, of group familiarity and national identity.

The poem *Thet Freske Riim* belongs to national and literary heritage of Medieval Friesland and the text has all the features presented in previous paragraphs; the following analysis will detect historical and contextual references of the period and compare them with real attested events. The investigation will move between fictionality and historicity, to distinguish reality from invention. The story of the *Riim* follows an omnipresent historical logic, to which are attached references of Biblical and religious sort with folklore, Frisian tradition, fictional legendary figures; the aim is to provide a good contextualization and network of extra-textual references and explicit the relationships between historical truth and artistic adaptation.

The *Riim* tells about the epic story of the Frisian folk in the conquest of the ancient and lost *fridom*, heritage of their ancestor Shem; from the origins to the migration in Europe and on, the Frisians experience harsh submissive laws, deprivation of rights and liberty, slavery and subjection. But the commitment to freedom motivates them in fighting, with
violence and revenge, to reconquest the supreme value, \textit{thet fridom}. Their mission is blessed by the “King of Heavens”: they were forced to abjure their Christian faith and their God by the Danish king forced, they themselves committed sins, revenge and violence, but God chooses and sends Saint Willibrord in Friesland to reconvert the folk to the “only true law”. History and hagiography are interwoven in the description of the saint’s miracles and the election of the \textit{houske ridder} Magnus as leader of the nation. Under him, Frisians fight at the side of Charlemagne to suppress the rebellion in Rome and rescue the Pope; the speech of the Pope, that occupies the final section of the poem, alternates sermons and preaching to digressions about secession of Roman Empire and the inheritance of ancient laws.

\subsection{4.3.1 The sources}

\textit{Thet Freske Riim} is a ballad in rhyming couplets, preserved in a later manuscript of the mid-17\textsuperscript{th} century by Simon Abbes Gabbema (MS.II b.28, Fries Genootschap, Leeuwaarden), and in a Middle Dutch translation known as \textit{Tractatus Alvini} (in MS.Gabbema 9056 Hs D, Provincial Library of Friesland); no other version survived except these two, which may share a common ancestor -hypothetically produced earlier than 1500- or be one the later translation of the other. The two texts are resembling and complementary: the Dutch version deletes the first part of the poem, but adds conclusion to the Frisian version, that is unfinished. Except for \textit{Tractatus Alvini}, the closest text to the \textit{Riim}, according to Campbell the poem is mentioned in three others works: \textit{De Scriptoribus Frisiae} by Suffridus Petrus (Cologne, 1593); the \textit{Gesta Frisiorum} by Hartmann Schedel (c.1490); then, a Latin version provided by Bernhard Furmerius in the 16\textsuperscript{th} century; finally, a Middle Dutch text by Leo Sibrandus (Ms.132 B.1, Royal Library, The Hague).

The poem blends together fantastic subject matter and historical and juridical references, coloured by religious folklore elements and Biblical myths. Even if the documentary history of the \textit{Riim} is clouded and not easily retraceable, it is possible to identify some primary sources from the so-called “Matter of Friesland”, that concerns local history, issue of laws and ideals of freedom\textsuperscript{41}: most important texts are the \textit{Rudolsfboek}, the \textit{Magnuskeren} and the corpus of legends referring to Charlemagne and the “false

\footnote{Bremmer refers to the corpus of Frisian text of literary and juridical genre as “Matter of Friesland”; the genres often overlapped since the description of laws, rights and historical happenings was typically embellished with features of poetry and prose, as the verse and the rhyme, or the addition of legendary elements. (Bremmer, 2009: 8-9)}
privileges”\textsuperscript{42}, while marginal sources include the Bible and folkloristic legends of religious inspiration\textsuperscript{43}. The contamination between genres is typical of Old Frisian literature as proven by the manuscripts survived which contained indiscriminately laws, charters, juridical statements, administrative documents or historical accounts together with lyrics, poems and prosaic texts\textsuperscript{44}. The \textit{Rudolsboek} is a clear manifestation of such interference: written about 1220, it was a collection of legal statements and discussions about the Frisian law and the path of Frisians in gaining their liberty; as a result, the book appears to be a free adaptation of historical facts mixed with unhistorical elements, inspired by the deeds of Emperor Rudolf of Swabia (1025-1080). This character is described in as guarantor of Frisian freedom according to the ancient law promulgated in the antiquity and then passed through history till Charlemagne (Fokkema, 1965: 229). The same heritage, the concepts of justice and freedom and the historical justification are integrated in the \textit{Riim}, alongside the story of the subjection, oppression and liberation from the Danish.

The \textit{Magnuskeren} (or \textit{Magnuskerren}) is a sort of collection of the legendary privileges that Emperor Charlemagne acknowledged to Frisians to reward them for the help they provided in Rome to the sovereign and the Pope in quelling the rebellion. Many Frisian historical and legal texts mention the privileges of Charles under the name of “\textit{keren}”, the “statutes” which established a limited freedom and independence: Friesland should be juridically subjected to the Holy Roman Empire, but the land would keep the name, the legislation and the territory division\textsuperscript{45}. First surviving texts mentioning the privileges are from the 13\textsuperscript{th} century, but throughout the Middle Ages these charters were questioned in terms of authenticity, that has not been verified yet\textsuperscript{46}. The privileges are

\begin{itemize}
\item \textsuperscript{42} In this paragraph, the peculiarities of all the source texts won’t be explored in depth, to leave space to discuss the interference of historical data into the poem; for a full description of the sources and the genesis of the text, see Campbell, 1953: 26-28.
\item \textsuperscript{43} Details about these sources will be provided in Chapter 5.3 “The Legend of Noah and the Devil”, during the analysis of the story of “Noah and the Devil” and the folkloristic inspiration and management of characters and events pertaining to sacred literature.
\item \textsuperscript{44} According to Markley, as the survived texts about Old Frisian laws are written in rhyming couplets, the metrical form is the result of later interpolation (Markey, 1981: 73). Those poetic texts describe the laws and their origin in the form of legends, while the most legal documentation about it comes from the writings of Gysbert Japicx (1603-1666).
\item \textsuperscript{45} Historical notes about the Frisian history are taken from: Motley, “The Rise of the Dutch Republic: A History” (1912): 11-12
\item \textsuperscript{46} The general opinion claims that the "keren" are false, since Charlemagne recognized exceptional legislation to Friesland but did not promulgated official documents.
\end{itemize}
also mentioned in *Die XVIII Küren*[^47], a text from Von Richthofen that reports the issues about freedom, independence and peace promoted by Charles, dating them at least back to 1039. Despite the dubious legitimacy of the *Magnuskeren*, this topic often occurs in Frisian literature and in *Thet Freske Riim* as well. At the end of section 2, the author alludes to the *sauwen wtferkerne karran*, “seven chosen privileges”:

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**vv.982-988:**

Thet hia thine fridom it Karle habbad ontfan.  
End sint tha koning ontgan  
Want hia him eer al weren onderdan  
Aeck gaf thi himelsche koning an twarra  
**Sauwen wtferkerne karran.**  
Tho se to Rome komen  
Om tha zwarre riocht ther se itta koning heden nomen

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That their freedom had been granted by Charles  
After the king has escaped  
Because before they were to him subjected.  
And also for the will of God,  
He granted them seven chosen privileges,  
Since they were gone to Rome  
And they were subjected to the king’s severe laws.

The author only mentions -without listing- the privileges at v.986, subtending the familiarity of Frisian audience with this matter. In this passage, it is possible to identify other references: Charlemagne (*Karle*, v.982) is represented as the guarantor of the Frisian freedom and the man who rewarded the folk with special laws, after the harsh subjection to the Danish king; moreover, at v.987 the author mentions the expedition to Rome, where the Frisians fought at the side Charles to defeat the Roman rebellion and save Pope Leo[^48].

**4.3.2 Magnus and the “false privileges”: a comparison of history and legend**

Even if the literary narration of events drifts constantly to legend and invention, historical documentations provide some attested materials to compare. The reliability of the “seven privileges” has been yet discussed and presented in the adaptation of the *Riim*, and some links with real history have been detected in the text; here other figures of historical inspiration will be presented by a double perspective, of documented happenings and of the author’s interpretation. It has been said that the poem sections are held together by two main topics: religion and history; the former will be investigated in detail during the descriptive translation, but is also strictly related to the latter, which guides the

[^47]: The full list of the seventeen privileges is reported in *Altfriesisches Lesebuch mit Grammatik und Glossar* (Heuser, 1903: 38-44), while the discussion about Von Richthofen’s assumptions is to find in *Fon Jelde* (Henstra&Popkema, 2010: 122-123).

[^48]: In truth, there is no direct reference to Pope Leo in the *Riim*, but the author repeatedly mentions “the Pope” in the last section of the poem.
development of narration about Frisian subjection and liberation by Charlemagne, Magnus and Saint Willibrord.

The heroic character of Magnus is popular in many legends and sagas of Frisian tradition and inspired by one or more real historical figures. Many are the hypotheses about his derivation: Campbell suggests that the Frisian leader and knight, as presented in the *Riim*, takes the name from Saint Magnus, martyr and bishop, whose bones were discovered in Fondi, Italy, after some Frisians from the army of Charlemagne buried and consecrated their leader, who guided them in the repression of Roman rebellion (Campbell, 1952: 16-17); Bremmer similarly suggests that the name derives from Saint Magnus worshipped in Bari, Italy, after Frisian crusaders introduced his cult around 1300 (Bremmer, 2009: 168). The *Riim* does not mention the sainthood of Magnus, but presents him as a *houske riddar*, a loyal and valorous knight, the favourite of the Danish king; historical hints lead to identify this character in Magnus Forteman, governor of the province of Friesland around year 800, under the monarchy of Charlemagne, who then was awarded by the same sovereign with the seven privileges. For he chose freedom and free legislature for Frisians instead of powers, he was elected their leader and became part of the Frisian legendary tradition. Campbell also suggests that the fictional *Magnus* could refer to the Count of Bentheim, a noble that was appointed governor in the Frisian province by the Danish king and then took charge of the Frisian cause; the name used in the poem was probably shaped on a variation of “Charles the Great / Charlemagne” as honorific title. In Frisian literature of Middle Ages, several works mention “Magnus” as historical figure and political leader with similar identifying traits. In *Qualiter Romani a Frisonibus sint vinciti*, a Frisian short text that lists the privileges received by Magnus, recur some elements from *Thet Freske Riim*;

1) Tha brochte Magnus, ther Fresane fanare was, sinne fana uppa tha hagista tore ther binna Rome eng was; that ma tha Fresum tha holtena wittha of tha halsa spance, and se emmermer wolde wesa fri heran

2) Therefter cas Magnus thine sexta kere and alle Fresan and sine kere ien, that [se] hara ain riuct halda wolde binna ain sawen selandum bi this pawis and this koningis jefte [...]. Alderefter cas Magnus thine sawenda kere and alle Fresan an sine kere ien, that him thi Pawis Leo and thi Koning Karle wolde jowa en bref [...].

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49 Bremmer reports the text “Qualiter Romani a Frisonibus sint victi” that talks about the genesis of Frisian law and mentions the great deeds of Magnus during the Roman rebellion.
That bref and that insigel brochte Magnus inor Fresland; that les ma in Almenum in Sente Michaelis dome, ther to thirre tid was mith holte and mith reile rames. Ther nas in Freslande eles naut manich. Ther le ma wt’à breve sawin karan, and XVII kesta, and XXIII landriuchta, and XXXVI sinninthriuchta, alle Fresum [ti love and] ti erim.

The Frisians are fighting at the side of Charlemagne and the Pope, commanded by Magnus, who (in excerpt 1) is placing the *fana*, the “banner”, on the top of the highest tower in Rome, as symbol of the willingness of Frisians to be *fri heran*, “free lords”. As a reward, Magnus receive in 2) the seven privileges, among which the division of Friesland in seven lands, ruled by Frisian laws, and the obedience to Emperor Charles and the Pope, to whom provide help when needed. Finally, Magnus is said to have attached the charters in the church of St. Michael and, for this, to be venerated by Frisian folk. The linguistic items *fana*\(^{50}\) and *fri heran* are frequent in the *Riim*, the former as symbol of the original ancient liberty while the latter as nominative apposition referring to the Frisian lords, fighting and asking for their freedom in virtue of the descendence by Shem; the introduction of the territory division in seven provinces is present in the poem too, but it is only mentioned as a well-known matter\(^{51}\). The billposting of the charters in 3) is not mentioned in *Thet Freske Riim*, but the *bref*, “brief”, Magnus is carrying from Rome to Friesland returns in the Pope’s speech at the end of the poem\(^{52}\).

### 4.3.3 Saint Willibrord and the Christianization

The other key-character of *Thet Freske Riim* is Saint Willibrord, who's heavenly deeds are told in Section 3 of the poem. The saint is entrusted by God with the mission of Christianization in Friesland, with historical and political implications: not only he would follow divine signs and make the Frisian folk to convert to the new faith, but he should also unite Friesland under the name of God and dig up the banner of liberty, and finally

\(^{50}\) The “fair banner” is given to Shem, then the Frisians carry it to Europe and bury their standard near the Ems, to protect it from the cruelty and deprivation manifested by the King of Denmark; it is then dig up by Saint Willibrord (vv.1036-37) and finally given to Magnus: "MAGNUS scil tu that riecht bifesta / Hwil that tu wt bist wol sterke / Thet hi riechthe over Freeske merke / End hi scl thor manighe land / Thin fana fera in siner hand / Want hi was van aldis boren / In Freesland van liodum wftercoren" (vv.1334-40).

\(^{51}\) The central utterance about the establishment of the seven sealands coincides in the *Riim* with the fourth mission of Saint Willibrord, who must conquest all the provinces to preach the Christian faith, and only then dig up the banner from the Ems: "Aldus is that fiarde dan / Als thi tha sawen zelanden sind werden onderdan / So sciltu op tha Amse gan /And thine scona fana wt ther erde tian" (vv.1034-1037).

\(^{52}\) The Pope in charge, Columbanus, meets the Frisian counsellors and wants to see the letter containing the seven privileges, which are the reason for the election of Magnus: "Hot thi paus Paus Columbanus sprac / Letad mi nu io brief sian / An io riochter to fara mi gan" (vv.1373-1375).
elect Magnus as successor and leader. The author clearly tells that his Christianizing action will meet some resistance in Friesland, but at the end he will success in his mission and guide the Frisians on the right path.

This statement has some historical truthfulness: as the majority of Germanic populations in Middle Ages, Frisians were pagan and alien to Christian faith, and the process of Christianization in Friesland, strictly connected with regimes and politics, lasted two centuries. The governor Radbod (or Redbod) was overtly a nonbeliever; in 692, he was firstly defeated by Pepin of Heristal, from the Merovingian dynasty and of Christian tradition, who laid the seeds of religion in the land. His successor, Charles the Hammer, completed the action by forcing the Frisian leader to accept the religious belief. Despite Radbod’s rejections, around the end of 7th century the preaching of the Northumbrian monk Wilfrid developed a Christian sensitivity in the locals, and his action was then carried out by his disciple Willibrord, an Anglo-Saxon missionary from Northumbria, who succeeded in converting Frisians to the Bible. Willibrord obtained immense devotion from the people in Friesland and, at his death, he was consecrated in the bishopric of Utrecht.

The positive attitude to Christian faith raised in the souls of Frisian folk enhanced them to accept the imposition of religion of the Holy Roman Empire; despite Charlemagne conquered Friesland and imposed some obligations on the land, he also was granted much freedom, autonomy and peace, as much that the monarch was acclaimed as guarantor of liberty.

The story of Saint Willibrord is a mixture of literary invention and historical facts, cleverly elaborated and added with motifs of religious and mythical imagery; this is perfectly fitting in the atmosphere permeating the whole poem, made vivid and fascinating by the mixture of factual and legendary elements, which make the narration vivid and fascinating. As mentioned above, in the Rûm the angel foretells Willibrord that he will be buried and consecrated in the cathedral of Utrecht, the major bishopric of Friesland:

vv.1043-1045: Als this is dan so scil tu sterwa / Ent wt tha lande scilm a fera / And tho Wtracht in thine doem kera

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53 The steps and tasks of Saint Willibrord are listed in the angel’s prophecy, in vv.1020-1045: in the sequence, the author mentions Magnus, the seven sea-lands, the banner by river Ems, and two victorious expedition; at the end, Willibrord will die and be consecrated in Utrecht.
54 Radbod was a pagan Northern King, who invaded Friesland and was self-proclaimed governor of the region.
55 About the success of Willibrord in Friesland: “Charles Martell rewarded him with extensive domains about Utrecht, together with many slaves and other chattels. Soon afterwards he was consecrated Bishop of all the Frisians.” (Motley, 1912: 11)
But it is also represented the initial resistance of Frisians to Christianization:

vv.1070-1079: And bigond to prediken and to leran
En to Gode wel bikeran
Al ther deden se danna keren
Unt se thet fornomen
Thet se to tha Flediepe komen
To (= Tho) se ant land comen
Thet folk himmen to ghins quam
And bigudense tho fiochten an
Thine ricka dedense verdewa (= verdriewa)
An sijn prediken wolde hia nat lieuwa\textsuperscript{56}.

The overlapping between reality and invention is evident in these sequences, but reaches its peak in the final part of Willibrord’s sermon, in a long passage (vv.1100-1170) that depicts Heaven and Hell: the saint speaks about a visionary afterlife in the attempt to convert Frisians to Christianity, for relieving them from their sins and inspiring them to retrieve religious and political freedom. The motifs and themes identified in the following analysis allow to ascribe \textit{Thet Freske Riim} to the branch of Medieval literature of religious inspiration. According to Giliberto, the sermon adopts the conventional set of images of the hereafter of the visionary literature of Middle ages, and “a number of significant topoi are selected, revised and epitomized by the poet to make them suit the historical-mythological framework of the \textit{Riim}” (Giliberto, 2014: 89). The passage is inserted into Willibrord’s speech but functions as an independent sequence, marked by introduction and conclusion, that describes the joys and glories of Paradise and, at the opposite, the hellish sorrow and pain. My suggestion is that this sequence is aimed to emphasize the didactive purpose of the poem and justify the fight for liberty: the Frisian folk was forced to abandon and abjure God, to be subjected and deprived of rights, and this lead to sins and violent actions; therefore, the reconciliation with God and conversion to Christian faith would open the path for reconquest of freedom.

The section divides the descriptions of Heaven and of Hell, the good and the evil, and in each is possible to retrace motifs and topic recurrent in Medieval literature. The paradise is beautiful and perfect, the place for eternal dwelling and bliss:

vv.1132-1143: Tha baman ther in tha paradise stad
Nimmermeer hia brackad ner forgad
Ther is thera sotera fogela sang
Ther is blytscap zonder vergang
Ther stad tha manich fald
Also thicht so thi grena wald
Hwa so deth crued moghe onfan
Nimmermeer hi sterwa ne kan

\textsuperscript{56} It is said that Saint Willibrord, once arrived in Friesland, began to teach the Sacred Writings to the folk, but in the last of the seven provinces he was rejected, since people did not believe to his preaching.
The vegetation covers the land and offers trees, which never perish, and herbs which donate immortality and prevent from hunger and illness. The analysis of Giliberto highlights how the emphasis on the perfection of the landscape, abundance and variety of paradisiacal flora is a trait retraceable in *Tractatus de Purgatorio Sancti Patricii* (1180-84), while the miraculous and curative properties of plants are described in *Elucidarius* (book 1, chapter 69).

The representation of Hell is at the opposite: sinners are condemned to eternal damnation, to lament, pain and sorrow; the author describes the sufferings of souls in that *jammerlyc* place as:

vv.1144-1148: Thio helle is dan jammerlyc
Ther is fior ende pijc
Ther is honger, torst, frost end zwevel
Uenijn end maniger handa euel
Awi end awach

Giliberto identifies some motifs commonly attributed to the description of Hell in Medieval literature: the opposition of fire and frost and the image of souls hanged on a tree, as well as the introduction of the mythological creature of the dragon. Sinners are tortured and condemned to pass from the heat of flames to frozen ice, exactly how Bede writes in a passage from *Historia ecclesiastica gentis Anglorum*, during the description of a visionary journey in hell. The tree os another recurrent topos, frequently used in the representations of life, afterlife and universe in Medieval literature; Giliberto identifies a close parallel with a Greek work of the 4th century, *Visio Pauli*, about the journey of Paul in heaven, guided by archangel Michael57. Moreover, the sequence concludes with the monstrous appearance of the dragon Pathmos; the creature belongs to mythological heritage and folkloristic tradition of ancient and Medieval Germanic legends, but the name is drawn from the Bible58.

The employment of topoi and motifs in *Thet Freske Riim*, the parallelism with other sources from Middle Ages or earlier, the development of themes from the stream of Medieval visionary literature allow to ascribe this poem to a wider literary tradition,
devoted to the adoption of regular patterns and recognizable textual techniques, the original combination of elements of different nature and the re-invention of known and common topics. The historical references at the core of the Riim are manipulated and integrated in an innovative poetic work which alternates description of real happenings and existed characters with moments of mysticism and sacredness, with sermons, preaching and visions of the afterworld.

The speech of Saint Willibrord is a clear example of “Medievalness” in Thet Freske Riim, of the continuous process of blending; motifs are originally re-invented and integrated in the structure, tone and significance of the poem, employed to enliven the text, involve and engage the audience and create a subtle connection between the author, the story and the listeners. The main theme of Frisian liberty, inherited from a shared tradition and rooted in Frisian sensitivity and history, permeates every sequence of the poem and returns from multiple perspectives as legend or myth, as religious teaching or Biblical story, as cruel fight or historical event.

This comparative analysis, between history and literature, wants to demonstrate how any attempt of contextualization of Medieval texts could deepen the understanding of narrative: each work manipulates and readapts themes, motifs and techniques of established traditions, fictionalizes the historical and cultural experience, and relies on shared extra-textual references. The complexity of the literary production of Middle Ages remains still obscure, since the modern perspective prevents us from a full reconstruction of past perceptions; however, any attempt is worthwhile and helpful in a process of discovery and investigation of Medieval works.
Chapter 5
Descriptive Analysis and Commentary on *Thet Freske Riim*

The literary work of *Thet Freske Riim* dates from the last centuries of Middle Ages and is written in Old Frisian, thence the stylistic, linguistic and thematic features reflect the Medieval context of literature and society. The distance between the period and situation of composition of the *Riim* and present times makes difficult the translation of the poem, that requires some explanation and deep analysis of contents and lexical structures. From this, my choice to describe the modalities of approach and the process of translating the source-text, with the aim of providing a complete view on the stages, the assumptions and the application of strategies which lead to the final version of English translation.

In the previous chapters, the theoretical frame of Translation and Descriptive Translation Studies introduced some central issues about literal and poetry translation and the methodology deduced from of Toury’s studies suggested some effective strategies and procedural approaches to apply in real-life situations. In this chapter, the implementation of theories and methods will be presented in the concrete activity of translating an existent source-text and integrated with the practice and the requirements of actual instances and issues arising from the poem.

The descriptive work is articulated into an introductive section, where the most frequent formulaic expressions from the *Riim* are categorized and described in terms of their function and possible replacements in the target-text; many examples are provided in this part, but other occurrences will be presented in context during the translation analysis. After this general approach to the poem, meant for a more conscious reading of the translation, the investigation will get into the centre of the descriptive translation: there are four sections corresponding to the four macro-sequences into which I divided the *Riim*, wherein I will proceed by addressing the most problematic passages, presenting the most relevant in terms of interpretation and style and reporting the steps and hypotheses which resulted in my English version.

The purpose of this work is to promote this Frisian poem and investigate its peculiar traits, thanks to the production of a translation that can at the same time respect the source-text specificity and reduce the socio-cultural gap that would prevent modern readers to appreciate it.
5.1 Formulaic Language

The first approach to texts in a foreign language necessarily passes through language, from the identification of lexical issues and suitable replacing strategies to the considerations about style and encoding processes. The *Riim* is a poem in Old Frisian, which peculiar language and style are built on the use of repetitive structures, redundant and patterned expressions and formulas. The whole text displays these items regularly, therefore I thought it was necessary to track and categorize them, explain their structure and function and present some possible replacements; this also in the view of the following sections, in order to deliver a technical jargon to rely on for the identification of formulaic expressions during the descriptive translation.

Formulaic and redundant language is inherent feature of Medieval literature: since written texts where for oral reception and performance, the redundancy and repetition of fixed patterns allowed fast recognition by the audience, or remarked some principal happenings and important characters, or signalled the progression and the structure of narration. In *Thet Freske Riim*, I identified different types of expressions, each attributable to a specific function:

- Formulas of structure and discourse: speech formulas (to signal beginning, conclusion and discourse exchange) and transition formulas (to introduce, leave or move towards different topic or matter)
- Descriptive or nominal formulas: epithets and appositions to characterize or generally describe characters and figures in the narration
- Proverbial expressions and interjection: patterned segments with emphatic function, mostly employed in direct speech sequences.

5.1.1 Speech formulas: opening and conclusion lines, *openbare* and *weder*

In this paragraph, the formulaic syntagms and items related with the encoding of speech sequences are described and presented with examples from the text, to demonstrate their functioning and employment in real-life situation.

The first category regards a formulaic group of lines that is inherent feature of the *Riim*, and functions as a partition item between macro-sections in the narration. It occurs three times, namely in the opening of the poem, in the introduction of the story of Shem and of the first migration of Frisians from Africa to Europe.
A close analysis can be provided by the comparison between the three instances; the first generally indicates the topic, the synopsis and the author of the poem, who is told to be called “Alwijn” and being a “master”:

vv. 1-6   Ik sculde sega of ic cude
           Hoe di ridom aert bigude.
           That thio werrild erst dede forgan
           And thio other dede ingaen.
           Aldus bsciuet ALWYN
           Thi Master in tha boke sijn.

These two verses are then repeated for two times (at line 457-8 and 570) in the poem with a similar pattern; the topic is different, but the role of author is remarked:

vv. 457-458:     Aldus bsciuet ALWIIN / Thi master in tha boke sijn
v. 570:         Aldus bsciuet mester ALWIIN

The observable pattern is: aldus + verb ‘bescreuet’ + name ‘Alwijn’ + role of “master”.

The string always respects the rhyming couplet scheme, that explains the variation in line 570, that rhymes with the previous verse. The pattern is structured as a formula, that is on a combination of four slots in fix position, filled with highly redundant items of the same category, each of those fulfilling a specific function. Namely, the concurring items are:

a. **aldus**: the adverb is positioned at the beginning of the line; the function\(^{59}\) is to concur to the production of a stable rhythmic pattern, linking the previous line with the successive words, rather than provide adverbial expansion to the phrase.

b. **Verb bescriuet**: in active form, 3\(^{rd}\) person singular, it occurs in the second position and refers to the subject “Alwijn” to attribute him the authorship of the poem.

c. **Alwijn**: the name identifies the possible author, whether there are theories about the truthfulness of Alwijn as a living person; anyway, this pertains to the fixed expression and functions as a reminder in the text, where the author takes narrative action.

d. **Master** apposition: the last slot is movable; in line 6 and 458 it gives origin to a self-standing line, while in 570 it is integrated into the first part of the formula.

I decided to transpose the alternative form *Alwyn/Alwiin* into *Alwijn*, according to the spelling of Modern Dutch: the *y* and doubled long *ii* were different spelling in ancient

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\(^{59}\) The glossary provided by A.Campbell translates it as “thus”, but it is evident how the function is more rhythmic than explicative.
literature for the current standardized spelling *ij*. I also kept the *aldus* slot, in order to maintain the organization of the pattern equally redundant and unchanged. This formula is preserved in the translation: in the source-text, it indicates the intrusion of the author, who affirms his intervention as narrative voice and guide for the audience; being this a distinguishing element of the poem organization, it was not needed any modification of the original pattern.

The next category of “speech formulas” is typical of Medieval texts, where direct or indirect speech, dialogues, change of speaker were signalled by pre-established expressions. Due to the great amount of speeches and dialogical sequences in the *Riim*, this type of expressions shows high degree of regularity and coincidences in structure and organization, with minimum variation in lexical choices. Three distinguishable elements are employed to signal the segmentation of speech: *openbare*, *weder*, and the line “*tha thisse reden was (e)dan*”.

The adverb *openbare* has been translated according to the Modern Dutch *openbaar*, meaning “publicly, clearly, openly”. This item always comes in combination with a verb of saying to introduce indirect speech and compensates for the absence of punctuation to distinguish the varieties of discourse and speech in the text. The use of the adverb *openbare* is thus consistent in the source-text and mandatory for the encoding and recognition of dialogical sequences; conversely, the English version can easily replace it with punctuation.

Therefore, since the massive and literal reproduction in the target-text would result too repetitive and can be substituted by other marks, the replacing strategies for “*openbare* + verb” are many. According to the conditions of text and of verse, the adverb can undergo retention, modification (by a synonym) or deletion (and replacement with punctuation). Here below are listed some occurrences of this formulaic adverb and the variety of combinations:

v. 13: And seghede him openbare
v. 36: And fregede openbare
v. 61: And fragede openbare
v. 79: And seide mi openbaer
v. 99: Want hit her Noe segede openbare
v. 437: And sprack openbare
v. 509: An bigonde tha folke to freia wel openbare

v. 549: Tha se to farra thine koning comen tha spraken se openbare
v. 666: And spraken openbare
v. 995: Hi sprac to him openbare
v. 1038: Want hi leget openbare
v. 1576: And spreken openbare
v. 1598: Ther wsa hera to sine jonghera sprac openbare
The verbs of saying in combination with the adverb are preferably “to say, _seghen_”, “to ask, _fregen/fragen_” and “to speak, _spreken_”. The typology of these verbs supports the deletion strategy: the meaning of the verb inherently refers to introduction of speech, with no need for a modifier. But we can also make some hypotheses about the mandatory use of _openbare_, expanding the assumptions about formulaic requirements:

a. The poem is written in verses that must respect the rhythmic patterns organization; in each line, the adverbial item is positioned at the end, to conclude the verse, fill the missing rhythmic slot and leave unaltered the string.

b. The combination of _openbare_ with verbs of saying was a common practice in Old Frisian, that probably required the construct to convey a specific meaning; thus, the formula is not separable for reasons that regard the linguistic organization, rather than poetry composition.

_Thet Freske Riim_ shows some evidence for another formulaic adverb, regularly employed in dialogical exchanges between two characters or interlocutors: _weder_, “again, back”\textsuperscript{60}, comparable to Modern Dutch adv. “weder”. In the following excerpt (vv.509-12), about the Frisian landing in a new territory and the meeting with the local king, it is possible to observe how the adverb is positioned when the second speaker answers or talk back to the first one:

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An bigonde tha folke to freia wel _openbare_
Hwerana hia comen were
Hia spreken tha konige _weder_ to alto hand
Hia wer comen wt Asia land
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The _openbare_ + verb combination at v.509 signals the king is speaking to the folk, and _weder_ at v.511 introduces the Frisians answering to his question. I observed that _weder_ functions differently from _openbare_: the item seems to be a separate particle of the verb and provides a specific meaning when used in combination. The chosen replacement can be “to say back” (recovered from MD “weder”, always employed in mutual relationships or consequential actions) or alternatively “to answer”, preferable in presence of direct or indirect questions.

The choice to include this adverb into the speech formulas category is due to the role played in the structure of narration and the modifying action it has on the related verb of saying.

\textsuperscript{60} Campbell’s glossary provide only “again” as definition, but the occurrence of the adverb in speech situations commits to amplify the possible meaning correspondences in Modern English.
The conclusion of speech sequences is always signalled with the formula “Tha thisse reden was (e)dan”; the segment occupies a dedicated line in the end of discourse or dialogue and is followed by a new action or event. The formula functions as a bridge: it is often realized as a temporal clause in subordinate relationship with the following clause, between the dialogical sequence and the introduction of different matter.

Syntactically, we observe thattha is a temporal conjunction, generally translatable with “when”, to create a temporal connection and sequencing between the previous and following sections. Its form is rigidly patterned in “Tha thisse reden was (e)dan”, except for the variant “Thi inghel lat thisse reden al stan” at v.132, where the generic reference is substituted by the specific introduction of subject.

As for openbare and weder, the formula is not informative but functional as temporal marker or transitional item between different topics; the regular behaviour and employment of the segment are features which distinguish it as element to be attribute to the formulaic and redundant style. In the translation, the segment has been replaced with a series of alternate choices, selected according to clause relation and degree of repetition, but the patterned structure is similar:

a. The conjunction should be preserved, in order to avoid alterations to the logic relationship between clauses; tha is preferably translated with “when”, but “after” is preferred in situation of consequentiality between actions.

b. The noun segment thisse reden, if translated, is replaced by “this speech”, faithfully to the ST structure, but also items like “these words” or a demonstrative pronoun fulfil the same function. When the noun segment is deleted, the whole formula is transposed into “Then, it was over” to avoid extreme repetition.

c. The verbal segment was (e)dan must be kept in the same position. The meaning of verb “to do” can instead be adapted into different variants, since the use of dwan in SL has a general and wide reference. This enhances a free translation of the segment in line with the surrounding content and linearity. For example:

v.88: [When] this speech was done
vv. 105-6: Tha thisse reden was edan / Tha dede thi divel da[n]na ghan
   When this speech was over / The devil went thence
v.132: Thi inghel lat thisse reden al stan
   The angel desisted from his speech

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61 For an observation in context, I send back to the lines of the poem hosting the formula Tha thisse reden was edan: vv. 89, 105, 132, 140 150, 167, 786, 1010, 1046, 1318.
v. 1046-47: Tho disse reden was dan / Tha dede thi jnghel van him flian
After this speech **was done**, the angel flew away from him
vv. 1318-19: Tho hi hadde dan thisse reden / Ther hi to tha bodim sede.
Thus, he **held this speech** / And then said to the messenger.

5.1.2 Transition formulas
The second category of formulaic expressions from *Thet Freske Riim* is that of “transition formulas”: this identifies all those recurrent expression which signal the change of action and of narrative matter not concerning speech sequences. Stable combinations\(^{62}\) facilitate the detection of this kind of formulas, but the organization of matrix and slots changes according to the type and function; in the poem, there are three types of transitional formulas, for:

a. Conclusion of an action in the narration: *Tha dit was dan*

b. Transition towards a different subject of narration: *Thit willa wi nu leta stan/bliwa*

c. Beginning of a new action and narration: *Nu horad (ho) hit; Nu scil j forstan; Van ___ wil ic scriva.*

The formula (a) resembles that of conclusion of speech, with the difference that the subject is a demonstrative pronoun, and not the nominal segment “thisse reden, this speech”. Formulas (b) and (c) are often employed together, when the author mentions a topic he’ll address later in the text and then returns to the principal narrative. In this case, we can find:

vv. 420-421: Thit willa ic nu leta bliva / Van her Japhet wil ic scriva
Now I will leave this subject / And I’ll write about Japhet

This technique balances the fragmented and juxtaposed sequencing of stories and events in the *Riim*; despite the historical and chronological order, the author often anticipates and leaves aside the mentioned topic, then proceeds with another narration and recovers the previous one only later.

To have a concrete view about the combination and employment of transition expression in context, I would report and analyse the passage in vv. 453-465; this represents the turning point between the story of Noah and Shem and the narration of Frisian history, that is from the genesis to the spread of Frisian race:

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\(^{62}\) A. Campbell suggests translating this expression with “let it rest”. I sometimes employed this glossa, but I mainly tried to elaborate the expression and replace it with the most appropriate segments with regard for the content.
The introducing formulas at vv.455-456 conclude the author’s digression about Shem and introduce the following narrative: he declares that, from here on, it will be told the story of Frisians, *wsa arsta ryme*. The following sections will focus on the central issue of the *Riim*, from the migration of Shem’s race in Europe, the subjection to the Danish king, to the oppression and revenge on John, the conversion by Saint Willbrord and, finally, the Roman campaign.

Then, the author employs a conclusive formula at v.464 to end the rhyme of Noah and turns to the “Frisian rhyme”, introducing it with the pattern *Nu wil ic io thet Freske rijd onfaen*.

Many are the instances of transitional formulas in the poem, from beginning to end; in conclusion to this paragraph, I report some isolated examples with commentary and explanation, which could be recovered in the following sections.

*Thit willa wi nu leta staen* formula at v.231 concludes the sequence about the rook and the dove in Noah’s rhyme, that brings a prophecy about the future of Frisians without explicit reference, creating the effect of anticipation and suspense.

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vv.229-231 Hio bithiodet ene man / Ther manich land scil wassa onderdan / Thit willa wi nu leta staen.
She told the man / That many lands shall be subjected. / Now we will leave this matter.
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In vv.420-422, the author abandons the previous narration and introduces the story of Japhet, that begins at the following line; a similar structure is present also in vv.684-685, about John’s child:

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vv.420-422: *Thit wil ic nu leta bliwa / Van her Japhet wil ic scriva.* / Hi jof Japhet ene crone
Now I will leave this subject / And I will write about Japhet. / He gave Japhet a crown

vv.684-685: *Thit leta wi nu bliwa / Van tha kinde wil ic scriwa*
We now let it rest / I will write about the child
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63 The conclusive vv.453-454 are loose from the previous content; the author introduces abruptly an anticipation about Shem’s descendant, supposed to be Saint Willbrord later in the *Riim*. Therefore, it is to be noted in the full text that the author inserts there a transitional formula of “*nu will leta stan*”-type in order to inform the readers that such matter would be momentarily left aside and further explanation would occur later in the text.
In vv.529-531, we can clearly observe the introductive use (c) of transition formulas: the author leaves the previous one and, by addressing the listeners, introduces the next story about the migration of Frisians; the last line also reports the direct expression including the audience “now hear how/what”, to catch the attention and stimulate the involvement of listeners:

vv. 529-531: Thit willa wi nu leta stan / Een other willa wi onfan / Nu horad hot tha sawen kelen
deden dwan
Now we will leave it / And other we will tell. / Now hear what the seven ships had done

In some specific cases, I kept the transitional function of the formula but translated it deliberately, changing the function from (a) conclusive to (b) introductive:

v.838-840: End worde tha divele onderdan. / That hit was dan / This jonghera on thet hise sprang
And became servants of the devil. / Then this happened: / The young man jumped on them

Variations to use (a) occur often in the poem, where the author indicates he stops narrating about a subject: v.1257: Hier fan wil ik naet meer scriwa
I won’t write anything else about it

Those type of formulas highlight the oral feature of the text: the author remarks his function as teller and guide for listeners and often addresses directly to the audience. The use of personal pronouns responds to specific narrative functions:

a) 1st singular ic, ik: the author declares his role of narrator while introducing or concluding sections in the text;

b) 2nd plural io, jo, j: the author addresses the listeners by telling them he will narrate something else and exhort to pay attention;

c) 1st plural wi: the author includes the audience in his narrative action, especially in the combination “willa wi nu leta bliwa” responding to function (c).

This targeted use of pronouns is meant to exhort, include and catch the attention of the audience, by making evident the transition between sequences in order to create a sort of dialogue and feedback relationship between author and listeners.

5.2 Patterned and recurrent expressions

In this paragraph, will be mentioned other linguistic expressions proper of the formulaic style of Thet Freske Riim, in order to provide a framework of models and examples to facilitate the comprehension of the descriptive analysis of sections of the poem.

In first place, there are patterned segments of isolated items which can be referred to as nominal and appositional formulas, always employed under same conditions, for the same
purpose but distinguished for the function they fulfil. According to the study of Susan Wittig (Wittig, 2014), the formulaic language of Medieval romances and poems is centred around stable, structured and recurrent formulas of two types: *predicate formulas*, a medium to convey the narrative action and signal the transitions, changes and sequences of narration, similar to the categories presented in par. 1; *descriptive formulas*, apatterned devices or matrixes which enables the author to encode descriptions or descriptive strings into a recurrent and repeated scheme, to be used throughout the text.

While predicate formulas can be reproduced in different works without changing their form, the descriptive formulas are created from rigid slots sequence which filling items generate unique and text-specific outcomes. This makes possible to identify nominal (or appositive) patterns typical of the *Riim* with descriptive function; then, the identification of patterned formulas will extend to the identification of other recurrent expressions with various functions.

### 5.2.1 The Evil Wife, Magnus and the King of Heavens

The segments listed here ascribe to the category of descriptive formulas within the poem, which take the form of nominal segments or apposition and refer to specific characters. Most of these expressions are translated faithfully to language and structure, with the purpose of preserving their redundant and repetitive nature and their characterizing function, that is always explained in the presentation of each item.

The first epithet encountered in the beginning section of *Thet Freske Riim* is *quade wijf*, literally “evil woman”. This construct of adjective + noun depicts Noah's wife, who is never called by proper name; the noun is always modified by adj.*quade/kwade*, “evil”. The character has a secondary function in the story, as she only helps the devil in his deceit and sabotage of Noah’s mission; this role as antagonist permits to describe her as wicked and corrupt, by stressing out the main feature of her personality even if the full description is avoided.

The descriptive formula compensates for the absence of proper name but performs a relevant function: especially in texts written to be oral, long descriptions would affect the involvement of listeners and easiness in following the narration, but a brief reference enhances immediate recognition of the character. Consequently, since the beginning the woman is depicted as “evil” to anticipate her negative actions, and this trait is progressively integrated into the inseparable descriptive pattern of *kwade wijf*. 
A similar construct can be observed for the character of Magnus, that is always accompanied by the expression *thi houske ridder*, “the courteous knight”. The function and application of the descriptive formula coincide with those of the *kwade wijf* epithet, with the difference that this apposition attributes a positive attitude to the character. A full description of the figure of Magnus and the analysis in real context of *thi houske ridder* is provided in Section 2, into the dedicated paragraph 1.4.

Another periphrastic formula is employed in reference to God, in place of the noun: *thi himelsche koning* (sometimes written also in capital letters), “the King of Heavens”. This pattern is almost always used when the passage his addressing directly or mentioning God, while I detected only one isolated occurrence of *Godis*, genitive form of *God*. The authorial choice is probably due to the reverential tone of the formula, that emphasizes the devotional and religious atmosphere of many passages and speeches of *Thet Freske Riim*: the circumlocution allows to avoid mentioning God in vain, according to the Commandments. Since the frequency of use of *thi himelsche koning* pattern is very high and it often occurs in near utterances, the periphrasis has been preserved to remark the religious and respectful tone in chosen places of the source-text, but it has been replaced by the bare “God” when the repetitiveness resulted too artificial in the target-text.

### 5.2.2 Alle thio wralde scolde voergan

The expression “*alle thio wralde scolde voergan*” occurs mainly in the beginning section of the poem, and is sometimes combined with other patterned and linked segments, “*and thio other dede ingaen*” and “*thi himelsche koning forbolgen was*”, that complete the meaning of the previous one. Here below are reported most instances, to observe the minimum variation:

- v. 3-4: That thio werrild erst dede forgan / And thio other dede ingaen
- v. 80-81: Thet thi himelsche koning forbolgen waer / And alle thio wralde scolde wrgan
- v. 100-101: Thet thi himelsche koning forbolghen ware. / Thet alle thio wrald scolde forgan
- v. 133-134: And sprack thet thi stond al omcomen ware / Thet alle dio wralde scolde forgan
- v. 156-157: And sprack (openbere) thet dio tyt come[n] ware / Thet all dio wralde scolde forgan
- v. 180-181: Thet thi himelsche koning ware forbolgan / And thio wralde solde vorgan

Interpretative hypotheses about this expression lead to a religious view, possibly with Biblical reference to the myth of the flood; this because this formula often occurs in the angel’s prophecy to Noah and message about the anger of God, then it is reported in the word of Noah’s wife to the devil and repeated again by the devil himself. Massive repetition of the whole pattern with minimum degree of structural variation emphasize the effect of sacredness and mysticism, of solemnity in these words. The sub-group of “*alle thio wralde scolde voergan*” and related
formulas is articulated on three main topics, encoded in a rigid slot organization (moreover, apart from spelling variation, the linguistic items too are always the same):

a. the anger of God
b. the day of the flood
c. the beginning of a new era.

It is interesting how (c) occurs only in the very first lines of the poem, as the author would include the prophecy in the synopsis and realize it later in the text. The “new era” could indeed be interpreted as the events and the struggle of Frisians in the reconquest of their freedom, into Section 2 of the *Riim*. Conversely, topics (a) and (b) anticipate the guilt of humans and the punishment of God, that is often remarked also in following sections in the sequences of preaching and sermons, during the Christianizing mission of Willibrord.

The regular structure of the formula cannot always suit with the transposed English version, wherein can be observed many variants. In v.81, the alternative form *wrgan*, reconstructed from MD. “overgaan” in the meaning of “to be over, decline”, results in:

v.80-81: That the King of Heaven was outraged / And the entire world should decline

In the parallel occurrence at v.101, where the verbal slot is filled by *forgan*⁶⁴:

v.100-101: That the King of Heavens was outraged / That all the world should perish

While at v.181, the same line is translated as:

v.180-181: That the King of Heavens was outraged / And the world should pass away

Where “alle thio wralde scolde voergan/forgan” is in use (b), the verb “to decline” preserves the bare meaning, since it effectively emphasizes the tone of previous line, concerning the announcement of the day of punishment:

v.133-134: And said that it was time for all to die / For all the world to decline
v.156-157: And said clearly that the day was come / That all the world should decline

5.2.3 *Ho hit mi erme scil Forgan*

The formula *ho hit mi erme scil forgan* respects this rigid organization: *ho hit* + personal adjective + *erme/ermum* + *forgan*, where the only variation admitted concerns the adaptation of the personal adjective to related subject. The construct can be described as an emphatic formula in function of interjection within the discourse; of the same behaviour and function are attributable other isolated formulas in the poem, that I won’t report here because they are

⁶⁴The options provided by A. Campbell, in this meaning of *forgan*, are: “pass away, perish, cease”.

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single instances analysed in-context in sections\textsuperscript{65}. What we can observe here, and extend to similar constructs, is the fact that the utterance is always realized by only one rigid structure and the literal translation of its items results in a glossa, rather than in a meaningful TL sentence; moreover, they break the flow of narrative without providing informative contents and convey an emphatic effect to the speech.

Since the preferred strategy in decoding segments of source-text consists in a first literal translation and then an interpretative action to re-encode the segment content, the same applies for this formulaic segment. From a first analysis, the verb \textit{forgan} does not respond here to bare meaning “to happen, occur” - often employed in the description of events - but to the linguistic constraints of this expression. The standard translation proposed by A. Campbell is:

for vv. 467, 749, 771, 1595 “What(ever) is the fate of __”, and alternatively for vv.749-771 “However events turn out for miserable for me” (Campbell, 1952: 213), with the difference that this second option does not care for the noun item \textit{erme}, “faith”, that is the core of the interjection.

The formula often occurs in situations of speech, where the emphasis is central to the production of a spoken and vivid discourse; regular employment in similar conditions leads to categorize the segment as an interjection, or emphatic formula. Therefore, the preferred translation is “What(ever) the faith should be” or added with “turn out miserable”, to emphasize more the pessimistic projection and tone of speech; here are reported the various instances with alternative TL transpositions, but I suggest to read them within the text:

\begin{verbatim}
vv. 465-468: Nu wil ic io thet Freske rijm onfaen / And letad (=leta) io forstaen / Ho hit him dede forgan / Aldus bicriuet Josephus thi wigand
\end{verbatim}

This passage represents the turning point between Noah’s and Frisian rhyme. The formula in question is reported here by the narrative voice, rather than by a speaking character, therefore it is to be adapted to the surrounding content, resulting in:

Now I will tell you the Frisian rhyme / And let you understand / What was the fate / Of the one described as Joseph the warrior

In v. 622, the expression is part of a direct speech by John’s wife to the king, telling about her man’s killing and her exile committed by Frisians:

\begin{verbatim}
vv. 621-624: Nu her koning is t io cund dan / Ho hit ws ermu m in Fresland is forgan / Want hi t io alle gader to tornedan (= Want hit is io allegader to torne dan) / Hot willa i hier om nu dwan.
\end{verbatim}

\textsuperscript{65}I send back to Chapters 5.4 and 5.5, where the process of decoding and reconstruction of “Thit seet wijs” (v.1183) and “This moet sinte Pieter manich offer thirva” (v.1594) identifies the emphatic nature of these interjections. The features are the same of the formula described in this paragraph and the procedure applied is the same, with the difference that those instances are isolated and unique, while “Ho hit mi erme scif Forgan” is a repeated pattern.
Now, my king, it is known to you / How our fate has turned for miserable in Friesland. / Since it has caused entirely annoyance to you, / What will I do here now on?

A similar occurrence at v.749 and v.771, where the wife’s child talks to the king and uses the interjection to emphasize his speech:

vv.748-750: So moet ic self tha herferd bistan / Ho hit mi erme scil forgan / End wracka thet mi tha Frezen habbad dan
I must begin the expedition by myself, / However my fate shall turn out for miserable for me, / And revenge what the Frisians had done to me

vv. 770-773: Ik moet tha reise bistan / Ho hit mi erme scil forgan / Ic scilze fan zonder twivel
I must begin the journey / Whatever my fate shall turn out for miserable / I’ll subject them without doubt

5.2.4 Een Rad Thet Se Nomen

In conclusion to this paragraph, we will analyse another recurring pattern, with narrative function; we could categorize it as a periphrastic verbal formula that responds to rhythmic and alliterative constraints. The pattern frequently links to two verses: "To samen thet se comen, een rad thet se nomen"; and is used every time the author describes a council between counsellors or leaders (usually of Frisian folk) to take a decision about how to proceed, for example with revenge, expeditions, or law promulgation. In the occurrences below, the regularity is evident:

v. 389: Tha wijste to samen comen and sprekan
The counsellors gathered together and said (...)

vv. 472-473: And tho ther selva hachtijt altha wijsta to samen comen / And enen rad thet se nomen
And to the same festival, convened all the counsellors [together]\(^{66}\) / And they took the decision

vv.925-926: Tho samen thet se comen / Enen rad dat se momen (= nomen)
They gathered together / And took the decision that (...)

vv. 972-973: To samen thet se comen / Een rad thet se nomen
They met together / And decided to (...)

The segments follow the structure: subject\(^{67}\) + to samen (thet se) comen // een rad + nomen; each part encodes the key-items, that are the assembly -realized by the verb- and the decision to be taken. The comparison with Modern Dutch compounded verbs provide a good range of possible replacements for both segments:

a. samenkommen: to assemble; to get together; to forgather; to meet; to come together; to gather; to convene

b. een raad nemen: to hold a meeting/an assembly; to have a meeting/an assembly; to take a decision; to adopt a plan.

\(^{66}\) The particle “together” may be avoided, if the verb employed provides a collective meaning by itself.

\(^{67}\) Often the subject is provided in the previous line.
The great amount of verb synonyms to replace the Frisian form permits to avoid repetitiveness in the target-text without changing the meaning; the same applies for the second segment (b), where *een rad*, “a decision, a plan”, can be realized in English by interchangeable verbs, nouns or compounds verb+noun. Only in the occurrence at vv.671-674, the translation is restricted to one meaning, of “to adopt a plan”, that is described in the following lines, while in all the other episodes the formula allows flexibility in transposition:

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vv.671-674: And hia wilde een rad organ / Ther tha kinde scolde swre bislan / Hia wolde allen thit haud ofslan / Ther nat fri wer dan

And they would adopt a plan: / The child should be strike / They wanted to cut off all the heads / Of those who were not born free
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Beside the narrative function of this formula, it is interesting also from the perspective of investigation of the source-text context, that is the reason why I preferred not to rephrase or deleted the segments. The formula encodes the process of decision-making and its collective nature; the habit was peculiar of Frisian folks, which social organization in Middle Ages was still based on communities and collectivism.

Historical documents and data illustrate that Medieval Friesland was founded upon a network of small communities among the lands, that in future times would become the seven districts mentioned also in the *Riim* as “Seven Sea-Lands”; each community was presided by a group of leaders which took decision regarding social life.
vv. 1-464

5.3 The Legend of Noah and the Devil

The first four-hundred lines of *Thet Freske Riim* are dedicated to the story of Noah and the Ark. The legend is popularly known as taken from the Genesis, in the version of the Bible approved from the Catholic Church; but the version we read in the poem is integrated with unusual elements, which are alien to the Biblical canonical text.

The Frisian narration about Noah falls better into the category of tales from the “Biblical Folklore” than of approved versions of Sacred Writing, therefore I will refer to it as the tale of “The Devil in the Ark”. In first place, it is necessary to frame the idea of folkloristic elements and their incidence in the Biblical tradition, and then move to the identification of the motifs in this legend.

Folklore is generally intended as a totality of beliefs, traditions, figures and customs at the basis of popular knowledge, which often give rise to shared behaviours, literature and arts, customs that discriminate human groups and traditions. In the definition of Agee H., “folklore embraces folktales, myths, legends, jokes, proverbs, riddles, folksongs, folk speech, folk art, and various aspects of folk life such as building designs, tools, quilting, and clothing”⁶⁸, and such distinguishing elements give birth to a branch of “popular” literature, as well as often permeate the strata of higher literature. The employment of folkloristic traits, characters, situations and motifs may enhance affinity of audience to well-known matters and, consequently, to the narration. It is interesting to observe how some elements of legend and myth are recurring in several traditions, in a way that could be defined archetypical. The persistence and continuity of recognizable items enabled some scholar to draw a classification system for folktales and their motifs, known as the Aarne-Thompson-Uther (ATU) Classification of Folktales, collected in the multilingual folk tale database⁶⁹.

The distribution of the motifs identified is regular and it has been identified a division between the areas of the world in Western Europe and Mediterranean and Eastern Europe and Middle-East, but the folktale traditions are also retraceable in America; scholars say that some motifs originated in the early Holocene and then spread through migration and contact between areas⁷⁰.

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⁶⁸ The study presented by Hugh Agee goes through the mixture of folkloristic and Biblical elements in the creation of literature at popular level, that including myths, folktales and legends. (Agee, 1980: 142-147)

⁶⁹ The full database is consultable online, divided in categories and sub-categories of macro-themes and variants.

⁷⁰ For a detailed study about the exchange and development of folktale motifs, see: Berezkin, 2015.
Agee’s notion of folklore is the first stage in the development of literature; given that popular myths and legends are artefacts to explain and depicts social issues and human concerns, the successive stage is the employment of the narrative form, that at a higher level becomes literature. The relationship between literature and popular knowledge is evident in past cultures, in the Greek tradition of Homeric and epic poems as in the Medieval literature of religious framework, but modern literature too makes regular use of folkloristic references and tradition-rooted metaphors; for Agee, the employment of characters, personalities, themes and patterns deriving from popular knowledge provides a recognizable and structured framework and the possibility to reshape originally those contents for the purposes of the text. The integration of literary and folkloristic motifs leads to inclusion of Biblical tradition, rich in beliefs, themes, characters and stories entrenched in our culture\(^{71}\), under the same modalities. A more detailed view about the Bible as folkloristic evidence is provided by Dundes, who stresses out how its characterizing elements originate from the oral tradition and have been then inserted in the written version, for which the principles of folklore applies. Another defining feature of folklore is variation -the matrix elements are presented in different ways across different texts-, as demonstrated by the ATU Classification, that is retraceable in the many existing versions and translation of the Bible, approved or not by the Church. These considerations pave the path for focussed analysis on the relationship between literary, Biblical and folkloristic elements identifiable in the Riim, in virtue of their common origin and functions as triggers of popular-based knowledge and shared beliefs: this poem actually condenses topics and themes related with Frisian history -the alternation of subjection and freedom, analysed in the following chapter-, references to texts and documents of juridical area\(^{72}\), and legends and features of Biblical and religious tradition -the story of Noah, at the beginning, and the role of Pope Constantinus, in the final part-. The investigation of the initial part of Thet Freske Riim can be grounded on such folkloristic perspective that enhances the retracement of some folktale motifs, expanding the official version of the Genesis in the Bible, which originate the “The Devil in the Ark”. Due to the recurrent and patterned mythological and narrative motifs this version presents, it is possible to ascribe it to the major classification systems for tales and motifs, namely into the ATU

\(^{71}\) Agee stresses out the distinction between “Bible as literature” and “Bible in literature”, meant as the interferences of Biblical tradition into other literary genres or the genre of Biblical writing in its own.

\(^{72}\) The Rudolfsboek and the Magnuskeren cited by A. Campbell are related with issuing of laws and rights at benefit of Frisians in the Middle Ages, but the juridical literature of past is often mixed with legendary elements. In this case, the privileges stated in the second source are not attested by historical sources.
Classification with the code AaTh825\(^{73}\), into the sub-category of Religious Tales, and into the Motif-Index of Folk Literature by S. Thompson, in the category A1000-1099 “World calamities and renewals”. Thanks to the range of motifs and themes provided by the system, it is possible to identify features and sequences of the legend of Noah and the Devil in the version of *Thet Freske Riim*; the application of a patterned structure is of support in the understanding and translation of the story version in the poem, especially because it supplies those folktale additional elements that the Bible version is missing.

In the view presented in this paragraph of literature, folktale and Biblical tradition as connected by archetypical motifs, the story of Noah is included in the Judeo-Christian religious tradition and written in the Genesis, but the flood myth is ascribable to folkloristic legends inspired by historical events, in this case by catastrophes and floods. This explain the reasons why the tale-type AaTh825 is observable in Greek, Finno-Ugric and Baltics, Romanian and French traditions, as well as in the Germanic area\(^{74}\). Majority of written versions are from the 16\(^{th}\) or 17\(^{th}\) century, but are thought to derive from earlier oral narrations and interpolations (Utley, 1998: 345) from the 11-12\(^{th}\) century of didactic purpose, that is at the basis of the introduction of the evil figure of the Devil. In the specific case of the *Riim*, the fact that the beginning of the poem coincides with a legend of religious topic and tradition can be motivated by the intentions and narrative purposes of the author to give foundation and continuity to his work: on one hand, the attribution of the origin of Frisians and their liberty to the wise figures of Noah and his son Shem functions as a justification of their rebellious behaviours narrated in the following parts; on the other hand, the religious topic is a *fil rouge* in this poem, since the Christian and religious-like atmosphere will return in the description of Saint Willbrord and his mission of conversion and peace.

\(^{73}\) The two systems were firstly introduced by Aarne and Thompson in 1932-36 and then revised in 1955-58 as support for researches of folktale tradition and literature. Both the Motif-Index and the Multilingual Folktale Database collect the recurrent topics and themes identifiable in the folktale tradition, that is in myths, legends and popular stories. For the complete classification of tales and themes, see the online “Multilingual Folktale Database”, and: Thompson, “Motifs-Index of Folk Literature in: a classification of narrative elements in folktales, ballads, myths, fables, mediaeval romances, exempla, fabliaux, jest-books, and local legends” (1955-1958).

\(^{74}\) For a comparative and comprehensive view of the variations provided in each local version, I suggest the reading of the paper by F.L. Utley “The Devil in the Ark”. The author provides an identification of recurrent motifs and a brief description of the specific variants in the compared versions. Moreover, there are version existing in the Middle Eastern area, but are not of main interest in the current discussion.
5.3.1 Close analysis of motifs

The motifs evidenced by research and comparison about tale type 825 “The Devil in the Ark” follow a regular scheme, observable in the whole tradition as well as in Thet Freske Riim:

a) God’s angel orders Noah to build the Ark in secret;

b) The devil persuades Noah’s wife to discover what he is working at by serving him a drink;

c) Noah, made drunk by the beverage, reveals his secret; then, the devil destroys the Ark;

d) Noah becomes aware of the damages, but the angel instructs him on how to repair the Ark and what to do after;

e) Noah is ordered to gather the animals and put them on the Ark, where he enters with his family and his three sons;

f) The devil succeeds in entering the Ark, where he blows a hole;

g) Noah tries to repair the hole (versions provide different solutions).

Each different tradition then makes changes to details and elements of the tale, but the sequences keep in principle the same order. The version provided in the Riim coincides perfectly with the scheme above.

This structure expands that of the Bible version75 because it deliberately introduces the main character of the Devil and describes his sabotage in Noah’s mission of building the Ark, helped by the wife. As appointed yet, the functional role of the devil is probably didactic, with the intention of stressing out the division between good and evil, devotion to God and temptation.

Being the aim of this work is to describe and comment the problematics arising from some passages concerning this version of “The Devil in the Ark”, I won’t discuss interpretative issues in depth; the provision of patterned motifs is only functional to comprehension of SL contents, especially when deviating from the canonical Biblical version and introducing non-standard elements. Therefore, I will take into consideration the most complex passages, provide the reference into the motifs scheme and proceed with the description of strategies adopted in translation.

5.3.2 The devil blows a hole

The first passage under investigation (vv.185-204) coincides with sequence (f) from the tale-type scheme: the devil hides into the Ark and blows a hole in the bottom. Noah becomes aware

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75 I refer to the Bible version of the Catholic Church, in Genesis, chapters 6-9.
that the devil has entered, and orders him to go out from the bottom; but he does not want to be commanded, thus gouges out a piece of wood from the ship.

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In this passage, we observe that the full form of the verb *gan/gaan*, often combined with the preposition indicating the direction of movement, is often missing and implicitly realized by the preposition itself; the same use is frequent in Dutch, where the verb “*gaan*, to go” in the sense of motion is always combined with the related preposition and then deleted from the utterance. This aspect is not so complex, but relevant for what concern the realization in the target-text; the repetitiveness of this structure would affect the readability and dynamicity of the actions described. Especially, if we observe vv.189-90, the verb *wtgan* + preposition *beneden/boven* occur two times and very close one to each other: by interpreting the utterance of Noah as a command, I emphasised the tone by using “get out” in imperative form and played on the preposition to create an effect of alliteration between vv.188-89 and 190-91.

Vv. 192-193 represent a problematic passage, because the doubling of negation is not grammatical. The combination of two negative particles *naut ne* with verb *leet* occurs in:

- vv.192-193: *Thi divel dat ne leet / Ther him her Noe dwan heet*
- vv.27-28: *Noe naut ne leet / Ther him thi inghel dwaen heet*
- vv.57-58: *Thet wijf thet naut ne leet / Thet her thi devel dwaen heet.*
The employment of double negation is not possible in Germanic languages, contrarily to Italian; therefore, we can suppose that this marked use of particle “ne” preceded by the other negation “naut” functions as annulment of the negative sense. This assumption coincides with the meaning conveyed in the lines: for example, in 192-93 the devil does what Noah ordered him, goes to the bottom and only then damages the ship and flees above the Ark; therefore, I interpreted all the instances with an opposite and positive meaning. In this, I also contradict Campbell, who explains the specific use of the verb “leta” in the meaning of “not do” (Campbell, 1852: 218) at v.57, by suggesting a reverse translation in the affirmative mode. The same conditions of vv.192-93 are observable in the other two occurrences, where the same strategy applies:

vv. 27-28: Noah did do / What the angel ordered him
vv. 57-58: The wife did do / What the devil ordered her

This deviation from linguistic evidence is required by the needs of TL transposition, since the meaning resulting from the interpretation of these lines into the narrative context is contrastive to the form implied; therefore, the adaptation of the exceptional organization of SL text to the constraints of English has been inevitable.

Finally, I want to stress how the tale type sequence (f) has been realized in this poem, when the devil breaks a wooden piece of the Ark; Noah shuts the huge hole by putting a hare into it, and the animal closes it with the paw⁷⁶:

He went below
And gouged out with him a great chunk.
Noah took his hare
And settled it in the hole
And shut it with the heel

The possible variants of “The Devil in the Ark” consider that the hole is closed with the tail of serpent, or with a mouse or a lizard; by a dog, with his nose, or a hare; others suggest that Noah sits on the hole and stops the water with his body. Each animal is associated with an emblematic meaning (Utley, 1998: 342-343), not necessarily related with the religious symbolism, and integrated in the motif (f) according to the authorial intentions. In this case, we can suppose that the selection of the variant “hare” reinforces the positiveness of this action, since this animal is symbol of rebirth, resurrection and strive for eternal salvation.

⁷⁶ The word used in the translation is not “paw” but “heel”, as reported in Campbell’s glossary. I kept the suggested word to maintain an alliterative rhythm in l.196-197 as substitute to the rhyme scheme of the original Frisian text.
5.3.3 The wife with no name

In most versions of tale type 825, Noah’s wife is a secondary character with role of antagonist: she helps the devil to make Noah drunk, discover his work in the woods and finally sneak into the Ark, as summarised in motif (b). Since Thet Freske Riim fulfils all the motifs, I won’t describe all the sequences, but dedicate some attention to how the woman is presented in this poem.

Differently from what happens in other tales\(^\text{77}\), the author does not attribute the wife a proper name but adopts a technique that ensures the recognition of the character and the attribution of specific features. Many versions repeatedly employ the epithet “Devil!” for Noah to call his wife; the exclamation occurs from motif (b), after he finds out that she has helped the devil and deceived him by spilling the drink.

The use of formulaic expressions is evident in the Riim too, similarly to this category of tales. In the poem, the wife is always referred to by using the epithet kwade wijf, “evil wife”. The repetition of the segment relieves the author from the need of providing a description of this secondary character, presented in a quick and effective way\(^\text{78}\).

5.3.4 The three stars: a metaphorical sequence

In conclusion to this section, I will analyse two passages which go beyond the motifemic organization of “The Devil and the Ark” prototype but expand the story of Noah’s lineage.

The first passage (vv.256-297) creates a powerful atmosphere of religious symbolism: Noah has a prophetic dream, where he sees three stars representing his three sons which rise and go down alternatively in the sky to shine. Its complexity derives from the metaphorical meaning, that the author explains to reader after this long sequence, and the intricate linguistic realization; I will report lines 256-297 in their whole and then proceed with focussed analysis and interpretation.

\begin{verbatim}
Nu hored ho hit her Noe was forgan
So fula hi van tha wine nom
Thet hi in ene sleep com
Ther omme ward wrmaeledijt cam.
Thit wolla wi leta staen
And een other willa wi onfaen
Tha her Noe in tha sleep lach
Manich wonder hi tho sach
\end{verbatim}

\(^\text{77}\) The tale tradition about Noah and the Ark is riddled with hundreds of different names for the wife. There is an accurate study by Utley that reports all the instances he investigated, by creating an encyclopaedical collection of epithets for the character. The work is: Utley F.L., “The One Hundred and Three Names of Noah’s Wife”, in Speculum (1941): pp. 426-452

\(^\text{78}\) The complete analysis of the employment of formulaic epithets has been detailed in the opening part of the chapter, thus I send back to chapter 4, paragraph 2.2.
The sequence represents a turning point in the narration and a small but complete story embedded in that of Noah.

The author signals to readers the change of matter with a quick contextualization of the character (vv.256-58) and a brief anticipation of what will happen (vv.259-61), and then continues with the detailed narration:

vv. 256-263: Now hear how it happened that Noah

So ignobly79 drank the wine

That he fell asleep;

Because of this Ham was cursed.

We will abandon this matter

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79 The first meaning is “foully, ignobly”, and I report it here. As it is explained in the following commentary, I then decided to adopt a different word in the final target-text, with a milder and less negative nuance of sense, that is more in line with the content and the characterization of Noah.
And another will we begin.
When Noah lied sleeping,
He saw much wonder.

The use of formulaic expressions at the beginning of the passage permits the author to address the audience directly and get their attention, and to provide a sort of introduction to prepare them to the following matter. Lines 256, 260 and 261 fall into the category of “transitional formulas”:

a) “*Nu hored ho hit her Noe was forgan*” is recognizable by the verb *horen* in 2\textsuperscript{nd} person plural, to emphasize an intimate contact between author and readers;
b) “*Thit wolla wi leta staen*” and “*And een other willa wi onfaen*” are recognizable by the verbs *leta stan* and *will onfan*; these lines often occur together and encode the transition from a matter -that in this case is only anticipated in vv.256-58- to another narration.

The contact with the audience is maintained through the use of 1\textsuperscript{st} person plural subject.

For what concern the linguistic transposition, the formulaic expressions are translated according to the identified patterns, but the adverb *fula* (v.257) is interesting in the way it influences the interpretation of the utterance. In this example it is reported the first attempt of replacing, but the final translation shows a different adverb, selected after an attentive comparison. This adverb functions in the sentence as decisive in the characterization of Noah: the modifying action of the particle changes the interpretation of the utterance with positive or negative meaning, and secondary responds to needs of regularity in the rhythmic pattern.

The adverb “ignobly” is selected due to the entry of Campbell’s glossary, that conveys a negative perception of Noah and his unscrupulous act of drinking too much wine, that of course coincides with the Frisian adverb *fula*. The fact is that the figure of Noah has been presented throughout the poem as a wise and pious man, under a positive and exemplary light, and the modification turns negatively the interpretation, in contrast with the previous descriptions.

Therefore, to maintain the ST structure, I suggest two alternative replacing items of milder tone: *voraciously*, to emphasize the impetuous action; *carelessly*, to highlight the ingenuity. Otherwise, it is also possible to avoid a faithful translation and rephrase the segment in:

*He drank the wine so quickly / That he fell asleep;*

The adverbial position is filled out with an item of different meaning; this solution is easier, but it is preferable to preserve the original structure, in order to avoid an over-simplification of the stylistic nuances.

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88 See Chapter 5, “Transitional formulas” at paragraph 5.1.2.
Then, the author moves on in the exposition of the long metaphor (vv.264-70) where the lines in italic are of difficult interpretation:

At first, he saw three wonderful stars  
And, since they all wore crowns,  
He thought in his dream  
That those represent his three sons.  
*Because he clearly saw that*  
*Where he was laying there in sleep*  
*The three stars rose in the firmament.*

The translation to read here consists in literal transposition, but the SL and TL do not correspond; therefore, I propose two adapted versions: the first is more suitable for reading, the second aims to keep unaltered the syntactic relationship between clauses:

1) When he was still laying in sleep / He saw clearly that / The three stars rose in the firmament.  
2) Since he became aware of that, / While he was still sleeping, / The three stars rose in the firmament.

This line group refrains what has been said before, as the fact that Noah is sleeping and following the motion of the stars in his dream; the repetition and recovery of expressions and actions throughout the passage have a cohesive function, to facilitate the readers in following the narration despite the symbolic complexity. Option 1 is closer to the source-text structure, but option 2 has been chosen for the final translation in virtue of the dynamicity that the subordinate relationship between clauses conveys to the English version.

Finally, from line 270 the author begins to describe the motion of the stars; the organization of this passage is intricate and difficult to transpose in the target-language without incurring in extreme reiteration and repetition of terms and actions. Below, my hypothesis of translation:

vv. 271-297: Forthwith, the one rose  
And made the other two to strike down.  
Forthwith, the one rose  
And knocked down the other two.  
After this (happened),  
The other two stars rose  
And made the first one to go down.  
It stood that way, he thought while he laid  
In his sleep on the same day.  
After a long time, that nothing happened,  
The first star again went high  
And reached the others in the sky.

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81 The diplomatic edition of *Thet Freske Riim* includes some punctuation from the original source, but it is rarely significant for the syntactic organization; rather, as in this passage, it is deviating. Line 267 ends with a full stop, but the following lines have an ambiguous subordinate relationship. Consequently, I provide here the faithful translation as well as the two interpretations which I believe the most effective.

82 The source-text reports the phrasal verbs *to [=tho] dele slan, neder [=nether] slaan*, which have a correspondence in Modern Dutch verbs *dalen* and *neerslaan*, thus the transposition in the target-text relies on the respondent lexical entries.
It didn’t last for long, as the two rose
And knocked down the first.
*It ceased quickly* to shine
*And began to darken*
*As it was not necessary*
*That she stood there so sadly*
*What a shame!, he thought while he laid.*
*There passed many beautiful days*
*Until the first again caused*
*The other two to descend.*
Since they were subjected rightly to it
For a while all these three
Shadowed and contended each other;
Then, the one become subjected to the two
For, it was suddenly gone.
Now shall you understand
Why these three stars are rose.

The organization of this passage centres on the alternation of position and motion between the stars, signalled by two repeated verbs: *to [=tho] dele slan* and *neder [=nether] slan*. To identify the best replacing terms, I relied on the correspondence to two Dutch phrasal verbs; the former “*dalen*” means “to come down, go down, decline, descend”; the latter “*neerslaan*” means “to knock down, precipitate”.

The source-text present many examples of causative use of verb, thus “to cause/make something to”: v.272) *And dede tha twa to dele slan*; v.275) *And deden da ene tho dele slan*; v.282) *And deden da ene neder slaen*. The causative construct occurs always with the verb *dwan*, “to do” but it may be tricky because the same verb is used with pleonastic or completive function in relationship with other verbs. The causative use can be detected well clearly in situations where the subject (the first star/s) is agent in the previous verse, and acts in the way to affect the objects (the other star/s).

The target-text presents the succession and motion of the stars with organization similar to the source, but some intricate and obscure passages are freely interpreted, mainly vv.264-70 that has been analysed before, and vv.283-290. For what concerns the last, it breaks the description of alternated movement as a sort of interval, where the patterned style of other lines cannot be used; the idea is that the lonely star descends and becomes darker because the other two are illuminating the sky, but after some time it raises again. This interpretation required some additions to the source-text, as: verb “to shine” (v.283); rephrasing to v.285, because the original utterance was too wordy to be faithfully transposed in English; introduction of Noah’s

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83 The form *suime* or *smine* is cognate to O.E. *sneome*, meaning “quickly”, and is a corruption of such original form.
84 For the complete list of functions of *dwan*, see Campbell, 1952: 206.
interjection at v.287; grouping of vv.288-90 under relation of causative subordination into a new clause.

5.3.5 Disagreement of pronouns: from inclusive to external reference

The source-text often presents personal pronouns and possessive adjective, especially in this section of the poem that is full of direct and indirect speeches, as well as intrusions by the narrator. The occurrence is irregular, not systematic and “ungrammatical”, that is, the segment which hosts personal references may show variability in the person and number.

It is to be pointed out how the use of pronominal and adjectival system in this Old Frisian text is irregular and cloudy. The main issue to pay attention to is the uneven and flexible differentiation between the pronouns of 3rd person: both singular and plural pronoun can be realized by hi; then, the 3rd person pronoun hi is often identifiable in variants, due to a different spelling or contraction with other pronouns; moreover, personal pronoun hi can also fulfil an introductory and general reference function at the beginning of sentences, as well as contract with the negation. The best strategy to solve this problem while translating is to analyse each passage with attention and relate the pronominal item to the specific context of use.

In addition, the oral nature of Thet Freske Riïm involves the presence in the text of intrusions by the narrator, who addresses directly to his audience by using the 2nd personal pronoun “ye” (frequently written as i, j, ghi, ij, io) or the relative possessive adjective “thy” (written as thin, din, thine, thijne). If the identification of such items is easy, they often interfere in textual segments where the 3rd person pronoun is used.

Consequently, the translation of these segments in Modern English requires a modification of the original pronominal and adjectival use, for homogeneity and regularity in the references.

To make this clear, here below are reported two examples, provided with explanation:

vv.374-376: And se moste tha ewe wol onfan
Mer thio ewe scil immer also wassa dan
Thet hio io fan io fridom naet qwjt cwd dwan.

And they might well accept the law
But the law shall be always followed
So that you cannot be deprived of your freedom.

85 The same problem arises also in the 3rd and 4th section of the poem, where the references to Frisian freedom or rebellion are always encoded by a 2nd person adjective, even if the narration is in 3rd person, without addressing directly to audience.

86 The majority of occurrences is reported by A.Campbell in the glossary entry dedicated to p.p. hi. This is of great help in the interpretation of the text, but sometimes the entry misses some occurrences or does not account for a specific and anomalous use.

87 While onfan generically means “receive”, it will be sometimes translated with a non-literary meaning, according to the context.
The author uses *se* (pr. 3rd person plural) at v.374, but switches for *io fridom* (adj. 2nd person plural) at v.376. The abrupt change of personal reference may result from the need to appeal directly the listeners: the poem is designed for a Frisian audience, in order to tell the story of their freedom and past. Thus, the author remarks that the law promulgated by Shem are still valid and the same Frisians should fight for their freedom.

With this assumption, I decided to keep the original between persons in vv.374-376 and motivate this choice as artistic licence.

Conversely, the translation of vv.394-97 makes homogeneous the personal references, even if the simultaneous use of 3rd and 2nd person pronouns and adjectives probably relates to the same authorial motivations investigated in the previous example:

vv.394-397:  
Thi konink sprack,  
Hi wilde habba tins and thine crona  
And thine fana scona.  
And alle thet land scolde him wassa onderdan.  

The king said,  
He would have tribute and their crown  
And their fair banner,  
And all those lands should be subjected to him.

This because vv.395-397 belong to indirect speech by King Emur, as signalled by *sprack* and the subject *hi* in 3rd person singular. While the speech is in indirect form and aimed to the counsellors, it is used *thine crona* and *thine fana*, with adjective of 2nd person plural. Again, probably the author meant to engage his audience and let internalize the concept of freedom, represented by the crown and the flag.

The choice to turn all the personal references in 3rd person is due to the uniformity of the indirect speech; for such abrupt change of reference within the same discourse may confuse the reader, pronouns and adjective in the passage have been translated all in conformity.

5.3.6 Ham’s damnation

After the prophecy, Noah assigns the faith to each of his three sons and, as represented by the stars, Ham is damned and corrupted. The Bible tradition tells that from him generated the belief and veneration of false gods. I report here the brief passage about Ham, in conclusion to Noah’s story within the *Riim*. I want to focus the attention of some translation strategies and the transposition of a metaphor (at vv.449-450):
vv.436-454:
Theth (= Thech) heet hine in Affrica vare
And sprack openbare
Thet dio helle alther ware
End der manich wonderlyck thing scolde scan
Eer thio wrald scolde forgan
Want hit arst van him cam
Thetma tha afgoden beden an
And aeck van tha sijn wt spronghen
Tha twa and sawintich tongen
Therma manighen scada van nom
Want hit aeck van him com
Thatma tha tawer lyst bigude onfaen
Ther fan wart manich man binna Ninive bidrogen.
Want Ninus mackad tha sted scone
Hio was sine rikes een crone,
Hwant the falsche riocht van him quam
Alder om wart fordomet binna Babilonie manich man.
Uan Sem een man com
Theert riocht wr Semis slacht an nom.

However, he ordered him to go to in Africa
And said clearly
That there was the Hell
And many amazing things should happen
Before the world perished.
Yet, from him it firstly began
The worshipping of false gods.
And from him originated also
The seventy-two languages
Which caused much harm.
And from him originated also
The artifice of the tower.
Thereof, many men were betrayed in Nineveh
Because Ninus\(^88\) founded the amazing city,
The most beautiful gem of his kingdom;
The false law was issued by him,
Therefore, many men were accursed in Babylon.
From Shem descended a man,
That spread the law over Shem’s race\(^89\).

Noah foretells that from Ham will initiate the belief for false gods, Nimrod (who was the founder of Babel), the languages of Babylon; in short, Ham is the biblical character who gives origin to the harms of mankind. The passage is evidently short and condensed and the author tries to introduce briefly this matter as known to his audience yet because reported in the Writings.

Some lines are of specific interest in the translation process, because their meaning is clear only with a basic knowledge of the Bible. The author lists in vv.441-47 the negative things originated by Ham, namely the worshipping of false gods, the languages of Babylon and the evilness of Ninus (or Nimrod); then he introduces for the first and only time Ninus, the founder of the city of Niniveh, provided with no explanation, and thus probably appealing to a shared knowledge of this matter.

In conclusion of this passage (vv.453-454), the author anticipates to the audience that a man, descendant of Shem, would promote and fight for law and freedom but the matter would be narrated later in the text. Since those two lines are not directly linked to the surrounding content, the interpretation is not immediate, and only during a second re-analysis I was able to identify the prophetic and anticipatory nature of the verses in question. In a view that preserves

\(^88\) Ninus was the legendary founder of the city of Niniveh. The reference here to Babylon and Niniveh has to be found in history and in the Bible (Jonah: 3), while the identification of Ninus, also known as Nimrod, as the introducer of false gods and laws is detailed in several medieval sources. For further references, see Campbell A., op. cit.: p.185.

\(^89\) The conclusive vv.453-454 are loose from the previous content; the author introduces abruptly an anticipation about Shem’s descendant, supposed to be Saint Willbrord later in the Riim. Therefore, it is to be noted in the full text that the author inserts there a transitional formula of “nu will leta stan”-type in order to inform the readers that such matter would be momently left aside and further explanation would occur later in the text.
the form of the source-text despite some abrupt changes of matter, I opted for provision of the explanation and role of the lines in footnote and not-breaking the continuity of the text.

Finally, I would focus on vv. 449-450; the expression is descriptive of the city of Niniveh, founded by Ninus, designated as “sine rikes een crone”, namely “the crown of his kingdom”. Being the subject hio, 3rd person feminine pronoun, I suggest it refers to the city by using a periphrastic and metaphorical expression. To keep the sense but make it comprehensible in the target-text, line 450 has been translated as “the most beautiful gem of his kingdom”. Another interpretation may consider the relationship between Ninus, the founder and governor of Niniveh, and the crown as symbol of his power on the kingdom. I avoided this interpretation because it detaches from the source-text and the grammar structures, but it could well apply for the sake of readability in a target-text aimed for a common audience.

In conclusion, the genesis of the story about Frisian freedom is derived from Noah and Shem; Biblical characters and events are mainly borrowed from the Genesis, but details and description are reinvented and enriched with elements from folkloristic and mythological tradition. The religious matter is thus integrated into popular tales, and vice-versa, in a dialogical exchange that generates the vividness of Thet Freske Riim.

In this first macro-sequence, the most problematic sub-stories related with that of Noah and the Ark have been analysed in the view of my translation process. While for The Devil in the Ark it was useful to refer to the tale type for fixing some problems of interpretation, as in Ham’s Damnation to the Biblical sources, the metaphorical passage about the “dream of the three stars” any explanation was duty of the translator. Translation difficulties may arise from grammar inconsistency, metaphorical nuances, or missing lexical correspondence between source- and target-language; but each issue has to be equally addressed and provided with explanation.

Chapter 5.4, 5.5 and 5.6 will tell about different matters and generate new issues for translation; as in this sub-chapter, the main problems will be addressed according to their peculiarities, but the strategies adopted will become more and more recognizable.
The second macro-unit of *Thet Freske Riim* narration presents the history of Frisians, from the migration from Asia to Europe to the condition of subjection imposed by the king of Denmark. There is an abrupt change in the narrative matter, in terms of genre and style and space and time: the story of Noah, coloured by religious and folkloristic elements, gives place to the story of Shem’s reign in Asia and then slides into a semi-historical chronicle about the migration of his descendants to Europe. The style we will observe in this section is quite diverse, richer in dialogical sequences and in descriptions of killing and revenge, but it is still possible to identify formulaic patterns and standardized expressions.

Transitional formulas divide the narrative units of “Noah and the Ark” and the “Frisian rhyme”, and the use is evident in the opening lines (vv. 457-468):

<table>
<thead>
<tr>
<th>English</th>
<th>Dutch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aldus bescriuet ALWIIN</td>
<td>Thi master in tha boke sijn</td>
</tr>
<tr>
<td>Thus, narrates master Alviin</td>
<td>Who is the master in this book,</td>
</tr>
<tr>
<td>Thet van Noe and sijn jongerin</td>
<td>About how Noah and his children</td>
</tr>
<tr>
<td>Where sprout out</td>
<td></td>
</tr>
<tr>
<td>Wt weren spretten</td>
<td>By their lifetime,</td>
</tr>
<tr>
<td>Bij sijner lyf-stonde,</td>
<td>Twenty-one thousand years.</td>
</tr>
<tr>
<td>Een and twintich tusunde.</td>
<td>Now it has come to the end</td>
</tr>
<tr>
<td>Nu ist comen to ende</td>
<td>The rhyme of Noah and his children.</td>
</tr>
<tr>
<td>Thet rijm van Noë and van sijn kinde.</td>
<td>Now I will tell you the Frisian rhyme</td>
</tr>
<tr>
<td>Nu wil ic io thet Freske rijm onfaen</td>
<td>And let you understand</td>
</tr>
<tr>
<td>And letad (= leta) io forstae</td>
<td>What was the fate</td>
</tr>
<tr>
<td>Ho hit him dede forgan</td>
<td></td>
</tr>
<tr>
<td>Aldus biscriuet Josephus thi wigand</td>
<td>Of the one described as Joseph the warrior</td>
</tr>
</tbody>
</table>

The first three lines realize the pattern of “master Alvijn” -presented in the introduction to chapter 4- and summarise the previous story; at v.463-64, the author says that “the rhyme of Noah and his sons” has come to end and, at v.465-66, he introduces the new matter, the narration of the *Freske rijm*. The author also mentions briefly *Josephus thi Wigand*, Joseph the warrior, and the unlucky fate of the man about which more will be said in the story. I believe that this name is mistaken, since the following story is not about “Joseph” but John of Groningen; anyway, the name provided in the source-text (v.468) has been not changed, but the ambiguity is signalled in foot-note. I was not able to find any correspondence in literary or historical sources, due to the lack of attested sources about Frisian history and to the possibility that this is a name of invention, but we may assume that John was a famous figure in the Frisian area: the author states that that “he is well known in the writings”(v.469), those which he probably used as source for the composition.
5.4.1 The Frisian migration

Despite the introduction of the character of John, the following lines (vv.471-566) are about a different matter: the author tells that twelve elected counsellors ordered the departure of seven ships towards Europe; they reached several countries, where local sovereigns welcomed or rejected their arrival, awarded them with rights or subjected them to harsh laws. The digression functions as a prequel and introduces some distinguishing elements of lexical, stylistic and interpretative nature, recurring in this macro-sequence, and anticipates the reasons of Frisian revenge and the execution of John. The migration is always encoded by standard use of language, of verbs and words, and related with some key-concepts; most repeated items are listed here, but will be explained in the following excerpts:

- The verbs of motion *comen* and *farran*, that occur in the description of migration and sailing;
- The pattern “*to samen comen / een rad thet se nomen*”; 
- The words *pand* and *aindom*, which are used here for the first time and will be found in other parts of the poem;
- The concept of *fridom* represented symbolically by the *fana* and the *crone*, the “banner” and the “crown” (v.485).

5.4.2 Frisians arrive to Ybernia

The first analysis concerns the description of events happening after Frisians’ landing in Ireland, where they are welcomed by the local king, and an interesting geographical depiction of the land, in the passage (vv.511-528):

Hia spreken tha konige weder to alto hand
Hia wer comen wt Asia land
Uan Sem ther thi arsta konige (= konig) was
Ther thisse wrald e gekas
And hia weren to wera
Al fri boren hera.
Tha thi koning van Ybernia thet fornom
Hi dede himme grat era dom
Hi gaf himmen thet selve land
Thet se mosten wonia sonder tins end pand
So lang thio werrelt stan scolde
Of hia ther vonia wolde.
Nu horad ho thit land is dan inder fere
Om thet ene fiarndel geed thet windermere

They told back to the king at once
They were coming from Asia,
Descendants from\(^90\) Shem, who was the first king
Who chose these people
And [said] they would be
All born free.
Then, the king of Ireland listened to that
He did them great honour
He assigned them the same land
Where they might dwell without tribute and pledge,
As long as they stayed in this world
Or they would dwell there.
Now listen how that land look, as you traverse it,
Round the one quarter surrounded by the
*Windelmere\(^91\)*

\(^90\) *Uan* is an alternative spelling for *van*
\(^91\) Probably the ocean.
Frisians introduce themselves to the Irish king as free man and lord, since their birth: this pattern recurs throughout the whole poem, always encoded by the construct fri/frei boren hera; i.e. vv.512-516 have parallel structure and content to vv.488-490: “Thet hit alle lioda fornome / Thet se were to wera/ Al fri boren hera”. Here, the mention of Shem and his descendence (v.513) remarks the concept of freedom and laws inherited in ancient times.

The ambiguous syntax of these lines, due to the absence of clear subject and the double meaning for wrald in the utterance “Ther thisse wrald e gekas”, leads to two hypotheses for translation of vv.513-516:

a) In the sense of “world”, Shem is the object in v.513, as passive to the election and choice of him as king in the world:

Descendants from Shem, who was the first king / That this world has ever chose; / And said they would be / All free lords for birth (vv.513-16);

b) In the sense of “people [of this world]”, Shem is the subject in v.513, as agent of the chooser of Frisians as his race and people to be free:

Descendants from Shem, who was the first king / Who chose these people93 / And said they would be / Born all free lords (vv.513-16).

In the majority of instances in the poem, it is commonly used in the basic sense of “world” and replaced with this item. But Campbell also suggests that wrald may present disambiguation, since “the precise sense is frequently ‘people of the world’”94, that is an extended reference to indicate population or, in a narrow sense, the Frisian folk (that are the main subject of this narration). Given the two possible translations, I suggest that exceptional use (b) matches better in this case, because it constitutes logical continuation of the self-referential speech of Frisians, who introduced themselves as a chosen race elected to be free.

The last verses in this passage then describe the localization and geography of the land that is denominated Ybernia and surrounded by the windermere, frana see and engeheide.

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92 According to A. Campbell, these indicate the oceanic boundaries of Ireland
93 Also: who chose these people in this world
94 Campbell A., op. cit.: p.234
In first place, I would point out the origin of the name “Hibernia/Ybernia”, which is most probably Latin\(^\text{95}\), often retraceable in non-Latin texts of later period; in this regard, I will quote the study of D. Griffin:

“The notion that *bernia* might be derived from HIBERNIA is not quite so ridiculous as it would appear at first sight. It is a curious fact that, in the *Recopilaciòn*, *bernia* is frequently accompanied by *irlanda*, about whose etymology there is obviously no question. Now the very existence of such word as *irlanda* is proof that both culturally and semantically *bernia* might have been derived from *Hibernia*”\(^\text{96}\)

The question is whether the reference in *Thet Freske Rium* regards Spain (as the name could intuitively suggest) or Ireland. Given the analysis of D. Griffin about the etymological derivation of the name, the description into the poem of the island boundaries (vv.523-528) and the previous description of Frisians’ journey through river Danube and Ems, we can suppose that the author wanted to refer to Ireland, which territory is surrounded by sea and the fourth part is covered by trees and inaccessible to people.

The names of the sea and forests have been borrowed directly from the source-language, because the impossibility to have an accurate geographical reference prevents from using modern names. Therefore, the Irish settlement is depicted as surrounded by the ocean (*Windlemere*) and another sea (*Franasee*), and enclosed by the heath of the *engeheide*, that creates an area of woods and trees inaccessible and uninhabitable for people.

### 5.4.3 Culture-related concepts: *aindom* and *pand*

The two passages that will be presented offer material for a linguistic and interpretative analysis which relates with some culture-specific items, which disclose some relevant issues of Frisian history, socio-political organization and beliefs system. There will be investigated the words *aindom* and *pand*, the correlated words and their function in the narration about the struggle for freedom.

In this first excerpt, from vv.537 to 541, the counsellors are deciding how to organize the land to ensure freedom to their folk; they divide the territory in seven districts -mentioned as “the Seven Sealands”\(^\text{97}\) later in the poem- each intended to be independent:

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\(^{95}\) It is to find in early text the antiquate use of “Hibernia” as name for Ireland, as well as the geographical localization and positioning of the country relies on pretty ancient references, from Latin or early-Medieval works. As evidence, I report here a quote from *Etymologiae* by Isidore: “Scotia idem et Hibernia proxima Brittaniae insula, spatio terrarum angustior, sed situ fecundior” (XIV vi 6, ed. Lindsay). Consequently, we can assume that the name has a Latin etymology, but the geography is not very accurate.


\(^{97}\) The determination of seven districts happened around the 12th century with the aim of providing a more stable government in Friesland. In the introductory study by R. Bremmer on Frisian, it is said that: “In the course of the
Ene rede thet se nomen
And deelden al mit erum hiara here
An sawen scere
Want se alther lewenden (= leweden) ellic in sijn land
**Sonder** rawe and **sonder pand**

They decided
To divide all equally *their army / between the lords*
In seven divisions
Where everybody lived each in his own land
Without sorrow and without pledge.

In the first lines, we can observe the patterned expression “*een rede thet se nomen*”, that refers to the council activity of meeting together to take a decision about law, politics, expeditions or killings. Aside the formulaic nature of the segment, it provides some interesting cultural information: the Frisian community is presented as a collective organization, where major leaders gathered to discuss and debate social issues and choices. The same shared feeling is perceivable in the *Riim* since every action of Frisians folk is carried out by more than one person, usually the folk or the counsellors.

For what concerns the lexical analysis, the word *here* at v.538 has disambiguated meaning; if we compare the root of the word, we can assume it has same etymological origin of MD. *heer*, “lord”, and hence refers to Frisian lords (leader, nobles, or counsellors); otherwise, the root could coincide with that of MD. *heir*, “army, forces”. The latter hypothesis involves a change of interpretation, that is the seven divisions were commanded by the army, that ensured protection and peace to the folk; the former allows to identify the counsellors as elected regents in the provinces. Differently than for other ambiguous interpretations, both apply here and do not lead to contrastive utterance and meaning; the choice of *here-lords* is aimed to preserve the idea of peace, freedom and absence of oppression, conveyed in the passage and remarked in line 541 “Sonder rawe and sonder pand”.

This segment realizes another interesting patterned expression, which occurs similarly at vv.338, 520, 1496: “*sonder rawe and sonder pand*” (“without sorrow and without pledge”) is employed to depict a condition of freedom and relief from oppression. As the formula “*een rad thet se nomen*”, also the word *pand* has a strong cultural reference.

The bare meaning of the word is “tribute”, that in the *Riim* refers specifically to the taxes the Frisian were imposed to pay when subjugated by the Danish king. The meaning of the item *pand* can be thus extended as “absence of tribute”, and more generally be referred to the “condition

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The twelve centuries, the structure of power in the Frisian lands became based on a loose federacy or league of the so-called Seven Sealands. Its member convened annually at the *Upstalsbam* (Du. *Opstalsboom*). In Bremmer, 2009: 4
of freedom” from tributes and servitude. Pand always occurs into the correlative structure: *sonder (something) + sonder pand*, always translated as “without sorrow and without pledge”\(^98\). This item has positive connotation (absence of tributes) and is in antithetic relationship with another patterned segment *tins en tianda* (“tributes and tithes”) that the author always and only employs to encode the imposition of taxes and tributes to pay.

In this second excerpt, the author describes the meeting with the Irish king and the establishment of Frisian subjection to the sovereign:

\[v.556-561:\]
\[Hi dede se onfan blydelike\]
\[Want hi heder op raden rijkelijke\]
\[Want hise dorste na mit scride (= stride) bistan\]
\[Unt se there selve mit wilkore come an\]
\[Thet se nomen thin \textit{aindom}\]
\[It this selves koniges handom.\]

\[\ldots\text{ Received them joyfully}\]
\[\text{Because he would rather hold an assembly,}\]
\[\text{As he dared not to oppose to them with war,}\]
\[\text{Until they were arrived there for free choice}\]
\[\text{And accepted the condition of subordination}\]
\[\text{At any disposal of the same king.}\]

Despite the content is not difficult to understand, some ambiguous words prevent from a linear transposition to TL system and the passage mentions, for the first time, the word \textit{aindom} (v.560), ascribed to the category of cultural-specific items.

At v.557, we observe lexical item of uncertain meaning (*heder, op raden*) and adverbial accumulation (*heder, rijkelijke*); since there are lacunae in vocabulary and structural correspondence of source- and target-language, I relied on alternative strategies for transposition. From a lexical point of view, the utterance was analysed and interpreted according to the context and some parallelisms with Dutch: considering that the verb *op raden* is similar to MD. \textit{aanraden}, “counsel”, the adverb \textit{heder} can be interpreted as “rather, preferably”. As a result, we can apply two different replacement in English: or literary transposition: \textit{Because he rather held a council earnestly}; or free translation: \textit{Because he would rather hold an assembly}. For reasons of consequentiality in the content, I selected the interpretative transposition: the author seems to assert that the Irish king, who had welcomed Frisians in his reign, was not intentioned to move war against them but find agreement between parts, to preserve his sovereignty but ensure good living conditions to folk. Consequently, the adverb \textit{rijkelijke}, “earnestly” has been deleted and the verb turned into the modal construct to avoid adverbial accumulation and reorganize the sentence to convey similar effect.

Even if the Irish king is indulgent with Frisians, unlike other monarchs presented later in the poem, this passage introduces the establishment of the condition of subordination in the

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\(^98\) This translation is proposed by Campbell: the expression could be rephrased, but the correlative structure is preserved and the selection of “pledge” as replacing item matches with the rhythmic and sound patterns in every occurrence of the formula.
story of Thet Freske Riim: at v.560, the word aindom is mentioned for the first time. The word encodes a central concept in the socio-cultural perception of the poem, but the instances identified are not as many as we could think:

v.584: It thissa selva koning bigude thi arsta aindom instan
v.683: Thet se thin aindom weder nomen.
v.833: Than j thine aindom to miner hand onfan.
v.835: Tha sawen heran nomen thine aindom
v.867: End thine aindom an nome

Before proceeding with the identification of a suitable replacing item, it is necessary to understand what the degree of significance of this word is, and why has it been selected as culture-specific element. Campbell does not suggest a one-word correspondence but provides a good definition: aindom is “condition of servitude subordination to an overlord” (Campbell, 1952: 200), namely “servitude’ by which a man belongs to another” (Campbell, 1952: 189). The negative connotation of this word is supported by the contextual analysis of the text and the historical experience and political situation in Friesland.

From a linguistic point of view99, the meaning of this world is retrieved by the context of use and the conceptual relationship with other lexems. The word is always introduced by the verb nima, nomen, basically “to take”, but more often in the sense of “to receive” (v.833) and “to establish” (v.584). The passive meaning that the verb conveys suggests that the condition “of subordination” is imposed by a non-Frisian figure of power (i.e. a foreign king, a regent, a dictator...) and not voluntarily accepted by the Folk. Therefore, it is possible to affirm that aindom nima acquires always negative connotation and can be translated as “to receive subjection” (or better, in the passive form: “to be imposed subjection”). The passage (vv.556-561) represents an exception: we said that the king is intentioned to reach an agreement with Frisians, then he grants them rights and protection in change of their obedience; for, nima is replaced with “to accept” but of aindom maintained negative connotation, and the segment is translated as: “And they accepted their condition of subordination”.

These hypotheses derive from analysis of the narrative context: aindom and fridom are antithetic concepts and leit-motifs in the poem; while the former depicts total submission and servitude and deprivation of rights, forced by imposition of rigid and severe laws, the latter represent the utmost value and feature of Frisian folk, the essential condition and idealized reason for resistance and struggle. The evident difficulty in replacing the word aindom with an

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99 I couldn’t find any correspondence with Modern Dutch or any etymological origin which corresponded with the explanation of Campbell. Therefore, I moved from his detailed analysis, based on an attentive source- and context-investigation, to identify the evidences in the poem.
equally significant meaning leads to employ the standard translation: (condition of) subordination/subjection + verbs to be/to receive; alternatively, the expression has been rephrased. This explanation is thought to expand the meaning conveyed by standard replacements selected in the English version, provide a valid argument for the choice and integrate the CSE item with a detailed description.

5.4.4 Magnus, the courteous knight
In the next excerpt, aindom is clearly used in negative sense, as proof of previous hypothesis. But, above all, the passage represents the first appearance of Magnus in the poem. The Frisians, who have taken their revenge on John, killing him and all the people guilt of their subjection, save Magnus from the massacre. He is said to be the regent of the Danish king, but also a loyal and courteous man who will keep peace in Friesland, until John’s child will avenge his father and subdue again the Frisians.

vv. 677-83:
Bihalva to were Magnus thin houske ridder
Hi moste wol alle in land gan
Wan hi was himmen to riechte onderdan
Theth (= Thech) was hi to were
This koniges hagesta ridder
Thit herscip stoed een tijd unt se ther to comen
Thet se thin aindom weder nomen.

Except for Magnus, their courteous knight.
He might be the only to survive
Even if he had subjected them to law,
He was in truth
The king’s most earnest knight.
This overlordship continued for a while
Until there were subjected again.

I would like to focus the epithet associated with Magnus, presented in the introduction; at v.677, he is introduced for the first time and immediately by the formulaic descriptive expression thi houske ridder, “the courteous knight”, as in later instances in the poem:

v.1026: So deth thi houske Ridder Magnus (thi) wol onfan
vv.1059-60: Thet hi to Magnus to Bentim com. / Thi houske ridder ontfeng him wel sote
v.1458: Uan Magnus thi houska riddere

The epithet, fallin in the category of nominal formulas as her Noah and kwade wijf, is aimed to provide a recognizable expression, to avoid a full description of the man and facilitates his detection in the narration, also in virtue of his reputation as national hero in the Frisian popular knowledge. In another Frisian text - Qualiter Romani a Frisonibus sint victi-, Magnus is the

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100 See the translation of vv.682-83 in the next sub-paragraph.
101 Magnus is a legendary character that occurs frequently in the source-texts which insipred Thet Freske Riim, namely the Rudolfsboek, Magnuskeren and other legends about Charlemagne. This hero is depicted as a Frisian leader and guide of Frisian folk in their path for freedom, even if he originally was a knight as service of the Danish king.
“legendary leader of the Frisian troops in Rome” which helped Pope Leo during the Roman rebellion in year 800-801, in virtue of his alliance with Charlemagne. The cult of Magnus in Friesland spread some around 1300: the character was idealized to such an extent that the figure of the Danish regent, as presented in the Riim, who chose freedom of legislature for Frisians, acquired saint-like features probably derived from St Magnus worshipped in Bari (Bremmer, 2009: 166-168).

The SL structure of the passage has been adapted into a more fluent construction in English. It is evident at vv.678-680 how the periphrastic segment Hi moste wol allene in land gan (“He might well go alone in the land”) has been replaced by a shorter one, freely translated: “He might be the only to survive”. Again, the change is due to the need of coherence in the narrative content: it has been told that Frisians killed everybody except for him, because he was an earnest and loyal man and a valuable leader. The subordinate relation in vv.679-680 is introduced by the concessive conjunction “even if”, that modifies the original causal relationship introduce by wan(t), “because” of SL text, but preserved the cohesion in translation.

5.4.5 Replacement of conjunctions and syntactic relationships

The story of John and his child is plenty of actions, events and dialogues in rapid succession. The utterances are not always linked by connectors, rather juxtaposed in a sequence; the conjunctions positioned at the beginning of verses don’t always have grammatical or encode syntactic relationship between clauses. This phenomenon concerns especially the use of and/end(e) and tha or thet, which do not always introduce a coordinate or relative sentence. On the basis of these observations, the TL transposition is aimed to recognize sequential actions and encode them into adequate syntactic structures which account for the causal or temporal relationship.

I identified some regularity in the use of connectors:

a) and/end(e) is often used at the beginning of a list or sequence of actions and events; sometimes, this conjunction introduces coordinate clauses in succession. While the preservation of and at the beginning of TL text lines would be too repetitive and heavy, it has been deleted or replaced with a different connector to encode temporal and consequential relationship between the clauses;

b) thet is a relative pronoun often used as introductory item in sentences; its grammatical nature leads to interpret clauses introduced by thet as subordinate, but the relative
pronoun does not obligatorily define a relative link. This function is rather performed by the clause and the surrounding content and has to be detected during interpretation. Therefore, *thet* is not always replaced by “that” and a relative clause, but sometimes it is deleted or replaced with a nominal or infinitive clause.

Here below are reported two examples taken from the section about Frisian subjection, to justify the application of these strategies in specific conditions. The comparison between the SL and TL texts shows that there is not full correspondence in the employment of linking marks and conjunctions (in bold).

vv.635-646

**Ende** sente bodan al to hand  
Efter alle Danmerke land,  
**And** bad thet tha wijnst come  
Him to bata and to frome  
**Tha** himmen tha (= that) botscap was dan  
Tho fara thine koning hia comen gan.  
Thi koning sprack openbere  
Thetter grat leid to lande comen were  
**An** himmen tha Fresen grat onriocht heden dan  
Hia heden sijnen riochter dad slan.  
**And** hi wilde se mit stride bistan  
**And** hia scolde him helpe dwan

vv.592-601:

Hia deden hiara hera onfan  
**And** sijn haud deden se him of slan  
**And** nomen (= nomment) bi tha here  
An worpend an ginne dunehowa mere  
**And** nomen tha frowa bither hand  
**And** sentenze weder to Deenmerke in her ain land.  
**And** heten thet hioet segede to wera  
Tha koning her riochta hera  
**Thet** hia tha koning graet torn hadden dan  
**Thet** hia sine riochter heden dad slan.

- **And** sent immediately messengers  
- **And** ordered that counsellors came  
- To him for his advantage and aid 102  
- When they got the message  
- They went to their king.  
- The king said clearly  
- That an evil event had happened in the land,  
- That the Frisian caused great harm:  
- They had killed his judge.  
- **Therefore**, he would wage war  
- **And** they should provide support.

**5.4.6 Emphatic expressions, sayings and interjections**

In the introductive part of Chapter 4, I categorized and presented some emphatic expressions and sayings which mostly recur in the poem. These are massively employed in “The Frisian rhyme” [5.4], hence it is possible to appreciate the relevance and function of segments in their context of use, and identify patterns which I have not explored yet.

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102 The original translation is *benefit*, but the replacement is done in relationship with the rhyme/assonance.
In paragraph 2.3 of chapter 4, the interjection “Hot hit mi erme scil forgan” is defined a formulaic expression that always occurs within direct speeches, uttered by the speaker; the following examples validate the hypothesis:

a) vv.621-22: Nu her koning is t io cund dan / Ho hit ws er mum in Fresland is for gan
b) vv.748-50: So moet ic sel th a her ferd bistan / Ho hit mi erme scil forgan / End wracka th et mi tha Frezen habbad dan
c) vv. 770-72: Ik moet tha reise bistan / Ho hit mi erme scil for gan / Ic scilze fan zonder twivel

Examples (b) and (c) are taken from the discourse held by the son of John to the king, asking for revenge and permission to wage an expedition against Frisian; the king warns him of the dangers of the venture, but the young man is steadfast in his will. The formula functions as a parenthetical element between two sentences of the speech, to increase the emphatic tone of the speaker and depict the character’s resolution in his actions.

In example (a), the formula is not perceived as much marked and emphatic, rather seems the continuation of the previous sentence (in the specific, the clause is the object of the previous one). The excerpt is from the speech of John’s wife, who is reporting the news of the regent’s death and her exile of the woman to the king, committed by Frisians. The patterned interjection has the same form and structure of examples (b) and (c), but the tone decreases in emphasis and acquires a tragic and mournful nuance, perfectly integrated with the effect provoked by the speech. I also identified a new formulaic expression, that occurs only two times:

vv.822-23: Ic wene th et comen is thi dach / Ther ic na wr alde liaw er sach
vv.853-54: Thet tha Frezen bonden laghen / Him sce na wr alda liawera dach.

The formula is a combination of a matrix: subject + na wr alde liawer + verb; and of free items, chosen in agreement with the requirements of specific narrative contents. Literal translation of this expression results in an impossible construct, which is incomprehensible and not effective as that of the source-text; therefore, it has been reconstructed in different stages.

Firstly, the matrix of the formula is replaced word-by-word in English, to identify the single components: na is an emphatic negation preceding the comparative; wrald is here used in the meaning of “world”; liawer shares the same form and comparative function of MD. liever, “more preferable”103. The literal transposition generates: “no preferable world”, extended to “no better/more delightful world”; this gloss is used as starting point to proceed with the recoding of replacing expressions suitable for TL text.

103 Campbell interprets it as comparative adverb “more delightfully”, as modifier of the verb: resultatively, translation should be “I saw no world more delightfully/He shall think no world more delightfully”. I rather suppose that liawer functions as modifier/adjective for wrald, as reported in the literal transposition.
Then, it is necessary to identify the function of the formula and select the best replacement for achieving an equivalent effect. In this case, the formula falls in the category of emphatic expressions and interjections: it means that it has no informative function in the text but emphasizes the speech or narration, adding a sense of completion and success, relief and happiness.

Since the gloss obtained from the literal transposition does not respond to this function, nor produce a similar effect, the formula needs re-elaboration and encoding into a different TL structure. My hypotheses for replacement, in this attempt, are:

vv.822-823: I suppose today is the day / That I have waited for long
vv.853-54: (...) That the Frisians laid fastened / He could only be very delighted (≈ he couldn’t be any happier).^104

In the first occurrence, the original structure has been completely replaced by a relative clause, to connect the two lines into a whole; the sense of satisfaction and success in the words of John’s child is fulfilled. Moreover, the relationship between the sentences highlights the time passed waiting for revenge and, finally, its completion.

In the second instance, the clauses are not so bounded as in the previous one, therefore I focussed on the content relationship with line ͺͷͺ; the king’s gratification is conveyed through the adjective “delighted”, preserved from the matrix of the glosses.

The translation of formulas in Thet Freske Riim has various outcomes: usually they are translated literally to create a gloss, their original effect is identified and transposed into a new structure in the target-text, with the aim of preserving the original efficacy and address the structural and textual requirements.

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^104 Line 854 is translated in two alternative ways: the one in brackets sounds informal and colloquial, thus I considered it not so appropriate for the final text.
5.5 Saint Willibrord and the Christianization

The third macro-sequence of *Thet Freske Riim* tells about the story of Saint Willibrord, the religious leader of Frisian folk. This part will offer many interesting points of discussion for what concerns the translation analysis, but also legendary and religious topics tied with values of Frisian culture and history. The passages selected integrate the linguistic and cultural level and offer the possibility to extend the investigation of translation practice to that of textual functions and contents. The discussion is centred on those sequences which depict Saint Willibrord, a key-character in the poem and in the history of Friesland, and give evidence of socio-historical references or stylistic aspects. The religious *fil-rouge* of the plot, starting from the story of Noah and the Ark in the first section of the *Riim*, will develop here: the religious atmosphere is charged with elements of the Medieval perception, to retrace in the preaches and sermons of Willibrord saint, rich in imagery and metaphorical representations, emphatic expressions and reference to the Sacred Writings.

5.5.1 The prophecy and the signs

The presentation of the figure of Saint Willibrord is positioned after the promulgation of the seven privileges by Charlemagne for the will of God, who elects him for the mission of Christianization in Friesland. The angel visits Willibrord in Northumbria and brings him the heavenly message and the predictions about his successful conquest and conversion of Friesland. The introduction is in vv.994-1004:

<table>
<thead>
<tr>
<th>vv. 994-1004</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>To sinte Wilbrord thet hi com</td>
<td>He has come to Saint Willibrord,</td>
</tr>
<tr>
<td>Hi sprac to him openbare</td>
<td>He said to him clearly</td>
</tr>
<tr>
<td>Thet thi himelsche koningh verbolghen waere.</td>
<td>That the King of Heaven was outraged,</td>
</tr>
<tr>
<td>Om thet torn ther thi koning van Danmerkum tha Frezem hadde dan.</td>
<td>For the Frisians suffered the Danish king’s abuse.</td>
</tr>
<tr>
<td>Tha hitha Frezen alther to hadde thwingen (= thwangen?)</td>
<td>The Frisian had been forced</td>
</tr>
<tr>
<td>Thet se van tha himelsche koning weren gangen.</td>
<td>To renounce to the true God</td>
</tr>
</tbody>
</table>

105 The sermon of Willibrord increases in emphasis when he starts talking about the glories of Heaven and the pain in Hell; in the previous chapter, I yet provided an interpretation of the passage and explained its relevance in Medieval literature of visionary and religious kind.

106 The seven privileges are only mentioned within the lasters (the “shameful things” experienced by the Frisian folk), in vv. 985-986. These privileges are thought to be a fabrication of history, since there is no official document attesting the Charlemagne promulgated those rights and concessions in favour of Frisians. The lines quote: “And also, for the will of God/ Granted them seven chosen privileges.”
And beden the afgoden an
Thit dede hi ther omme dwan
Ho se scolden van tha (= ther) riochta weerheid gan
Ther se itta arste koning hadden ontfaen.
Tho thio ander werreld bigude instan
And pray the false god.
This he'd done, therefore
So they abandoned the right truth
They received from the first king:
Thus, another age will begin!

This line group connects the ending of the previous “Frisian rhyme” with the new narration, where it is introduced the new character. The structural and stylistic organization of this scene overlaps that of the visitation of the angel to Noah in vv.11-18; the motifs that build up the scene are three, always in the same sequence:

a) the angel comes down to earth
b) the angel advises the chosen man that “the King of Heaven is outraged”
c) the angel foretells the mission to the chosen man.

Alongside a similar motifemic organization, the two scenes also overlap in terms of language: the actions are the same, encoded with the similar verbs:

a) thi ingel nitha to ther eerde quam (v.11) / [thi inghel] to sinte Wilbrord thet hi com (v.994)
b) and seghede him openbare (v.13) / Hi sprac to him openbare (v.995)
c) Thet thi himelsche koningh verbolghen waere [=forbolgen ware] (vv.14; 996)
d) Om tha sonda ther ther was daen (v.16) / Om thet torn ther thi koning van Danmerkum tha Frezem hadde dan (v.997)

The linguistic coincidence between the two scenes is almost completely played on the regular use of formulaic expressions and repeated patterns; the instances presented can be linked to the categories of formulaic language introduced at the beginning of Chapter 4: (b) are opening speech formulas, which verbal slot is alternatively filled with with sega or sprac; (c) reproduces the rigid pattern “thi himelsche koningh verbolghen waere”, that is exactly the same in v.14 and v.996; also the causal clauses in (d) occurs in the same position in the line-group.

The structured and repeated organization facilitates the comprehension of the passage, but an exact reproduction of patterns in target-language would lead here to excessive repetition and artificial constructs. This does not concern the formulaic patterns, that I decided to preserve due to their function in the source-text, reproduced in translation. In the specific, v.997 has been rephrased: from “Om thet torn ther thi koning van Danmerkum tha Frezem hadde dan” to “For, the Frisians suffered the Danish king’s abuse”. The verb doen is here employed in the meaning of “somebody caused annoyance to”, but the passive form would oblige to produce a long and heavy form in English; therefore, the sense conveyed by the verb has transposed in
the noun “abuse”, that enhances the reader to catch immediately the central topic. Explicit and repeated structures have been rephrased also for needs of rhythmic and acoustic effect; my intention for this poem part was to keep faithful to the rhetorical and redundant tone of sermons, and create assonance or alliteration -where possible- as in vv.998-999: “the true God/the false god”, and in vv.1003-1004: in “the first king/will begin”.

Another patterned expression “thio ander werreld bigude instan”, yet observed in the story of Noah, occurs in v.1003: while in “The legend of Noah and the Devil” [5.3] the construct was used regularly and with same meaning in all instances, in “Saint Willibrord and the Christianization” [5.5] the expression needs to be re-contextualized according to the new narrative content. Therefore, I propose two alternative interpretation of ander werreld, “another world/another age”:. the beginning of the “new age” could be related with Shem’s issuing of laws, with the period of Frisian subjection under the Danish king; conversely, the “new age” could begin from the mission of Saint Willibrord, that the angel is foretelling. To keep a logical relationship with the previous matter, I suggest the second interpretation, that is:

v.1003: Tho thio ander werreld bigude instan // Thus, another age will begin!

The line has been charged with emphasis (signalled by punctuation) and converted into an independent clause at the end of the line group, that shifts to the prophecy by the angel at v.1004.

The following lines make complex the detection of direct and indirect speech: as previously pointed out, the recognition of speech sequences, type and interlocutor is supported by formulaic expressions and signals of the author. But here, the voice of the narrator and of the angel overlaps; in addition, the sudden change of object from the 3rd to the 2nd person singular may confuse the reader. Beside this, the patterned phrases for speech opening and conclusion are well identifiable. Below the sequencing:

a) vv.1005-07: Hi scolde up stan / Tho tha mere scolde hi gan / Al ther scolde hi een keel finda stan

The clauses are in agreement with hi, 3rd person singular subject, and the verbs in preterite form. This suggests that the narrating voice pertains to the author.

b) v.1008: Al ther finsttu twa rema an

Here occurs the first change of subject in -u, 2nd person singular, that is contracted with the verb in the imperative form (see finsttu: j + finst); consequently, the speaking voice has changed.

In this example it is evident how the syntax of Old Frisian is more explicit than the English one; transposition word-by-word would lead to artificial TL structures, against the principle of naturalness and readability of the translation.
c) v.1009: ic scil wassa din leidis man

The following verse makes clear that vv.1008-1009 are part of a direct speech, and the interlocutor (referring to himself by *ic*, 1st person singular) is the angel, talking to Saint Willibrord.

d) v.1010: Tha thisse reden was dan

Finally, the ending of the direct speech is signalled by the appropriate formula.

The contraction of pronoun + imperative form in (b) opens to a close view and comparison with other similar occurrences. This verbal form resembles polite imperative in Modern Dutch, with the verb in first position and followed by the pronoun of 2nd person singular “u/je”; the same syntax is observable in Old Frisian, for imperative verbs and other elements in first position in the clause, which contract with the pronoun:

v.1008: Al ther **finstu** twa rema an
vv.1021-23: Thet arste **alstu** thet fornístste

**Alstu** tha Amse opcomste
Alther **finstu** sawen thurrad baman stan

Lines 1108 and 1023 show the construction verb + personal pronoun (namely, *finda + u*), while lines 1021 and 1022 the construction conjunction + personal pronoun (namely, *als + u*). The contracted segment sometimes occurs later in the sentence, but respects the requirements of rhythm and alliteration in the line by filling rhythmic slots.

In conclusion to his prophecy, the angel lists the signs and miracles that Saint Willibrord will encounter during his mission in Friesland, then assigns him the task to dig up the banner and the crown the Frisians had buried by the Ems to save them from the revenge of the Danish king\(^{108}\).

\[\text{vv.1035-1045:} \]
\[\text{Als thi tha sawen zelanden sind werden onderdan} \quad \text{As the seven sea-lands have been subjected,} \]
\[\text{So sciltu}^{109} \text{ op tha Amse gan} \quad \text{You shall go to river Ems} \]
\[\text{And thine scona fana wt ther erde tian.} \quad \text{And dig up the fair banner from the ground.} \]
\[\text{Want hi leget openbare} \quad \text{Because they lied, evidently} \]
\[\text{Of hi tha selva dei mackad ware.} \quad \text{On that famous day!} \]
\[\text{Thet fyfte ther wil ic thi sega van} \quad \text{The fifth I will tell about is:} \]
\[\text{Twa herferd sciltu mit himm[e]n] ongan} \quad \text{You shall conduct two expeditions,} \]
\[\text{Beda (= Bedera) sciltu thin sighe lwerva,} \quad \text{Both will be victorious.} \]
\[\text{Als this is dan so scil tu sterwa} \quad \text{But, as it's over, you shall die} \]
\[\text{Ent wt tha lande scilma di fera} \quad \text{And be carried out from this land} \]
\[\text{And tho Wtracht in thine doem kera.} \quad \text{And brought to Utrecht, in your dome.} \]

\(^{108}\) The event is presented in the poem at vv.939-948.

\(^{109}\) The behaviour of this item concerns the phenomenon observed at the end of the previous paragraph. The verb *scilla*, “shall”, undergoes contraction with the personal pronoun of 2nd person singular *u*, resulting in this particular form.
This passage opens to an interesting analysis on interpretative and lexical level, due to some inconsistencies of syntax at the base of stylistic choices. In vv.1038-39, the clause is inflected in 3rd person singular, with subject hi and ending -et, and it makes us think about a reference to Saint Willibrord as agent (but I wouldn’t exclude that the 3rd person declension is employed with an extended reference or in impersonal sense); the following sentence is a comparative clause, introduced by of; “as if”. Literally, the transposition should be: "Because he lied clearly / As if he made (it) the same day", but it is evident how the sentences do not make any sense nor information. The subject reference is completely loose and unclear and the grammar relationship between clauses is incoherent. Therefore, I opted for a free adaptation, relying on an intra-textual linking: the information in this passage (Willibrord will dig up the banner) is related with a previous event, the burial of the banner in vv.947-48. In these lines, it is anticipated that the banner has been buried in the ground for 500 years, and the same banner Saint Willibrord will dig up:

vv.947-48: Thi fana al sic wene lach under ther erde / Fyfta half hundert jere verwirde.
The banner, as I suppose, laid under the ground / For five-hundred years, in truth.

On these observation, the lines concerned are re-adaptation in: “Because they lied, evidently / on that famous day”. This solution preserves the content references and fits with the grammatical constraints, even if an abrupt change of subject occurs and requires explanation in note.

In the final lines (vv.1043-1045), the author mentions the last task of Saint Willibrord and his death. The angel foretells him two successful campaigns, after which he will die and his body will be brought to the cathedral in Utrecht. The issue concerns the peculiar form of the verb scilma\textsuperscript{110}, that prevents from identification of subject and agent: the form results from the contraction scilla + indefinite pronoun, that hypothetically encodes an impersonal action, where no subject is identifiable. The utterance can only be interpreted in the sense that means the angel is prophesizing that the Saint’s body will be brought away, and with this the author is referring to the fact that Frisians will celebrate and honour him after his death and carry the corpse in Utrecht. To avoid extremely personal hypotheses, the resulting translation is as neutral as possible, turned into impersonal passive form with indefinite reference:

But, as it’s over, you shall die / And be carried out from this land /And brought to Utrecht, in your dome.

The examples here presented give a general idea about one of the greatest difficulty of this Medieval text and its translation: the author seems to jump from one story to another, to

\textsuperscript{110}The same phenomenon is discussed in 5.6, vv.1578-1593.
mention notorious and popular myths and legends and to create a complex web of cross references within and outside the text; all these factors result in a *contextual* product, shaped on the specific needs and knowledges of audience, which impedes our clear and global comprehension of many elements. To overcome the huge gap, we can only try to ease the reading, give coherence in translation and suggest a plausible interpretation.

### 5.5.2 *Thi ricka*, the powerful one

The narration in *Thet Freske Riim* proceeds with the description of Willibrord’s mission and his campaign. The prophecy and the mission take the form of autonomous narrative units, characterised by different matters and agents (the angel and the prophecy; the saint and his mission), but both introduce an odd linguistic item that captured my attention.

The formula “*Tho disse reden was dan*" (v.1046) signals the turning point in the narrative, and from line 1048 on the author systematically employs the epithet *thi/thine ricka* for Saint Willibrord. This epithet replaces the name in every later occurrence:

<table>
<thead>
<tr>
<th>v.</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1048</td>
<td>And bad <strong>thine ricka</strong></td>
</tr>
<tr>
<td>1050</td>
<td><strong>Thi ricka</strong> thet ne leet</td>
</tr>
<tr>
<td>1058</td>
<td><strong>Thi ricka</strong> ghing wt (= wnt) hi thet fornom.</td>
</tr>
<tr>
<td>1069</td>
<td>Tha deden <strong>tha ricken</strong> beide to ther wisere (= tha wisen) gan</td>
</tr>
<tr>
<td>1078</td>
<td><strong>Thine ricka</strong> dedense verdewa (= verdriewa)</td>
</tr>
<tr>
<td>1083</td>
<td>This wart <strong>thi rika</strong> herde onfro.</td>
</tr>
<tr>
<td>1088</td>
<td><strong>Thi ricka</strong> weder an thet land quam</td>
</tr>
</tbody>
</table>

The high degree of repetition in the use of this epithet allows to include it in the category of descriptive formulas: it enhances the immediate detection of Saint Willibrord in the text by addressing a distinguishing and peculiar feature of the character.

The expression is formed by the adjective *rike*, in nominal use, that denotes respect for somebody of honourable role. The definition offered by Campbell (Campbell, 1953: 222) is “the powerful one”, but I prefer to consider it more an explanation than a suitable replacement for the target-text, because the periphrastic structure would weigh on the easiness of reading and slow down the rhythm of the narration. Given that the target- and source-text requirements are different and prevent from the selection of a coincident item, I alternatively applied three substitutive strategies:

a) replacement with *the chosen (=the chosen one)*: this is the preferred transposition of *thi ricka* since it conveys the idea that Saint Willibrord was elected for this mission and chosen by God; this syntagma is descriptive of such condition and designate unequivocally the character.
b) replacement with *the saint*: this alternative transposition is employed to avoid unnecessary repetition, because the formula occurs in a very condensed part of the poem and often in sentences close one another. It functions as a synonym and recovers the previous epithet for Willibrord, that of “saint”.

c) deletion: this exceptionally applies at v.1083, since in the transposition to the target-language I turned the original subject into the object of the action:

*This wart thi rika herde onfro / And this caused him much pain*

As we can see, the meaningfulness of the formula is unaltered, but the options offer the possibility to interchange the replacing segments and avoid repetition or redundant structures in the English versions.

### 5.5.3 The sermon of Saint Willibrord

The religious atmosphere governing this section reaches the peak with the sermon of Saint Willibrord. This passage, from line 1102 to 1269, condenses elements of Biblical sort, such as words, quotations and events, with others typical of Medieval religious literature, from the style and rhetoric to the vivid imagine of Heaven and Hell.

The analysis will proceed by presenting chosen excerpts of the speech, especially those which offer linguistic material, clichés, citations and combination of literary elements. The most evident trait is the form of the sermon, transcribed as a direct speech rich in textual and stylistic techniques to reproduce the spoken language. Therefore, I will analyse parenthetical elements, commentaries, emphatic expressions and highlight complex linguistic items and the consequent translational choices.

Since the opening of the sermon, the tone appears eloquent and majestic, full of rhetoric and Biblical references. The author favours the use of imperative verb forms, redundant and formulaic language and formal style to convey a sense of respect and reverence.

We can observe how the epithet “King of Heaven” is preferred to “God”: the reverential formula “himelsche koning” occurs for three times, while “God” is only employed at v.1106 in genitive form (*God-is*). The verbal imperative form is realized by addition of modal verbs *scilla* and *moga* (vv.1106-09), but never in the bare imperative (even if vv.1010-11 seem to begin with the imperative construct, this is related with the regent verb *moet* at v.1009).

<table>
<thead>
<tr>
<th>vv.1106-1118</th>
</tr>
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<tbody>
<tr>
<td>Ther jo kerka end Godis hws scillad dwan</td>
</tr>
<tr>
<td>Al ther so scillad jo kinden thine kerstendom ontfaen</td>
</tr>
<tr>
<td>Aeck moet j op thine achtende daghe</td>
</tr>
</tbody>
</table>

115
Gan binna ther kerka wage
And nede it that himelsche koning soka
Uor jo end jo eldera mit offer and mit boka
Ho hia itta himelsche koninge
Ontfan moghe thae wighe woninge
Hier efter so scil ghi io afgoden to slan
End wirda thae himelsche koninge wnderdan
Ther jo nei sines selves bijlde wrochte
End io to siner nede brochte
End leet tha heliga kristen/heit that himelryk ontsluta.

Go to the church
And seek the mercy of God
For you and your ancestors, with offers and books
In order that they, by the King of Heaven,
May benefit from the eternal dwelling
In the hereafter; you'll reject the false gods
And become subjected to the true God,
Since you are created in His image and likeness
And offers you His benevolence.
Let the holy Christian faith to open the doors of heaven!

Those linguistic evidences in the source-text subtend attentive choices in the selection of forms and expressions to produce redundant and formalized style and make this sermon so efficacious; therefore, the SL requirements are to be reproduced in the target-text: the English translation, indeed, preserves the imperative form, the direct reference to listeners, the rhetorical and pompous language.

To increase this effect, we can observe as, at v.1116, the segment rephrases words from the Bible; the quotation “Ther jo nei sines selves bijlde wrochte” refers to human likeness to God. Once identified the segment and the original citation, it has been then replaced with an utterance of new creation that maintains the key-pattern “image and likeness of God”, adapted to metrical and syntactical conditions, i.e. by creating a sense of alliteration between the ending part of this line and the following one (likeness-benevolence).

Since the Frisian text is regularly organized on alliterative pattern of coupled lines, and the sermon passage relies on rhetorical language as well as on sound and rhythm, I tried to recreate similarly alliteration and rhyme, when possible. In this case, the production of acoustic effects inevitably involves changes in utterance organization and choice of specific lexical items. For example, the word nede shows up at v.1110 (that was also present in the section about Noah and the Ark, always with the genitive attribution to God), but at v.1117 a different translation is provided: in virtue of the meaning of nede as “mercy” and its frequent use in relation with God (or the Lord), mercy is the preferred replacing item; however, the rhythmic conditions in this passage also allow to substitute it with the more general meaning of “benevolence”.

---

111 The first occurrence of this expression in the Bible is in Genesis, 1: 26: “Let us make man in our image, in our likeness”; but the formula often occurs after in the Writings, and image and likeness may be used together or alternatively.
Finally, the passage ends with “End leet tha heliga kristen/heit that himelryk ontsluta.”; the verb leet is supported by scil at v.1114, in the imperative form with auxiliaries. Thus, the correct translation should be “And (you shall) let the Christian faith to open the reign of Heaven”.

Since the auxiliary and secondary verb are too distant (and the line under analysis opens the following folio, thus it is also graphically difficult to retrace the link), I slightly changed the sentence. As a result, I employed a bare imperative, to add an emphatic and exclamatory tone resembling that of the original SL sermon; then, I freely turned the rigid construct “reign of heaven” into “doors of heaven”, that could fit logically as object of the verb open. Thus, we read in the translation: “Let the holy Christian faith to open the doors of heaven!”; which signal the conclusion of the previous discourse and leaves the stage to the following one.

The next excerpt (vv.1124-1131) is interesting from a lexical point of view. I identified a group of words that fall into the same semantic field: the first is erwe (occurring here only two times), related with blytscap, nede, salicheid. The lexeme erwe is also modified by the adjective himelsche (v.1125), therefore the bare translation should be “heavenly/divine/God’s heritage” (Campbell, 1952); however, this transposition is tentative, too general and not as meaningful as to be inserted into the target-text. An alternative replacement has been found by comparing Old Frisian form erwe with the Modern Dutch eerwaarde, “majesty, excellency”, since they share the same etymology and function of reverential title. Stated that erwe here depicts the holy reward that Christians will receive once in heaven, the word “majesty” constitutes a valid solution; see:

```
vv.1124-1131
End ghi bet nei nin efgode hwerwe
So scil j bisitta thet himelsche erwe
Ther jo JESUS CHRISTUS to brochte
Tha hi jo mis (= mit) sine blode kofte
Thet erwe is scoen an himelryke
Hia dragad tha crone ewelyke
Owach hot hi fula verliost
Ther thisse salicheid naet ne tziost.
```

And you’d better not worship false gods
So, you’ll be rewarded with the **heavenly majesty**
That Jesus Christ announced you,
That bought with his blood for you
The majesty is great in heaven
Where you’ll wear the crown forever.
Alas who fouly lost the bliss
And this could not relish!

Similarly to the previous excerpt, the distinguishing redundancy and emphasis are preserved also in translation (see the repetition of that and you at vv.1126-27), as well as the alliteration is reproduced in vv.1128-29; 1130-31. Moreover, the sequence concludes with an exclamation, introduced by owach hot, an emphatic interjection that remarks the eloquent and emphatic tone of this sermon. The same segment shows up in other places of the poem, alone, in the combination owi and owach or with diverse spelling; here some examples:
v. 117: Hi sprack owi, and owach
v. 613: Hio sprack, wi and awach
v. 1148: Awi end awach
v. 1657: Owach thet hi thine wilker gaf

The comparison of all instances of the segment validates the hypothesis about its emphatic function of interjection.

5.5.4 Spoken language expressions

Language and style of the sermon are intended to reproduce the speech nature: this is made evident by emphatic tone, interjections and frequent use of the 2nd person plural to address the listeners. The author begins to include more parenthetical elements typical of the discourse, object of the following analysis and comparison with other examples from the text. Since there will be reported only excerpts in this paragraph, for the whole text I send back to the appendix112.

Interjections have been grouped in two categories, exemplified by two patterns:

a) the pattern I say you in truth

vv. 1159-60: Thet **seg ic jo verwere** / Binna ther helle porta ther leid,
That in truth, I say you / Within the hell doors dwells
vv. 1171-72: Nu **hab icket jo mit werdum seid** fol korte / Ho hit sted binna ther hel porte
Now, I’ll say you, in truth and in short / Whoever stays near the Hell doors
vv. 1176-77: Thet wil **ic jo segen lovelijke** / Ther is thi fader end thi sone
I will tell you, for certain / About the father and the son

b) the pattern as the Writings say

vv. 1187- 89: End habbad him in den steen gheleid. / **Aldus had ws thet scrifte seid** / Alst and den
tredda daghe quam
And buried him in the tomb / The writings had said us that, / When on the third day [...]
vv. 1195-96: **Aldus seid ws thet heilige screfte** / Ho hi nimmermeer ne muchte
As the Writings said us, / So that never again he could harm

As we can observe, the lines in bold characters do not provide additional information, rather they are positioned in the middle of discourse to increase the emphatic and rhetorical tone, expand the speech and remark its spoken and vivid nature. These formulas are patterned and redundant: in (a), the verb *sega* and the modifier are combined (the same regular behaviour was detected in the speech formulas, as *sega/sprac openbare*), and the adverbial item is substituted by different synonyms in target-text; in (b), the slot organization always follows *aldus* (adv.) + *sega* (v.) + personal pronoun + *[heilige] screfte*, with less variation.

112 Since the interjections and spoken language expressions break the flow of narration, they are graphically signalled in the translation with indentation.
The category of discourse interjections includes also another isolated expression, that does not respond to patterned behaviours previously explored. The short segment This seet wijs (v.1183) is an autonomous and complex proverbial expression; its insertion in the utterance “End this one neder to ther eerde com this seet wijs” lengthens the line and interrupts the main speech, but is difficult to recognize as the punctuation is absent\(^{113}\).

vv.1183-85: 
End thi sone neder to ther eerde com this seet wijs
Om tha sonde ther Adam end Ewa deden in tha paradijs
J scillad liowa thet thio tijd is komen

This seet wijs is marked as untranslatable element because:

1) The literal transposition of the segment does not provide any help or clarification to comprehend the meaning, nor specific or general, since the meaning of each item in the formula makes no sense when in relationship with the other.

2) The host-sentence where the segment is contained does not provide any reference to interpret it in the view of the surrounding content, since the narration is speaking about Jesus Christ but the formula does not match with the subject, and the same applies for the following sentence.

3) There isn’t any similar occurrence of the segment before in the poem, which could help in the interpretation of the same items into a different context.

4) The punctuation does not signal the formula is separate from the host-sentence, but the independence of the utterance is justified by observations 2) and 3). However, this scarce information does not help in reconstructing the meaning of the segment.

In this situation, Campbell’s glossary is illuminating because he interprets the untranslatable segment (v.1183) to be interpreted as: “May you be alive to this”\(^{114}\), that has the construction of a wishing formula. A similar expression in the poem can be found at vv.783-84: God wse liawa Hera / Thi leet thi weder comnia sond [= May God, our beloved Lord / Let you come back unhurt!].

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\(^{113}\) On this point, it has been yet explained how the punctuation marks of Thet Freske Riim are often deliberate, missing or irregular, and thus do not correspond to the divisions of discourse or narration. Therefore, pauses, interruptions and sequences have to be interpreted and reconstructed during the reading of the text.

\(^{114}\) The explanation is to find in Campbell’s glossary, under the entry wijs (1). No other linguistic clarification is provided; thus, I cannot be certain at all of the definition. Anyway, the exceptional behaviour of the segment leads to impasse, I relied on this definition to elaborate and integrate the untranslatable formula in the target-text.
This leads to assume that this wishing formula is exceptionally positioned within the same line, rather than in a dedicated one as parenthetical elements and exclamations previously investigated; despite this deviation, the function is the same.

Thus, starting from these considerations about the efficacy and function of *This seet wijs*, I focussed on the idea the segment conveys, that is a sort of claim to celebrate Christ’s sacrifice for the benefit of humankind, that could be interpreted as: “may Christ be alive in these words!”. At first, the subject *you* is turned into *He*, with reference to Jesus Christ in the host-sentence; then, it the final part there is the addition of “in this/in these words”. Finally, the whole segment is graphically set out the main text and punctuated with exclamative mark.

Therefore, with the intention of preserving the emphatic effect of the ST interjection and overcoming the untranslatability, the entire segment has been reformulated. The emphatic and wishing tone is encoded with “May you/he...!”, and the following segment is modelled on Campbell’s definition, but other options would fit of course:

```
vv.1183-85: That the son comes down to the earth
             May He be alive in these words!
             Because of the original sin of Adam and Eve
             You shall believe the time has come!
```

The line 1185 (in indentation) has been considered an interjection too. In this case, the clause is meaningful and comprehensible, and shows up in other sequences of the poem. Aside its function as speech item, the expression can also assume an informative and marking value: I suggest this is interpreted as a reminder of Christian values and beliefs and the worshipping of Christ, of his descent on earth and resurrection.

### 5.5.5 The repentance formula

At the end of this stage-by-stage analysis, we will consider the concluding lines of Willibrord’s sermon. Lines 1258-1269 offer lot of material to compare and discuss the rhetorical and spoken discourse style and the type of contents. The formula for repentance, written in this passage, seems to be modelled on the text of *Confiteor*\(^\text{115}\), which the author may have summarised and adapted to the *Riim*, to the linearity of the sermon and his personal formulaic language and religious-like style.

---

\(^{115}\) For the comparison, here the Modern English version of the Latin formula: “*I confess to almighty God and to you, my brothers and sisters, that I have greatly sinned, in my thoughts and in my words, in what I have done and in what I have failed to do, through my fault, through my fault, through my most grievous fault; therefore I ask blessed Mary ever-Virgin, all the Angels and Saints, and you, my brothers and sisters, to pray for me to the Lord our God.*”
The sequence is introduced by *GHI* (v.1258), an element marked both linguistically and graphically, written in capital letters: the reverential form of 2nd person vocative pronoun *thou*; the same form has been transposed in the target-text as “THOU”. Even if the formal pronoun has never been used before in the translation, here it is included in order to preserve the style of canonical formula and to accentuate the solemnity. The pronoun serves also to signal the beginning of the repentance formula because the capital letters make it noticeable despite the lack of punctuation. This also introduces the following lines, characterized by ambiguous words, eloquent style, formal language and rhythmic pattern, when Saint Willibrord invites his disciples to listen.

The syntax of v.1258 is not very clear at a first reading and, to proceed with translation, it requires decoding and reconstruction. The utterance presents three verbs: *leet* and *si* (probably a form of *sijn*, “to be”), and *sende*, “to send”. If all those items are translated as verbs, they will produce an incoherent sequence of actions; therefore, it is preferable to suppose that *sende* is employed in nominal use, while *leet si* is the regent verb. As a result, the gloss: “let be the sent (one)”. To naturalize the nominal participle form of *sende*, it can be replaced with “the messenger”, referring to Willibrord, the man chosen by God for spreading religion in Friesland; since Willibrord is also the utterer of the speech, the sentence has been turned into the 1st person personal reference.

The changes made to the repentance formula in vv.1260-67 are listed and explained here below:

- v.1261: literally, the sentence means “since the time I could begin (to sin)”; due to the formulaic nature of the text and the previous speech about the original sin of Adam and Eve, the temporal expression has been translated as “since the time I was born”.

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116 The diplomatic editions I employed for my work aim to preserve the original types, typographic style and punctuation. For this, I send back to the printed version of *Thet Freske Riim* by Campbell and the online version by *Titus, Corpus of Old Frisian Texts*. 
- v.1264-65: the correlative expression *ho ick ... so ic* creates a causal relation between clauses, that I transposed with “As I ... so I”. The verb *dwan* (v.1264) conveys a too general meaning, thus I replaced it with “to commit [sin]” to rephrase the initial line of the formula and provide more specific meaning; the adverb *gerne* (v.1265) has been deleted to avoid unnecessary redundancy, as the causal relationship is encoded by “then”.

- v.1267: even if the 3rd person singular *hi* (meant as “God”) as subject contrasts with the rest of the formula, conjugated at 1st person singular *ic*, it is maintained; despite the change of subject, the use of causal conjunction “for” keeps the fluidity by creating a logical link between sentences.

Finally, the conclusive lines (vv.1268-69), about the forgiveness of sins by Saint Willbrord, underwent only marginal modification: the periphrasis “*van jower zwaerheid qwijt dwan*”, “from your burden (I will) relief you” has been rephrased into “I will absolve your sins”.
vv. 1341-1671

5.6 The Pope’s speech

The last macro-sequence of *Thet Freske Riim* concludes the mission of Saint Willbrord and introduces the Frisian expedition to Rome for supporting the Pope during the rebellion. It should be noted that the original text is probably unfinished, but an alternative conclusion can be found in *Tractatus Alvini*, the Old Dutch translation and complementary version of the *Riim*. The analysis will focus on longer passages, reporting oaths, preaches and speeches, but avoid further examination of formulaic expressions; this because this part is full of religious and historical elements, freely interpreted by the author and adapted in the form of legend. Instead, in the end I will debate the metaphor of the “two swords”-mentioned in the dedicated par. 3.3.3 ‘Problems of metaphors’-, the linguistic choices and the suggested interpretations.

5.6.1 Willbrord’s oath and consecration

The transition for the story of Willibrord to the section dedicated to the Pope is realized by the oath the saint swears in presence of Pope Columbanus (v. 1373) to receive his consecration.

vv.1390-1423:

Nu saltu zware een eed
Ther al bispocum scil wasa wreed
End (= Dattu) biriochte to lijka
Thine arma and thine rika
And al evenliker wecht
End wrbiede al onriocht
Thet thu biriochte wida ende wesan
Ende alle werlasan
End alla tha onnosele end bedifrdige manne
Ther him helpa naet ne canne
Jefter hertoghen jefta grewan jefta ing landis hera
Thin land wolde wrstera
Ofta then stoel to Wtracht wolde onfiochta,
Thet sciltu mit tha liwe biriochta.
Thech sciltu mi werda onderdan
End aek helpe dwan
Jef mij in tha Romska ryke
Imma dwan wolde ing onlyke
Ac sciltu helpe dwan tha hilliga grewe
Of that imma wolde strewa
Ac sciltu colne borch helpe dwan
Of himmen wolde imma ing onriocht dwan.
And alther mostu tha wiinga ontfan

"Now you shall swear an oath:
That all bishops shall be meticulous
And justice equally for all,
For the poor and the rich
And always serve God\(^{117}\)
And every injustice shall forbid;
That you do justice to widows and orphans
And all who have no protection
And all the innocents and pilgrims,
And all who receives no help.
If any duke, officer or landlord
Want to assault your land
Or to attack the bishopric of Utrecht
You shall defend it with your life.
However, you’ll be subjected to me
And also support me
And my reign of Rome
If anybody may offend me;
And you shall help the holy grave
If anybody may do outrage;
And you shall help Cologne
If anybody may cause them injury.
Thus, you might receive the consecration.

\(^{117}\) The clear meaning of v.1394-1395 is to be found in the version provided in *Tractatus Alvini.*
The metrical and rhythmic form in the source-text is aimed to create a solemn style, proper of oaths and rituals. Since the intention is to preserve peculiarity of language and formality of tone, the target-text results from a modification of syntax and re-encoding of new means, focussed on the reproduction of rhyme and alliteration as much as possible. However, sound patterns are not regular throughout the whole passage, because the creation of rhythmic scheme out of blue would have transformed the whole structure and content.

Sound coincidence is present in vv. 1392-1395, but the original rhyme has been substituted by assonance, with alternate scheme ABAB: rich and forbid, with vowel -i and the consonant element; all and God, words which are both very short. The alliterative pattern is more regular in vv.1420-1423, since the ending sounds are more incisive: the dental ending -d and -t (vv.1420-21) occurs in all the lines concerned, and the couplet have similar vowel sound:

Not for force nor for good / You should throw under your foot
And let perish the right truth, / But reject the falsehood.

Since the sequence coincides with an oath, language is redundant, very formal and solemn. Besides the rare occurrences of alliterative patterns in the translation, choices of language and structure in translation have been targeted to reproduce similar stylistic features.

The epistrophe is a relevant technique in this sequence: lines 1404, 1408 and 1411 open all with “thech/ac + sciltu” and the following line is introduced by of (“if”); in vv.1405, 1408 and 1410, the verbal segment helpe dwan is repeated. The repetition of fix constructs has been reproduced in the target-text, but items have been slightly altered: the verb helpe dwan is replaced alternatively by “shall support” or “shall help”, where the modal verb is used with pleonastic function of reinforcement; thech (ac) and of have been preserved and translated by

---

118 According to A.Campbell, the line is not related with the previous or successive discourse; thus, it has to be interpreted as a redundant question.
“and” and “if”. The main modification in TL text is represented by the creation of a new patterned and repeated expression: “if anybody may” (vv.1407, 1409, 1411) originates from an if-clause -marked by of in the Frisian text- and the use of modal verb “may” to reinforce the redundancy and formality of the speech. The alternate structure ruled by and-if occurs three times:

- And my reign of Rome / If anybody may offend me;
- And you shall help the holy grave / If anybody may do outrage;
- And you shall help Cologne / If anybody may cause them injury.

Similarly, the epistrophe “and all” in the target-text at vv. 1397-99 results from a creation of a more explicit and repeated structure; relative pronoun “who” is employed only when required, when nominalized form of the expression is absent in English (the unprotected or unhelped would result too free and artificial). See:

- And all who have no protection
- And all the innocents and pilgrims,
- And all who receives no help.

The interjection at vv. 1417-18-19, opening with bi thine (inflected in agreement with the following noun) in exclamatory use¹¹⁹, marks again redundancy and repetition in the passage, amplifying the effect of sacredness and solemnity: the Pope is asking Saint Willbrord to govern according to rules, justice and Christian faith and to care for all the people, and by this he invokes the highest authority of Heavens. Originally, the replacing segment “for the sake of” was repeated at the beginning of each line, but then made implied to to keep sequence more cohesive, fluent and readable. Here the two versions, which alternatives are in brackets:

vv. 1417-19:  
Bi thine hoghe himelryke / And bi thiner sele / And bi thine lesta ordele
For the sake of the Reign of Heaven, / For (the sake of) the souls, / For (the sake of) the last judgment.

### 5.6.2 The Roman law and emperors

In the introduction, this last sequence has been described as rich of historical references, transmuted into poetical and semi-legendary material. The first example comes with the digression about the story of Rome, from its origins in Ancient Greece till the rise of the Empire; the author illustrates the mythological foundation of Frisian law and its development during

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¹¹⁹ A.Campbell reports that this particular use of bi occurs in imprecations, but given the nature of the oath the definition does not apply; rather, the reference is to God, mercy and Christian deeds requires a positive definition, with regards for the formality and sacredness of the matter concerned.
ages. Factually, the succession of historical figures, places and events diverts from history, mainly due to the fact that these elements are reshaped into the *Thet Freske Rium*, mixing pseudo-official documents and sources with legends and popular myths; consequently, the capital cities of the Empire are presented in a confusing way and Rome and Constantinople seem to overlap and substitute one the other. Lines from 1480 to 1486 introduce the promulgation of the Roman law and the administration of power by all the Roman emperors, without distinction between the Western and Eastern Empire; then, the description focuses on Constantine, which name seems to be inherited by many sovereigns. Despite the historical incongruences, this sequence is aimed to emphasize the integrity and validity of the ancient laws which passed down in centuries and provided foundation to Frisian rules. The historical inaccuracies, the condensed enumeration of events and the intricate consequentiality make difficult interpretation and transposition of this passage (vv.1480-1486):

\[
\begin{align*}
\text{Nu horad ho thet riocht to rome was dan} \\
\text{Hit forden mit graetera ere} \\
\text{To Constantinopole twa and savelich keisere} \\
\text{Aller eek dede thet riocht to Rome it othere[m] ontfane} \\
\text{Want hit mit riochte scolde also gane} \\
\text{Thi lesta koning was heten aldus} \\
\text{In riochta nama Constantinus.}
\end{align*}
\]

The sequence opens with the formulaic pattern *nu horad ho*, that signals the author’s presence and the introduction of a new matter in narration. Since the regent verb *was dan* is an impersonal passive form and has general causative meaning, in the target-text it has been attributed of a subject, while the meaning has been narrowed: the subject becomes the “law”, while the verb is substituted with “to promulgate”, taken from juridical jargon:

\[
\begin{align*}
\text{v.1480: So listen how the law was promulgated in Rome}
\end{align*}
\]

In line 1481-82 realize a single clause under the verb *fera/forden*, used in the meaning of “to administer (the law)”; the empty subject *hit* is deleted and only *keisere* (v.1482) is preserved. The source-text does not provide any explicit coordination between the lines, but I preferred to combine the utterances, employing the auxiliary verb *was* in v.1480 as regent verb for the following sentence and for the verb *forden*, to maintain the original position of the subject and agent:

\[
\begin{align*}
\text{vv.1481-82: And administered, with the greatest honour / In Constantinople by seventy-two emperors}
\end{align*}
\]

It follows the brief description of the succession of the Roman emperors in centuries, and with them the transmission of law from one to the other. This mutual relationship is encoded by the reciprocal pronouns *aller eek...othere[m]* (literally, “each one...the other(s)”; see also MD.)
reciprocal pronoun “elkaar”) and the same correlative structure is present in the target-text. The pronoun is used as subject and repeated in both sentences to remark the doubled pronominal reference; on an interpretative level, it subtends that the right law was perfectly administered by all the seventy-two emperors:

vv.1483-84: Each passed the law to the other. / And each was a righteous ruler.

The last two lines introduce the description of Emperor Constantine, last of the Roman kings, (note that the name occurs again at vv. 1493 and 1503 but refers to his successors); the emperor is depicted as a noble, righteous and wise governor, therefore in this case “noble” function as free replacement of riochta, “right”.

vv.1485-86: Thus was called the last king / With the noble name of Constantine.

This name may confuse the reader’s perception of people and characters: the “right” Constantine is succeeded by a namesake Constantine, who inherits the reign of Rome and then flees to Constantinople, to initiate the secession between West and East of the empire. The sovereign is intentioned to deprive the Romans of their rights and freedom, mentioned by the author at v.1547 with erum, “honour”, and v.1557 with riocht, “law”, that is a leit-motif in the poem:

v.1547: So willa wi romra van hiara riocht qwyt dwan
v. 1557: End wolden Romera heran van hiarra erum qwyt dwan.

5.6.3 The law of Constantinople

Despite the confusion between Rome and Constantinople and the succession of several emperors “Constantine”, Constantinople is clearly as the capital city of the Roman Empire in the next lines; here, the overlapping of history and invention is considerable, but always functional to the purposes of the poem. The author reports an imagined speech of the emperor to his counsellors, where he stated the founding values of Roman society and laws, written in the name of the city:

vv.1540-45: Want ws sted heet Constantinopole
And bitiodat clavere fole
Een frede
And ene doem ther mede

See in v.1480 and v.1482, where the city of Rome -capital of the Roman Western Empire- and Constantinople seem to overlap in the mind of the author and in the poem, since there is no specific reference to the change of the centre of power in the empire and the secession between the two parts. Anyway, the function of Roman law in the Riim is mainly to justify and provide foundation to the Frisian law and the privileges and alliances with Charlemagne, the elected heir of the ancient power.
The metrical organization of these lines is exceptional and irregular, if compared with the rest of the poem: while verses respect quite all the same length, here it is evident (even graphically) how v.1542 is too short if compared to other lines; moreover, it misses adequate syntactic relationship with other items and the nominal segment *een frede* appears isolate.

This observation suggests two hypotheses:

a. The source-text is missing some pieces; the preceding line 1541 introduces that the name Constantinople *bitiodat clavere fole*, "signifies threefold things", but the following part does not explain all the three;

b. The author may have missed to introduce the third meaning, but intentionally decided to isolate *een frede* at line 1542 to emphasize the essential character of freedom (and then of justice); this could also apply because *frede* and *mede* respect the metrical scheme AABB employed in the poem.

In both cases, there is some missing element and the gap cannot be inserted in the target-text, since the aim is to make it readable and comprehensible with regard for the original. Resultatively, keeping into consideration both hypotheses, I decided to:

a. Select a replacing item for *clavere* (adj.) not perfectly coincident; this means that I substituted "threefold" -that was too specific and would create gaps in the next lines- with "essential", in order to highlight the founding and originating elements for the name of the city, and then of the law;

b. Keep isolated *frede* and *doem* by filling vv.1542-43 in the target-text with only nominal segments, to mark rhythmically and graphically the moral relevance of the values of freedom and justice.

c. With regard to point (b), some items at v.1543 have been deleted and the meaning of *doem* as "judgement" has been replaced with "justice", for its significance and linearity with previous macro-sequences of the poem.

121 With this, I would suggest that the word "justice" occurs many times in the poem (see the sermon of Saint Willibrord and the oath swore by the Pope); thus, this word has been charged of significance and recognizability in the previous macro-sequences. Moreover, since the author is presenting the founding values of the Frisian laws, "judgement" would be forced and sound artificial in connection with "freedom".
Finally, the structure of this line group results in:

vv.1540-45: For, our city is called Constantinople
And signifies essential things:
Freedom
And justice
Which originated from ancient values
And today rule our lives.

5.6.4 The Pope’s speech

After Constantine’s speech, the narration tells about the dishonest behaviour of the last emperor, who moved from Rome to Constantinople in the eastern part of the reign and deprived Romans of rights, killed and left them in rebellion. Thus, the counsellors gathered before the Pope in search of explanation and advice, as we read in vv.1578-1593:

vv.1578-1593:
Hia wolde thet forstan
Hwerom thet unhlude were dan
Thet ther binna Rome wrsteret manich man
Had hiit imma buta reden dan
Hja wilde him thet haved ofslan.
Thi Paus sprac tha herum weder to
Hit is sonder reden naet dan thet seg ic jo.
Thi keiser hadde mit on erim dan
Thet hi ware danna gan
And leet thet Romsche ryke onbiriocht stan.
Nu doetma graeta sonda dwan
Ack doetma sinte Pieters goed onfan
And al ther to manige scada dwan
Hier riochtma on lyke
Armem and ryke.
Ack so moet nie man hier/hwerva

They would understand
How could such atrocity happen,
That so many Romans were killed,
Killed without reason;
They would revenge it.
The Pope said back to the lords:
“It is not without reason, actually.
The emperor behaved dishonourably
When he ran away
And left lawless the Roman reign.
A serious offence was committed
And Saint Peter offended,
And much harm inflicted.
Only if we make justice equally
To the poor and the rich
Only then everyone will be free.

I would point out how the final part of Thet Freske Riim displays confused organization, due to series of logic gaps, sudden changes of speaker and matter and chronological contractions which complicate reading and interpreting the story. In this excerpt, the figure of the Pope is abruptly introduced after Constantine has spoken, despite there is no apparent linearity between the two; in the attempt to create some connection, I will explain the stages of analysis of the source-text.

The first interlocutor are the counsellors, which complain about the massacre at the hand of Constantine; the tone is mournful and afflicted in asking the reason of such cruelty:

vv. 1579-81: Hwerom thet unhlude were dan / Thet ther binna Rome wrsteret manich man / Had hiit imma buta reden dan
How could such atrocity happen, /That so many Romans were killed, /Killed without reason
The entire sequence has been rephrased, but shows some adherence to the original: the verb, in impersonal passive form (were dan; had hit...dan) with no definite agent, is the same; the keywords unhlud, “misfortune, atrocity”, and wrsteret, “to die”\(^{122}\), all competing to the same semantic sphere, have been reported in translation. As we can read in the translation, line 1579 is transformed into a rhetorical question and the verb wrsteret has been attributed of causative meaning and turned to “be killed”; these changes are aimed to emphasize the weeping tone and convey a similar mournful effect.

Finally, the expression buta reden, compound of preposition + verb, is replaced by “without reason”: this because the preposition buta, “outside”, is employed in transferred use, and the segment is similar to the instance at v.1584 (sonder, “without”):

\[
\text{vv. 1583-84: Thi Paus sprac tha herum weder to / Hit is } \text{sonder reden naet dan thet seg ic jo.}
\]

The Pope said back to the lords: / “It is not without reason, actually.

Therefore, I tried to convey an emphatic tone to his speech, replacing the periphrasis that seg ic jo (“that I say to you”) with the adverb “actually”\(^{123}\); the syntax of the source-text displays a double negation that cannot be reproduced in Modern English and the periphrasis would overload the verse. Consequently, the adverbial segment is subordinate to the first utterance and emphasizes equally to the original segment the redundant tone of the speech.

I would finally focus on an uncommon verbal form, previously mentioned in “The Frisian Rhyme (5.4)” about scilma; here, a similar structure is used for verb dwan, “to do”, in the form of doetma (vv.1588-1589). It possible to hypothesize that the bare Old Frisian form of the verb is here replaced by an alternative form, more similar to MD bare form doen\(^{124}\); in addition, the clauses under analysis do not have identifiable subject, that leads to suppose that the particle -ma can modify the verb into impersonal or imperative form.

To determine which hypothesis could function in the translation, it was produced a gloss, to clarify the meaning of single lexemes. Firstly, I identified the regent verbs (dwan, onfan, dwan), the type of action encoded and their objects; resultatively, three are the topics of this passage: the sin committed, the offence to Saint Peter and the injury caused to Romans.

\(^{122}\) This lexeme realizes an exceptional and very specific use: in other places of the poem, the author has always referred to “death, die” with more general items, as: sterven (v.381), forgan (v.724), that dade ongan (v.955).

\(^{123}\) In a first stage, I used “in truth”, since the expression is frequently used in the Riim. Then, to preserve the alliteration with the following line: The emperor behaved dishonourably; I opted for another adverbial expression which could match with the narrative and effect requirements.

\(^{124}\) When MD. doen is inflected at 2\(^{nd}\) or 3\(^{rd}\) person singular, the verb takes form of doet.
The gloss preserving the impersonal passive form of verbs is:

vv.1588-90: Nu doetma graeta sonda dwan / Ack doetma sinte Pieters goed onfan / And al ther to manige scada dwan

Now, it was committed great sin / And it was seized Saint Peter’s goodness / And caused much harm

The English translation is in truth correct and grammatical, but lacks fluency and naturalness; for example, the expression sinte Peter goed (v.1589), “Saint Peter’s goodness”, has a long genitive form and the meaning of “goodness” is too vague, that makes the whole utterance very general and less informative. In addition, the repetition of verbs in passive form reduces the linearity of reading and is incoherent with the spoken style of direct speech.

The second stage concerns thus the re-elaboration of the syntactic structure: the passive form is preserved, and the object of the action is turned into subject; the auxiliary verb is only mentioned in the first line and implied in the following ones:

A serious offence was committed / And Saint Peter offended / And much harm inflicted

The interpretation is quite unaltered, except for line 1589: the original noun goed is deleted, sinte Pieters is turned into subject and the verb onfan replaced by “to offend”. In this way, the utterance conveys the idea that the holiness and goodness of Saint Peter have been outraged and sins have damaged his worship. Similarly, in the patterned group scada+dwan, “to cause harm/injury” the phrasal construct has been condensed in a single verb (v. “to inflict” + obj. “harm”), similarly to previous occurrences in the text.

Other changes have been made in the conclusive line group (vv.1591-1593), to elaborate the source-text structure and create coherence in style and tone in the whole passage. For example, the adverb hier (v.1591) has been substituted by “only” to convey a sense of warning and teaching in the Pope’s words, since he claims that counsellors should respond with equity and justice to the injury experienced by Romans.

By comparing version 1), faithful to ST structure, and version 2), freely elaborated in TL, the change in meaning and interpretation is evident:

0) vv. 1591-93: Hier riochtma on lyke / Armem and ryke. / Ack so moet nie man hier/hwerva
1) Here, justice is made in equal way / To poor and rich / And thus, everybody may be free.
2) Only if we make justice equally / To the poor and the rich / Only then everyone will be free.

For similar occurrences, see vv.191, 958, 1197, 1310; the combination scada+dwan is alternatively translated as: “to do harm”; “to cause injury”, “to harm/injure”. By the comparison of previous examples with the specific use a v.1589, it is evident how the meaning does not change radically, but acquires more effectiveness and descriptiveness in this passage.
I would stress the repetition of “only if” and “only then”, that create effect of redundancy and connection between the two lines, separated by the recipient of the action (realized by the pattern armem and ryke). In (1) is evident how the tone is more severe, as the Pope would emphasize the fact that only by Christian faith peace and freedom may be preserved; in (2) the Pope’s words take the shape of a teaching for the counsellors.

5.6.5 The interjection about Saint Peter

The speech of the Pope ends with a reminder to the counsellors (that could be extensively read as a request to all Christian believers). The end of the direct discourse at v.1597 is signalled by a change of matter and of interlocutor: subject and verb are in 3rd person singular (v.1598: Ther wsa hera to sine jonghera sprac openbare) even if the Pope is speaking; again, the segmentation and shifts in this final section of the Riim are evident. The sequence from line 1594 to 1597 is still part of the Pope’s direct speech and employs the same rhetorical style observed in previous excerpts:

This moet sinte Pieter manich offer thirva.  
Owach ho scilt user erma zele forgan  
Ther to tha riochta habbad zworan  
Nu is thi eed forloren

This may Saint Peter be without many (your) sacrifice.  
Alas whatever shall be the faith of our soul  
That had sworn on the right.  
Now the oath is lost.

The marked tone is produced by the patterned formula ho hit mi erma scil forgan (v.1595), use of words belonging to the semantic sphere of religion and righteousness (see: zworan, “to swear”; tha riochta; thi eed, “the oath”), and a new interjection of religious reference (v.1594). This last item breaks continuity and cohesion of the speech and increases narrative fragmentation and therefore requires a suitable replacement.

The uniqueness of this expression, that never occurs in the poem, obliges to define a new strategy, starting from a tentative literal translation to proceed in TL re-encoding. The gloss would result in: “This may Saint Peter be without many (your) sacrifice“, where the thematic elements are clear, but the structure is not grammatical and meaningless. The peculiar organization, that does not respond to the regular, repetitive and easy syntax of Old Frisian encountered in the Riim, suggests it is an interjection: it is a sort of hopeful wish, an invocation to Saint Peter. This hypothesis leads to integrate the segment into the narrative

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126 Similarly to the double employment of “killed” at vv.1578-79.
127 This in virtue of a similar behaviour observed at vv.1183-85 and discussed in the previous section.
128 The implications of a rare interjection/emphatic expression have been investigated in “Saint Willibrord and the Christianization” [5.5], about “thet seet wijs”. In that segment, the modal verb was not explicit in the source-text
topic of the whole sequence: the Pope suggested the counsellors to be righteous and lawful, loyal to Christian faith and to the Saint in order to receive his protection. Here below I illustrate the passages from the source-text to the gloss and the free translation:

This moet sinte Pieter manich offer thirva
This may Saint Peter be without many (your) sacrifice
And may Saint Peter embrace your faith

The structure of the three versions is coincident, the modal verb “may” and the noun are always present, but the last part changes: the version resulting from literal translation is substituted with an original segment of new invention. Once defined the nature and the replacement for the interjection, it must be integrated in the narrative context; things get more complex because the following line hosts another patterned interjection ho hit mi erme scil vorgan\(^\text{129}\), introduced by the emphatic owach, “Alas!”.

To avoid extreme fragmentation in the target-text but respect the tone of source-text, the patterned expression in 1595 has been isolated and detached from the body of text with indentation, as with other spoken expressions encountered in the sermon of Saint Willibrord. In this way, the reader can easily understand that interjections function as emphatic, and not informative, devices in narration. We can read:

And may Saint Peter embrace your faith,
Alas whatever shall be the faith of our souls!
Since we have devoted to right
Although the oath was lost.

The last two lines have been readapted to create a syntactic organization attached to the previous part; the choice of 1st person plural subject recalls the collective use at vv.1591-93, whereas the bare meaning of zworan, “to swear”, is substituted by “to devote” (with reference to the souls at v.1595) and the word “right” (also “law”) is employed as key-word throughout the Riim. The following clause is introduced by “although” rather than “now” to create a contrastive effect with the previous one.

5.6.6 The metaphor of the “two swords”

In conclusion to Thet Freske Riim, the Pope begins a new sermon about faith and justice; since the poem is unfinished, we can suppose that this speech is only introductive for a longer one.

\(^{129}\) For full analysis and description of this formulaic interjection, see the beginning of the chapter 4.
This passage displays a metaphor that will be integrated in this analysis to demonstrate what kind of strategies are employed for resolution of symbolism and obscure means. The author presents the image of two swords which embody the spiritual and the imperial powers and mentions rapidly the Ten Commandments. The full passage (vv.1598-1627) is reported here and divided in sub-sequences:

**THE FIRST SWORD** (vv.1598-1611)

Ther wsa hera to sine jonghera sprac openbare  
Ho manich zwird in tha huse ware  
Tha hi thine dad scolde ongan  
Thi jonghera sprac weder san  
Thet ther were twa zwird ther fere  
Wsa hera sprac het ther anoch were  
Nu horad hot thisse twa zwird  
Ws bitiodat in ther wird.  
Thet aerste zwird als ic mene  
Bitiodat ws tha sinne scene.  
Hwant hjo alla ting forliocht,  
Thet zwird alla gastelyke ting biriocht  
Thet selva zwird foerd usa hera an siner hand  
Tha hi hier neder com int land.

“To the noblemen asked the Lord  
How many in the house were the swords  
That should make him dead.  
The noblemen soon said back  
That two swords had carried there;  
Our Lord said they were enough.  
Now listen what the two swords  
For us stand for:  
The first sword, I suppose,  
Represents the sun,  
Because it sheds light on everything;  
This sword governs the spiritual sphere.  
This same sword our Lord conveyed in his hand  
When He came down in earth.

**THE TEN COMMANDMENTS** (vv.1612-1619)

Al eer hi tha minsheid had ontfan  
Tho tha birghe van Sinay  
Aron en Moisi  
This twine heren hise alther jef  
In tha herda stene mit sine fingheru[m] hi se screef.  
And sprac het hia alle thing biriocht (= biriochte) gelyke  
Nei ther scold ther weren sondlyke  
Hwant ther nin nede van screwen was

Before He received the mortality,  
He went on the mountain of Sinai;  
To Aaron and Moises,  
To these men He gave His Laws  
Written in the hard stone with his fingers,  
And said to judge equally all things  
In proportion to their sinfulness  
Because there was no mercy in the Writings.

**THE SECOND SWORD** (vv.1620-1627)

Thas (= Tha) wse here al hier comen was.  
Sinte Peter hi thet zwird gaf do  
And sprac sinte Peter to  
Hi scolde groet ting in thisse rioschd dwan  
And nin man to dada slan  
Therom bleef thit zwird in tha scede stan  
Bihalva tha gin an thwera  
Ther mit sionnia (= simonia) waren bifan openbere

When our Lord here came,  
The sword to Saint Peter gave  
And to Saint Peter He told  
He should do great deeds in this law  
Without bringing any man to death;  
Therefore, the sword would stay in the sheath  
Except against those men  
Guilty of simony or violence

130 I would remind that the notion of metaphors in *Thet Freske Riuim* is quite different from the modern one. Metaphors are didactive devices which make fascinating a deeper teaching, that the author adopts to entertain his audience and convey specific messages; that’s the reason why the two metaphorical passages in the poem are always provided with explanation of the symbolism.
The coherence of this passage does not rely on the space-time continuum, rather on the thematic correlation between the three sub-sequences. The subtending theme of “law” is articulated in the image of two swords, emblem of canon and civil law and of the division of spiritual and imperial powers, and in the allusion to the Ten Commandments, given to the patriarchs Aaron and Moises as foundation of religious law.

The sequence breaks into narration without any transition formula to signal the change of matter, and the sub-sequences are all mixed together; from an interpretative view, it seems that the Pope is telling a parable about Christ and Saint Peter. Subject and topic are detectable thanks to the epithet *wse (usa) hera*, that occurs in vv.1598, 1603, 1610 and 1620; the nominal segment, translatable as “Our Lord”, is a clear reference to the figure of Christ. The use of reverential and undirect expressions in denoting God or Jesus has been yet noticed in *himelsche koning*, “King of Heaven” or more easily “God”, as a form of respect for the sacredness of these names. Since the stylistic intention of this passage is to provide an effect of mysticism and symbolism through a deferential and metaphorical language, the suitable replacement for this epithet is “Our Lord”; even when the 3rd person singular pronoun is used with reference to Jesus, “he” has been written with capital letter.

The metaphorical items of this passage are provided with some explanation by the author, as happened in the symbolic description of Noah’s prophetic dream about the three stars; in this case, elucidation only regards the sub-sequence “The first sword”, while the meaning of the second sword is not explicit, but should be only retraced between lines. We can compare:

a) Nu horad hot thisse twa zwird / Ws bitiodat in ther wird. / Thet aereste zwird als ic mene / Bitiodat ws tha sinne scene. / Hwant hjo alla ting forliocht, / Thet zwird alla gastelyke ting biriocht

b) Thas (= Tha) wse here al hier comen was. / Sinte Peter hi thet zwird gaf do / And sprac sinte Peter to / Hi scolde groet ting in thisse riochte dwan / And nin man to dada slan

In (a) the author intervenes explicitly, by using the expression *nu horad hot* and clearly states that the first sword “represents the sun, because it sheds light on everything” and “governs the spiritual sphere”. In (b), he only tells that Christ gave the second sword to Saint Peter and ordered him to “do great deeds in this law, without bringing any man to death” and that the “the sword would stay in the sheath” and be used only against the sinners who would not perform

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131 The regular use of reverential expression also in TL text is possible because the epithet *wse hera* occurs in a limited section of the poem; contrarily, for what concerns *himelsche koning* that occurs very often in the whole text, sometimes the reverential replacement has been alternated with the bare transposition “God”, mainly due to repetition or need for conciseness within the line.

132 See “The legend of Noah and the Devil” [5.3], par. 5.3.4.
repentance; hence, it can be attributed to justice, righteousness and law. For what concerns the textual organization, there is an evident inconsistency when the author anticipates at v.1604 that he will explain the significance of both swords, but then only tells about the first. The hypothesis about the second sword is reconstructed by other evidences in the source-text: in (b) it is mentioned the *riochte*, “law” and “justice”, the key-word that occurs always in the poem. If the first sword represents the spiritual sphere, attributed to the sun and probably to the Pope, the second one will represent the legal sphere, of jurisdiction, law, rights and justice, that can be attributed by comparison to the figure of the Emperor.

This interpretation also matches with the main values of *Thet Freske Riim*, the Frisian freedom and law. In the first section, the mythological origin of Frisian folk and rights has been discussed as attributed to Noah and Shem; here the author, by stressing out relevance of the Ten Commandments as holy laws, seems to create an underlying connection between the Frisian and the Christian law. Resultatively, the sacred and religious references function again as justification of the Frisian cause and support the validity and authenticity of their law.

For what concerns the linguistic issues, the main problematics can be solved once the interpretation of the passage is clarified; anyway, I would present the motivations behind some deviations between SL and TL structures and some marked constructs. It has been said the formal, solemn and redundant style characterises the whole sequence “The Pope’s speech” [5.6], and it has been emphasized in the target-text through the use of inverted syntax, synonyms and significant lexemes, re-encoding of periphrastic or meaningless segments, and creation of acoustic effects of alliteration and repetition. The same strategies are applied in the three sub-sequences, in order to imitate the symbolic atmosphere encoded in the words of the *Riim*; there can be mostly identified syntactical inversion and marked structures, and alliterative patterns in ABAB or AABB scheme.

“To the noblemen asked the Lord
How many in the house were the swords
That should make him dead.
The noblemen soon said back

In the first line, inversion occurs between subject and dative object (*to* the noblemen – the Lord), and in the last, between adverb and verb (*soon* precedes rather than follows the verb). In the first case, the items are inverted to alliterate *Lord* and *swords*, while in the second inversion creates a stressed rhythmic pattern within the verse (*soon said back*).

In this other group, instead, the acoustic cohesion results from the repetition of sound *s* at the end of all lines and sometimes also inside; the former are in italics, while the latter *s*-sounds are in bold: To Aaron and Moises,
To these men He gave His Laws
Written in the hard stone with his fingers,
And said to judge equally all things
In proportion to their sinfulness
Because there was no mercy in the Writings.

Finally, we observe alliteration and acoustic coincidence in lines:

When our Lord here came,
The sword to Saint Peter gave
And to Saint Peter He told
He should do great deeds in this law
Without bringing any man to death;
Therefore, the sword would stay in the sheath

The first four display scheme AABB, the last two a coupled rhyme; for example, in “When our Lord here came / The sword to Saint Peter gave”, the final words [keɪm] and [gɛrˈvɪ] share the vowel sound but the final consonant changes; in “Without bringing any man to death / Therefore, the sword would stay in the sheath”, the final words [dɛθ] and [jɪθ] share the final sound, preceded by different vowel.

The Pope evokes then the original sin committed by Adam, his disobedience to God that brought him to be damned in Hell for the eternity; like Adam, all those who commit violence, break the divine law and choose the devil will lost the grace of God. As said in the introduction of “The Pope’s speech”, Thet Freske Riim is unfinished: these last words of the Pope are hardly recognizable as a conclusion. What it is expected from a Medieval poem is a clear ending, often signalled by appropriate formulas, an epilogue or a recap of the story, and nothing is present in the Riim.

An alternative conclusion can be found in Tractatus Alvini, but the Dutch translation is not part of this work; therefore, the study of the poem and of translation ends here. There were presented all the most relevant instances, the stages of their analysis and resolution, the individuation of replacing segments for the target-text, following the narrative flow and the succession of events. From the beginning to the last section, there have been examined linguistic items, problematics expressions, interpretative issues about content, with the aim of highlighting the organization, the style and the topics of Thet Freske Riim.
Chapter 6

Full Translation of *Thet Freske Riim*
The legend of Noah and the Devil

I shall say of what I can
How the freedom firstly began,
How the first age of world declined
And another did arise.

Thus narrates Alwijn,
Who is the master of this book,
That the flood rised
And destroyed all
That was contained in the world,
Both woman and man.
The angel descended on the earth,
Called Noah in his council
And said him clearly
That the King of Heaven was outraged
And all the world should perish
Because there was committed the sin,
And said he should receive mercy.  

Because of that, he should live in conformity with his command:
And he should go into the forest
And take that wood
Which will never perish
And make from it an ark
Where he and his family should enter
And suffer no harm;
And hi naut ne segede bi sine liwe
Hother thamanne ner thawiwe.
Noe naut ne leet
Ther him thi inghele dwaen heet
In then wald dede hi gaen

Thet selwa holt dedi hi onfaen
And thet selwa werck dedi hi dwaen
Nene man hijt segede
Sonder tha himelsche konige ther tha bode wt gewen hade.
The leider the diwel thet fornom

Mit falskeit hi to ther frowa com
And fregede openbare
Hwer her Noe ginzen ware
Hio segede weder tha diwel tho
Hio ne cudes (= cuDET) nat forstan

Folio 1a

Hwer her Noe ware gan.
Want hine wildes (= woldet) her naut cund dwaen
Thi diwel sprack tha wiiwe weder to
Wel hio sinen raed dwaen
Her Noe scoldet wol segan

Hwer hi waer gaen.
Jesta (= Jefta) hat hi in tha walde wilde dwaen
The leider thet quade wijf
Her trowa hio thin diwel gaf
Hio wilbet him naet hellen dwaen

Alst herre cund ware dan.
Thi diwel nom most and mackade tha wiiwe anen loten dranck
Ther her Noe evele bisanck
Thi diwel sprack ther frowa to
Hio scolde her Noe van tha drancke gewan

Als hi wt tha walde come thi ewenidis gaen
Hi scolde her sijn werck wol cund dwaen.
Thet wijf thet naut ne leet

And he shouldn’t say anything to his beloved,6
Nor to man or to woman.
Noah acted as
The angel commanded him:7
He went in the forest
He collected that wood
And he made that work;
He didn’t tell it to anyone
As the King of Heaven had commanded.
Unfortunately, the devil observed that;
With deceit he came to the woman
And asked clearly
Where Noah was going;
She said back to the devil
She could not understand

Where Noah was gone.
As she wouldn’t tell anything,
The devil said again to the woman
That she has well been advised,
Noah should well had said
Where he was going
Or what he would do in the forest.
Unfortunately, the evil woman
Gave the devil her trust;
She would not conceal him
Once she would be aware of it.
The devil took must and the wife prepared a sweet drink
That would make Noah drunk.8
The devil said to the woman
She should give Noah the drink
As he came out that evening from the forest,
He should certainly reveal her his secret.
The wife did

---

6 From the M.Dutch lieffje, meaning “beloved”
7 Similar construct with double negation occurs later in the section; my hypothesis is that two negative particles “naut ne” result in a emphatic affirmative form.
8 From A.Campbell: “literally settle of a liquid [...]; hence the devil’s potion is said to have settled evilly for Noah, i.e. turned out to be his disadvantage.”
Thet her thi devel dwaen heet.
The leider tha her Noe this ewendes tho hws com gaen

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Folio 2a

| 80 | Thet thi himelsche koning for/bolgen waer |
|     | And alle thi wralde scolde wrgan |
|     | Bede wijf ende man |
|     | And al thatter lyf had ontfan. |
|     | Sonder mi ande thi end wse sonen cone |
| 85 | And harra frowan scone. |
|     | And wi scilla in tha arck gan |
|     | Ther ick in tha walde habbe dan. |
|     | Tha thisse reden vas edan |
|     | Tha dede thi dach up gaen |

What the devil ordered.  
Unfortunately, when Noah came home that evening  

His very bad wife administered him that drink  
And asked openly  
Where he was going  
Or what he had done in the woods  
Whether he could not tell her.  
Then Noah said back to her  
That he could not do it  
Because the angel had forbidden it,  
For the Heaven,  
For the sake of his life,  
That he not said anything to men nor to women.  
The evil wife poured him the drink  
That made him badly drunk;  
When he received his drink the third time  
Noah said: "Now I make you aware  
Of what I have done in the forest  
And you will rightly understand.  
The angel descended to me from heaven  
And called me in council  
And said me openly

That the King of Heaven was outraged  
And the entire world should decline,  
Both women and men  
And all the living beings,  
Except for me and you and our bold sons  
And their beautiful women.  
And we shall go in the ark  
That I have built in the forest.  
After this speech,  
The day arose

9 UAN is a different spelling for VAN, that means "by". In this case, the exclamative intention is realized with "for" in English.
10 Reconstructed by the MD v. overgaan, meaning "be over, decline"  
11 Literally, "all those who have received life"
And Noah went again in the woods.
Unfortunately, the devil watched it;
Forthwith, he came to the wife
And said her thereto
To tell him everything,
Where Noah was going
Or what he had done in the forest.
She responded to the devil
She would make him aware of this
Because Noah told her clearly
That the King of Heaven was outraged,
That all the world should perish
And whatever was created by the heaven.
Thus, he had built an Ark

Where we shall enter.
When this speech was over,
The devil went thence
And thought in his mind
About a good place to hide.
In the evening, when Noah came home
The devil watched that soon.
He went in the woods
And broke in pieces the Ark
That Noah had built.
That morning, when Noah went in the woods
And when he saw
That the Ark was broken
He said: “Alack and alas,
Why should I ever be born?!
Now I have lied to the King of Heaven
And samely I betrayed everybody."
The angel descended from the heaven
And consolidated Noah
And asked why he had done that,

That he revealed his work to the woman
Even if it was forbidden.
Her Noe sprak weder to tha inghele
Hit (= Thi) hadde him drancke dan (= edan)
Ther hi itter frowa hadde unfaen
Thi inghel sprack him weder tho

130 Thi (= Thine) dranck had di divel dan
Ther fan scil werda bidregen manich man
Thi inghel lat thisse reden al stan
And sprack thet thi stond al omcomen ware
Thet alle dio wralde scolde vorgan

Om thet torn ther tha himelsce koning waer dan
Mer thio wralde scolde xx. dage stan
Om tha nede ther thi himelsche koning hadde dan
Om thet wirck ther thi divel hadde to slaen.
Ho thet wirck werde weder dan.

140 Tha thisse reden was edan
Thi inghel hof up sinen foet
And sloch thet thi twra op spranck
Tha thi slach was edan

Folio 3b

Tha dede theer een scoen weter/wt gaen

145 Tha dedi thi inghel mit siner hand ther infan
And dede tha arka om ghaen
And sprack ther (= thet) her Noe also scolde dwan,
This ewendis als hi thana wold gaen,
And him thi divel scolde ni[n]ne meer scad dwan.

150 Tha thisse reden was edan
Thi ingel dede weder to tha himele flian,
And her Noe dede thet selwa dwan
Ther hi van tha inghele hadde onfaen.
Tha thio arke was edan

155 Tho hant thi ingel weder tho her Noe quam
And sprack (openbere) thet dio tyt come[n] ware
Thet all dio wralde scolde forgan
And hi scolde tho hand in tha arke gan
Mit sine wive and sonim

Noah said to the angel
He was made drunk
By the drink he received from the woman.
The angel said back to him:
“Your drink was made by the devil
Thereof many men would be betrayed”.
The angel desisted from this speech
And said that it was time for all to die,
For all the world to decline,
Because of the offence done to the King of Heaven;
But the world should survive 20 days,
Due to the mercy of the King of Heaven,
Due to the striking action of the devil,
In order to make again the work.
When this speech was over,
The angel hopped up on his feet
And stroke to jump up the turf.
Then, there was a blow

And a fair water began to flow.
Then, the angel took the helm with his hands
And made the Ark to sail
And said that Noah should do the same12
That evening, when he thence departed,
And the devil should cause no more damage to him.
After this speech was done,
The angel flew again to the heaven,
And Noah did what
The angel had ordered him.
When the Ark was ready,
The angel came forthwith to Noah
And said clearly that the day13 was come,
That all the world should decline.
And he should immediately go in the ark
With his wife and sons

12 Literally, “that Noah should also do it”
13 Interpret this as a different spelling for dach, being it part of a recurrent expression.
And hiarre frouwem sconim.
The angel told Noah clearly

Thi jngel sprack her Noe to (openbeer)
That he should gather the beasts that God created

Thet hi scolde van alla dieran (nima)/twer tht thi himelsche koning hadde dan
And bring all in the ark

And scolde tha in tha arka tian
Except for the snakes, that should stay outside the ark

Bihalva dio slanga thio scolde buta tha arka staen
Because it was due to their fault

Thet thi himelsche koning hadde dan
That the first man lost the protection of God.

And scolde tha in tha arka tian
When this speech was done,

Bihalva dio slanga thio scolde buta tha arka staen
Noah entered in the ark

Want om hiara sclde
With the group the King of Heaven had ordered

Had vorloren thi arsta man Godis hilde.
And made the ark to sail.

Tha dis reden was dan
Immediately, it was done

Her Noe dede in tha arke gaen
But the devil went in the ark;

Mit sinre scere ther thi himelsce koning hadde beden
Forthwith, Noah could well observe

Thi jngel sprack her Noe to (openbeer)
That the devil was entered there

That thi divel ther was ingan.
And he asked him what he sought

And sprack him to hot hi ther sochte
Or what news he brought

Jeto hot nimeer thet hi brochte.
The devil said that he didn’t seek anything,

Thi divel sprack thet hi der naet sochte,
Nor bring any news.

Ner nin mere ne brochte.
But he had well understood

Mer hijt hadde wol forstan
That the King of Heaven was outraged

And sprack him to hot hi ther sochte
And the world should pass away

Jefto hot nimeer thet hi brochte.
Except for those who were in the ark,

Thi divel sprack thet hi der naet sochte,
And he would gladly be present

Ner nin mere ne brochte.
If he may or dare do.

Mer hijt hadde wol forstan
Noah said to the devil

And sprack him to hot hi ther sochte
He should go out by way of bottom

Jeto hot nimeer thet hi brochte.
That the King of Heaven created.

Thi divel sprack thet hi der naet sochte.
When Noah ordered it, at once

Ner nin mere ne brochte.
He replied he would rather go out above.

Mer hijt hadde wol forstan
“No”, said Noah, “Get out from here below

And sprack him to hot hi ther sochte
So that you can’t harm me anymore”. 

Jefto hot nimeer thet hi brochte.
The devil did

Thi divel sprack thet hi der naet sochte
What Noah ordered him,

Ner nin mere ne brochte.
He went below

Mer hijt hadde wol forstan
And gouged out with him a great chunk.
Her Noe thine haza nom.
And in thet gat dede dwan
And mit tha hocka bislaen
Tha ne cude him thet weter nin scada dwan

Want hadde thi divel ther bowen wt gan
Hi hadda tha arka mit tha helscha fiore al fordan
Tha dede thi floed op gan

Folio 5a
And dedet al forslan
Ther a lij wan

205 And thio arka dede boppe alle tha birgan gaen
Ther inther wralde weren bifan
Tha tha XL daghem (= daghen) om komen gan
Tha dede thi himelsce koning sine nethe dwan
And leet thet weter weder forgan

And bad tha arka stille stan
Op tha twine berghen ther Armenia sint namd.
Aldus ist io bicand.
Tha her Noe thet fornorn
Thet thio arke stille stoed

210 Thet finster hi ontsloch (=ontsloet)
And leet thine roeck wt flian
Thi roeck dede als manich ontrow man
Naet weer hi to sine hera com
Tho hi naet weder com

215 Tha leet hi tha duwa wt flian
Thio duwa dede als een trou man
Weder hio to hera com
And brochte him een groen laf thet hijt mocht onsian

Folio 5b
Thet thio plagge were forgan.

220 Tha thit was dan
Tha leet hi een other wt flian
Tho hand hio weder com
And dede op tha arka flian

Noah took his hare
And settled it in the hole
And shut it with the heel
So that he couldn’t harm him anymore.

Since the devil went out there above,
He destroyed the ark with hellish fire.
Then the flood raised
And destroyed everything
That had received life
And the ark sailed above all the mountains
Existing in the world.
Then, the 40th day of travel
The King of Heaven made his mercy
And let the water vanish
And ordered the ark to lay
On those two mountains called Armenia.
Thus, this is known to you.
When Noah became aware
That the ark was stranded,
He opened the window
And let his rook fly out.
The rook acted\(^{14}\) as many unfaithful men
Who don’t return to their lord,
And he didn’t return.
Then he let the dove fly out.
The dove acted as a loyal man:
She came back to his lord
And brought him a green leaf so that he may observe

\(^{14}\) The verb *dwan* is used as an intransitive verb, in the meaning of “act, do".

146
She told to the man\textsuperscript{15} That many lands shall be subjected.
But we leave here this matter\textsuperscript{16}.
When Noah was aware
That the plague was ended,
He went out the ark

And he observed
That he’d stepped down beside the mountain.
The angel came to him
And said he should build an altar.
Once the altar was ready

The King of Heaven should come to him
Noah did
What the angel ordered.
As the altar was ready
The King of Heaven came to him

And said, he should receive his rewards:
The world should benefit from herbs
And vines and beets to sprout.
At once, when Noah saw
That the King of Heaven was coming,
He brought him his offer
And kneeled fervently
So that He rewarded him with the heaven.
And He created the plants, herb and wine
And they were all excellent and fine.
Thus, it was over.

Now hear how it happened that Noah
So ignobly\textsuperscript{17} drank the wine
That he fell asleep;
Because of this Ham was cursed.

\textsuperscript{15} The man in question is supposed to be Noah, and the dove is announcing a prophecy about the future of Frisians.

\textsuperscript{16} The combination \textit{leta+stan} is a formula used in transitional passages during the narration, to jump from a matter to another. I have translated these formulas in several ways, in order to make them fit with the context.

\textsuperscript{17} The first meaning is “fo ugly, ignobly”, and I report it here. As it is explained in the following commentary, I then decided to adopt a different word in the final target-text, with a milder and less negative nuance of sense, that is more in line with the content and the characterization of Noah.
We will abandon this matter
And another will we begin.
When Noah lied sleeping,
He saw much wonder.

At first, he saw three wonderful stars
And, since they all worn crowns,
He thought in his dream
That those represent his three sons.
Because he clearly saw that
Where he was laying there in sleep

The three stars rose in the firmament.
Forthwith, the one rose
And made the other two to strike down.  
When it was done
Forthwith, the one rose
And knocked down the other two.
It stood that way, he thought while he laid
In his sleep on the same day.
After a long time, that nothing happened,
The first star again went high
And reached the others in the sky.
It didn’t last for long, as the two rose
And knocked down the first.
It ceased quickly to shine
And began to darken
As it was not necessary

The source-text reports the phrasal verbs to [tho] dele slan, neder [nether] slan, which have a correspondence in Modern Dutch verbs dalen and neerslaan, thus the transposition in the target-text relies on the respondent lexical entries.

The form suime or smine is cognate to O.E. sneome, meaning “quickly”, and is a corruption of such original form.
Thit stoed ene clene tijd thet thisse thria
Deden him sceda and stria
Tha wart thio ene tha twa onder-dan
Want hit mit riocht was also gan.
Nu scil j forstan
Om this thria stera ther sint opgan
Thio arste bithioed Seme ther thi arste koning was
Ther disse wralde neitha flode a kas
This koning feerde in siner hand en faen
Thi was also hwijt so thi swan
Ther on stoed melad ene lawa sonder band

For a while all these three
Shadowed and contended each other;
Then, the one become subjected to the two
For, it was suddenly gone.
Now shall you understand
Why these three stars are rose.
The first stands for Shem, who was the first king
That this world ever chose after the flood
This king carried a banner in his hands,
[That was] white like the swan
On which was depicted a lion\(^20\) without collar.

Folio 7b

Hoo hit alla liode were bicand.
Thet hi were thi arsta fri boren man
Thet this wralde gheawan.
Thit willa wi nu leta staen
And en other rijm onfaen.
Tha her Cam thet an sach
Thet sijn feder in tha slepe nakend lach
Hi ging to sine broderen to hand
And dedet himmen bicand
Thet ni mere, ther sine feder bisceen were
Tha her Semme thet fornomb
Hastelijke hi to sine feder com

How it is known to all the people,
He was the first man born free
Who this world has ever bred\(^21\).
Now we will leave it
And begin another rhyme.
When Ham saw that
His father was sleeping naked,
He went to his brothers forthwith
And told them about it,
About their father’s new dream.
When Shem learned it
He hurried\(^22\) to his father
And covered him with a cloth
With Japhet, the good man.
When Noah observed
His children came to him,
He stooded up as a dement man
And said that Ham was damned.

20 The lion is the symbol of Friesland, which appears on the alternative flag of the region.
21 My suggestion is that the author wishes here to remark the origin of freedom by Shem, thus depicts him as the very first free man, who ever was born in the world. Consequently, I readapted the source-verb “to give” into “to breed”, in order to emphasize the beginning of freedom.
22 Rather than translate separately the adverb “quickly” and the verb of motion, I opted for a word which could carry both the meanings and have an equal effect.
And Japhet should be the only man
who should subject many lands
And divided with honour all
the worldly lords and three stars:
He sent Shem in Asia
And gave the fair banner in his hand
And, with it, a fair crown
That was wrought of carbuncles
For he wroughted it
For 40 long years.

Now listen how Noah gave him the crown,
How earnestly recommended him to God's care
He commanded him His protection so firmly,
Because wished to obtain for him a good faith.
This for he should allow all those folks in Asia
to live in freedom:
For it, he gave him his new name
And he called him Melchizedek.
And when Abraham came from the war,
The same king went towards him
And comforted him, and gave him both wine and bread 23,
Which symbolise God's flesh and blood

And God's sacrifice which men benefited from.
From this king, the freedom firstly began
To be warranted in the world,
Since, when the king sat on the throne
He issued immediately his law
Over all the Asia
And he stated that
They should not make images of their God.

23 The happening refers to the Biblical meeting between Abraham and Melchizedek, after the battle of the Nine Kings. The quote about the meeting occurs in: Genesis 14: 18-20: "Then Melchizedek king of Salem brought out bread and wine. He was priest of God Most High, and he blessed Abram, saying, “Blessed be Abram by God Most High, Creator of heaven and earth. And praise be to God Most High, who delivered your enemies into your hand.” Then Abram gave him a tenth of everything.
This is the other: however far he was,
Whoever distanced the other from his good
Shall receive back two blows
Or go to the altar
And demand his old right.
This is the third:
Whoever killed the other with his hand
Must leave the land
Because he had with dropping blood
Brought ill luck to all the Asian land.
This was the fourth:
Wherever a man
Who had his freedom
Married a woman who was not born free,
He'd lost all his freedom.
Thus, he must forthwith
Leave the land of Asia;
And commanded firmly this continued
As far as they lived.
Not a single law
Could deprive them of rights,
Thus, they well accepted the laws.
But the law shall be always followed
So that you cannot be deprived of your freedom.
The law ensured many beautiful days
Until the day when death took their king.
I suppose that the king was old
By 900 years.
When the king died,
Emur took possession of that kingdom;
When he became aware
He was in power
24 The bare verb nimt > nemen means "to take"; in this case, being attached with frawa, "woman", it has been translated as "to marry".
25 While onfan generically means "receive", it will be sometimes translated with a non-literary meaning, according to the context.
26 The reference in 2nd person plural occurs often in the poem: as explained in the commentary, I suppose it is due to authorial choice, to include the audience in the narration.
Forthwith, he summoned all the counsellors around Asia and told them they should be subjected to him and pay tribute and tithe. The counsellors gathered together and said their law was made in such way that no one would be subjected and not free. They would cut off his head. The king said, he would get tributes and their crown and their fair banner, and all those lands should be subjected to him. When the counsellors listened to this speech, they went all forthwith before their king and cut off his head and hung him by his weight so that people might see what they had done to the king and nobody would separate them from their law, because the first king had elected him and placed responsibility so earnestly on him. Melchizedek had given him the crown and your fair banner and your freedom, best of all and ensured them all protection so firmly so that God would protect and guard their lives. This lasted well for many days after the killing of this bold king.

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The verb gewan is here to be translated in agreement with the object; it thus results in "to pay tribute", rather than keeps the first lexical entry as "to give".

Even if the source-text realizes this line in nominal clause: "God’s protection on them", where godes is declined in genitive form; I explicited this sentence in a verbal clause, where the auxiliary wilde, ”would” at v.412 hold the verbs of both clauses.
Thus, I suppose that for a long time\(^{29}\), about 600 and half years, they stayed without a king. Until Moses went up the mount Sinai and received the law from God.

Now I will leave this subject and I will write about Japhet. He gave Japhet a crown that was of bright gold. For he had clearly overwrought throughout 15 years and he gave him a banner tied to a staff. The banner was as red as blood. Now hear what it is written in the writings\(^{30}\):

That he should make subject all the lands of Europe, which pay tribute and tithe in his hands. I will leave this matter\(^{31}\).

And I will tell about Ham. He did not give anything to Ham, but he clearly said that he was damned. However, he ordered him to go to in Africa and said clearly that there was the Hell and many wicked things\(^{32}\) should happen before the world perished. Yet, from him it firstly began the worshipping of false gods. And from him originated also the 72 languages.

\(^{29}\) Literary, the expression would be translated as “Thus I suppose that there were a great number of...”; since it is a periphrasis of time, I converted it into a modern expression that also well fit with the content.

\(^{30}\) Literary: “Now hear what there in writing stays”

\(^{31}\) Formula for now-we-leave-and-turn-to

\(^{32}\) While the original text says *wonderlyck thing*, “wonderful, amazing thing”, I suggest to adopting the opposite meaning, “wicked things”, since the following verses tell about the evilness which spread from Ham and Ninus,
Therma manighen scada van nom
Want hit aeck van him com
Thatma tha tawer lyst bigude onfaen
Ther fan wart manich man binna Ninnive bidrogen.
Want Nino mackad tha sted scone

Hio was sine rikes een crone,
Hwant thet falsche riocht van him quam
Alder om wart fordomet binna Babilonie manich man.

Uan Sem een man com
Theert riocht wr Semis slacht an nom.
Thisella wi nu leta bliwa wel suime
To wsa arsta ryme.
Aldus bescriuet ALWIN
Thi master in tha boke sijn
Thet van Noe and sijn jongerin

Wt weren spreten
Bij sjijner lyf-stonde,
Een and twintich tusunde.
Nu ist comen to ende
Thet rijm van Noë and van sijn kinde.

Which caused much harm.
And from him originated also
The artifice of the tower.
Thereof, many men were betrayed in Nineveh
Because Ninus\textsuperscript{33} founded the amazing city,
It was the gem of his kingdom;
He issued the false law,
And for this, many were accursed in Babylon.

From Shem descended a man,
That spread the law over Shem’s race\textsuperscript{34}.
We will leave now that subject quickly
And return to our first rhyme.
Thus, narrates master Alvijn,
Who is the master in this book,
About how from Noah and his children
From which descended the mankind,
And about their lifetime
Of 21000 years.
Now it has come to the end
The rhyme of Noah and his children.

\textbf{The Frisian rhyme}

Now I will tell you the Frisian rhyme
And let you understand

\textsuperscript{33}Ninus was the legendary founder of the city of Niniveh. The reference here to Babylon and Niniveh has to be found in history and in the Bible (Jonah: 3), while the identification of Ninus, also known as Nimrod, as the introducer of false gods and laws is detailed in any medieval sources. For further references, see Campbell, \textit{Thet Freske Riim}: p.185.

\textsuperscript{34}The conclusive vv.453-454 are loose from the previous content; the author introduces abruptly an anticipation about Shem’s descendant, supposed to be Saint Willibrord later in the \textit{Riim}. Therefore, it is to be noted in the full text that the author inserts there a transitional formula of “\textit{nu will leta stan}”-type in order to inform the readers that such matter would be momently left aside and further explanation would occur later in the text.
What was the fate
Of the one described as Joseph the warrior:
He is well known in the writings.
And it is told in the book
That there in Asia came to pass a festival

And to the same festival convened all the counsellors
And they took the decision
To elect\textsuperscript{36} twelve of them
Who were all high-born,
And left them the authorithy and the decision
Of what to do with the folk.
Then the twelve took the decision
When they met together,
To receive a ship
And made go therein all the people
Who inhabited Asia\textsuperscript{37}
And ordered them to leave
And reach a distant land\textsuperscript{38}.
They also gave them your banner and the crown
To bring a fair sign
In whatever land they arrived
So that people may know
That they were
All born free lords.
When it was over,
Thence with sorrow they departed
They travelled for many beautiful days until they observed that
They were arrived at the Danube.

\textsuperscript{35} My supposition is that the original text is mistaken: the name “Joseph” occurs only here introducing the following matter, but the character it is told about is John of Groningen.

\textsuperscript{36} Probably a different form of \textit{kernen}, “to elect, choose”

\textsuperscript{37} Here, \textit{land} has been shifted with \textit{Asia}, since in the following verses the counsellors order to “reach the land” and the repetition could be confusing.

\textsuperscript{38} The adjective “distant” is a free addition, to remark the concept of migration from Asia to Europe.
When they arrived there,
They fell asleep
Because they were full of distress.
When it stroke the midnight
Three ships departed
And thence travelled
Until they saw that
They had reached Ireland.
When the first ship reached it
And did the landing,
The second turned forthwith
To land in the same place.
Since the king didn’t receive any news,
He reached the same place
And asked\textsuperscript{39} clearly to the folk
Where they came from,
They told back to the king at once
They were coming from Asia,
Descendants from\textsuperscript{40} Shem, who was the first king
Who chose these people
And [said] they would be
All born free.
When the king of Ireland comprehended that,
He did them great honour
He assigned them that same land
Where they might dwell without tribute and pledge,
\textsuperscript{41}As long as they lived
Or they would dwell there.
Now listen how the land look, as you traverse it,
Round the one quarter surrounded by the Windelmere
And the other also by the Franasee

\textsuperscript{39} The original form “he began to ask” has been condensed in "asked". I suggest that the Frisian text employs the compound \textit{bigon to Freia} in the meaning of a speech that will proceed in the next lines.

\textsuperscript{40} Uan is an alternative spelling for van

\textsuperscript{41} Literally, “as long as they stay in this world”.
And the third by the engeheide\textsuperscript{42} And the fourth is all covered by trees,
Where nobody can access.
Now we will leave it
And other will tell.
Now hear what the seven ships had done:
They pull up their sail
And traveled thence

\begin{align*}
\text{And thet tredde thio engeheide} & \quad \text{And thet fiaerde is mit hamum al om bi fan} \\
\text{Ther nimmermeer ne(n) folk kan gan.} & \quad \text{Thit willa wi nu leta stan} \\
\text{Een other willa wi onfan} & \quad \text{Nu horad hot tha sawen kelen deden dwan} \\
\text{Tha dede hiara seil \textless \textgreater op tian} & \quad \text{Hia dede hiara sei \textless \textgreater op tian} \\
\text{End deden danna farran} & \quad \text{End deden danna farran} \\
\text{Unt se thet fornomen} & \quad \text{Thet se tha amse op comen} \\
\text{Ene rede thet se nomen} & \quad \text{Tha se to lande comen} \\
\text{And deelden al mit erum hiara here} & \quad \text{Ene rede thet se nomen} \\
\text{An sawen scere} & \quad \text{Thet se thet fornomen} \\
\text{Want se alther lewenden (= leweden) ellic in sijn land} & \quad \text{Want se alther lewenden (= leweden) ellic in sijn land} \\
\text{Sonder rawe and sonder pand} & \quad \text{Sonder rawe and sonder pand} \\
\text{Se leveden manigen dagh scone} & \quad \text{Se leveden manigen dagh scone} \\
\text{Al ont thi leider thio tyd come} & \quad \text{Al ont thi leider thio tyd come} \\
\text{Thet se thine queuea raed deden ongan} & \quad \text{Thet se thine queuea raed deden ongan} \\
\text{Ther himmen thi divel dede cund dwan} & \quad \text{Ther himmen thi divel dede cund dwan} \\
\text{Want hia tha herferd heden dan} & \quad \text{Want hia tha herferd heden dan} \\
\text{Tha se disse herferd deden bistan} & \quad \text{Tha se disse herferd deden bistan} \\
\text{Tha deden se to farra thine koning gan.} & \quad \text{Tha deden se to farra thine koning gan.} \\
\text{Tha se to farra thine koning comen tha spraken se openbare} & \quad \text{Tha se to farra thine koning comen tha spraken se openbare} \\
\text{Thet se sonder riocht ware} & \quad \text{Thet se sonder riocht ware} \\
\text{Hoder hise wilde onfan} & \quad \text{Hoder hise wilde onfan} \\
\text{And sijn riocht wilde cund dwan} & \quad \text{And sijn riocht wilde cund dwan} \\
\text{Si wolden him to riocht wassa onderdan.} & \quad \text{Si wolden him to riocht wassa onderdan.} \\
\text{Tha thi koning thet hade vernomen} & \quad \text{Tha thi koning thet hade vernomen} \\
\text{555 Thet se ther waren comen} & \quad \text{Thet se ther waren comen} \\
\text{Hi dede se onfan blydelike} & \quad \text{Hi dede se onfan blydelike} \\
\text{Want hi heder op raden rijkelijke} & \quad \text{Want hi heder op raden rijkelijke} \\
\text{Want hise dorste na mit scride (= stride) bistan} & \quad \text{Want hise dorste na mit scride (= stride) bistan} \\
\text{Unt se there selve mit wilkore come an} & \quad \text{Unt se there selve mit wilkore come an} \\
\end{align*}

\textsuperscript{42} According to A.Campbell, these indicate the seas and oceans which surround Ireland. Since there is no geographic coincidence, the names are left in Frisian.
Thet se nomen thin aindom  
It this selves koniges handom.  
Tha dit was dan  
And hise hadde onfaen  
Tha deden (hi) himmen sine riochten cund dwan

Tha riochta hi sine Sister gaf ho hi mochte wol scerpe  
Bi riochta tha Freeske merka.  
Nu wil ic io this quaeda ridders nama cund dwan  
Hetan was hi Johan.

This was his name,  
As narrates master Alvjin.  
After they had received their laws  
They travelled away  
Until saw they  
Were arrived in Groningen.  
Well quickly, the king came after  
With John, the man of his daughter;  
He built a house in Groningen  
And commanded that he ruled over Friesland.  
And ordered that they should abandon their God  
And become subjected to his false god.  
This way they were forced  
To wrongly become  
Evil servants of the devil.  
That governor established the first condition of subordination  
That this land has ever known.  
However, it continued for more than half year.

And accepted the condition of subordination  
At any disposal of the king.  
When it was over  
And they had obtained  
The laws were made known,  
He entrusted the law to his sister, who might severely  
Rule beside him on the Frisian country.  
Now I will tell you the name of this bad knight:  
He was named John,

Thit selva was thi nama sijn  
Aldus bescriuet mester ALWIIN  
Tha se thine riochten (= riochter) hadden onfan  
Tha deden se dana farran  
Unt se thet fornomen  
Thet se to Gronen-borghe komen

Wol smine thi koning efter cam  
Mit Johan sijn dochter man  
To Gronenborhe hij een huus wrochte  
And heet thet hi over Freeske merke riochte.  
And bad that hia van hiara Gode scolden gan  
And warda sijn afgodum onderdan.

This was his name,  
As narrates master Alvjin.  
After they had received their laws  
They travelled away  
Until saw they  
Were arrived in Groningen.  
Well quickly, the king came after  
With John, the man of his daughter;  
He built a house in Groningen  
And commanded that he ruled over Friesland.  
And ordered that they should abandon their God  
And become subjected to his false god.  
This way they were forced  
To wrongly become  
Evil servants of the devil.  
That governor established the first condition of subordination 
That this land has ever known.  
However, it continued for more than half year.

Thet selva bod deden hia ontfan  
And wirden al mit onrechte  
Des leide divels knechte.  
It thissa selva koning bigude thi arsta aindom instan

And accepted the condition of subordination  
At any disposal of the king.  
When it was over  
And they had obtained  
The laws were made known,  
He entrusted the law to his sister, who might severely  
Rule beside him on the Frisian country.  
Now I will tell you the name of this bad knight:  
He was named John,

Thet selva bod deden hia ontfan  
And wirden al mit onrechte  
Des leide divels knechte.  
It thissa selva koning bigude thi arsta aindom instan

And accepted the condition of subordination  
At any disposal of the king.  
When it was over  
And they had obtained  
The laws were made known,  
He entrusted the law to his sister, who might severely  
Rule beside him on the Frisian country.  
Now I will tell you the name of this bad knight:  
He was named John,
To Gronen borge thet se comen
Enen rad thet se nomen
Hia deden hiara hera onfan
And sijn haud deden se him of slan
And nommet (= nomment) bi tha here
An worpend an ginne dunhowa mere
And nomen tha frowa bither hand
And heten thet hioet segede to wera
Tha koning her riochta hera
Thet hia tha koning graet torn hadden dan
Thet hia sine riochter heden dad slain.
Thio frowa thet naet ni leet
Ther her tha Fresen heet
Hio foer al to hand
Weder in hiara ain land
Tegins her thi koning com

And sprack openbere
Thet hio welkoma were
And sprack hio scoldet him cund dwan
Ho hit in Fresland were dan
Thio frowe sprack tha koning to, ic selt io wol cund dwan
Ho thet riocht in Fresland is dan
Hio sprack, wi and awach
Thet ic thet land à bi sach

Tha divels knechten to samen thet se comen
Thine quaede raed thet se nomen
Mine allerliaveste deden se onfan
And deden him thet haud of slan.
End thi leider thet hi nu rottad in ghin donhowe mere.

Ghelijke of hi een thiaf were.
Nu her koning is t io cund dan
Ho hit ws ernum in Fresland is forgan
Want hi t io alle gader to tornedan (= Want hit is io allegader to torne dan)
Hot willa i hier om nu dwan.

Thus, they went to Groningen forthwith:
The decision they took
To seize their lord
And cut off his head.
They fetched the lord
To throw him into the Danube;
They took the woman by the hand,
Sent her back to Denmark, in her own land,
And ordered her to relate
The king, her true lord,
That they payed back the king,
That his regent has been killed.
The woman acted as
The Frisians commanded her:
She returned immediately
Back to her own land
The king came towards her

And said clearly
That she was welcome
And said she should tell him
What happened in Friesland
The woman said back the king, "I shall you well tell
What has happened in Friesland"
She spoke, alac and alas,
"I ever saw such land
Where gathered the devil's servants;
They took the evil choice to
Seize my very beloved
And behead him.
Unfortunately, he now rots in the Danube
As he was a thief.
Now, my king, it is known to you
How our fate has turned for miserable in Friesland.
Since you suffered such a great tort,
What will you do here now on?

And I want you to know
Ic wene thet ic se mit ene kinde bifan
Bij mijn ful lauwé man
Ther mi thio quaede thiede bi nom
Tha thi koning thit hede forstan

630     Hi dede sijn haud neder slan
Nene andert him tha (= hi ther) frouwa jof
Sijn haud hi naut op hof
Mer ginck op sine palaes
Ther sine stede winne was

635     Ende sente bodan al to hand
Efter alle Danmerke land,
And bad thet tha wijste come
Him to bata and to frome
Tha himmem thas (= that) botscap was dan

640     Tho fara thine koning hia komen gan.
Thi koning sprack openbere
Thetter grat leid to lande komen were
An himmen thas Fresen grat onriocht heden dan
Hia heden sijnen riochter dad slan.

Folio 16a

645     And hi wilde se mit stride bistan
And hia scolde him helpe dwan
Tha wijste spreken openbere
Thet hi herde onroed were
Hia voldet him forraden thet hi tha herferd naet scolde ongan

650     Tha Fresen scolden him sonder twivelle dad slan
Hia were alle divel.
Tha (= Thi) konig dede tha herferd bistan
An deder ther wijste reed om gan.
Nu hored ho hi (= hit) dede forgan

655     Thi (= Thio) Frouwe was mit kinde bifan
Tha thio frouwe this kindes nas

I suppose that I was pregnant
With my much beloved man
Who the evil people deprived me of.”
The king comprehended that
He bowed his head.
He gave no answer to the woman
He didn't raise up his head
But climbed up⁴⁶ to his palace,
His city residence,
And sent immediately messengers
After all the land of Denmark,
And ordered that counsellors came
To him for his advantage and aid⁴⁷.
When they got the message
They went to their king.
The king said clearly
That an evil event had happened in the land,
That the Frisians caused great harm:
They had killed his judge.

Therefore, he would wage war
And they should provide support.
The counsellors said openly
That he was extremely unwise
They suggested not to proceed with the expedition
As the Frisians should doubtless kill him:
They were all devils!
The king didn't move forward with the campaign
And adopted the counsellors' plan.⁴⁸
Now listen how it went on.
The woman was pregnant
And she beared her child

⁴⁶ In Dutch, the combination *gaan*+*op* means a motion towards action.
⁴⁷ The original translation is *benefit*, but the replacement is done in relationship with the rhyme/assonance.
⁴⁸ Here is to note that, since v.635, the author employs the coordinating conjunction *and*/*end(e)* with introductory function at the beginning of many lines. The same occurrence is to be observed in vv.592-599. The reproduction of this pattern in the target-text may result in a heavy effect, thus the conjunction have been replaced with other items.
Als thio tyd om komen was
Tha dedema thet kind sin feders nama cund dwan
Aldus moge ijt forstan

660 Tha thet kind boren was to hant
Sprang thet ni meer in Fresland
Thet ther in Deenmerken een kind were boren
Ther se alle scolden werda bi verloren.

Folio 16b
Tho hant da se thet vornomen
And spraken openbare
Thet selve kind boren were
Ther himmen fele van seged were
Want hia sijns fol jerne ombare

670 Tha wijsta spreken thet se hadden forstan
And hia wilde een rad ongan
Ther tha kinde scolde swre bislan
Hia wolde allen thit hau drefslan
Ther nat fri wer dan

675 Hit wer man ofta wijf
Hia wolde him nimma thet lijf
Bihalva to were Magnus thin houske ridder
Hi moste wol alene in land gan
Wan hi was himmen to riochte onderdan

680 Theth (= Thech) was hi to were
This koniges hagesta ridder
Thit herscip stoed een tijd unt se ther to komen

Folio 16Aa
Thet se thin aindom weder nomen.
Thit leta wi nu bliva

685 Van tha kinde wil ic scriwa
Thet kind wox binnan twam daghen
Al (= Als) ober binnan tolwum plagen
Hit wox meer binnan ene jare
So en other binnan flower jerum for ware

Until it came the time
She gave the child his father’s name.
As you may understand,
When the child was born
The news spread in Friesland soon,
That in Denmark a child was born
And they all should become forlorn.

As soon as they understood that,
Together they met
And said clearly
That John’s child was born;
They discussed for long about it
Because they’d gladly do without him.
As the counsellors comprehended that
Immediately adopted a plan:
The child should be hurt.
They all wanted to cut the head
Of who was not free;
Was it man or woman;
They wanted no one to be alive
Except for Magnus, their courteous knight.
He might be the only to survive
Even if he had subjected them to law,
He was in truth
The king’s most earnest knight.
This overlordship continued for a while

I suggest that the expression "who was not free" relates to all those who were not Frisians, that are those who were not descendents of Shem and heirs of the original freedom. In this passage, the Frisian counsellors decide how to proceed against John’s child and everybody who caused injury to them.
When he was 15 years old,
He was brave and bold,
And dragged them along the street
And them all killed
With his right hand, indeed
As he was of equal birth\(^50\),
A young man, who had observed
The slaughter he had caused,
Approached him,
And said he should stop with his play
And descend to the Danube
Where his father was drowned like a robber;
Since the Frisian had damaged him

And hi ther om solde wreke dwan
Were hi en wel gheboren man

And he should take revenge on them,
Was he a high-born man.

When the boy these words heard
He bowed his head.

He took the courage of a lion
And went before his mother
And asked clearly
Where was his father.
She wanted not to tell it at once.

He replied he would cut her the head.
As the woman understood that
He was sad in his mood,

Soon she said to the boy:
"I will tell you that in truth,
Your father was a man
Who ruled over the Frisians;
They made for him an evil plan,
To urgently behead him
And, alas, he was trown in the Danube
Where he rotted as a robber.

Now that it is known to you
How your father died,

\(^50\) Probably, the "right hand" is symbol of honour and high-born status; therefore, since Frisians claim themselves to be free lords, John's child is said to be a noble too.
Folio 17a

725 Wiltu thi (= tha) Fresen bistan mit kijf
Ic hab dis anxta hit costa din lijf
Tha thi jonghera dit hade forstan
To fara thine koning ghingh hi stan,
Naet langera hi stoet

730 Mer hi sochte this koniges foet
Thi konig seide wel saen
Thet thi jonghera scolde op staen
En vragede wat hi sochte
Of wat nimere hi brochte;

735 Thi jonghera sprack openber to den koning
Him were seyd jamerlijke thing
Tha Fresen heden hia (= hiar) riochter fan
Thet was mine feder johan
Ther hia to riochte scolden wasa onderdan

740 And habbad him that haud ofslan
And hit is mi seid openbere
Thi (= Thit) ene ver wytlike mere.
Thet hi in ghin don howe mere
Rottad als en mordenere.

745 Her koning ho lange wil j alhier to stan

Folio 17b

Thet ghier om nin herferd/willad dwan.
Ne wil j ther naet om dwan
So moet ic self tha herferd bistan
Ho hit mi eme scil forgan

750 End wracka thet mi tha Frezen habbad dan
Al scolde ic thin daden gan (= dad organ).
Tho thi koning thet forhorde
Thet thi jonghera sprac disse worde.
Hi sprac al onsaligha man

755 Nu laet disse rede stan,
Want wiltu thisse herferd bistan
Hia scillad thi sonder twivel dad slan
Neen sprac thi junghera thia koninge to
Hit scil niet also

760 Ghi scillad mi ghewa and mine hand

Will you the Frisian fight with strife?
I have this anxiety it costs your life."
When the young man became aware of it,
He travelled to the king,
He stooded no longer
But fell at the feet of the king.
The king said soon
The young man to stand up
And asked for what he sought
Or what news he brought;
The young man told clearly to the king
He was going to say a lamentable thing.
"The Frisian have seized your judge
That was my father John;
To law they should be subjected
But they had cut his head.
And it arrived to me
The shameful news
That he was trown into the Danube
Where he rotted as a murderer.
King, how long will you stay here

Without proceeding with war?
If you don't want to take action,
I must begin by myself the expedition,
However my fate shall turn out for miserable,
And revenge what the Frisians had done to me.
I shall kill them all."
After the king heard
These words from the boy,
He said as an unhappy man:
"Abandon this decision,
Because if you carry on this expedition
They will kill you without question."
The young man soon replied to the king
"It will not happen!
You shall give in my hands
Thet aller sconste want
En alther tho scil ic habba an miner were

All the best wands,
And I shall also have in my charge

Folio 18a
Tha aller besta seghelere
Ther thit water connad bowa
And alther to dat beste lyth an trowa
Ther in disse land is fol weel.
End gewa mi ther to een keel
Ther se van sulcker hude
Thet hit moghe daia wynd wage and flode

All the best sailors
Able to practice seafaring on the water,
And also that excellent drink
That in this land is certainly a lot.
And give me a ship
That can be hide,
To withstand flood, wave and wind.

Ik moet tha reise bistans
Ho hit mi erne scil forgan
Ic scilze fan zonder twivel
Hia ondrege mi thi leda divel
And wilse hir bringha to lande
Ilk met thi kele

I might begin the journey
Whatever my fate will be;
I’ll subject them surely,
To withstand flood, wave and wind.

Her herling sprac nuic thit letten naet ne mach
Nu moet ic di orlof gewa dach (= thech)
End lete thi wta lande fara,

The king said: "I may not let you do this,
But I must take the leave, however,
And let you travel out the land.

Folio 18b
God wse liawa Hera
Thi leet thi weder comnia sond

God who is the beloved Lord
May let you come back unhurt".

And of him segelen, keel, lyth end wand.
Tha disse reden was dan
Tha dede thi jonghera tho tha kele gan
End dede mit tha folke thet seil op tian
End foer so lange onti hi dat fornam

He gave him sailors, ship, drink and wand.
As it was done,
The young man went to the ship
And went on sailing with the crew
And traveled so long until he saw

Thet hi to Gronen-borge cam
End com to ther selva hachtyd
Ther al tha Fresen weren blyd
End ther hia to samen weren comen
End habbad graete onsalicheid vernomen

That he in Groningen was.
He arrived at the festival:
All the Frisians were joyful
And there met all together;

But they observed the unpropitious event

51 The drink returns after in the narration, when John offers it to the Frisian counsellors, to stun and seize them.
Ther manigha Freze zware biquam
Thit willa wi nu leta stan.
Tha thi jonghera an dit land cam
Hi dede thet diore wand to handa tian
Manich Freze dede hit on sian.

800  Hi bede also weel
    Sauwen riochternen indeen keel
    Hia wolden wrsian
    Ho hit in da keel were dan.
    Tho hand tha thi jonghera thet hede fornomen

805  Thet hia to him weren comen
    Hi dede se mit nide ontfan blydelike
    Ther himen alle bicom zwaerelyke
    Uan sine selves lijthe
    Machad hise alle blide

810  So fele hia tha diore lijthe nomen
    Thet se in eene sleeap komen.
    Tho thi jonghera thet hadde forstan
    Thet se mit sleepe weren bifan
    Hi dede sijn seil op tian

815  And dede tha rickan thana faran
    Ende dedense (= dedese) to eene stene festa sluta
    Thet hia ther <wer> weren buta
    Tho thi jonghera thet fornam
    Thet hi to jenne dun Howe mer cam

Which turned out grievously many Frisian.
Now we will let it rest.
The young man arrived at that land
He took the precious wand in the hands
And with it stroke many Frisians.

He ordered also
Seven judges to go in the ship.
You will understand
What it happened in the ship.
Forthwith, as the young man observed that
They were coming to him,
He received them joyfully but full of hatred,
All would become grievous and drunk52.
As that drink
Made them all joyful,
They swallowed lot of the precious drink
And they fell asleep.
Then the young man, that observed
They were fallen asleep
Began his sail;
He thence sent the leader
And firmly fastened him in prison
While the others were outside53.
Then, the young man observed
He had reached the Danube mer.

52 The author seems to play on opposite meaning, thus the lines have been slightly readapted: John’s child is full of hatred, but receives joyfully the counsellors since he knows that, once they will be drunk, he will imprison them.

53 We can suppose that the Frisian lords were fastened outside the ship.

He said to lords: “You may well stand up,
Now I shall give you a reward.
I suppose that today is the day
That I waited for long.
In this Danube
Rottad min fader als en mordenere
Thit habba j min koning end mi to laster dan
Hir scil j wirck lan ontfan
Nu vil ic jo thre keren cund dwan,
Keset huc j willad omgan

My father rot as a murderer;
You did shameful things\(^{54}\) to my king and me
And now you'll get your punishment...
Now I leave you three choices,
Choose whatever you want:
The first choice is thus
Whether you prefer that I cut you the head
Or that I bury you in the ground,
Or you accept to be subordinated to my hands
Due to the annoyance you had caused to me.

Thet thi jonghera weder to land com
Hi dede him to ghins gan
And had hine bliedelijcke onfaen
An tha hia thet an saghen
Thet tha Frezen bonden laghen
Him sce na wralda liawera dach.

That turned out badly many Frisians
Because they moved away from their God
And became servants of the devil.
Then this happened:
The young man jumped on them,
With firm bands forced them
Well clearly
Like they were thieves.
When he had done that
He began his sail
And carried the lords by force
To Denmark, the king's reign.
As the king observed that
The young man was coming back to land
He went meet him
And received him joyfully
And when he saw that
The Frisians laid fastened
He could only be very delighted.

Now you will hear what he did:
He said to the lords:
"You, lords, now hear about
I'll do with you now;"

---

\(^{54}\) The action by which the Frisian disgraced the foreign king.
You will now receive
The most severe law in the world, that a man ever got
Due to the annoyance you have caused me."
Then, the king climbed up to his palace,
His city residence.
The king sent messengers forthwith
In the seven Sea-lands
And ordered them to come to him
And accept their subjection
If they would not do it
He would behead the seven.
The Frisians came immediately
After received the message

About the severe law
That would turn them out badly,
Issued from the kingǯs hands
To pay them with infamy.
Once they get there,
Then king made known his law.
Now I will tell
What were the severe laws.
The first, as youǯll understand,
Is Ǯto pray our false god
And move away from Christianity,
And become sinfulǯ.
They accepted this other:
ǮWhen the children come into the world
Put the wooden collar on their neck,
So that all the people might see
That they abjured their god
And were at the command of the devilǯ.
This is the third:
ǮIn whatever land or house they arrive
They are at the disposal of everyoneǯ;
Even if it was lamentable,
They must accept it from the king.
Thit is thet fiarde riocht
Ther thi koning hadde wrocht
Al thet qwick there was fat
Thet hiat wt tha lande thi tha koninge lat
Selve mosten hia mit tha regge end ther hand

Bowa hiara ain land
Ho hia ther nat bet to come
Thet hia thine fridom weder nome.
Thet fyfte ther se hadden ontfan
Nu horad ho hiara scoen weren dan
Ther se wr hiara seten scolden tian.

Folio 22a

Thet sexte is als thi koning scolde to stride
Tha Frezen dede hi to fora him gan jefta ride.
Ho hia worden slagen doet
Ofta brocht hi se in grater noet.
Aeck dede hi himmen ene zwarta fane
Ho hit alle liode mochten siane
Thet hia tha koning weren onderdane.
Thit is thet sawende riocht / Thet hi himmen dede gewa

Folio 22b

Tha deden tha liode en clenera timmer dawan
Ho hia tha konige nin tian (= tiande) torsten jan
Tho dede thi wind that wirck al to slan.
Ther tha Frezen hadde dan
Tho samen thet se comen
Enen rad dat se momen (= nomen)

This is the fourth law:
The king had decided
All those alive were to be subjected,
All those out the land to surrender to the king.
Samely, they must, with the back and the hand,
Cultivate their own land.
And foremost, it was better they would not try\textsuperscript{55} To take again their freedom.
The fifth law they received:
Now hear how their shoes were made
Of rough horse hides
So that they had to pull their feet.
The sixth states that when the king had to fight
The Frisian had to go riding before him,
Even though they were stroke
Or be hurt or killed.
He also made them a black banner
So that all the people could see
That they were subjected to the king.
This is the seventh law / That he gave them:
Give tribute and tithe for all their properties
And for every of twelve squares
They had to pay gold \textit{bisantig}.
For all the houses built there
Should be paid a different tithe\textsuperscript{56}
Then, the people did smaller building
In order to not pay the king any tithe

\textsuperscript{55} Free translation, in place of ”not better to come that they took their freedom”
\textsuperscript{56} This passage is very difficult, because it makes reference to specific units of measurement and coins, the \textit{bisantig}; seen the complexity, the lines were translated freely, to convey the idea that the building were taxed according to their size.
That they would migrate
That they would migrate
And leave that damned land.
Because they might not pay any longer their heavy thite,
But the king became aware of it.

Now may you understand
How the Frisians paid penalty for it.
Whoever struck a Frisian with violence
Would be rewarded with a golden filthy swine.

The king ordered they surrendered the crown
And their fair banner
And would never give back it to them.

He wanted to behead them.
When the lords acknowledged that,
They decided all together
To bury their banner near the Ems
And give the crown to the king
And declared him
That the banner had been lost
And they could not even yet understand
What had happened to it.

The banner, as I suppose, laid under the ground
500 years, in truth.
When it was ended
The king said to the lords,
"You shall build cities and fortresses in your land
Thus, you might not escape from me."
The Frisians said back to the king,
"King, it shall not happen,
We would rather die!"

That they would reach other cities.
The king failed to proceed with it
And thought that they might never do him any harm.
Now hear how the king was rewarded
For the heavy law he had promoted.
The first shameful thing\textsuperscript{57} that they did was seizing the knight
And beheading him.
The other was this:
They proceeded in the expedition with Charles
And they discharged the new Emperor ungently,
Binding both hands and feet
And consigned him to the king’s men.

Another shameful thing happened,
And this is the third:
When they came back from Rome
And recovered their freedom,
They met together
And decided to
Strike the house in Groningen.

\textsuperscript{57} The author lists the shameful things the Frisians do to the king: firstly, they had killed John then they went with Charles to arrest the new emperor; they destroyed the king’s palace in Groningen, hang his child and swear allegiance to Charles.
Saint Willibrord and the Christianization

Nu horad and ghi scillad forstan
Hu ws tha Godis nade cam
Sinen jnghel hi neder sant
To Northumbrana in thet land.
Tho thi jnghel thet vernom

Now listen and you will understand
How, for our Godǯs mercy,
He sent down his angel
To Northumbria, in the land.
When the angel observed that

To sine Wilbrord thet hi com
Hi sprac to him openbare
Thet thi himelsche koningh verbolghen waere.
Om thet torn ther thi koning van Danmerkum tha Frezem hadde dan.
Tho thi jnghel thetvernom

He has come to Saint Willbrord,
He said to him clearly
That the King of Heaven was outraged,
For the Frisians suffered the Danish kingǯs abuse.
The Frisian had been forced
To renounce to the true God

And beden tha algoden an
Thit dede hi ther omme dwan
Ho se scolden van tha (= ther) riochta weerheid gan
Ther se itta arste koning hadden ontfaen.
Tho thi jnghel thet vernom

And pray the false god.
This he had done, therefore
So they abandoned the right truth
They received from the first king;
Thus, another age will begin!

Hi scolde up stan
Tho tha mere scolde hi gan
Al ther scolde hi een keel finda stan
Al ther finstu twa rema an
Ic scil wassa din leidis man.

He should stand up
To the sea would go
And there find a ship
“And find two oars.
I will be your guide.”

Tha thisse reden was dan
Tho dede sinte Wilbrord,

When the speech was over,
Then departed Saint Willbrord,

Mit tha jnghel gan to this scipis bord.
Tha se inden keel comen gan
Tho deden se thet seil optian

With the angel on the ship board,
They then entered in the ship
And kept on sailing

End for manighem (= manighen) schonen dach ont se dat fernomen
Thet se ther don howe komen
Tho dede thi jnghel van him sceida
Ende seide that him god moste leida.

For many beautiful days, until they observed
That they reached the Danube.
So, the angel took his leave
And said that God would lead him.

58 Since the definition "side of the ship" given by Campbellǯs glossary is hypothetical and not certain, I replaced it with a rhyming item. Moreover, if using Campbellǯs definition, the interpretation would suggest that the angel was on the side of the ship; but, since he is Willbrordǯs guide, I propose that he stands near him on board.
Thet sprac thi jnghel, hi scolde fara an thit land
Thet arste alstu thet fornimste
Alstu tha Amse opcomste,
Alther finstiu sawen thurrad baman stan
Tha scillad thanne ni blosman ontfan.

Thet other, alstu to Bentim comste gan
So deth thi houske Ridder Magnus (thi) wol onfan
Thech sciltu mit thine foet an thine steen buch (= berch) slaen

Thet arste allstu thet fornimste
Thech sciltu mit thine foet an thine steen buch (= berch) slaen

Ther scil ene scone burna wt gan.
Thet tredde is aldus dan

Tha sex selanden scillad thi werda onderdan
End thi sawen (= sawende) scil thi weder stan.
End menich torn thi dwan
Thech scil hit thi to riochta werda onderdan.
Aldus is thet fiarde dan

Als thi tha sawen zelanden sind werden onderdan
So sciltu op tha Amse gan
And thine scona fana wt ther erde tian.
Want hi leget openbare
Of hi tha selva dei mackad ware.

Thet fyfte ther wil ic thi sega van
Twa herferd sciltu mit himme[n] ongan
Beda (= Bedera) sciltu thin sighe hwerva,
Als this is dan so scil tu sterwa
Ent wt tha lande scilma di fera

And tho Wtracht in thine doem kera.

Tho disse reden was dan

The angel said this: he should reach that land
Where would happen various miracles.59
"You will see the first sign
As you reach the river Ems:
There you'll find seven withered trees
Which shouldn't thence have blossoms.
As you'll get to Bentheim,
You'll be welcomed by Magnus, the courteous knight,
And you'll strike with your feet a rock,
And out of there will spring a fair fountain."61
This third will happen too:
You will see the first sign
As you reach the river Ems:
There you'll find seven withered trees
Which shouldn't thence have blossoms.
As you'll get to Bentheim,
You'll be welcomed by Magnus, the courteous knight,
And you'll strike with your feet a rock,
And out of there will spring a fair fountain.

You shall conquer six Sea-lands
But the seventh will resist
And annoy you a lot;
However, it will be subject by you to law.
Thus, the fourth is that:
As the seven Sea-lands have been subjected,
You shall go to river Ems
And dig up the fair banner from the ground,
Because they lied, evidently
On that famous day60
The fifth I will tell about is:
You shall proceed with two expeditions
Both will be victorious,
But after this you'll die
And your body will be carried away
And deposed in Utrecht, in your cathedral.51

When this speech was done,
Tha dede thi jnghel van him flian
And bad thine ricka
Thet hi to disse land treka
1050
Thi ricka thet ne leet
Ther him thi jnghel dwan heet.
Hi dede tho tha lande tian
Thech was hi mit sorghe bifan
Tha hi to lande com
1055
Tha blomen (= bomen) tha blomen weder nomen
Bihalva thi ene bam
Ther hia deden thine konigs sin on-cheden> hwan,
Thi ricka ghing wt (= wnt) hi thet fornom.
Thet hi to Magnus to Bentim com.
1060
Thi houske ridder ontengf him wel sote
Thech so staet hier thin steen mit tha fote
Een born ontsprang ther wt tha stene
Ther deepte hise in alghemene
Ther op tha borg weren bi fan
1065
Bede frow ande man
Folio 26b
Al dede hise bikera
End mit heilige scrifte ler a
Tho dit was dan
Tha deden thia ricken beide to ther wisere (= tha wisen) gan
1070
And bigond to prediken and to leran
En to Gode wel bikera
Al ther deden se danna keren
Unt se thet fornomen
Thet se to tha Flediepe komen
1075
To (= Tho) se ant land comen
Thet folk himmen to ghins quam
And bigudense tho fiochten an
Thine ricka dedense verdewa (= verdriewa)
An sijn prediken wolde hia nat lieuwa.
1080
Thi jnghel tha thi him quam
And sprac hi scolde weder to lande gan
Eft wert hi verdreven also
This wart thi rika herde onfro.

The angel flew away from him
And commanded to the chosen one
To head toward this land;
The chosen thus acted
As the angel commanded.
He travelled to the land
Although he was full of sorrow;
As he reached the land,
The trees blossomed
Except that one tree
Where they’d hanged their king.
The saint went on until he saw
He came to Magnus in Bentheim.
The courteous knight welcomed him cordially.
Soon, the rock he struck with his feet
And a fountain began to spring;
Therein he baptised
Everyone who in the city resided,
Both women and men.

He converted everybody
And taught the Sacred Writings.
Once it was done,
The chosen visited the wise-men
And began to preach and teach
And convert to God.
So then, they left again
And travelled unless
They arrived to the Vlie.
Soon, as they reached the land,
The folk came towards them
And began to fight.
They sent away the saint,
His preaches they wouldn’t believe.
The angel came to him
And said he should go back to the land.
Again, he was sent away
And this caused him much pain.
Thi jnghel to him quam wol suime
End seid, thit folck scil wassu dine.

1085
Du scilta weder gan ant land
Want God hatse jowen in thijn hand.
Thi ricka weder an thet land quam
Tha heiliga hi to helpe nam

1090
And bigude to prediken and to leren
End tha liode to gode keren.
Tha dit was dan
Tha dede hi weder to scipe gan.
Ont hi thet fornomen

1095
Thet hi to Bentim weder com
Tho leet hi bodia al to hand
To fara hin (= him) tha sawen Selant.
Als hi thet had fornomen
Thet tha Frazen to fara him weren komen.

1100
Hi sprac, hia scolde tha Nordska konig ongan
End wirda tha Romske koning onderdan
Aeck scil thi to slan jo efgode
End stan to thi himelsche koniges bode.

Folio 28a
End leet tha heliga kristen/heit that himelryk ontsluta.

The angel returned to him quickly
And said, “This folk will be yours.

You shall return back to the land
Because God entrusted them in your hand”.
The chosen one returned to that land
The heaven provided him help:
And began to preach and teach
And convert the people.
When it was done,
He sailed the ship back
Until he observed that

He was again in Bentheim.
The seven Sea-lands before him.
When he became aware
The Frisians were arriving there,
He said, they should leave the Norse king
And acknowledge the Roman king.
“Also, you shall reject your false god
And be at the command of the King of Heaven.

Now, you shall pay the tithe to me
Then I will send teachers;
You’ll build for God churches and temples,
You’ll make children receive the Christian faith,
Also, you must on the eighth day
Go to the church
And seek the mercy of God
For you and your ancestors, with offers and books
In order that they, by the King of Heaven,
May benefit from the eternal dwelling
In the hereafter; you’ll reject the false gods
And become subjected to the true God,
Since you are created in His image and likeness
And offers you His benevolence.

Let the holy Christian faith open the doors of heaven!
All the people of bad belief stay outside there
But you can access the paradise
If you do true penance
And be released from your old burden
That the king of Denmark caused to you;
And you’d better not worship false gods
So, you’ll be rewarded with the heavenly heritage
That Jesus Christ announced you,
That bought with his blood for you.
The majesty is great in heaven,
The blessed wear the crown forever.

Alas who foully lost the bliss
And this could not relish!
The trees in the paradise
Never break nor perish
There are sweet birds singing,
There is never-ending bliss.
So many trees are there
The green forest is so thick,
Whoever might receive the herbs,

He will never die;
Whoever might get the wood,
He will never age, neither woman nor man,
Neither sleep nor hunger might harm.
In truth, all of this is in the Paradise.
The Hell is more lamentable
There is fire, and pitch
There is hunger, thirst, ice and sulphur
Venom and evils,
Alas and alach!
There is darkness without day,
There the devil walks back and forth,
And for the eternal pain
He captures many nobles
And drags them into hell.
There is a tree, in the hell:

Around the tree, four devils
Folio 29a
En dwat tha selen op hwan
Om tha sonda ther se habbad dan
End sint se slan fol sere
Thet seg ic jo verwere

1160 Binna ther helle porta ther leid,
Een draka hat Pathmos alst scirfte seid.
Folio 29a
Nu horad ho this dracka is dan
Hi is mit M hornen om bifan
Ac seg icket openbere

1165 Hine (mei) sterwa nimmermeere
End jo eldera habbad him ontfan
To ene koninck
Om tha jammerlijke thinck
Thet i tha kaninck van Danmerkum sint werden onderdan

1170 End sint van joe God gan
Nu hab icket jo mit wer dum seid fol korte
Ho hit sted binna ther hel porte
Thi ther theer in wil gan
Nimmermeer hi ther wt comma ne can.

1175 Nu horad ho hit steed in himelrijke
Thet wil ic jo segen lovelijke
Ther is thi fader end thi sone
End thio heilige gast scone
This scil j liowa fastelijke

1180 This tre sint een weer God alghelijke
Elkes neen God sonder himmen is
Folio 29b
Thet scil j wita seet siker this
End thi sone neder to ther eerde com this seet wijs

Which hang the souls
Because of the sins they'd committed
And violently they are beaten up.
That in truth, I say you
Within the hell doors dwells
A dragon named Pathmos⁶², as the writings said.

Now hear what the dragon's guise:
He's covered by 1000 horns
And, I can tell you for sure,
He may never die.
And your ancestors had to him
Brought a king
To revenge the lamentable thing
Of your subjection to the Danish king
And of your denial of the Heavens King.

Now, I'll say you, in truth and in short:
Whoever stays near the Hell doors
Once he will enter
He will never come out, never!
Now hear how it happened in the heaven:
I will tell you, for certain
About the Father and the Son
And the fair Holy Spirit.
You shall hold on the belief
These three are all together in God
Each is not God without the other.

You shall know for certain this:
That the Son came down to the earth
May He be alive in these words!⁶³

⁶² The figure of the dragon is probably extracted from the Bible: “Then another sign appeared in heaven: an enormous red dragon with seven heads and ten horns and seven crowns on its heads” (Revelation: 12, 3). This is the only reference I was able to find, as well as the name Pathmos is that of the sacred island where John is during the Apocalypse: “I, John [1John], your brother, and partner in tribulation, and kingdom, and patience in Christ Jesus, was in an island, that is called Patmos, for the word of God, and for the witnessing of Jesus” (Revelation: 1, 9). I suggest that the author of the Rilim took those elements and reinvented them in the description of hell.

⁶³ This interjection is graphically set outside from v.1183 in translation, since it breaks the flow of narration.
Because of the original sin of Adam and Eve
You shall believe the time has come!
The Jewish had deprived him of his life
And buried Him in the tomb
The writings had said us that,
When on the third day
Back from death He came.
That was all his good
He might take the courage of a lion
To defeat the hell
And discharge the devil of all his power
As the Writings said us,
So that never again he could harm
However wisely he worked.
Now you are guilt of sins
And were servants of the devil,
Who made you deny your God.
After He defeated the hell,
He took Adam and Eve and all their companions
He walked with all those men
To accompany them in the heaven,
Those who had done His will.
He left your ancestors by their king,
All those who were found
With deceit and with evil sins.
When he fulfilled the mission
He visited again his disciples
And said, they should have their peace
And so should every Christian do.
That would enter in the reign of heaven.
We can clearly understand that,
How is written in the Old and New Testament
He was in their company for 14 days
As I read in the writings.
Then He ascended to heaven
Many could see that,
Tho tha fyftichste daghe sente hi sjne heiliga gast
Neder to ther eerde end dede sijn jongherum trast
End hia ontenghen him blijdelijke
In fioriga tonga waerelyke
End biguden prediken openbere
And on the 15th day He sent down to earth
His Holy Spirit for his disciples to comfort,
And they welcomed him joyfully.
With passionate words
Began to preach everywhere
That Christ was the only true God.
They eradicated any disbelief
They taught everyone the Christian law
And with great labour
Converted everybody to Christendom

Thet CHRISTUS weer god were
Thine onlauwa deden se to stera
Thine cerstena lawa deden se lera
And habbad mit graete arbeid
Brat (= Brocht) alle tha cristenheid
Thet that was endowed with soul and life,
Whatever the King may prepare for it.

Al ther om habbad hia onfan
Uan Gode thet joge lan.
Thit willa wi nu leta staen
Thissen lawa scil j ontfan
Thet thi selva konig sit an himelrijke
And on the 15th day He sent down to earth
From God a holy reward.
Now we will let rest that.
You shall receive this belief,
That in Heaven the same King sits,
From His Father’s hands.
Believe it, for truth!
The King of World will come on the latest day
And judge all equally
The poor and the rich

To sine feders hand waerelijke
Liowa scillad j also wal
That thi weldiga koning to tha junxta dage coma scal
And riochta al to lijke
Thin arma and thin rike
The poor and the rich

Then goda scil j jan (= scil hi dan) prijse.
End then quada van him wijse
Al ther moet him al to gins gan
Beide wijf end man
Ther goed jeta qwaet habbad dan
He will esteem the good man
And the evil one from him expel
Everything will be judged before him
Both woman and man
Whether good or evil have done.

Tha moten ther wirck end (= wircken) lan ontfan
Tha gooda to tha ioga liande (= lande)
Tha qwada in thin ewighge brande
Thit scil sele end lijf to gader ontfan
An hac ne (= hucne) wei thi koning se hat gan
They will be rewarded,
The good with the holy land
The evil in his eternal flames;
[And He’ll reward] All that was endowed with soul and life,
Whatever the King may prepare for it.

J scillad liowa <t>
Thet this koning jo sonde wil forjowa
So i dwe therom riowa
End i scillad liowa
Thet thisse werald scil vergan
You shall believe it,
That this King will forgive your sins
If you do repentance
And you shall believe
That this world will decline
While another will arise,
And this will last forever.
Hier fan wil ik naet meer scriwa.
GHI scillad sprecka al nei mi
Ther sine sende leet si

1260
Ic hab sonde dan
Fan ther tijd ther ic se cude bigan.
In tochtum and in werdum
And in manighe falska wirkum

Hier fan wil ik naet meer scriwa.
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Ther sine sende leet si

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Ic hab sonde dan
Fan ther tijd ther ic se cude bigan.
In tochtum and in werdum
And in manighe falska wirkum

Hier fan wil ik naet meer scriwa.
GHI scillad sprecka al nei mi
Ther sine sende leet si

Hier fan wil ik naet meer scriwa.
GHI scillad sprecka al nei mi
Ther sine sende leet si

Hier fan wil ik naet meer scriwa.
GHI scillad sprecka al nei mi
Ther sine sende leet si
He was chosen as man of right
to take this responsibility.

Now hear what he said to messengers:
"Listen carefully what I tell you, I won't accept the burden,
I'd rather devote to spiritual life
Than accept the burden.

And, by law and justice,
I'll rule on all Friesland.

Because I have done a great labour
To bring them to the right truth.

And I won't leave this work undone,
They cannot embrace God.

If I separate them from Him,
The devil'd lead them astray forthwith,
And make subject to the false god and the king
Who caused them much injury,
Since he obliged them to much misery;
And much humiliation and shame
From the king they received,
And by the same were enslaved,

Although their ancient law.
In spite of this, the King of Heaven
Will certainly do honour to them."
He held this speech

In front of the messengers.

You should travel out the land
And reach Utrecht and your cathedral
And once received the attention,
Then you'll go to Rome.

---

64 The change of subject and the introduction of direct speech is due to the following lines, in agreement with the 2nd person singular subject.
Alstu wesen hast to Rome
In thit land thu (= sciltu) weder come
End maniger hode (= manigerhande) dwan
In t land
1330 That (= Tha) flower scillad thi stan ther hand
Da thre scillad wîrd bihot
Uan tha hera to Monster thet wil God.
Thech sciltu dwan this landis besta.
MAGNUS scil tu thet rîocht bifesta.
1335 Hwil thet tu wt bist wol sterke
Thet hi rîochtæ over Freeske merke
End hi scil thor manighe land
Thin fana fera in siner hand
Want hi was van aldís boren
1340 In Freesland van liodum wtîrcoren

After in Rome you’ll be done,
Come back to this land
And you’ll do plenty deeds
In the Sea-lands:
Four will remain at any disposal;
Three shall be guarded
By the lord of Munster, as God will.
You shall make this land great.
To Magnus the law you’ll entrust
Until you will be away;
Thus, he shall rule over Frisian country
And he shall through many lands
Bring his banner in his hands
Because in olden times he was born
Chosen from people of the Frisian folk.

The Pope’s speech

Folio 33b

Thëch is hi nu tha konings hogéstâ tiasman.
Tho hi thet hadden (= hadde) dan
Do dede hi wt tha lande tian
To Wêracht in thine dom
1345 Al thë herscîp him to ghins com
And habbad him blîdêlîcê ontfan
Tha bazuna dedense blian
Tha clocka dedense hlûda
End thë liacht to ghins him cruda
1350 End mit grata winnena sang
Ontfenghen hia him thë stretha lang
Hia dede alîthet besta ljïth onslen
End deden him blijdêlîcê ontfan
End deîdent al to lijkum
1355 Armen end rijkum

And now he is the king’s highest official.”
When it was over,
He traveled out the land
To his cathedral in Utrecht.
All the inhabitants went and met him
And welcomed him joyfully;
The trumpet blew,
The bells rang
And the light shined on him;
Friends sang with gratitude,
Received him along the street
And tapped all the best drinks
And welcomed him joyfully
And divided all equally
Between poors and riches
End se goden (= galden?) al to wera
Welcomawse riechtahera
Want hi dede ther binna manich teken dwan
Thit leta wi nu stan.

1360 Tha gengense in een keel tha heran
Mit him end deden dan feran
Unt se thet vernomen
Thet se to Romera borch comen
Tho se to Romen come an

Folio 34a

1365 Hia gengen to fara thine paus stan,
End spreken hit were also bihworven
Thet hiara here were doet storven.
End hia heden koren aghelijke
Wilbrord to een here bede arm end rijke

1370 Hor hi tha bifellinghe aut wille (= wilde) dwan
Than ther hia (= Tha hera ther) heden ontfan.
Nu scil j wita dat
Hot thi paus Paus Columbanus sprac
Leta mi nu io brief sian

1375 An io riechter to fara mi gan
And jowe ker wil ic verstaen
Ho ghi hine habbad dan
Hor mit kape so mit bede
Hor mit stride so mit walde

1380 Is hit van dissum ing à trouwa
So moet j (= hi) thine kerker scowa
Ther can hi nimmermeer wtgan
Er hi thine dath had untfan

Folio 34b

1385 Thet (hi) mer naet mede com to eniger kerka
Want hit Petrus wrbeden hat ther thi arsta paus was

And shouted all together:
“Welcome our right lord,
Many prodigies here he worked!”
We’ll let it now rest.
In a ship the lords entered
And with him they departed
Until they observed
They were coming to Rome.
Once arrived in Rome,

They went before the Pope
And told how things had so turned out,
That their lord had been killed
And together they had elected
Lord Willbrord, by the poor and the rich,
So that he relieved the charges
The lords were imposed.
Now you will know
What Pope Columbanus\(^{65}\) said:
“Let me now see the letter
That your regent was given\(^{66}\),
And I’ll comprehend how you’ve done
Your election and your choice,
Whether by bribery or corruption,
Whether by war or violence.
If it comes to that, in truth,
To the prison he’ll be sent
Where nobody can escape
And where he’ll meet death;

If I might forbid this election and deed,
He could not enter again any church;
Because Peter forbade it, and he was the first Pope

---

\(^{65}\) Historically speaking, the Pope helped by Frisians and Charlemagne was Pope Leo III (795-816), and no Pope Columbanus exists in the history of Catholic church. The name of "Columbanus" could be a poetical license in renaming the Pope with the name of St. Columbanus, an Irish missionary of late 6\(^{th}\) century.

\(^{66}\) The "letter" the Pope is referring to is probably that containing the "seven privileges" granted by Charlemagne to Magnus, who then was elected by the Frisian folk governor and leader of the free territory. The Pope seems hesitant about the election of Magnus and wants to avoid any betrayal at the hand of Frisians.
That came into this world.”
When the speech was done,
Saint Willbrord to join before him.
“All the bishops shall be meticulous
And justice equally for all,
For the poor and the rich
And always serve God.67
And every injustice shall forbid;
That you do justice to widows and orphans
And all who have no protection
And all the innocents and pilgrims,
And all who receives no help.
If any duke, officer or landlord
Want to assault your land
Or to attack the bishopric of Utrecht

You shall defend it with your life.
However, you’ll be subjected to me
And also support me
And my reign of Rome
If anybody may offend me;
And you shall help the holy grave
If anybody may do outrage;
And you shall help Cologne
If anybody may cause injury.
Thus, you might receive the consecration.
Have I made the matter clear to you?”68
Here I’ll report this oath formula:
“You shall be consecrated, for truth, with this oath69,
But I place responsibility on you to rule righteously,
For the sake of the Reign of Heaven,
For the souls,
For the last judgment.  

67 The clear meaning of v.1394-1395 is to be found in the version provided in Tractatus Alvini.
68 According to A.Campbell, the line is not related with the previous or successive discourse; thus, it has to be interpreted as a redundant question.
69 Even if the original text does not explicitly refer to ‘consecration’, it has been derived from previous v.1412 tha wiinga ontfan.
Thu ne moste hor om thwang ner om goet
Tha riorhta weerheid slan onder thine foet.
End leta tha wrerde vergan (= voertgan)
Mer tha leina sciltu to beke slan.

Folio 35b
Tho gaf hi him brief end sigel an tha hand
And seide, thet hi foer to Colne in ’t lant.
Tha hi thet brief van tha Pause hadde ontfaen
Orlof nam hi end danna dede hi gan
Tho hi op tha stresta com
Thi Keyser Constantinus him bider hand nom.

1425
To en ghifte (= gaste) hi him ontfing
Thit was sine sellen een liaw thing,
Tho hi cam op this koniges palas
To hand hi thi keisers foten cas
Hi sprak hor hi tha arma Fresen an sine liode (= hode) aet wolde ontfan
1430
Want himmen thi Nordske koning graet onriocht hadde dan
Want hi hadze al ther to thwangen
Thet hia gode sint ontgangen
End sint sine onrene efgoden worden onderdan

Folio 36a
Her koning wolde i thisse bede ontfan
1440
Ther om wil ic jo mijn thanch end thianst gewa
Al tha daghen ther ic lewe.
Thi keyser sprac him weder to,
Hi scolde op stan end wassad (= wassa) fro
Hi wilde mene rad (= in ene red) gan
1445
Hor hit <it> moghe scan
Thet icse dwe onfan.
Tho deden tha heren mit tha rede en twa gan
End letent aldus bistan.
Sinte Wilbrord danna thet hi foer unt hi thet vernom
1450
Thet hi to Colne com.
Al ther had hi tha wiinga ontfan.
Tho thit alle was dan

Not for force nor for good
You should throw under your foot
And let perish the right truth,
But reject the falsehood.”

Then gave him the letter and the seal in the hand
And commanded he went to Cologne, in that land.
When he received the letter from the Pope
He took leave and thence he went.
When he arrived on the street
Emperor Constantine took him by the hand.
He received his companion as a guest
And treated him at best.
When he entered the royal70 palace
Forthwith, kissed the emperorǯs feet
He sought his protection for the poor Frisians,
Since the Norse king had harshly injured
And he had forced them
To reject their God
And be subject to impure false gods.

“King, if you may accept these claims
I will give you my thanks and service
As long as I will live.þ
The emperor said him back
To raise and be relieved;
A council he would convene
For the request to be presented
And possibly to be accepted71.
Then the lords met in council,
But it fell apart and left the decision undone.
Saint Willbrord thence travelled until he saw
He was come to Cologne.
There he received the consecration;
When it was done

70 The genitive koniges; “king’s”, that could seem repetitive and general, has been turned into adjective “royal”.
71 Literally, “and it may befall that [the request] is accepted”; the lines have been rephrased to give harmonius rhythm and easiness in reading.
He took his leave,  
Returned back to land  
And soon received the news  
- when he arrived on land\textsuperscript{72} -  
From a messenger, who came to him  
Sent by Magnus, the courteous knight:  
That the Frisian were rejecting their god  
And becoming servant of the devil.  
Straight when he became aware of it  
Again came back to that land.

When the Frisians observed that  
He was coming to the land,  
They went meeting him  
And received him joyfully  
And said openly:  
"Our right lord is welcome".  
He said back to them:  
"May God reward you."  
He made to build a cemetery  
And built beautiful churches  
Where to bury their deads,  
Which would protect them.

In the churches, they baptised their children.  
He named priests for each church  
Who would teach the Writings  
And convert the folk to goodness.  
Now we leave it,  
So listen how the law was promulgated in Rome  
And administered, with the greatest honour.

In Constantinople by seventy-two emperors;  
Each passed the law to the other,  
And each was a righteous ruler.  
Thus was called the last king  
With the noble name of Constantine.

\textsuperscript{72} Vv. 1454 and 1456 are very repetitive; to avoid deletions from the source-text, this line has been reported in dashes.
Some names were heathen
Some were Christian,
However, they all ruled virtuously
For poors and riches,
Widows and orphans,
All protected by law without fear.
When Constantine was king,
They received great mercy from him
Because all the people in Rome
Lived without pledge and in freedom,
And there they lived
Many beautiful days
Until it came the day
When death took their Emperor.
He had begot a son
Who was true and not false

Constantinus was thi name sijn
Aldus bitiode icket jo in thia rijm
This had thet Romske rike onfan
Thech dede hi onharsim van Rome danna gan
Tha hi tha crona hadde onfan
Tha dede hi in sijn ain land gan
Tha hi in sijn ain land coem

Tha wiista hi to samen nom.
Tha wysta to samen comen
And spraken, hot nimeers hi hadde vernomen
Jefta hwerom hise badat (= bodat) hadde
Thi keiser sprac to himmen foldrade.

Jck spreck jemma wether to
Thet mach ic nu seggen jo
Jc habbad (= habba) in thia Romska bokum wol forstan
Thet Greeckra heron van aldes thet keiserscip habbad ontfan
Tho hit thisse heren leten stan

Tho deden tha heren van Egipten ontfan
End deden ‘t wol biriochtan.

Widu[m] end wesu[m]
Hja weren onder hiara riocht sonder fresu[m].
Tho hit com to Constantinus thi koning
Graete nethe thetma van him ontfing
Want alle liode binna Rome
Gengen sonder pand thet was een graet fridome
Therma van him vernomen hath
Thit stoed manighen sconen dach
Al ont thi dad coem
And thine Keiser nom.
Tho hadde hi ene sone tein
Thet is weer end onverlein

His name was Constantine.
Thus, I tell you in the rhyme
This man inherited the Roman kingdom
But he left Rome rebellious
When he was crowned
And went to his own land,
And arrived in his own land
And convened the counsellors by him.
The counsellors met together
And asked what news he brought
Or why had he summoned them.
The emperor said immediately:
"I will tell you again,
This I may say you now,
I've observed in the Roman books
The Greek lords received the imperial power in olden times.
These lords gave up power
Which the Egyptians received
And administered with right.

When the lords were discharged of control,
Then the Medes acquired overlord
And complicated all the laws
Simplified by Athena’s lords73.
The evil Romans acquired the power:
How it happened that they got it,
I won’t tell you now about
Because nothing more I’ll write.
However, the Romans should not
Be in charge of the old law;
Except for the two kings
Which I can well name you.
Romulus is the first name,
Born in our land and well-known;
And Numa is the other king chosen,
In Rome was conceived and born.
We have received this law, lastly
And lived for many nice days74.
For, our city is called Constantinople
And signifies essential things:
Freedom
And justice
Which originated from ancient values
And today rule our lives.
“Now hear, lords, the decision I took:
We will deprive the Romans of their law
And obtain it in our hand
And leave the Roman land.
This way we’ll cause them harm
But won’t be obliged to pay any tithe,
Because the sword is in our hand
With which we shall compel the land.
To give us tributes and tithes

---

73 Periphrasis for ‘Greek lords’.
74 In short, Emperor Constantine left Rome and went to Constantinople; his speech seems a justification for the takeover and the secession of the Eastern Roman Empire, since the ancient laws was initially of Middle Eastern folks (Greeks, Egyptians, Medes) and the Romans had unfairly conquered it.
As long as they live.
The counsellors agreed with the same plan
To deprive the Romans of their honour.
This news soon began to spread
All over the Roman land,
That the emperor was escaped
And of the law had them deprived.
The news reached the Pope,
And the messenger went there
And clearly announced
To the Pope the awful news:
That the emperor was escaped
And all lands were ungoverned.
Saint Peter assigned him a fief
And the poor Romans rebelled for misery.
When the Pope was aware of it,
He went to Saint Peter’s cathedral
And made the bells to ring
And ordered that all the counsellors gathered before him.
Then the counsellors, informed of the message,
Convened before their Pope
And openly they told
What news had arrived in the land;
They would understand
How could such atrocity happen,
That so many Romans were killed,
Killed without reason;
They would revenge it.
The Pope said back to the lords:
“It is not without reason, actually.
The emperor behaved dishonourably
When he ran away
And left lawless the Roman reign.
A serious offence was committed
And Saint Peter offended,

---

75 Also to be interpreted as “they would begin a rebellion".

1555 Al so lang so se lewa.
  Tha wysta spreken hja wolden then selwa rad an gan
  End wolden Romera her an van hiarra erum qwyt dwan.
  Thit meer com al to hand
  Springan an thet Romera land.

1560 Thet thi keiser were dan gan
  And woldeze van hiara riochtt qwv’t dwan.
  Thit immer (= nimeer) to fara thine Paus quam
  End thi boda thine Paus vernam
  Hi seide openbere

1565 The (= Tha) Paus een leid nimere
  Thet thi keiser ware daanna gan
  End had thal alle thet land onbiriochtt leten stan.
  Sinte Peters lene dede hi onfan
  End thaj arma Romeru[m] graet onriochtt wolde dwan.

1570 Tha thi Paus thit hadde vernomen
  In sinte Peters dom is hi komen
  Tha clocka leet hi hluda san
  And bad thet alla thaj wysta to fara him come gan.
  Tha thaj wysta thet boetscap hadden vernomen

Folio 39b

1575 To fara thine Paus thet se comen
  And speken openbare
  Hot ther nymeers to lande comen ware
  Hia wolde thet forstan
  Hwerom thet unhlud were dan

1580 Thet ther binna Rome wrstet manich man
  Had hiit imma buta reden dan
  Hja wilde him thet haved ofslan.
  Thi Paus sprac thaj herum weder to
  Hit is sonder reden naet dan thet seg ic jo.

1585 Thi keiser hadde mit on erim dan
  Thet hi ware danna gan
  And leet thet Romsche ryke onbiriochtt stan.
  Nu doetma graet a sonda dwan
  Ack doetma sinte Pieters goed onfan

---
1590 And al ther to manige scada dwan
Hier riochta on lyke
Armem and ryke.  
Folio 40a

Ack so moet nie man hier/hwerva
This moet sinte Pieter manich offer thirva.

1595 Owach ho scilt user erma zele forgan
Ther to tha riochta habbad zworan
Nu is thi eed forloren
Ther wsa hera to sine jonghera sprac openbare
Ho manich zwird in tha huse ware

1600 Tha hi thine dad scolde ongan
Thi jonghera sprac weder san
Thet ther were twa zwird ther fere
Wsa hera sprac thet ther anoch were
Nu horad hot thisse twa zwird

1605 Ws bitiodat in ther wurd.
Thet aerste zwird als ic mene
Bitiodat ws tha sinne scene.
Hwant hjo alla ting forliocht,
Thet zwird alla gastelyke ting biriocht

1610 Thet selva zwird foerd usa hera an siner hand
Tha hi hier neder com int land.

Folio 40b

Al eer hi tha minskheid had ontfan
Tho tha birghe van Sinay
Aron end Moisi

1615 This twine heren hise alther jef
In tha herda stene mit sine fingheru[m] hi se screef.
And sprac thet hia alle thing biriocht (= biriochte) gelyke
Nei ther scold ther weren sondlyke
Hwant ther nin nede van screwen was

1620 Thas (= Tha) wse here al hier comen was.
Sinte Peter hi thet zwird gaf do
And sprac sinte Peter to
Hi scolde groet ting in thisse riochte dwan

And much harm inflicted.
Only if we make justice equally
To the poor and the rich

Folio 40a

Only then everyone will be free.
And may Saint Peter embrace your faith,
      Alas whatever shall be the faith of our souls!
Since we have devoted to right
Although the oath was lost.”
To the noblemen asked the Lord76
How many in the house were the swords
That should make him dead.
The noblemen soon said back
That two swords had carried there;
Our lord said they were enough.
Now listen what the two swords
For us stand for:
The first sword, I suppose,
Represents the sun,
Because it sheds light on everything;
This sword governs the spiritual sphere.
This same sword our Lord conveyed in his hand
When he came down in earth.

Before he received the mortality,
On the mountain of Sinai [went]
Aaron and Moises;
These two men He gave his Law
In the hard stone He wrote with his fingers
And said to judge equally all things
In proportion to their sinfulness
Because there was no mercy in the Writings.
When our Lord here came,
The sword to Saint Peter gave
And to Saint Peter He told
He should do great deeds in this law

76 The Pope tells the metaphorical parable of the two swords, emblem of the religious and juridical powers.
And nin man to dada slan
Therom bleef thit zwird in tha scede stan
Bihalva tha gin an thwera
Ther mit sionnia (= simonia) waren bifan openbere

Folio 41a

Jefta mit stryde and hi ne wol/de an ninne bodim (= nine botim) stan
So most thune in thine kerker dwan.

1630
Thec mostu thine man
Thria ti howe bodian
Ni wil hi thin naet comman san
So mostu hine thin fiarda daghe to bonna dwan
And bi sluta hine (= him) thinne thet path

1635
To mine ryke lath.
Want aldus spreck thi Paus in tha boke sijn
Thetma alla liode tria scolde bodia ijn
End an thine fiarda daghe
Wrannderia hiara op clage

1640
Jef se wolde an nene bane staen
And hit wse Here hadde selve dan
Tho hi to tha paradise com gan
And sprac thria hot her Adam hadde dan
Jefta hwer hi were ghan.

1645
Her Adam sprac him weder to
Ther ws allen was onfro

Folio 41b

Hi had thet bod broken siker/lyke
Ther ws allen biquam zwarlyke.
Unse Hera sprak nu thu thet haste dan

1650
Nu sciltu thine dad ongan
End alla tha gin ther habbad of scillad habba lyf
Hi (= Hit) se man jefta wyf
And hi dedene qwyt van tha Paradise

Without bringing any man to death;
Therefore, the sword would stay in the sheath
Except against those men
Guilty of simony or violence

And who won’t perform repentance
Thus, he must set them in prison.
You must summon your man
To you for three times,
But he won’t come soon.
So, you must neglect the summon on the fourth day
And block him the path
That leads to my reign.??

Thus, the Pope said it was in the book
That he should summon all the people three times??
And on the fourth day
Reply to their accusations
If they wouldn’t respond to summon,
Since our Lord did the same
To who came to the paradise
And asked three times what Adam had done
Or where he was gone,
And Adam answered him
What made all us despairing,

?? This part of the parable is very complex, since detached from the previous; my hypothesis is that the Pope is mentioning the three summons which God made to Adam, but he did not respond and therefore was banished from Heaven. Another hypothesis is that the reference is to Saint Peter, who denied Christ for three times before the rooster’s crow in the day of His crucifixion. Anyway, the Pope links this parable to the following speech to justify his reply to accusations.

?? ijn is used to modify the force of the verb

?? The summon of Adams is presented as his admission of guilt in front of God, and the establishment of the original sin which burdens on every Christian.
In ene wrbanda minscha wise
End het him in graet arbeid gan
Hine and alla minschan.
Owach thet hi thine wilker gaf
Hwant hine thi divel bidrach
Hwant hi selva tha helle cas

To exile the human being,
And sent in a great labour
Him and all the human being.
Alas He gave him the free choice
Because the devil betrayed him,
Because he chose himself the hell,
Thus, the oath was broken!
Alas what the evil angel made
To run him to the Hell,
But he went with free choice and pride
Since no one can be compelled.
Therefore, he must stay in the hell

Owach thet hi thine wilker gaf
Hwant hine thi divel bidrach
Hwant hi selva tha helle cas

Owach hot scolde thi leide inghel scopen (= scapen?)
Tho hi dede tho ther helle hlopen (= hlapen?)
Mit sine selves wilkere end overmode
Hwant him nin man ther to thwinga kode.

Alas He gave him the free choice
Because the devil betrayed him,
Because he chose himself the hell,
Thus, the oath was broken!
Alas what the evil angel made
To run him to the Hell,
But he went with free choice and pride
Since no one can be compelled.
Therefore, he must stay in the hell

Tha thet bod broken was.
Owach hot scolde thi leide inghel scopen (= scapen?)
Tho hi dede tho ther helle hlopen (= hlapen?)
Mit sine selves wilkere end overmode
Hwant him nin man ther to thwinga kode.

Therom moet hi in ther helle bliwa
Hwant hi sine scepper wolde verscua.
End also moet hi altha jennen verstan
Ther unharsim van disser wrald willad gan.
And hiara riochta masterscip naet wassa willad onderdan

But he went with free choice and pride
Since no one can be compelled.
Therefore, he must stay in the hell

Want Adam hadde thine ferde to broken
Ther God twiska himel end eerde hadde scopen

Because he had refused his Creator.
Now you may understand all those
Who don't want to leave compliantly this world
And their right discipleship to not be undermined,
Even if Adam had broken the peace
That God made between heaven and earth.
Chapter 7
Conclusions

The main purpose of this work was to create a commented translation in Modern English to promote and enhance the fruition of *Thet Freske Riim*, an unexplored poem of Frisian literature of Middle Ages. Therefore, it has been preferred the descriptive approach suggested by Translation Studies, in order to identify a stable and proven methodology to motivate and resolve complexities in the source-text. Segmentation, identification of coupled pairs, of formulaic language items, interpretation of metaphors and application of combined and targeted strategies facilitated detection and resolution of relevant items of source-text, as key-words, patterned expressions or symbolic passages. A first approach to the *Riim* has been mainly linguistic and aimed to categorise lexical or grammatical issues and select the best replacement for the creation of a readable and fluent text.

In second stage of work, the content has been analysed through form, style and techniques, that means there have been decoded the plot of the story, its legendary and symbolic elements, in order to reconstruct the network of values, beliefs and teachings the author intended to disseminate. In this regard, with the objective of creating an informative and valuable translation, provided of an apparatus of comments, justifications and explanations, the methodology inspired by Descriptive Translation Studies theories ensured that none of the interpretative levels was left aside from the analysis.

The translating process, described in Chapter 5, followed the source-text in a linear way, from beginning to end; starting from general assumptions about language and structure of the poem, the focus narrowed on selected complex passages or items, described and motivated with logical justifications, to give the reader all the means necessary to comprehension. Moving on with translation, my attention shifted towards means related with the ideological and cultural significance of the text. Therefore, every item has been interpreted in its original meaning and ascribed to the contextual network of reference of the *Riim*; for, reconstruction of historical and cultural background of Medieval Friesland was a helpful tool to retrace parallelisms between reality and poetical invention, detect the strategies of composition behind the story, and lead back all the
evidences to the entirety of the poem. As a result, *Thet Freske Riim* has been evaluated as an original poem about national history of Friesland: their Biblical lineage, the submission to powerful kings of Northern Europe, the alliance with Charlemagne and the action of Willibrord and Magnus are combined and reinvented into a myth intended to forge the national and collective identity. In this sense, the maximum value of fridom is emphasized in narration and becomes the central teaching for listeners or readers. The multi-layered composition of the poem offers hints and citations from history, but also from politics and juridical literature: we have observed how the “Book of Rudolf” preserving the Frisian laws and the statement of “seven privileges” guaranteed by Charlemagne are evidently close to the *Riim*. Beside the validity and authenticity of these sources, employed in the poem through reinvention and fictionalization of historical and political occurrences, they determine the essence of the text, to be considered a legend of historical inspiration and a political and national manifesto for freedom.

Considered that the English translation presented is only my hypothesis of work, it is also the first step to an attentive and deeper approach to *Thet Freske Riim*, that has been rarely included in extensive academic research, and could become object of further study and elaboration in future. My claim is that this text will be included in the corpus of Frisian Medieval literature with awareness for its weight as original and reasoned literary work.
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