

Celtic Mythology in the Middle English and Middle High German versions of *Partonopeus de Blois*

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The narrative pattern of the *gestörte Mahrteneh*e originates in Celtic mythology and was widely popular during the Middle Ages. It can be found in premodern literary traditions from across Europe, and most of these fairy stories share a narrative structure: The hero travels to the otherworld, often through the fairy's cunning, he meets the supernatural mistress, they have intercourse at the first encounter, and she issues a taboo which he then breaks. They have to separate for a while until he can win her back. The Old French Text *Partonopeus de Blois*, which was adapted in several European literary traditions, follows this pattern closely.

In my project, the focus lies on the adaptation of elements of Celtic mythology in *Partonopeus de Blois* and its Middle English and Middle High German adaptations. However, it does not aim at a motif-based analysis, since this has already been examined thoroughly. Instead, mythology is to be understood as a thought pattern which influences the text on a structural level. The question I hope to answer is how traditional Celtic narrative patterns influence the adaptations and which effects a translator's active manipulation of these elements has on the new text.

The basis for my examination is the representation of Celtic mythological elements in the Old French text *Partonopeus de Blois*, which was written around 1170. Then, its Middle High German adaptation *Partonopier und Meliur* by Konrad von Würzburg, composed approximately 100 years later, and the Middle English text *Partonope of Blois* from the second half of the fifteenth century come into focus. In this comparative approach, I hope to show how productive elements of Celtic mythology were not only on the British Isles, but across Europe, and how they were transferred to other literary traditions and cultural circuits through changes and adjustments.