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LITERATURA Y CULTURA**

DIACHRONIC TRANSLATION OF POEMS OF
DEVOTION: *THE EXODUS*

ANTONIO JESÚS TINEDO RODRÍGUEZ

[atinedo2@alumno.uned.es]



TUTOR ACADÉMICO: [Profa. D^a. María del Carmen Guarddon Anelo]

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ABSTRACT

Diachronic translation is still an unexplored field which is of high interest due to the sociocultural and linguistic information we can get from texts written in the past. This study focuses on the first part of *The Exodus* which is a poem of devotion that can be found in one of the most important codices of the English language, the *Junius Manuscript*. The main objective is to translate the first part of the poem known as 'The Lord's Pact with Moses' but there are subsidiary objectives like understanding how conceptual metaphors evolve with language by focusing on the particular case of kennings. The literary background of the text will play a key role because it will help understand the relationship of the poem with other poems published in Old English at the same time that these intertextual relationships could shed some light on the religiosity of the Anglo-Saxon peoples.

Keywords: Old English; Diachronic Translation; Anglo-Saxon Literature; Poetry; Metaphor

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Introduction

The post-modern era is marked by technology and new forms of communication such as instant messaging. It has given place to the culture of immediacy which hinders us from looking at the past to understand why we behave and speak the way we do and to which extent the way we perceive the world has changed. Besides, living within such a cultural context provide us with a fragmented vision and understanding of the world and of the words. This dissertation is an attempt of looking at the past through the window offered by texts written in Old English to understand the evolution of our perception of the world through translation.

Translation has traditionally been associated to interlanguage translation. This type of translation consists of translating the text from the source language into the target language. Nonetheless, languages evolve as culture does and bearing the cognitive approach in mind, language is bounded to culture and it is also bounded to thought. The literary text is thus the product of the polyonymy which is conformed by language, culture and thought.

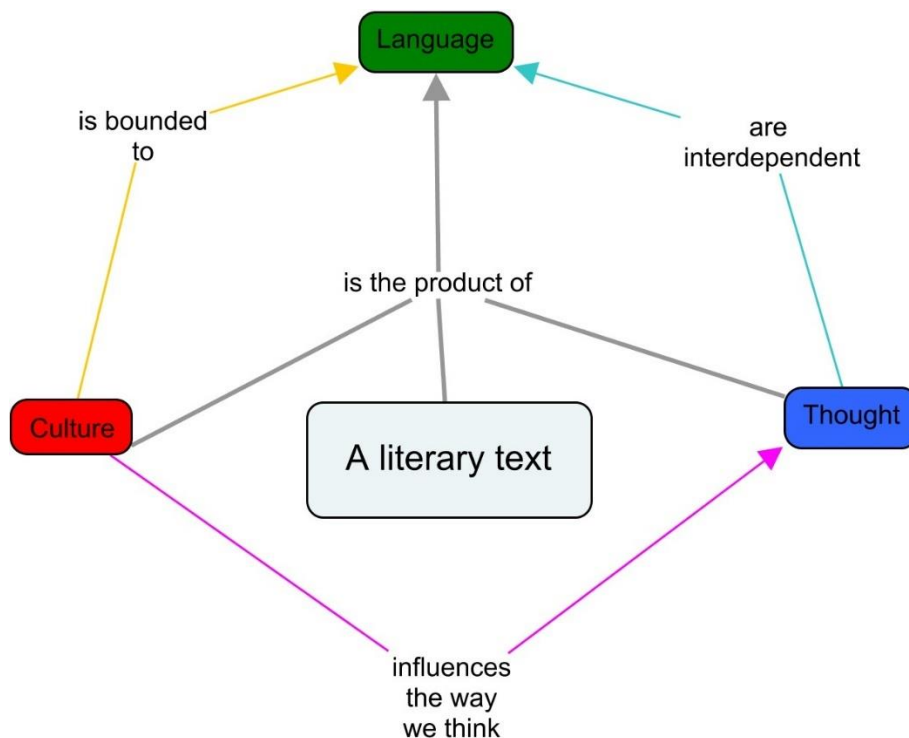


Figure 1. Relationship of the concepts culture, thought and language by making use of a mind-map based on the relationship of fundamental colours.

The dissertation contains an introduction in which the objectives, the state of art and the methodology are explained in detail. Regarding to that point, it is important to emphasise that there is not still much literature on the topic of

diachronic translation. Nonetheless, the three main concepts involved in this study have been analysed: Diachronic Studies, Translation Studies and Cognitivism.

The first chapter is about Old English and it attempts to explain the sociocultural reality of the language and its main features.

The second chapter focuses on the cultural background of the Anglo-Saxons and it explains the religiosity of Germanic people and how it is bounded to literature.

The *Manuscript of Junius* which is in the Bodleian Library at Oxford has been studied in the third chapter due to the fact that the poem of *The Exodus* belongs to aforementioned codex.

The main goal of the fourth chapter is to set the bases of the poem and to understand its roots and its possible intertextual relation and its sources.

The fifth chapter is devoted to an exhaustive linguistic line-by-line analysis of the poem. One of the innovations of this chapter is that the use of the generativist X-bar theory has been included in order to arrange several sentences to make its understanding more accessible. Kennings, metaphors and metonymy are also discussed in this chapter for they are an essential part of the poem. Besides, a small experimental designed bounded to the concepts of metaphor and metonymy has been included in order to check if several concepts in the source text have changed in the mind of Present-Day English speakers or not.

The sixth chapter provides the reader with the glossed version of the text, with the translation from Old English to Present Day English, with the translation from Present Day English to Present Day Spanish and with a commentary on the translations.

Eventually, the reader will find a section devoted to conclusions and the bibliographical references.

Justification

The chosen topic is bounded to diachronic translation. Particularly, this dissertation focuses on the first twenty verses of *The Exodus* which is a poem of devotion and shows the Christian cultural substrate of Britain at the same time its roots are deeply bounded to the Latin passages of the Bible (Old Testament).

In order to understand the source text, it is crucial to understand the linguistic features of the source language (Old English), that is why the main features of the Old English language are going to be studied. To meet the objectives, it is also essential to deepen on the cultural and religious background. One of the most important questions that might arise in the mind of the reader is: Why is there a sort of Old-English retelling of a Biblical passage?

The Junius Manuscript, or MS Junius 11 as it is maker on the Bodleian Library in Oxford, plays a vital role when attempting to answer the former questions since the manuscript contains four poems of Christian content which are: *Genesis*, *The Exodus*, *Daniel* and *Christ and Satan*.

The chosen excerpt belongs to *The Exodus* which tells the exodus from Egypt from the Anglo-Saxon outlook. The goal is thus to translate this excerpt to make it understandable and appealing for the modern reader but bearing all the cultural, social and literary perspectives in mind before providing a solution and while carrying out the translation.

To carry out such translation, it is very important to take into account that Old English texts contain a lot of figurative language and that is why the relationship between the Cognitive School, Translation Studies and Diachrony of English is also going to be discussed. The hypothesis is that understanding the external factors of a language from a cognitive approach in both stages of the language is crucial to understand the process of production at the same time it is key to carry out the diachronic translation because the translator is supposed to create the new text for the modern reader.

The main objective is thus to provide a translation solution for the source text, but it implies studying the relationship between translation studies, the cognitivist school and diachronic studies through the thorough study of metaphor and metonymy.

State of the art

Diachronic translation is an interdisciplinary field which is based on Diachronic Linguistics and Translation Studies. There are not many publications on this field yet and it is somehow distant from the mainstream studies on both translation and linguistics. Iamartino (1998) edited a book which contained a set of publications on the field of English Diachronic Translation. Many of them focused on specific translation problems and proposed specific solutions whilst some of them were rather theoretical. Iamartino's (1998) introduction to the volume highlighted the relationship between translation and diachronic studies whilst he emphasised how important a translation could result in the evolution of a language. To understand this particular approach to translation it is important to bear in mind the three different types of translation following Jakobson (1959, p. 233) *apud* Talaván-Zanón (2018):

- Intralingual translation: this type of translation is also known as rewording and it takes place within the same language. A clear example is the sign language or when students summarise notes from a textbook.
- Interlingual translation: this sort of translation is also known as 'translation proper' and consists of translating a text into a target language.
- Intersemiotic translations: it is also called 'transmutation' and consists of translating verbal signs into non-verbal signs. For example, a score can be interpreted by dancers.

The main purpose of this piece of work is to translate an Anglo-Saxon poem into Present-Day English. The question is thus to which sort of translation it fits the most. Arguably, it could be considered a kind of interlingual translation because Old English has nothing to do with Present Day English in the surface and they could be considered to different systems. Nonetheless, the proposed thesis would be that Old English and Present Day English are the same system and that the former is the product of the linguistic and cultural evolution; therefore, this translation has the particularity that it is considered an intralingual translation and one of the main goals is thus to uncover to which extent are cognitive literary devices such as metaphors and metonymies immutable in the mind of the speakers over time.

Álvarez (1996) stated that:

La traducción literaria no tiene lugar exclusivamente entre dos lenguas – la lengua original y la tenga término – sino en el contexto de dos culturas, de dos literaturas y, por tanto, aunque la traducción esté indisolublemente ligada a aspectos lingüísticos, no puede limitarse a ellos; los fenómenos lingüísticos sin duda tienen gran importancia en la formación de textos y enunciados, que suponen la base y el punto de partida para la descripción del proceso de traducción, pero el traductor tiene que contar con un conocimiento extralingüístico cultural y literario para poder seguir las estrategias que considere más adecuadas en cada caso para acerca el otro texto a su propia cultura (p. 189).

Applying that framework to this study the two cultural and linguistic stages should be exhaustively studied to carry out the translation because even though it is the same language it has a different form and the cultural background of each stage is not the same. The cultural stage of the ST is bounded to Anglo-Saxon culture whilst the cultural stage of the TT is bounded to the Western culture of the 21st century.

Regarding cognitivism, Croft & Cruse (2004) *apud* Mairal et al. (2019) stated that the cognitivist theory is based on three postulates:

- a) Language is not an autonomous cognitive faculty and it was against the generativist approach.
- b) Grammar requires conceptualisation.
- c) The knowledge of language derived from the use of language so peripheral phenomena are as important as central linguistic phenomena for the cognitivist researcher.

The topic of the relationship between cognitivism and literature was raised and there is now a considerable amount of research. Shreeve and Angelone (2010) commented on the main advances on the field and highlighted the importance of the work of Muñoz-Martín since he proposed an ecological and experimental paradigm based on connectionist models of situated, embodied and distributed cognition.

Methodology

The methodology consists of a deep study of the historical and cultural backgrounds. The possible sources of the poem have been analysed to carry out the act of translation. Particularly, *The Bible* in Latin (also known as *Vulgata*) has been a clear axe to understand certain literary resources (metaphors and

alliteration) together with theories that bounded the text with other works such as Avitus' *De Transitu Maris Rubri* or *Beowulf*. Then, with the support of Old English dictionaries, a glossed version of the text has been designed. This glossed version has been used to create a draft version of the text which has undergone several revisions to respect literary figures and diction of the source text as much as possible.

The source text has been eventually translated into Spanish with the clear purpose of attempting to rise the interest of Spanish speakers in learning more about the Anglo-Saxon language and to attempt to make Anglo-Saxon culture accessible to Spanish speaker.

CHAPTER I: Old English

English is nowadays a language which is spoken all over the world with three remarkable hotspots: America, Europe and India. It belongs to the Indo-European language-family whose ancestor is proto-Indo-European; the Germanic languages are part of a branch of the family and Old English or Anglo-Saxon belongs to this branch. The Germanic languages seem to have their origin by the fifth century BC. Proto-Germanic is the common ancestor of the Germanic languages and it was not a homogeneous language.

Traditionally, scholars said that Proto-Germanic split up into three languages: North Germanic, West Germanic and East Germanic. Nonetheless modern scholars are keen on the theory that it was divided into two protolanguages: Proto-East Germanic and Proto-North-West Germanic. The consequence of that theory would be that Proto-North Germanic is the ancestor of Norwegian, Danish, Swedish, Icelandic and Faroese whilst Proto-West Germanic would be the ancestor of German, Dutch, Frisian, Afrikaans and English. Ingvaemonic or North Sea Germanic is supposed to be close to the origins of Old English for scholars held that English come from a group of dialects which were spoken on the North Sea.

Therefore, the Ingvaemonic group would be made of English and Old Frisian (Smith, 2009). Old English is known as the period full of inflections due to the fact that during this period, the nouns, the adjectives and the verbs but it is important to highlight that a characteristic which is common to all the Germanic languages is that due to phonetic changes there was a progressive decay of inflections

(Baugh & Cable, 2013). Baugh & Cable (2013) differentiate four dialects in the Old English language: Northumbrian, Mercian, Kentish and West Saxon.

This process of progressive loss of declensions is directly linked to the difficulties the translator might find because Old English was a synthetic language whilst Present-Day English is rather analytic.

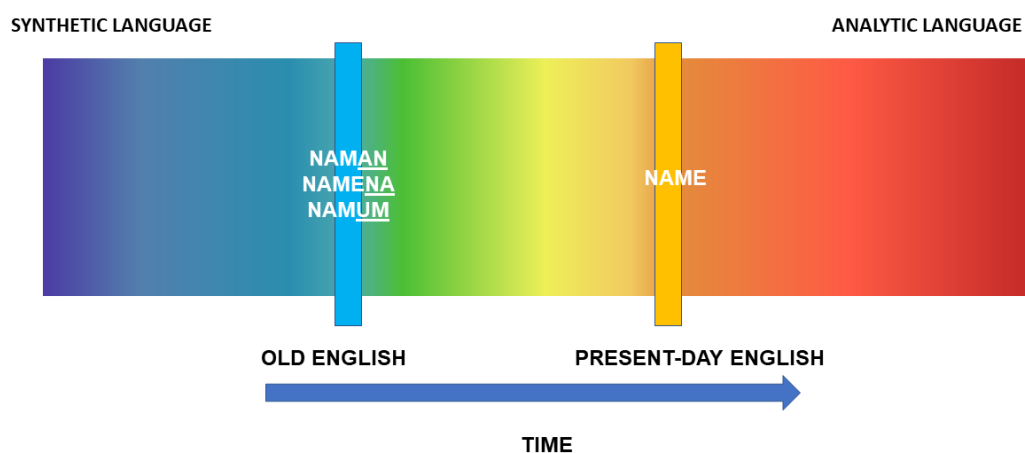


Figure 2. Changes in the English language

As the reader can observe in the figure above, there were inflections in Old English and translating between these two stages requires a deep morphosyntactic analysis due to the fact that the order of the words was not as strict as it is in Present-Day English. Nonetheless, it is important to highlight that neither Old English was a pure synthetic language nor Present-Day English is a pure analytic language. They both are part of a continuum which has been symbolised with the light spectrum in the picture. Actually, during the Modern English Period and even in Present-Day English we can find traces of convivence of the analytic and synthetic constructions by analysing the comparisons which are still present. If we want to make use of comparatives of superiority, we usually have the following rule into account:

- a) If it is monosyllabic or if it is disyllabic and it ends in '-y', we add '-er' to turn it into its comparative form. Example: 'short' → 'shorter'
- b) If it is a long adjective, we add 'more' to make a comparison. Example: 'beautiful' → 'more beautiful than'

In texts from the 16th century, it is usual to find constructions which combine both. Example: 'more beautifuler than'

CHAPTER II: Cultural background

Britannia was a province of the Roman Empire which geographically corresponded to a considerable part of the island of Great Britain but due to the Roman withdrawal the outlook of the isles dramatically changed. Following Oakland (2016), AD 409 was a key year in the history of Britain because different tribes from north-western Europe such as the Angles, Saxons and Jutes invaded the isle; there are theories which discuss the extent to which the invading tribes mixed or pushed former inhabitants of the isle westwards but the reality is that the isle was divided into seven Anglo-Saxon Kingdoms (The Heptarchy): Northumbria, Mercia, East Anglia, Kent, Essex, Sussex and Wessex. There were military invasions from Scandinavia, but the Vikings had no success in their attempts. Nonetheless, the Normans did have success since they defeated the Anglo-Saxons and invaded the isle in AD 1066; the name of the Battle through which they reached that aim is The Battle of Hastings.

De la Concha Muñoz & Cerezo Moreno (2016) stated that the span of time which comprises the 5th and 15th centuries is called the Middle Ages but it can be separated into three meaningful periods: Early Middle Ages, High Middle Ages and Late Middle Ages. This study will put the focus on the first period for the text which is object of analysis belongs to this period.

There are traces in the text that show that the writers could be speakers of the West Saxon dialect such as 'gehyre' which is the late West Saxon form of 'hīeran' and 'forgeaf' which comes from 'forgiefan' and in West Saxon meant 'to give' and 'to forgive'. The appearance of late West Saxon words clearly bounds the text to the 10th century.

Following Hoad (2014), the majority of Anglo-Saxon texts which are preserved were written in the West Saxon dialect; the prose written during the Alfredian period was written in Early West Saxon whilst Late West Saxon is represented in the works of Ælfric. During the 11th century this variety spread and became the early standard of literary language.

2.1. Christianity and religion in the Anglo-Saxon period

Soon did the Germanic people convert to Christianity and that is one of the reasons why there is not much data on that topic; the only ones who preserved their beliefs until the late Middle Ages were Scandinavians. They were

polytheists and their gods were bounded to the natural elements: Volcano, Sun or Moon.

Guarddon (2011) highlights that Germanic vernacular texts show the evidence of the use of charms and that people turn to invoke the powers of the supernatural to fix daily problems bounded to health or interpersonal relations. Schumacher (2000, p. 202) deepened on the *Merseburg Charms* which are in a manuscript; the author states that 'für die narrativen Formen von Zaubersprüchen wurde in der Religionswissenschaft der Ausdruck ,historiola' eingeführt', it means that in the field of Literary Religious Studies they have created the term 'historiola' to deepen on the research of texts bounded to magic for it is a case of micronarrativism and it is of interest for philological studies.

Calvin (1909) stated that the extant German pagan poetry is a set formed by the two *Merseburg Charms* and *the Lay of Hildebrand*. Calvin (1909, p. 5) also found out that 'an Old German charm presents Wodan, whose name is preserved in our Wednesday, as wiser than the other gods in the ways of magic healing'; so the days of the week are probably inspired by gods due to the fact that they might have played a key role in their pagan history.

CHAPTER III: Codices

3.1. The Junius Manuscript

Codices are books which are usually handwritten and contain relevant information because they belong to a span of time in which printing houses did not exist. For this study, the Junius Manuscript is of high interest due to the fact that it contains the poem that will be translated. Following Liuzza (2013), the Junius Manuscript was written in the year 1000 AD and its contents were biblical poems but they did not have a title as they do know since it is divided into four main parts: *Genesis*, *The Exodus*, *Daniel* and *Christ and Satan*.

Lockett (2002), who focused on the dating of the manuscript, found out that the decorated initials were probably produced by the 970s whilst the date of production of the drawings in the codex could range from 950 to 980.

Not only do the initial letters shed some light on the dating but the drawings also help to know when it was created:

If the first artist and the second artist worked in the same scriptorium, the use of different colour techniques indicates that the first artist probably worked in the period

before the introduction of coloured line drawing into the scriptorium, which may have happened at any time after c. 980. Palaeographically, many of the characteristics of canonical Phase II script are conspicuously absent from the work of Scribe 1, as are Caroline and Vernacular features, suggesting a range of dates between the middle of the tenth century and the 990s. Finally, the pointing of the Old Testament verse of Liber I is chronologically inconclusive because it may have been imported either directly from Latin poetic manuscripts during the Benedictine Reform or from pointed Saxon or Old High German exemplars much earlier in the tenth century. (Lockett, 2002, p. 172)

There is something peculiar on that manuscript, particularly, in the poem of *The Exodus*. Hall (1981) reflected on the phrase 'reade streamas' (red stream) which appears in the aforementioned poem because he thinks the choice of this combination of words was not casual but intentional. It is important to take into account Augustine's theology because it was spread during the Middle Ages in Great Britain.

Following this religious approach, the humankind will be saved by Christ's blood and the sea the Israelites have to go through is the Red Sea. Hall's (1981) theory is strengthened if we take into account the fact that the sea was opened and the wall was so high that the water reached the sky so the reader will find here a metaphor of the salvation since the red water of the Red Sea which was somehow a metonymy of Christ's blood reached the sky as men do in when receiving the sacrament of baptism.

CHAPTER IV: The Exodus

4.1. On the origins of the poem

This section is devoted to the discussion of the origins of the poem of *The Exodus*. To reach that aim the work of Moore (1911) is crucial for he studied the possible texts which inspired the author of the poem. From the author's perspective, the primary sources of *The Exodus* are the 13th, 14th and 15th chapters of the book of the *Exodus* which belongs to the Old Testament and is the second book of the Bible.

The author highlighted that when a poet wanted to write a long poem like the *Exodus*, and the departure point is a short text which serves as an inspiration, additions should be made. He distinguished between 'organic additions' and 'inorganic additions'.

Inorganic additions are just embellishments that do not change substantially the original source and it consists of detailed descriptions. Nonetheless, organic additions are more than embellishments since they transform the original work. The question is to which an extent the author made use of his creativity or drew upon other literary sources when it comes to organic additions. In this case it is important to take into account that the poem we are studying is a retelling, so the core of plot has been kept but there are organic changes such as retelling the story from the point of view of the Anglo-Saxons. Moore (1911) states that the inorganic additions are the words the author put in the mouth of the characters but he also states that there are important organic additions such as the travel of the Israelites to a hostile country due to the fact that if we read the Vulgate, we would realise that they actually avoided travelling through hostile land.

Sharma (2012) states that St. Augustine epistemology was a key influence for Anglo-Saxons to interpret the Bible and that is why according to the author the 'poet demonstrates remarkable capacity of the heroic register to mediate reception of the Anglo-Saxon intellectual inheritance, whether theological or philosophical' (p. 193).

Moore (1911) discussed to which extent was Avitus' *De Transitu Maris Rubri* an influence for the text but he found out that the representation of the Egyptians was different in both texts. Besides, the texts seem to share features with epic poems like *Beowulf* since it starts with the interjection 'Hwæt!'; North, Allard and Gillies (2014) stated that this could mean that the poems were supposed to be heard rather than read.

4.2. Epic poetry and Poems of Devotion

Taking into account the relationship of literature and culture it is important to observe how religiosity is portrayed in the texts produced in the span of time which this study covers. We find epic poems which usually allude to a hero and his adventures whilst there are poems which tell (or retell) the lives of the saints. The poems of devotion belong to the last group.

North, Allard and Gillies (2014) state that there is a set of poems like *The Dream of Rood* or *The Exodus* which are bounded to Christianity since Christians through the Irish people taught the illiterate society how to write and how to read.

From Pearsall's (2019) point of view, these poems are usually retellings of the Latin prose originals and the author also states that writers made use of poetry because through that genre they could make use of specific features of the Old English language; besides, he adds that the label 'devotion' associated to these poems might be linked to their relation with liturgy since they have nothing to do with the post-Bernardine conception of devotion.

Following Charter and McRae (2016) the first poem of devotion traces back to 670 when Caedmon, a lay worker of the monastery of Whitby, was suddenly inspired by God to write *Caedmon's Hymn*; the text was guarded by religious people since they were the only ones who were able to read and write them. The authors state that the texts make use of homodiegetic narrator and are based on ordinary experiences so that the reader could easily feel identified with them; clear examples are *Deor's Lament* together with *The Seafarer* or *The Wanderer*. Most of the poems are anon except the ones written by the poet Cynewulf whose poems are in *The Exeter Book* and in *The Verecelli Book*.

CHAPTER V: Linguistic analysis of *The Lord's Pact with Moses*

5.1. Linguistic analysis: line-by-line

This section attempts to provide the reader with a holistic linguistic line-by-line analysis including morphology, semantics and syntax to explain the meaning of the poem. This step is necessary when doing diachronic translation because it helps the translator to understand thoroughly the source text.

It is important to understand that syntax has also changed over the time and Anglo-Saxon patterns may be difficult to understand for the modern reader. Following Guarddon-Anelo (2011), Old English verbs provide the reader with a lot of information about the subject of the sentence and they might even have no subject if they are impersonal verbs or weather forms, this phenomenon is known as 'expletive pro-drop'. The author also states that even though Old English looks like tough when it comes to syntax; it usually follows the pattern SVO even though there are occasions when we will find SOV patterns if the object is a pronoun. Inversions usually occur in main sentences because they add a dramatic effect. We are not to forget that poems were not to be written but to be told. And inversions probably were a useful tool to make storytelling catchy and appealing for the audience.

FIRST AND SECOND LINES: 'Hwæt! We feor and neah gefrigen habað ofer middangeard Moyses domas'

This line clearly shows the German roots of the language for it contains the auxiliary verb 'to have' (habað) with the past participle starting with 'ge-' and ending in '-en'. As it ends in '-að' it implies it is in the indicative mood and in the present tense; actually, it can refer to 'wē', 'gē' or 'hīe'. In this case, it refers to the first-person plural for the subject explicitly appears at the very beginning of the sentence.

'Feor' and 'neah' are adverbs which mean 'far' and 'near'. It is an inclusive feature which may attempt to catch the attention of possible listeners from anywhere. 'Ofer' is a preposition which means 'over' and 'mīdangeard' is a curious kenning since it combines 'midan+geard' in a religious way. 'Geard' is a 'garden', a 'enclosed place' or a 'yard'. The religiosity lies in the word 'midan' which means 'in the middle'. Bearing in mind the binary opposition 'heaven' vs 'hell' the enclosed place that is in the middle is the earth, where humankind live. So, it is the Earth in a religious sense.

'Moyes' is the biblical character Moses and is in the genitive case; 'domas' means 'commandments' and it is in the accusative plural case. On the whole, these two verses try to catch the attention of the reader (listener) in the same way as the narrative voice in *Beowulf* did, and they introduce the character of Moses by saying that he has been given the commandments and that everybody knows about that fact.

THIRD AND FORTH LINES: 'wræclico wordriht, wera cneorissum in uprodor eadigra gehwam'

This verse contains a kenning 'wordriht' which is composed of 'word+riht' and it is also allegorical, and it should be read within its context. It is a metonymy of part of an entity for the whole. The word is a part of the teachings of God. The word right is a metaphor of the correct way. The one who teaches to go through the correct way through his words is God. Therefore, 'wordriht' means the 'Word of God'.

'Wræclico' is an adjective which means exiles or wanderers. 'Cneorissum' is the dative plural form of 'cneoriss' which means 'family'. 'Wera' is the genitive plural form of 'were' which means word.

'In' has preserved its meaning and 'uprodor' is a curious kenning composed by 'up+sky' and by bearing in mind that sky is the pagan counterpart for heaven it means 'in Heaven above'. Up is a metaphor of position whilst 'up+sky' is another metaphor of position because something which is upper than the sky is Heaven. From a metonymic outlook we can even assume that sky is a metonymy of part for the whole by assuming that the sky is the physic, non-religious and visible part of Heaven.

'Eadigra' is an adjective which means prosperous and 'gewham' is a pronoun that means 'who/what' in its dative form.

It might mean that we, the ones who live in 'middangeard' for generations have been miserable wanderers lacking the Word, the true word, under the law of the guards of Egypt and their families.

Combining this information with the one that will be provided in the fifth line the meaning could be completed because the fourth and fifth verses imply that those miserable wanderers would be able to go to Promised Land where there is prosperity but the improvement will imply a sacrifice and a path full of adversity.

FIFTH LINE: 'æfter bealusiðe bote lifes'

This line contains the verb 'botian' which is in the subjective mood because its subject is 'bealusiðe' which is third person singular and the declined verb only ends in '-e' in the first person of the indicative mood and on the singular persons of the subjunctive mood. It is a weak verb.

'Æfter' is a preposition which means 'after' and its form is quite similar to the contemporary one. And 'lifes' is the nominative plural of 'life' which keeps the same form and meaning in Present-Day English.

SIXTH AND SEVENTH LINES: 'lifigendra gehwam langsumne ræd, hæleðum secgan. Gehyre se ðe wille!'

‘Lifigendra’ is a verb which means ‘to live’ and it is in the present participle form ‘living’. ‘Gehwam’ is a pronoun. ‘Langsume’ is another kenning which is composed of ‘lang’ which means ‘long’ and ‘sume’ which is the nominative and accusative form of the adjective and pronoun ‘sum’ which means ‘some’. This kenning means long-lasting and it is in the accusative form for it refers to ‘ræd’ which is in the nominative case and means ‘advice’

Following North, Allard and Gillies (2014) ‘Gehyre se ðe wille’ is an expression which could be translated as ‘Let him hear who will!’. ‘Gehyre’ is the alternative late West Saxon form of ‘hīeran’ (weak verb, class 1) which means ‘to listen’ or ‘to hear’ and it is in the subjunctive mood for it express a desire which is clearly bounded to the verb ‘to will’. ‘Wille’ is a form of ‘willan’ which means ‘to will’ and is an irregular verb; as it ends in ‘-e’ we can assume that its mood is subjunctive and the subject is a singular person; according to the syntax of the phrase the relative pronoun would be the subjunctive which is in accordance with this verb.

EIGHTH LINE: ‘þone on westenne weroda drihten’

‘Þone’ is the masculine accusative singular form of the demonstrative ‘se’ which means ‘the’ or ‘that’ and ‘on’ is a preposition which keeps still its original meaning. ‘Westenne’ is the accusative and dative form in singular. of the noun ‘westen’ which means ‘wasteland’, ‘wilderness’ or ‘dessert’. ‘Weroda’ is the genitive singular form of the noun ‘werod’ which means ‘host’, ‘band’, ‘company’ or ‘army’ and ‘drihten’ is in the nominative case and means ‘ruler’.

NINTH AND TENTH LINES: ‘gewyrðode, and him wundra fela’

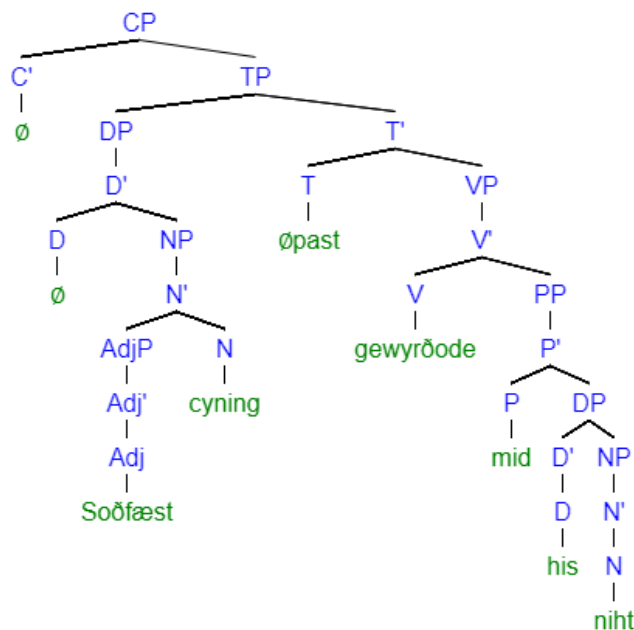
Following the work of Mateo-Mendoza (2016) on the search of semantic primes for the verb ‘to happen’, we find that the word ‘geweorðan’ is a verb which means ‘to happen’ and that ‘gewyrðode’ is a declined form. Its paradigm of strong verb of class 3 let us know that ‘-de’ ending can be associated to second person plural of the indicative mood in preterit tense and to the singular persons of the subjunctive mood in the preterit tense.

For this translation, it has been interpreted as subjunctive due to the fact that the subject is not the second person but the third person. ‘Wundra’ is another form for the adjective ‘wundor’ which is the genitive plural declension and it means ‘wonder’.

‘Fela’ is a quantifier that means ‘much’ or ‘many’. The difficulty lies on the fact that subject of the verb ‘gewyrðode’ is on the former verse since the whole sentence would be: ‘soðfæst cyning, mid his sylfes miht gewyrðode, and him wundra fela’. They can be reordered as followed to follow the structure SVO which is more common for the modern reader:

‘soðfæst cyning gewyrðode mid his sylfes miht and him wundra fela.’

If we analyse it syntactically, it will be easier for us to understand. Syntactically, according to the X-bar theory as stated in Carnie (2012), the representation would be:



Syntax tree 1. Analysis of the adaptation of the sentence.

ELEVENTH LINE: ‘ece alwalda, in æht forgeaf’

‘Forgeaf’ is a declined form of the verb ‘to forgive’, particularly, it is its West Saxon form. The subject of the sentence is ‘alwalda’ which is in the nominative case and means ‘God’ or ‘The Almighty’. The verb “to forgive” is thus in the preterit tense of the indicative mood and in the form of the third person singular.

'Ece' means 'pain' and it is clearly bounded to the contemporary form 'ache'; it is the form in nominative, accusative and dative form of the noun 'ece'. 'In' is the preposition 'in' and has not changed over time. 'Æht' is a noun in its nominative or accusative singular form and means 'possession', 'power' or 'property'.

TWELFTH LINE: 'He wæs leof gode, leoda aldor'

The form 'wæs' belongs to the paradigm of the verb 'beon' and it is quite similar to the contemporary form of the past simple of the aforementioned verb. This form is associated to the third and first person singular of the preterit tense of the indicative mood of this verb. Bearing in mind that the subject is 'he' which is in nominative case, the form corresponds to the third person singular.

'Leof' is a strong adjective in the nominative and accusative cases in singular. It means 'dear' or 'beloved'. 'Gode' is the dative singular form of 'God' which means 'God'. 'Leoda' is the genitive plural form of 'leod' and means 'people' and 'aldor' means 'parent' and is in the nominative and accusative singular form. So 'leoda aldor' is a phrase that might mean 'the Father of the people'. 'Father' is closely bounded to 'Gode' since they have a metonymical relationship. So 'he' with cataphorically refers to Moses implies that Moses was loved by God and that God is the Father of the people.

THIRTEENTH, FOURTEENTH AND FIFTEENTH LINES: 'horsc and hreðergleaw, herges wisa, freom folctoga. Faraones cyn, godes andsacan, gyrdwite band'

The phrase 'horsc and hreðergleaw' might have drawn the attention of the reader for they are two adjectives joined by copulative coordination. 'Horsc' means 'foul' and 'hreðergleaw' is a kenning made by the noun 'hreðer' which means 'heart', 'mind' and 'spirit' and the adjective 'gleaw' which means 'wise' or 'skilful'. They clearly refer to 'wisa' which is nominative case and means 'leader'. 'Herges' is in genitive case and refers to 'wisa' too.

The meaning of 'herges' is 'army' so from the thirteenth verse we can conclude that the leader of the army is foul and a 'wise-mind'. The first hemistich

of the fourteenth verse adds extra information by saying that the leader is also 'freom folctoga'. The noun phrase contains two words: 'freom' is an adjective which means 'strong' whilst 'folctoga' is another word for leader (wise) so we can deduce they are also adjectives to refer to Moses. 'Faraones' is in genitive and refers to 'cyn' so there is a new character, the king of Pharaohs.

'Godes' is the genitive case of 'god' and 'andsacan' is in nominative case and means 'enemy'. Therefore, the king of Pharaohs is the enemy of God. 'Gyrdwite' is another kenning formed by 'gyrd' which is the preterit indicative 3rd person singular form of the verb 'gegyrwan' which means equipped, and by 'wite' which is in nominative case and means torture and punishment. 'Band' is the 3rd person singular preterit indicative form of 'bindan' (strong verb) which means 'to tie', 'to fasten', 'to restrain' or 'to adorn'.

SIXTEENTH LINE: 'þær him gesealde sigora waldend'

'Gesealde' is the 3rd person singular preterit indicative form of the verb 'gesellan' whose alternative form is 'gesyllan'. Its meaning is 'to give' so it needs a subject in the nominative case which is 'waldend' and to complements. Besides, 'him' is in the dative masculine form so it is probable a complement of the verb and 'sigora' which means victories is in the genitive plural case.

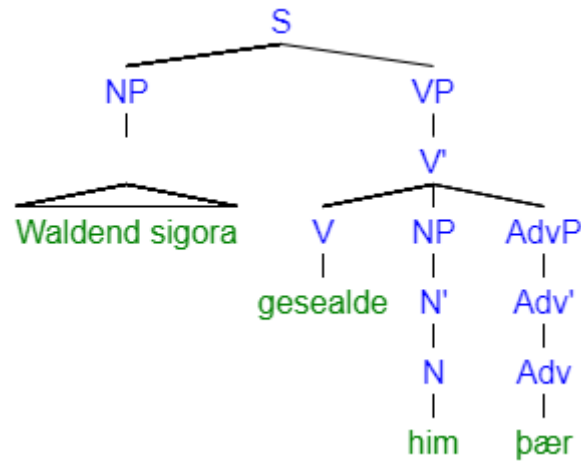
The syntax of the sentence could be difficult to understand but it can be reordered to make it more understandable for the modern reader in the following way.

'Waldend sigora gesealde him þær'

It is curious that with such a slight reordering, the sentence could be easily analysed under the light of the X-bar theory as follows:

[S [NP [^ Waldend sigora]] [VP [V' [V [gesealde]] [NP [N' [N [him]]]]] [AdvP [Adv' [Adv [þær]]]]]

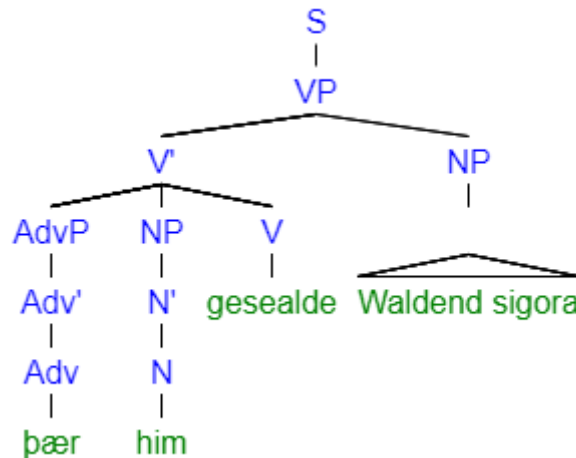
For illustrative purposes, a tree version has been designed:



Syntax tree 2. Analysis of the adaptation of the sentence.

Besides, the original sentences could also be represented as a tree as follows:

[S [VP [V' [AdvP [Adv' [Adv [þær]]]]] [NP [N' [N [him]]]]] [V [gesealde]]] [NP [^ Waldend sigora]]



Syntax tree 3. Analysis of the syntax tree of the original sentence.

The pattern OVS corresponds to an inversion and the scribe may have had rhetorical motivations to do so such as emphasising the role of the subject in the sentence for the scribe is talking about God and victories.

SEVENTEENTH LINE: ‘modgum magoræswan, his maga feorh’

This line is quite interesting for several reasons. First of all, there is a kenning ‘magoræswan’ which is composed by ‘mago’ which means young man and ‘ræswan’ which means ‘leader’ or ‘king’ and it is in its nominative plural or

dative singular form. 'Modgum' is the declined form of 'modig' which is an adjective and this declension corresponds to the dative plural. The meaning of 'modig' is 'valiant'. 'Maga' is a weak adjective which means 'capable'. 'Feorth' means spirit and is a noun. 'His' corresponds to the genitive case of the third person singular. In the second hemistich we find a curious combination:

Genitive + nominative + nominative

'his' + 'maga' + 'feorh'

Probably, the contemporary version would be 'maga+his+feorh' and this 'his' could have become the Saxon genitive. This is the suggested schema of the evolution:

'His maga feorh' → 'maga his ferorh' → 'maga's feorh' → 'His capable spirit'

Actually, the 'his' could be a cataphora for the kenning so the brave young leader is the per in the second hemistich the author probably highlighted his virtues to be chosen for such a complicated mission of freeing his people from Egypt.

EIGHTEENTH LINE: 'onwist eðles, Abrahames sunum'

'Onwist' is a strong feminine noun in its nominative singular case and means 'habitation'. 'Eðles' is a particular case; it is in the genitive singular case, but the meaning is one's ancestral land or home. In this case, the use of this word in a religious poem might lead us to think that men's ancestral land is Heaven if we take into account the former poem in the codex which is Genesis.

Nonetheless, this could also refer to the Promised Land because it is where they were going to. It means it could be a metonymy of the Promised Land at the same time it could be metaphor of 'Heaven' or the 'Paradise'. 'Abrahames' is in the genitive case whilst 'sunum' is in the dative. Therefore, the whole verse refers to the place promised to Abraham's sons and that this place is a promised land where they will be in much better conditions.

If we remember the fifth verse 'æfter bealusiðe bote lifes', we will find a deep connection because they have to travel if they want to reach that place. It means they have to carry out an exodus and they will find troubles during the way as it is stated in the first hemistich of the fifth verse but if we pay attention to the

second hemistich of the fifth verse we realise that 'bote lifes' refers to improve their life and it is clearly bounded to the word 'eðles'.

NINETEENTH LINE: 'Heah wæs þæt handlean and him hold frea'

The beginning of this verse contains an inversion VS. 'Heah' is an adjective in its base form and it means 'high' or 'exalted'. The form 'wæs' is the first preterit form of the first and third person singular and it belongs to the paradigm of the verb 'beon'.

'þæt handlean' is a noun phrase which means 'that reward' because 'handlean' is a kenning which means 'hand-gift' and it is in its nominative case and 'þæt' is an article. 'And' has not changed its form. 'Him' corresponds to the singular and neuter form of the dative masculine and it also belongs to the dative plural.

'Hold' is an adjective in its base form and it is really bounded to the meaning of the verb 'to hold' because it means to be loyal, it means to retain the fidelity towards a person or an idea. 'Frea' is in its nominative case and it means lord, king or God. The second part of the verse is rather obscure but it could be interpreted that 'that reward' which is 'The Promised Land' was a reward for Moses and Abraham's people if we supposed that 'him' cataphorically refers to Moises and 'hold' is rather ambiguous because it might refer to both Moses and God.

If we interpret that Moses is loyal or that God is loyal. Ecclesiastically, it is needless to say that God is loyal because God as an elevated being has all the positive characteristics. Nonetheless, it is necessary to highlight that feature in a man, like Moses, and that for his virtue he has been awarded with the Promised Land by the Almighty.

To reach that conclusion, there are verses in the *Bible* which contain the word loyal and this word refers to people. For example, in Psalm 78:8 we can find 'They would not be like their ancestors — a stubborn and rebellious generation, whose hearts were not *loyal* to God, whose spirits were not faithful to him'. We can thus conclude that loyal is a feature that humans should have and that is why I has attributed this feature to Moses.

TWENTIETH LINE: 'gesealde wæpna geweald wið wraðra gryre'

'Gesealde' is the preterit tense of the indicative mood of the verb 'gesellan' (weak verb, class 1) which means to give or to grant or bestow (by God). Therefore, semantically the agent of the verb is God which is the last word of the second hemistich of the former verse and the recipient of the action is Moses. The object, what he receives, is explained by the kenning 'wæpna geweald' which means 'weapon-power'. The purpose of the action is to fight 'wið wraðra gryre' it means, against the cruel horror.

'Wið' is a preposition which means 'with' or 'against'; semantically we can infer that in this case it means 'against'. 'Wraðra' could be an adjective whose meaning is wrathful or evil; its base form is 'wrað'. Nonetheless, in this case it seems to be in the genitive plural form and if we bear in mind that 'gryre' means 'horror' and it is in the nominative case; we can deduce that this last prepositional phrase means 'against the barbarian's terror'. It is interesting to highlight how the quality of horror is possessed or inherent to a group of people since the 'wraðra' are the Egyptians who are the oppressors of Abraham's sons and they oppressed them to an extent they are associated with the 'horror'.

TWENTYFIRST AND TWENTYSECOND LINES: 'Oferecom mid þy campe cneomaga fela'

The verse begins with the verb 'oferecumman' (strong class 4) in its preterit subjunctive form of the singular persons. The meaning of this verb in this poem whose imagery is bounded to war would be that of winning or being victorious after a battle, but it also means 'to overcome'. 'Mid' is a linker of addition and 'þy' is a determiner. 'Campe' in this warlike environment means 'battle' in the dative singular form; its base forms are 'camp' and 'comp'. 'Cneomaga' is a kenning in its genitive form since 'maga' is the main word which is the genitive plural declined form of 'gemæg' which means 'kinsman, male relative of family' and 'cneo' (nominative and accusative, singular and plural) could mean knee or generation. In this case, we have 'generation+family' which is something like dynasty or saga.

'Fela' is bounded to the contemporary modern German word 'Viele' and is a quantifier that means 'many' or 'much'. The meaning of this verse could also be

obscure due to the syntax, but it can be easily clarified if we bear the following verse into account: 'feonda folcriht'.

'Feonda' means enemy and is in the genitive plural case; its base form is 'feond' and means 'enemy'. 'Folcriht' could be in the nominative or accusative case in singular or plural and it is a noun which means 'right of people' but it can also be an adjective that means 'following the law'.

This last verse could shed some light on the meaning since it could mean that due to the gifts bestowed by God, Abraham could have defeated generations of warrior families in order to honour his family and to accomplish the law.

5.4. Kennings, metaphor and metonymy

Cognitive Linguistics is narrowly bounded to the study of metaphor and metonymy. Nonetheless, to which extent are Cognitive Linguistics and Diachronic Studies linked? Guarddon (2007) discussed on the classical dichotomy of language which consists of conceiving language as an autonomous reference system (generativist perspective) or conceiving it as highly complex faculty of the human's cognition (cognitive perspective). The author states that the English language is a clear example of how historical facts are bounded to linguistic variation and change; this cognitive approach challenged the determinist generativist perspective and its methodologies. Another linguistic school is the Structuralist school which does not consider that external factors are important when it comes to study the language.

5.4.1. Defining kennings, metaphor and metonymy

There are three concepts which are key for this study. They are metaphors, metonymy and kennings. These concepts are important because we are dealing with poetry which is a genre with a big symbolic burden and because it provides us with a deeper understanding on the way Anglo-Saxons conceived the world. It means, through the text which is written language, we will try to understand their thought and the mental representation of their realities. Carter and McRae (2016) highlight that Old English is full of poetic tropes and that these tropes were useful for writers to describe things in an indirect way so that the reader (or hearer) had to construct the meaning by making use of his or her imagination.

Kenning are thus a key element because they are figurate descriptions which occur mainly in compounds. Creating a kenning is not an easy task for

authors because they usually had to borrow, invent or adapt words if the line they were writing required alliteration. Not only are kennings difficult to be created but they are also complicated to be deciphered because they were usually abstract concepts. The reader will find below examples of kennings:

- a) 'Hronrad': 'hron' means 'whale' and 'rad' means 'road'. The road of the whales is the sea. It is quite symbolic, and it is not easy to catch its meaning at first sight.
- b) 'Banhus': 'ban' means 'bones' and 'hus' means 'house'. The house of the bones is the human body.

Bearing in mind that Old English thus contain a lot of poetic diction, it is crucial to study metaphor and metonymy.

The main advances of the Cognitive School are based on the works of Lakoff & Johnson (1980) for they affirmed that metaphors were not uses of the language which did not stick to the norm but they were an essential part of ordinary language state that metaphors, and metonymies are not purely linguistic phenomena a cognitive one because they are idealised models and they have different levels which will be discussed in the following paragraphs. An interesting question is that of universality; it means to which extent metaphors are universal. This topic is still under debate, but it seems that the closer the cultures are the bigger the amount of shared metaphors is (Mairal et al., 2019).

Soriano (2012) states that metaphors are a phenomenon of cognition in which a semantic domain (source domain) is represented in terms of another (target domain); an example is 'time is money' and it leads to expressions like save time or waste time. These metaphors are shared by Spanish and English speakers since the author set the examples in Spanish. Following the author there are two key terms: ontological correspondences and projections or epistemic correspondence.

Even though according to the tenets of cognitive linguistics, metaphors and metonymy are part of language, we are going to focus on them as artistic resources. Besides, there is another factor which is religiosity and we are going to analyse them under that perspective. Barcelona (2003) deepened on that issue by attempting to understand how human conceptual source domains are metaphorically mapped onto the way of the divine and he differentiated into:

- a) Notions of tri-dimensional space as source domains: light, movement, place, verticality, etc.
- b) Abstract notions as source domains: existence, essence, being, etc.
- c) Human person as source domains: emotions and bodily life.
- d) Interpersonal relationships as source domains.

We can find examples of each category in the text which we are studying:

- a) Regarding tri-dimensional space in the first verse the author uses 'we feor and neah' which implies the use of space as a source domain. 'Uprodor' is perhaps a clearer example because it implies verticality in the source domain because its goal is to express that there are different levels and the divine beings are on the higher, on Heaven. That is why in the original Anglo-Saxon word it might contain the word 'up' in the compound, to express the verticality.
- b) The excerpt also includes abstract notions such as essence a source domain. An example is 'maga feorh' which means 'capable of spirit'.
- c) There are also examples of human person as source domains when the author talks about the 'soðfæst cyning'. It means that the position of God is the highest. We should not forget the power attributes kings use to have due to their relationship with God; that is why culturally these human feature of king has been used in the source in the domain, because the kings were in the highest part of the social scale during the Middle Ages and they were considered a sort of Gods in Earth.
- d) 'Leoda aldor' is an illustrative example of human relations because the source domain is the human relation of father and son.

The main differences between metaphor and metonymy is that in a metaphor A is B whilst in a metonymy A is changed by B (Mairal et al., 2019). There is not a clear definition for metonymy in Cognitive Linguistics, but we have two definitions which are largely accepted:

- a) Metonymy is a domain-internal conceptual mapping (Lakoff & Johnson, 1980). From this outlook, metonymy is within a conceptual domain and across conceptual domains. It has a referential tool. 'Awalda' (v.11) which means 'The Almighty' stands for God in it is a part of the Trinitarian Dogma.

- b) Metonymy as a combination of more basic cognitive operations (Ruiz de Mendoza, 2000), from his point of view, the target domain is either the result of an expansion or of a reduction of the source domain. An interesting example is 'Faraones cyn' (v. 15) which might correspond to a source-in-target metonymy because we have person for deity. But that deity, according to Lakoff & Johnson (1990) would be a domain-internal conceptual mapping.

5.4.2. Kennings as prisms

The contributions of Broz (2011) are more than interesting due to the fact that he made use of the prismatic model of Geeraerts to analyse expressions composed by two lexical items as is the case of kennings. Broz (2011) proposed that there were rhetorical relations such as metaphors, similes, metonymy, identity, etc., among the components and they could be expressed through that model.

The kenning 'heofoncandel' from *The Exodus* has been analysed according to this theory. The kenning which is constituted by 'heofon' (heaven) and 'candel' (candle). Consequently, 'heaven' and 'candle' are the two constituents of the kenning. Now, an idiomatic reading should be carried out to identify the rhetorical figures which have been employed.

'Heaven' is a simile of 'sky'; the main difference is that 'Heaven' is religious whilst 'sky' is not. A 'candle' produces light and the original author identified 'candles' with 'lights,' so we have a case of possible metaphor A (candle) is B (light). The new compound is skylight. As a curiosity, one of the Spanish translations of 'skylight' according to *Google Translate* is 'luz cenital' which means the light that comes directly from the zenith, the most elevated point in the sky. 'Skylight' according to the *Cambridge Dictionary* is a window built in a roof to allow light in.

But going back to the topic of our concern, if we think of the combination of skylight, the first element which might come to our mind is the sun. And it may have been preserved in the cognition of the speakers to name the sort of window that allow light in rooms which are placed in attics.

This is a representation of the kenning according to the proposed model:

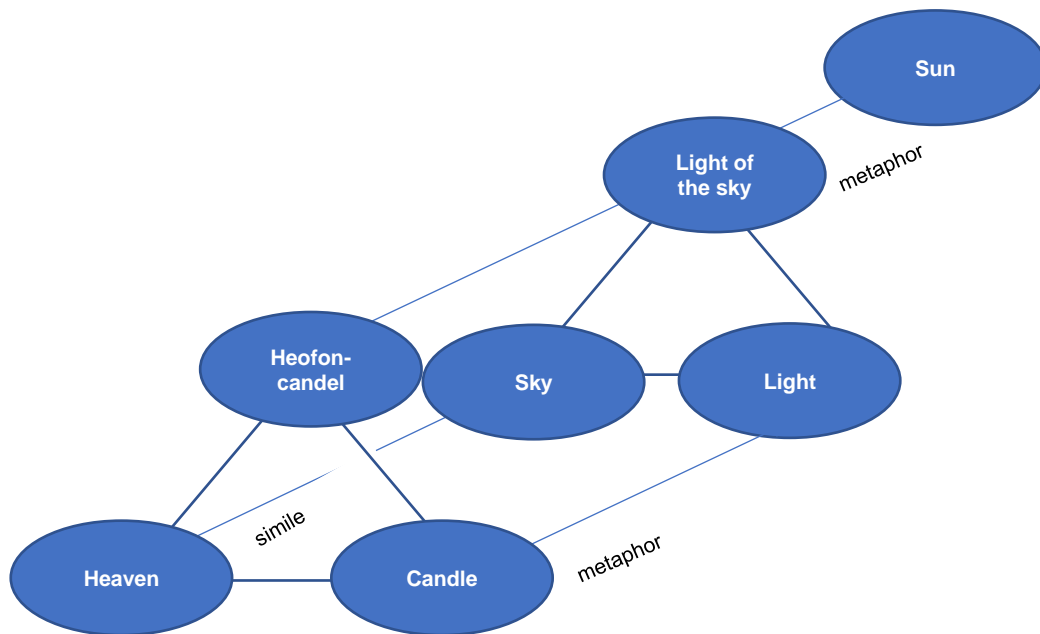


Figure 3. Representation of the kenning 'heofoncandel'

5.4.3. Kennings, metaphors and the evolution of the English language

Kennings are compound words with a big metaphorical burden. A small experimental design has been created to test to which extent metaphors and metonymy are affected by the evolution of the language. Bearing in mind the universality factor and cognitivism, the hypothesis is the following one: Present-Day English speakers still recognize Old English metaphors because they are idealised models that have changed their form but preserved the conceptual dimension. It seems to be separated from the objective of translation, but it is really close for it will help us understand the target culture in a better way and to adapt the text to the cultural and cognitive reality of the reader.

5.4.3.1 Participants

The participants (N=7) and the number of samples is 21 for each survey contains 3 samples. As there is a pandemic of SARS-CoV-2 during the elaboration of this dissertation, data cannot be retrieved so the reader will find here a set of expected results.

5.4.3.2 Materials

The needed materials have been a calculator and photocopies of the survey.

5.4.3.3 Procedure

An instrument has been specifically designed to carry out this research (Annex 1). It consists of a piece of paper which contains three kennings with a brief explanation and asks the respondent to draw what comes to his or her mind after reading the kenning and to summarise it in a single word or a short phrase.

With this experiment we want to research on the links between the mental representation of a reality and its linguistic understanding. The thesis is that if someone can understand a concept in its former linguistic realisation, even though the form has evolved and changed to such an extent that it shows little similarities to the original one, the concept will probably have survived within the linguistic system in spite of the change of its appearance due to linguistic or extra-linguistic factors.

To assess the cognitive dimension, we are going to ask the surveyed to draw what comes to his/her mind when reading the concept in Anglo-Saxon. To evaluate the linguistic dimension, we are going to ask him/her to write a word or a short phrase which s/he thinks that conveys the meaning of the concept.

The thesis is that if the surveyed can draw the picture taking the Anglo-Saxon word as a departure point, the concept has survived within the linguistic system. And if that if they can make a graphic representation of the concept and after that they can make a linguistic representation (noun or short phrase), the mental representation is bounded to the linguistic understanding of the concept. That is why, people in this study have been asked to draw the concept and to summarise it in a word. This might be useful when it comes to translate diachronically because it may help the translator to have a better knowledge of the cognition of the target audience which might be useful to adapt the translation to the target audience. In case the concept no longer exists in the contemporary stage of the language, the translator should act as a cultural mediator to adapt it to the new audience. As Talaván-Zanon (2018) states, translation is an art, but it is also a science; this experiment aims at providing the translator with scientific knowledge on the relation between language and cognition and the implications of this relation in the process of translation.

5.4.3.4 Analysis

Two hypotheses have been set for this experiment:

- H_0 : Having a mental representation of the concept has nothing to do with the linguistic understanding of the concept.
- H_1 : Having a mental representation of the concept has to do with the linguistic understanding of the concept.

Each question has been treated as a case, so every case will count individually as a frequency. As each survey contains three questions, each question will be treated as a single case. The obtained data are the following ones:

Has a mental representation of the concept (idea – langue)	Understand the concept linguistically (parole)		TOTAL
	Yes	No	
Yes	18	1	19
No	1	1	2
TOTAL	TOTAL A	TOTAL B	TOTAL
	19	2	21

In order to assess the null hypothesis, the chi-square test is going to be carried out:

		SECOND VARIABLE	
		Yes	No
FIRST VARIABLE	Yes	17.19	1.81
	No	1.81	0.19

The value of square chi is 4.2. Bearing in mind that this experiment has 1 degree of freedom and knowing that the p-value in arts is 0.05, we can reject H_0 so the probability of relationship between the variables is higher than 95%.

The correct hypothesis according to the collected data is:

- H_1 : If a person has a mental representation of the concept, s/he understands the concept linguistically.

5.4.3.5 Short discussion on the conceptual metaphor and the evolution of the language

Results show that having a mental representation of the concept has to do with the linguistic understanding of the concept. It is important to emphasise that the sample is quite small, and the data is not really reliable when it comes to carry out an inference, but we can deduct from here that there is bound between language and cognition.

What is more interesting is that modern speakers are able to recognise realities of the language through kennings and they are able to assign a present-day word for such reality. The question is thus: Why are we able to recognise realities which were created in the mind of a speaker who wrote them a thousand of years ago? It seems that languages change on the surface, even considering forms being part of that surface, but it seems there is a kind core bounded to culture and to human cognition that still remains invariable. Notwithstanding, the words above have not a statistical solid ground, but they could be the beginning of future research, which are definitely bounded to the debate of universality.

As previously mentioned, it is part of the translation process because it will help us understand the reality of the mind of the speaker of the source language (past stage of the language) and the target language (contemporary stage of the language).

Besides, if we carry out a double translation (diachronic and synchronic) we should also bear that in mind because the idealised models may be different or not in the involved cultures and languages. Here we find a clear example of what Talaván-Zanon (2018) states as the duality of translation: translation as a science and translation as an art. The scientific process is thus crucial to carry out the translation.

CHAPTER VI: Translation of The Lord's Pact with Moses

6.1. Glossed text

The reader will find below the glossed version of the text which will be more than helpful to carry out the translation together with the linguistic analysis.

Hwæt! We feor and neah gefrigen habað
[Listen] [we] [far] [and] [near] [discover] [have]
ofer middangeard Moyses domas,

[over] [Earth] [Moses] [law]
 wræclico wordriht, wera cneorissum,--
 [miserable] [Word] [guard] [generation]
 in uprodor eadigra gehwam
 [in] [Heaven] [prosperous] [who]
 5 æfter bealusiðe bote lifes,
 [after] [adversity] [improves] [lives]
 lifigendra gehwam langsumne ræd,--
 [Let them live] [who] [long-lasting] [advice]
 hæleðum secgan. Gehyre se ðe wille!
 [hero] [informant] [Hear] [he who] [will]
 þone on westenne weroda drihten,
 [that] [on] [western] [host] [God]
 soðfæst cyning, mid his sylfes miht
 [Trutsworhy] [King] [with] [his] [supernatural] [strenght]
 10 gewyrðode, and him wundra fela,
 [happen] [and] [him] [amazed] [very]
 ece alwalda, in æht forgeaf.
 [ache] [Almighty] [in] [possession] [forgive]
 He wæs leof gode, leoda aldor,
 [He] [was] [beloved] [god] [people's] [parent]
 horsc and hreðergleaw, herges wisa,
 [foul] [and] [wise] [army] [leader]
 freom folctoga. Faraones cyn,
 [strong] [commander] [faraones] [King]
 15 godes andsacan, gyrdwite band,
 [God's] [enemy] [punishment] [fasten]
 þær him gesealde sigora waldend,
 [there] [him] [give] [victory] [God]
 modgum magoræswan, his maga feorh,
 [valiant] [leader] [his] [capable] [spirit]
 onwist eðles, Abrahames sunum.
 [habitation] [Ancestral land] [Abraham's] [son]
 Heah wæs þæt handlean and him hold frea,

[high] [was] [that] [reward] [and] [him] [loyal] [King]
 20 gesealde wæpna geweald wið wraðra gryre,
 [give] [weapon] [power] [against] [cruel] [horror]
 ofercom mid þy campe cneomaga fela,
 [overcome] [in addition] [that] [battle] [capable-generation] [many]
 feonda folcrist. [...]
 [enemy] [family entitlement]

6.1.1. Translation OE>PDE

Listen! Everywhere have we heard
 about Moses' commandments.
 Wretched wanderers we have been for ages.
 Life will improve after the adversity.
 Long live those who follow the long-lasting advice
 of the informant hero. Let them hear who will!
 He was in the desert and the Lord of the Hosts,
 the trustworthy King, and his own force,
 happened for his enormous amazement.
 Then his ache was forgiven by the Almighty
 God wanted him to be the leader of the people
 Resilient and wise was this army's leader,
 this strong guide. The king of the Pharaohs,
 the Almighty's enemy held a punishment.
 Moses was given the victory by God,
 The valiant leader who had a mighty spirit
 was given a place in the Promised land for
 Abraham's descendants to inhabit
 High was that hand-gift and pleasant to him, the Lord
 gave him a weapon-power against the cruel barbarians
 whence he overcame many capable-generations in the battlefield,
 and he accomplished the law.

6.1.2. Translation PDE>PDS

¡Escuchen! Por doquier hemos oído

sobre los mandamientos de Moisés
Errantes y perdidos por los siglos anduvimos.
Pero la vida mejorará tras la adversidad.
¡Qué vivan aquellos que se acojan al sempiterno mandamiento del
héroe enviado! ¡Qué escuchen si así lo desean!
Hallábase en el desierto y el Señor de las gentes,
el Todopoderoso Rey, con su sobrenatural fuerza
obró para su gran asombro.
Se curó su dolor por gracia de Dios,
El Padre lo quería para guiar a su pueblo,
por su resiliencia y su sabiduría fue conocido este líder,
el guía de la fortaleza. El rey de los Faraones,
enemigo de Dios, fue castigado.
Moisés obtuvo la victoria por la gracia de Dios;
El valiente líder con su poderoso espíritu
fue recompensado con la Tierra Prometida
donde vivirían los hijos de Abraham.
Gran recompensa y agradable para él, Dios
también le otorgó pertrechos para luchar contra la crueldad de los bárbaros
pudiendo así vencer a numerosas sagas guerreras en el campo de batalla,
haciendo así cumplir la ley.

6.2. Commentaries on the translation

Translating poetry is usually a complex task. Talaván-Zanón (2018) argued about the challenge of translating poetry since this sort of translation implies that the reader is highly competent in both languages; the author highlighted the importance of projecting the feelings of the source text as much as possible in the target text.

When it comes to diachronic translation the challenge is exponentially increased due to the lack of ability to read poetry in a dead language; to bridge that gap an exhaustive linguistic, intertextual and cultural analysis have been carried out.

According to the basic approaches provided by Talaván-Zanón (2018), the blank-free verse interpretation has been chosen to try to achieve a balanced

translation taking into account the sense and the form of the source text. Henceforth an analysis following Nord's (2005) approach cited by Talaván-Zanón (2018) will be carried out, it is thus crucial to distinguish extratextual factors from intratextual factors:

- a) Regarding the extratextual factors, or those elements which concern the non-linguistic elements it is important to emphasise the particular situation since the sender of the text and the audience are about 1000 years apart. The intention of the scribe was probably to give account of the biblical passage of the Exodus according to the Anglo-Saxon idiosyncrasy whilst the modern reader might have different reasons to be interested on the text such as research motivations or intellectual interest on the past. The medium is the Junius Manuscript and it was written probably in the west of Britain during the 10th century.
- b) Regarding intratextual factors, the subject matter is religion and the specific content the Lord's Pact with Moses which consisted of providing Abraham's people with the Promised Land after a hard exodus from Egypt. It is written in alliterative verse and the syntax is rather obscure and somehow Latin-like. Regarding lexis, the lexical density is high for type token ratio, in the analysed excerpt is 0.89. The diction is poetic and religious, and the tone is rather epic. The suprasegmental features make it easy to remember so it was probably thought to be delivered orally by scopos. The presuppositions are bounded to religion since the author presupposed shared information on characters and facts of the Bible such as Abraham, the ten commandments, the former life of Moses, the situation of the Israelites in Egypt and the existence of a Promised Land and Heaven.

It is also important to take into account that the text which is based on *The Vulgata* shows organic additions by adapting the Christian imaginary to the Anglo-Saxon and the translator should take into account that the original audience was Anglo-Saxon.

When carrying out the translation, one of the main difficulties has been syntax and that is why several sentences needed to be reordered due to enjambments.

One alliteration has been preserved; the 'w' sound in 'w^ræclico w^ordriht, wera cneorissum' has been kept in 'wretched wanderers we have been for ages'. Nonetheless, it has not always been possible.

Regarding kennings, most of them have been preserved hyphenated to preserve the sense of antiquity of the text. All the examples can be found in the section devoted to the linguistic analysis but the case of *hand-gift* was a curious one since a good option could have been 'reward' but the kenning preserved the word *hand* which was more meaningful in the case of the poem. 'Capable-generations' is another case that could have been substituted simply by warriors but the original kenning implied that the new generations were specifically trained as warriors and it was meaningful at the cognitive level.

Therefore, there is a lack of equivalence between languages and it hinders the process of translation. When it comes to the synchronic translation, there was a linguistic-cultural difficulty which was bounded to kennings. Compounds are not that common in Spanish so they could not have been preserved in the Spanish translation and they have been substituted by phrases containing the same concepts. For example, for the case of 'capable-generations', the closest phrase was 'sagas guerreras'.

The case of 'hredergleaw' (*skillful-mind*) was a particular one since in that case the kenning was avoided in both PDE and Spanish because it did not sound natural in the translation and made the text somehow artificial so it was translated 'wise' and 'sabio' respectively.

Conclusion

Diachronic translation is a discipline which requires interdisciplinarity to obtain an appropriate result. The processes of documentation and linguistic analysis are crucial when translating from old stages of the language to contemporary ones. The case of Old English is a very particular one due to the fact that the language has radically changed its form in the surface due to several social and historical changes.

This sort of translation is closely connected to the cognitive approach since it requires from the translator the attempt of understanding the world in the eyes of the original writer to stick to it as much as possible keeping its sense and to try to maintain its original features as much as possible without making it literal for it

would not be understandable. Diachronic translation as interlingual translation is thus a scientific discipline which requires from many approaches and theories even though the cognitivist school be its solid ground.

The generativist theory could also be of great value when trying to understand the syntax of a particular stage of the language and other disciplines such as psycholinguistics or even statistics may be of help for the translator to carry out the scientific part of the work. Then, there is an artistic dimension which is inherent to the translation of literature for literature is art and the product, the translation, is art too.

Translating this poem implies a deep understanding of the religiosity of the Middle Ages for the author presupposed a lot of Biblical knowledge that the modern reader may not be accustomed to due to the secularisation of the Western societies. These presuppositions may hinder the process of translation but are a challenge that allows the translator to understand the word in the eyes of the original writer and to have awareness on the sociocultural environment.

It is interesting to check to which an extent several concepts are still part of the collective imaginary and that is why statistics and the short experiment have been useful. It helps the translator understand the cognition of the modern reader.

The conclusion of the last two paragraphs is that the translator needs to understand the cognition of the speakers of both stages of the language to carry out the translation in a way that preserving the sense and the forms, the modern reader be able to understand the metaphorical and metonymic burden of a text from AD 1000.

kennings also play an important role too for their metaphorical burden and sometimes they are worth translating whilst sometimes they are not because it depends on cognition due to the fact that if the target audience is not familiar to a concept, the translator should adapt it to a reality which is familiar to them. Cognition thus plays a key role for a diachronic translator. Therefore, it depends on the target audience and their culture and the translator should make use of different methods such as quantitative or qualitative research to get to know to which extent the kenning will be understood by the target audience in a context in which the writer and the audience are 1000 years apart.

To sum up, when it comes to poetry, perhaps the blank verse is the most appropriate one for it allows the translator to keep the sense and metre in an equilibrated way and to take specific decisions.

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Annex I

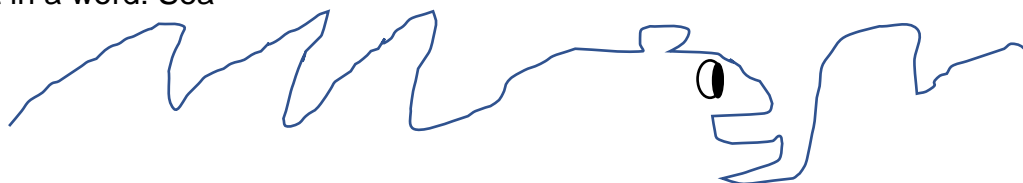
Survey

This survey is part of research project on the Old English language. You are asked to draw whatever comes to your mind after reading the following kennings. Kennings are phrases in the form of a compound which were more than common in Old English; they are represented with a hyphen in Present Day English. You only have to draw the schematically the image that comes to your mind. It does not matter how beauty the picture is as long as the concept you have in your mind of this compound is understandable. Then try to write the concept in a single word.

Example: Kenning hranrād → whale-road

Concept in a word: Sea

Draw:



Now it is your turn. Can you draw the following kennings? Can you summarise them in a single word?

middum nihtum (v 168) → Night-middle. This kenning is composed by two words middum which means 'in the middle' and nihtum which is a declined form (genitive) of night

Concept in a word:

Heofoncandel (v 115) → heaven-candle. This kenning is composed by two words: one means Heaven and the other one means candle. What can it be?

Concept in a word:

Draw it:

wæpna geweald (v 20) → weapon-power. This kenning is composed by the words weapon and power. How would you say it in Present Day English in a word or in a phrase?

Draw it: