AN IDEA IS A LIFE FORM

An attempt to find evidence of the Conceptual Metaphor Theory by studying the Old English poem *Beowulf*

Replica of Sutton Hoo helmet, 7th century. Photo by Colin Young.

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Abstract

This small study concerns occurrences of *metaphor*, *metonymy* and *conceptual metaphor* in the *Old English* poem *Beowulf*. The first 224 lines of Beowulf were searched for non-literal passages. The found passages were sorted into the groups *conventionalized metaphor*, *metonymy* and *innovative metaphor*. The *conceptual metaphors* were in turn sorted into *target domains* and *source domains* and grouped within the domains. These were then compared to Modern English and Modern Swedish *metaphors* and *conceptual metaphors* with the help of dictionaries and *corpus studies*.

Beowulf was also looked at as a small *corpus*. Words which were suspected to be used in metaphorical senses were searched for in the full text and the results were examined and compared with modern language usage.

It was found evident that Old English and Modern English, as well as Modern Swedish, have many conceptual metaphors in common both when in comes to *experiential metaphors* and *culturally grounded metaphors*.

Key words: *metaphors, metonymy, conceptual metaphor, Old English, Beowulf, conventionalized metaphors, innovative metaphors, target domains, source domains, corpus studies, and experiential metaphors.*

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Introduction

1.1 The Basis of the Study

Beowulf has intrigued people ever since the manuscript was first printed in 1815. Many have become fascinated by the story, the mysterious language, and the connections to Germanic history. I have read several translations of Beowulf in Modern English and Modern Swedish, and seen a couple of, in my eyes, unsuccessful film adaptations.

Metaphors have also fascinated people for a long time. Aristotle (Barnes, 1995) was the first European linguist to write about metaphors. Ever since the Ancient Greeks, metaphors have intrigued linguists and literary scholars, but they have been considered decoration to language and in a sense not part of language. The Conceptual Metaphor Theory (CMT) was introduced in 1980 (Lakoff and Johnson, 1980a), and many scholars have since then considered metaphor as a part of thought, rather than just of language.

1.2 Aim and Purpose

I wanted to study metaphor and metonymy in this Old English text to establish whether it is possible to confirm or reject CMT, and, if CMT can be verified, what focuses the metaphors and metonyms have in this particular text, including what the major target and source domains were, at the time of writing.

1.3 Thesis Question

Were the conceptual metaphors in OE the same as the conceptual metaphors used today? Were the source and target domains the same? Are there individual words or phrases in OE still in existence today in ModEn or in other contemporary languages? Are some words more likely to be found in metaphorical language and are metaphors evenly distributed in the text?

Background

There are several factors to consider when it comes to studying metaphor in a text such as Beowulf. First of all, the text could be an obstacle since it was written in a language which is no longer spoken. However, I do not consider this a problem since I have studied the OE language and

previously written a C-level essay about it (Burman, 1995) and for guidance I have used an Old English dictionary (Hall, 1991), vocabulary resources on the Internet, and a guide with a thorough OE grammar (Mitchell & Robinson, 1994). Secondly, the text also sheds light on the society of the days when the text was written, although certain occurrences are more or less impossible to understand fully. Thirdly, the text is written in a form and metre that readers of ModEn poetry and prose are not accustomed to.

2.1 The Text

Beowulf is one of the most famous fictional stories throughout history and its popularity is evident by virtue of its translations into many different languages in various parts of the world. It has been, and still is, a popular motif to interpret and depict. There are hundreds of interpretations of the story to modern language poetry and prose. Most of the existing interpretations are in ModEn, but they are also to be found in a number of other languages, among them are French, Japanese and Swedish. In the 20th century, Beowulf eventually stepped out of the text and became a great inspiration in various cultural expressions. There are more than twelve film adaptations of Beowulf, amongst others there is a Star Trek episode[1], and there are also comics, children's books, computer games, operas, musicals, and stage plays. A number of famous artists such as, for example, Seamus Heaney and J.R.R. Tolkien have been inspired by and construed the medieval manuscript.

There is only one existing manuscript, now kept in the British Library, which was written on 70 animal hides, and which was printed down by two different scribes.

There is no current way of knowing when the manuscript was written down. The most likely estimation is between 675-1025 AD – which is a time span of 350 years, and is vague to say the least. Scholars have speculated for centuries and many have claimed to hold the answer to the dating. Howe (2002) discusses this uncertainty, but does not find the dating to be particularly important. However, there are clues to when it was written. First of all, the language tells us a great deal. Old English was spoken on the British Isles between 500-1150 AD, so the language gives the text temporal boundaries. Another hint is the mixture of Paganism and Christianity in the story. This means that Christianity had not taken over completely when the text was composed. Moreover, all references in the manuscript to the Bible are to the Old Testament and not to the New Testament. There are historical events described in the text, such as a raid into Frisia, which took place in the 6th century. Chickering (1977: 265-266) mentions the elaborate descriptions of typical objects and

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[1] Star Trek Voyager: Season 1, Episode 11 – Heroes and Demons

practices as closely corresponding to 7th century archaeological finds in England and Scandinavia, and he says: "It is difficult to pronounce on the fact that no description in the poem corresponds to an artifact from later than the 600s". Chickering is arguing for an early dating. Hills (1997) also makes a connection between archaeology and Beowulf and she sees a time-link between Sutton Hoo[2] and Beowulf and argues for a setting in early medieval Denmark. Some scholars, in contrast to Chickering and Hills, claim the text was written in the 11th century, during the reign of King Cnut (Bjork and Obermeier, 1997), and that the story was most likely written, as a type of Danish PR at the time, to let the British people know that the Danes were friendly and also courageous fighters. Some researchers argue the language will give the answer to when it was written; others claim the manuscript itself, with its hides and ancient handwriting, is the key, and still others say the historians will be able to give the answer (Bond, 1943), (Kendall & Wells, 1992), (Biggs, 2001), Howe (2002), and (Goffart, 2007). A combination of clues from the language used, the hides, archaeological finds and historical events would, of course, render the most credible answer. I support Howe (2002) in his view on the date; the dating is not crucial, but I would like to point out that the metaphors in the original text and their underlying meanings will give us glimpses into the era which the text was written and will help us understand it.

Historical figures like, for instance, King Ohtere – Ottar Vendelkråka in ModSw, are mentioned in the manuscript. It seems to have been important to the author to give the story a real historical background and modern authors do the same to give their stories more credibility.

The assumption that the Beowulf story started as an oral tradition (Bjork and Obermeier, 1997), and was later transcribed by monks, has a long tradition. This has been questioned by, among others, Köhler (1870: 305), but I do not intend to pursue this matter here.

The manuscript is 3182 lines long and copious – it consists of about 4000 unique words, but one of the hallmarks of Old English poetry is the variety of the vocabulary, and therefore the number of words does not come as a surprise. The poem was written in alliterate verse, this instead of rhyming which was not introduced in Europe until in the 12th century (Hoiberg, 2013a). Alliteration was common in early Germanic poetry, and it means that each word in a line starts with the same phonetic sound like, for instance: "five ferocious fairies". Then there is the rhythm; in Beowulf, each line has four beats to each row, which is a type of accentual verse. Moreover, the poem has an appositive style (Robinson, 2002:73). An appositive construction is defined by a noun or a noun substitute next to another noun or noun substitute which is explaining the former, for example: Fredrika, sister of Fredrik.

The Beowulf text has vast numbers of synonyms for war, warrior, weapons, shields, and so

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[2] Sutton Hoo is a burial site from the 6th and 7th centuries with many archaeological finds.

on. War and fighting are part of a central theme running through the entire story. It is also easy to imagine a time when war was closer to life compared to contemporary Western society.

Many scholars would say it is a heroic poem, but some disagree. Lapidge (2002) has another viewpoint and claims the story is a horror story. This is mainly because of the lack of action, but also because of the opaque language. In his opinion, a classic heroic epic has a considerable amount of action like, for instance, the Odyssey, and claims Beowulf is lacking this type of narrative. He is instead concerned with the terror and the fearful episodes when the monsters appear and terrorize people. There are many opinions about the text among scholars, and the discussion is ongoing.

The Beowulf story itself starts with a genealogic account of the Scyldings. Scyld Shefing arrives in Denmark from the sea like "a Danish Moses in the bulrushes" (Owen-Crocker, 2000: 17) and is adopted by the Royal Family and he becomes the King as he grows up. A few generations later, King Hrothgar is on the throne and he builds a large mead-hall[3] for the people. He is a popular king and the people salute him. The people of Denmark is showing their appreciation to their king by going to the mead-hall at night and this is when Grendel starts to haunt King Hrothgar. King Hrothgar's soldiers have no chance against the monster and are slaughtered, one by one. The young Geat Beowulf learns of the terror in Denmark and travels there to help. He succeeds in killing the monster even without a weapon, but has awoken Grendel's mother's wrath and she becomes Beowulf's next antagonist. Beowulf manages to kill her, too, and Denmark finally becomes a safe place in which to live.

Beowulf travels back to Geatland and eventually becomes the King and is a good ruler. At the end of the story, a dragon starts to haunt Geatland and Beowulf, as a very old man, fights him. Beowulf manages to kill the dragon, but is himself poisoned by the dragon and dies.

2.2 The Language

Old English was the language in use in Britain between 449 and 1066 AD (Mitchell & Robinson, 1992: 120-123). The OE language became frequent in use, in what is currently England and parts of Scotland, after the Romans had left the island and the Saxons had arrived (Hughes, 2002). After the arrival of the Saxons, the language spread in Britain and was dominant until the Norman Conquest in 1066. OE was a West Germanic language closely related to Old Frisian and Old Saxon, and more similar to ModSw and Icelandic than to ModEn. Many Swedish dialects have features in common with OE, Skm is such a dialect (Burman, 1995).

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[3] *Mead-hall*. A *hall* was a large hall or a building with a large hall (Hellquist, 1922), in Beowulf a large building where the king lived, the building had a large hall where the king lived and where the king's people could gather, drink mead and enjoy themselves.

There are a number of sources in OE. These are literary texts like Beowulf and biblical translations, but also documents of different kinds. Because of the number of texts existing in the language, there are large dictionaries in OE and the grammar structure is well-known. OE was a member of the Germanic language group with typical Germanic vocabulary and grammatical features.

2.3 History of Semantics and Semiotics

Semantics is the study of meaning and linguistic semantics is the study of the meaning of words and phrases. Metaphors are interpreted to have different meanings and are as such a part of semantics. Semiotics is the meaningful use of *signs,* and *signs* take different forms like: words, images, sounds, odours, flavours, acts, or objects which hold meaning (Chandler, 2013). Peirce (1931-58: 2,172) stated: "Nothing is a sign unless it is interpreted as a sign".

Ferdinand de Saussure (1857-1913) had a great impact on linguistics and is considered one of the fathers of 20th century linguistics and one of the fathers of semiotics. When he presented his *signs* he stated that each sign must have two mental representations – a signifier and a signified. The signified must have some type of form and the signifier must have meaning (Saussure, 1983: 101). See Picture 1 and 2 for examples of *signs* when it comes to the word *hatch*.
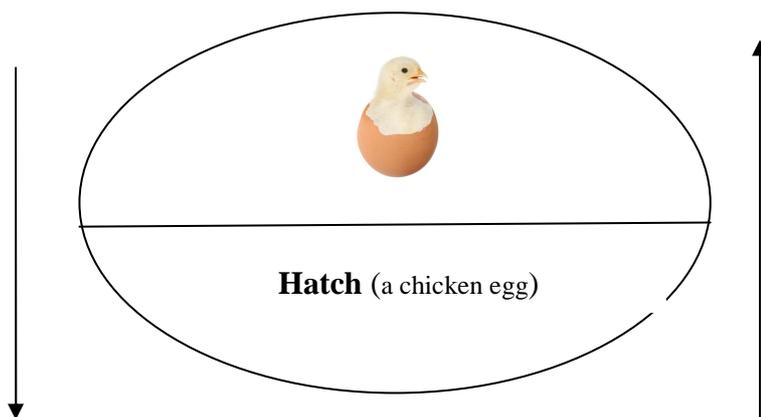
Picture 1. The basic meaning of *hatching an egg* as Saussure saw *sign*. Picture of hatching egg by: Duncan Noakes.
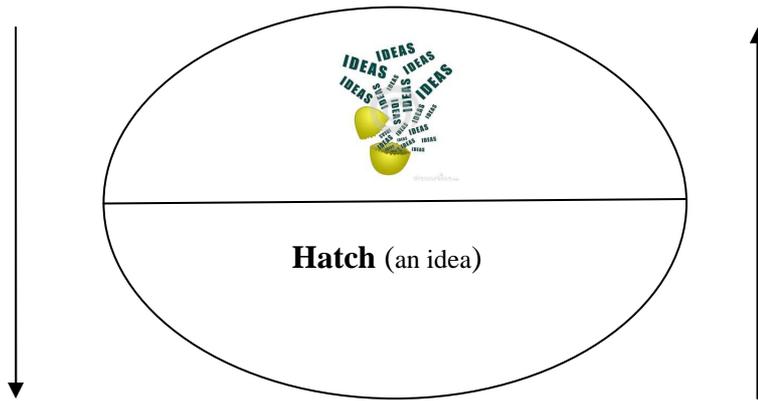
Picture 2. An alternative sign with the *hatch* meaning. Picture of egg by: Nilikha.

A sign is, according to Saussure, an identifiable combination of a signifier and a signified. The same signifier could stand for different signifieds and hence be separate signs. This is what is apparent with the *hatch* example, *hatch* is the signifier in both Picture 1 and Picture 2, but the mental representations – the signs – are different. Saussure claimed signs to be arbitrary and he also divided language into two elements: *langue* and *parole*. The *langue* is the inner manifestation of language with its structure, codes and grammar and the *parole* is the utterances.

The philosopher and logician Charles Sanders Peirce (1839-1914) developed his own taxonomies of *signs* at the same time as Saussure developed his model of the *sign*. Peirce's model was triadic (Hoopes, 1991) in contrast to Saussures's dyadic theory:

- The **Representamen**: the form which the sign takes (not necessarily material);
- An **Interpretant**: *not* an interpreter but rather the sense made of the sign;
- An **Object**: to which the sign refers.

Peirce (Hoopes, 1991: 10) stated intelligence was crucial to meaning. Peirce also stated all thinking is dialogical and a social action whereas language, to Saussure, was structure.

Peirce did not include verbal language in his theory of a constitutive power of thought. "Peirce's theory, based on an analysis of thought rather than language (in the narrow, verbal sense), posits within the signifying process not only an object and its sign but also a third element, the interpretant, or thought, to which the sign gives rise" (Hoopes, 1991: 11-12). To Peirce, thought is action and his semiotic theory creates an understanding as to why thinking, language, and culture have been strong forces in human history.

Peirce also came to the conclusion that thought was a bodily manifestation and not in a person's consciousness. He stated: "There is some reason to believe that corresponding to every feeling within us, some motion takes place in our bodies" (Hoopes, 1991: 73). Peirce called metaphors *hypoicons* (Peirce, 1903: 273): "Hypoicons may be roughly divided according to the mode of Firstness of which they partake. Those which partake of simple qualities, or First Firstnesses, are *images*; those which represent the relations, mainly dyadic, or so regarded, of the parts of one thing by analogous relations in their own parts, are *diagrams*; those which represent the representative character of a representamen by representing a parallelism in something else, are *metaphors*."

Jakobson and Halle (1956: 76) wrote: "The separation in space, and often in time, between two individuals, the addresser and the addressee, is bridged by an internal relation: there must be certain equivalence between the symbols used by the addresser and those known and interpreted by the addressee. Without such an equivalence, the message is futile: even when it reaches the receiver, it does not affect him". Jakobson and Halle (1956) describes language from its basic phonemes up to the totality of meaning and is stating that two people communicating need to have common grounds to understand each other. Jakobson and Halle verified language functionality with comparisons of normal language and different types of mental disorders like aphasia. They stated the sender of the message seeks to make it more accessible to the decoder. They discuss metaphor and metonymy (Jakobson and Halle, 1956: 83) as "two polar figures of speech" and refer to a study by Goldstein with patients with a certain type of aphasia which lacked the understanding of metaphors. However, they claim that metonymy is often used by aphasics, an example: "When he failed to recall the name for "black", he described it as "What you do for the dead"" (ibid).

2.3 History of Metaphor

"ART IS THINKING IN IMAGES". This quote is from Shklovsky (1990:1) and sums up his opinion about metaphors. He saw metaphors as art and not as part of language and thought. Shklovsky (1893-1984) was a literary critic and writer saw that word meaning could change depending on the situation and by the language user.

A metaphor is a figure of speech where one object is representing or symbolizing another object. In the expression *hatch an idea*, the word *hatch* represents "an *idea* presented to the world for the first time". The *idea* is symbolized as a life form which has grown inside an egg and has

developed enough to hatch. The person with the *idea* is presenting his/her *idea* for the first time after having brooded about it for some time.

Metaphors have been present in the human language for a long time. Aristotle, who lived 384-322 BC, wrote a great deal about metaphors: "it is from metaphor that we can get hold of something fresh. When the poet calls old age "a withered stalk", he conveys a new idea, a new fact, to us by means of the general notion of "lost bloom", which is common to both things" (Barnes, 1984: 2250). Aristotle noticed frequent metaphor usage in Ancient Greek, and from this he considered metaphors a part of the literary language, not as part of ordinary language.

The theories around semiotics and semiology are many, but the prevailing viewpoint has, prior to 1980, been that metaphors are created by the speaker/writer in a deliberate way to decorate the language, but Lakoff & Johnson (1980a) changed this point of view in their findings that metaphor is part of everyday thought and speech and that the metaphors by poets are grounded in the same conceptualizations as ordinary language, Kövecses (2002).

2.4 The Conceptual Metaphor Theory (CMT)

The conceptual metaphor is, as mentioned above, a relatively recent concept in semantics. In 1980 Lakoff and Johnson (1980a) and (1980b) discovered that the dominant views of meaning in Western philosophy and linguistics were inadequate. They started working together because of their joint interest in metaphor and wrote the seminal work *Metaphors We Live By* and by which a new part of semantics was born. The reason to this was that Johnson had discovered that traditional philosophical views did not permit metaphor in the understanding of human nature and the world. They both agreed on that central assumptions in Western philosophy needed revision and they supplied an alternative which meant that human experience and understanding played the central role in language instead of the objective truth.

CMT considers metaphor to be a general cognitive process and thus fundamental to thought, meaning, language, and understanding. Metaphorical concepts are grounded in cultural and/or bodily experiences and show us how we mentally represent these concepts, often figuratively. Furthermore, CMT provides facts of metaphors being semantically related to each other in conceptual networks.

1. In CMT, metaphor is not a part of language but a part of how we conceptualize the world – as opposed to the traditional view that metaphors were seen as a way to decorate language
2. In CMT, metaphors are seen as largely unconscious – traditionally, using metaphors was seen as a conscious act
3. In CMT, language is seen as being figurative – traditionally, language was seen to be literal

There is a vast difference between the CMT and traditional views when it comes to the first difference listed above; looking at metaphors as a part of language, or as a part of the way we conceptualize the world. If CMT is correct, it means that metaphor is fundamental to thought, meaning, language and understanding. It has to be pointed out that language is, in the traditional view, considered a separate ability from thinking. Traditionally, metaphors were seen as something peripheral and decorative and something speakers could choose to use whenever they felt like it. In CMT, metaphors are seen as largely unconscious.

In CMT, metaphors are seen as a reflection of the grounding of concepts from cultural and bodily experiences. In the traditional view, language is seen as literal and solely built from words we learn from early childhood and beyond. The traditional view considers metaphorical language as more demanding to understand than literal language, but is this so? Today, we know some things are almost impossible to explain without metaphors. Emotions, religion and time are examples of domains difficult to discuss without metaphors.

A **conceptual metaphor** underlies a metaphor and expresses something abstract or unfamiliar in the *target domain* in terms of the familiar in the *source domain*; a metaphor can either be a reformulation of something abstract to something easier to grasp; this is often a type of reification, or it could be a word game. The target and the source domains need to have some sort of connection if the recipient is to understand the metaphor.

Human thought seems to depend heavily on images and it is these images we are conveying when we are using metaphors and this might be "experiential gestalts", Lakoff & Johnson (1980b: 201). We are, in a way, painting our mental images with language when communicating with other people. These mental pictures are supposed to be the same between people living in shared environments such as nations, regions, cultural, and socioeconomic groups. These mental images could also be the same or different according to gender, age, and so on.

Cultural differences and gender roles are visible in metaphor usage. Here is an example of gender roles in metaphorically used expressions: *be a man*, and *he's such a sissy* where the word *sissy* is derived from *sister*. Being a man is viewed positively and being like a woman is ridiculed.

How do we react to a metaphor when we hear one? Lakoff and Johnson (1980a) states that

our conceptual system plays a central role in defining ordinary realities. It matters who is saying a sentence and it matters who is listening to the same sentence: the social and political attitudes of the communicators are of importance to meaning.

We can consider an example expression: *He had an idea*, or a bit more complex: *When he saw the wheel he had a splendid idea*, or a question on the same theme: *From where did he get that idea?* The abstract noun – IDEA – is, in the above examples, treated like a physical object, something one can have and touch, and even be given as a gift. IDEA is, in this case, what we call the **source domain** and OBJECT is the target domain. The conceptual metaphor: AN IDEA IS AN OBJECT is behind the above phrases. We may know an *idea* is a noun, not a touchable object per se, but an abstract thought in someone's mind. The reason we treat the word *idea* the way we do is that we get a mental picture by the usage and it is easier for most people to understand a picture than literal reasoning. In Beowulf, there is a metaphor about the **source domain** IDEA, in that particular sentence the metaphor is: AN IDEA IS A LIFE FORM which is inherited from AN IDEA IS AN OBJECT.

The next example is the source domain – AGE: *He is 11 years old*, in ModSw: *Han är 11 år*, and in ModGe: *Er ist 11 jahres*. The sentence can be directly translated between Germanic languages and the metaphor is: AGE IS A HUMAN FEATURE; age is a part of the Germanic language speakers' identity – "you are your age". If one takes this particular example sentence to Romance languages however, the conceptual metaphor is different as those languages see AGE as an object, something which is carried. ModIt: *Egli ha 11 anni*. That sentence directly translates as "He has 11 years", and the conceptual metaphor: AGE IS A COUNTABLE OBJECT. There is a difference in the mental picture between being a certan age as is expressed in Germanic languages and carrying a number of years as in the Romance languages.

However, even Germanic languages, such as Swedish, use the same conceptual metaphor as the Romance languages when it comes to old age: ModSw: *Han har många år på nacken*, literally translated to ModEn: "He has many years on his neck". From this ModSw expression we can imagine the number of years the person is carrying as a heavy load, he is bent by the weight. We acquire a mental picture of an old, bent person carrying his age as a burden. It has to be pointed out that what is associated with *old* in this Swedish conceptual metaphor is that old age is a heavy burden and that carrying a heavy burden is bad. Conceputal metaphors which go with this expression are: AGE AS AN OBJECT -> AGE AS A HEAVY BURDEN (OBJECT) -> OLD AGE IS BAD. It does not have to be a person who has *många år på nacken*, but could be an object like an old car or an old piece of clothing. The ModSw expression *han har många år på nacken* might originate from expressions concerning horses who had worked hard for many years in farming and

in the forest pulling heavy workloads with a horse collar on its neck, but this is only a speculation from my part.

There are several theories regarding metaphor which are under development and being researched; *metaphor builds on correlations* (Grady, 2005: 1604) is one: "when two neurons linked by a synapse fire at the same time, for whatever reason, the synapse changes such that it becomes more likely that the cells will fire together in the future". Our brains are keen on correlations and therefore the theory presupposes that, when thinking/talking about *an idea* or *a plan,* neurons with connection to eggs might fire at the same time, generating a metaphor which has to do with the *hatching of an idea.*

Method

3.1 Method Selection

It was decided the OE version of the Beowulf text was to be used. Various translators and interpreters of OE have translated the text into modern languages, but the interpretations of the metaphors vary and many of the translators are creative during their work which results in different interpretations of the metaphors. Because of this, I thought it apposite to undertake the translations myself and here try to come as close to the original and literal meaning as possible.

The text was read in the Old English transcription (Chickering, 1977) from line 1 and onwards until more than 200 words, seemingly used in non-literal contexts, had been found. The sentence completed in line 224 was set to be the end of the sample.

The predominant method for identifying metaphors is MIP. MIP is a tool for identification of metaphorically used words and is recommended by the Pragglejaz[4] Group and this was the method used for metaphor identification.

The found metaphors were identified and grouped and finally analyzed in their found context and compared to contemporary languages.

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[4] The Pragglejaz Group originally consisted of 10 experienced metaphor researchers. They came up with: "an explicit method that can be reliably employed to identify metaphorically used words in doscourse". (2007).

3.2 Procedure

Once the scope of the sample had been decided, the non-literal passages were analyzed by MIP (Praggjelaz, 2007). The non-literal words found were divided into three groups: conceptual metaphors, metonyms and innovative metaphors. After this the target domains and the source domains were identified and grouped after the same system as Kövecses (2002) displays.

The text and my translation can be found in Appendix I, the conceptual metaphors in Appendix II, the Target Domains in Appendix III, and the Source Domains in Appendix IV. A further sample was drawn, and this time from the entire text, consisting of commonly occurring words. The text was looked at as a corpus and searched for certain words that appeared to be used in various combinations at several instances. The list can be seen in Appendix V.

3.3 How MIP Was Used

MIP, introduced by the Pragglejaz Group (2007) is a thorough method to find metaphorical usage in language. Each sentence was read and the words which were seemingly non-literal at first glance were analyzed by means of MIP. Table 1 displays what the original text and my translation looks like in an Excel file, see Appendix I for the full sample:

Line	OE text (Chickering)		Interpretation to English	
34	Ālēdon þā	lēofne þēoden	They laid down there,	their loved ruler
35	bēaga bryttan	on bearm scipes	who rings had shared,	in ships bosom
36	mǣrne be mæste	þǣr wæs mādma fela	the famous by the mast,	there were many treasures,
37	of feorwegum	frætwa gelǣded.	from far away roads	bringing treasures.

Table 1. The telling about Scyld Scefing and his funeral is a passage with some metaphorical language present. Non-literal words are marked in grey.

Here are examples on how the non-literal words in the sample in Table 1 have been interpreted.

Bryttan

(a) **contextual meaning**: in this context, the noun *bryttan* indicates a "gift giving person".

(b) **basic meaning**: the basic meaning of the noun *bryttan* is "a person who breaks off pieces from something", compare with ModEn *breaker* (*heartbreaker*). The OE noun *bryttan* is derived from the OE verb *brēotan* which has the ModEn meaning *break* and ModSw *bryta*;

the verb comes from the IE root *bhreud* (Hellquist, 1922) which most likely has an onomatopoetic origin. Skm has the noun *brüttü* (Marklund, 1986) which is the name of a dish consisting of crumbled dry bread and eaten in a bowl, together with milk or soured milk, and this noun is also inherited from the same IndoEuropean root as *bryttan*.

    (c) contextual meaning versus basic meaning: the contextual meaning contrasts with the basic meaning and can be understood by comparison with it; we can understand the role of a king who rewards good soldier or prominent citizen with pieces of gold in a time when money was not as common as today. *Bryttan* in the sense "person who breaks off pieces from gold rings and gives away as gifts" is the same as gift giving person.

    Metaphorically used? Yes

bearm
    (a) contextual meaning: in this context, the noun *bearm* indicates "the midst of a ship".

    (b) basic meaning: the basic meaning of the noun *bearm* is "person's chest".

    (c) contextual meaning versus basic meaning: the contextual meaning contrasts with the basic meaning and can be understood by comparison with it: we can understand the bottom of a ship as a safe resting place where one is embraced by the ship like a child resting in a parent's bosom.

    Metaphoriacally used? Yes

Apart from metaphor there is also metonymy in the text. The key feature to metonymy is that the vehicle and target entities related to the metonymy are: "close to each other in conceptual space", (Kövecses, 2002: 145). It is sometimes very difficult to separate metaphor and metonymy and it is not always necessary to make this distinction as many expressions can be specified as both at the same time. Fass (1988: 171) discusses whether metonymy is a type of metaphor and refers to Genette, Levin and Searle who have all argued that metonymy is a type of metaphor.

I do not think it is necessary to clearly distinguish and seperate metaphor from metonymy in this small study, but it is important to know about the difference. Lakoff and Johnson (1980a: 35-36) about metonymy: "we are using one entity to refer to another that is related to it. This is a case of what we will call *metonymy*." And they continue: "Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function". THE PART FOR THE WHOLE, PRODUCER FOR PRODUCT, OBJECT USED FOR THE USER, CONTROLLER FOR CONTROLLED, INSTITUTION FOR PEOPLE RESPONSIBBLE, THE PLACE FOR THE INSTITUTION and THE PLACE FOR THE EVENT are examples of

metonymies, and Lakoff and Johnson continued (1980a: 40): "Symbolic metonymies that are grounded in our physical experience provide an essential means of comprehending religious and cultural concepts".

Although MIP is not a method developed for metonymy, but since I have taken Fass's (1988: 171) discussion into account where he thinks if metonymy is a type of metaphor, I have used MIP to find non-literal passages in the text, and by this not only metaphor, but also metonymy. There are similarities between the two processes and it is possible to define metonymies by means of MIP since both metonymy and metaphor are results of non-literal usage.

There are numbers of metonymically used words in Beowulf. Two of these passages can be seen in Table 2.

Line	OE text (Chickering)		Interpretation to English	
5	monegum mǣgþum	meodosetla oftēah;	many clans	took away mead benches
116	hēan hūses,	hū hit Hring-Dene	at his miserable dwelling place,	and how to attack the ring Danes

Table 2. Examples of metonymy in Beowulf.

Analysis of the non-literal words in, Table 2, by means of MIP:

meodosetla

(a) **contextual meaning:** in this context, the noun indicates "mead bench".

(b) **basic meaning:** the basic meaning of the phrase is "bench which one sits on when drinking mead".

(c) **contextual meaning versus basic meaning**: the contextual meaning contrasts with the basic meaning and can be understood by comparison with it: We can understand that a mead bench is not a bench made up from mead, but most likely a wooden bench which one sits on when drinking mead.

Metaphorically used? Yes, metonymic use – THE PLACE FOR THE ACTION.

meodosetla oftēah

(d) **contextual meaning:** in this context, the phrase indicates "the enemy was humiliated".

(e) **basic meaning:** the basic meaning of the phrase is "took away mead benches".

(f) **contextual meaning versus basic meaning**: the contextual meaning contrasts with the basic meaning and can be understood by comparison with it: We can understand that it is

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humiliating and part of war to rob the enemy of things, in this case take away the mead benches – mead benches stand for a central part of people's lives – a place to sit down, meet and rejoice with friends.

Metaphorically used? Yes, metonymic use – part for whole. A part of war is stealing things from the enemy – stealing mead benches.

Hring-Dene

(a) contextual meaning: in this context, the noun indicates a stereotype (Lakoff, 1986:79) of the Danish people.

(b) basic meaning: the basic meaning of the phrase is "The Danish people are using rings in various situations". I have not been able to establish what the ring symbolizes. In Beowulf, the king shares rings and the ships are decorated with rings. The meaning of the Ring-Danes is not clear.

(c) contextual meaning versus basic meaning: the contextual meaning contrasts with the basic meaning and can be understood by comparison with it: the Ring-Danes is an epithet for the Danes. It is clear the ring is an important symbol, perhaps magical. The rings shared by the king are valuable gifts, but the rings on the ship are of unknown use.

Metaphorically used? Yes, metonymic use.

Despite the metonyms, the main part of the non-literal instances in Beowulf is metaphorical. In Table 1 the Old English words *bryttan* and *bearm* are examples of conventionalized metaphors, and the conceptual metaphors corresponding to these expressions can be described as RULER AS GIVER, GOLD AS VALUABLE POSSESSION, SHIP AS PARENT, and PARENT AS COMFORTER. The roots of the metaphors are the conceptual metaphors in the speakers' minds which are used to create and interpret meaning.

Results and Discussion

The Beowulf poem is a dense text and non-literal passages occur frequently. At first glance there seem to be metaphors in almost every line but with a more thorough examination I found that the metaphors occur in clusters and are not evenly represented throughout the poem. In passages

with numerous facts presented, or when the story moves forward, there is less non-literal word usage.

Metaphors can be divided into innovative metaphors and conventionalized metaphors. Innovative metaphors are, on the one hand, rare in speech and writing but perfectly possible to understand by the receiver since there is a familiar connection between the metaphorical term and meaning. Conventionalized metaphors are, on the other hand, common in language and intertwined in such a way that they are often not even noticed by the ordinary speaker, the source and target domains are known to the language user by cultural knowledge and/or embodiment. Kövecses (2008: 179) writes: "Metaphorical conceptualization in natural situations occurs under two simultaneous pressures: the pressure of embodiment and the pressure of context. Context is determined by local culture".

4.1 Innovative Metaphors in Beowulf

The epic poem Beowulf is renowned for its innovative metaphors; two examples of ocean-metaphor in the text are: *hronrade,* in line 10, meaning "whale road" and *swanrāde,* in line 200, meaning "swan road*"*. These expressions are not frequent in OE and can therefore not be considered to be conceptualized in people's minds, but since swans swim in the ocean and whales live in the ocean, and the swans and whales' paths in the ocean can be seen as fictive roads, and this means it is perfectly possible to interpret *hronrade* and *swanrāde* as other expressions for the ocean.

4.2 Conceptual Metaphors in Beowulf

The interpretations of what we experience in our lives are built on the human conceptual system. "Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor" (Lakoff and Johnson, 1980a: 3). Thus, metaphor is the foundation to language as well as other thoughts and actions.

A vast number of conceptual metaphors were found in the 224 lines long sample of Beowulf, see Appendix I. These metaphors were sorted into *source domain* types and *target domain* types where the *target domain* is the domain being explained by the *source domain*.

4.3 Target Domains

Common target domains, according to Kövecses (2002: 20-24), are *Emotion*, *Desire, Morality, Thought, Society/Nation, Politics, Economy, Human relationships, Communication, Time, Life and Death, Religion,* and *Events and Action.* I will examine all of these and a few more in this essay and compare to what I found in my Beowulf sample.

4.3.1 Emotion and Desire

When we receive experiences through our bodies, and when conveying these experiences in language, we talk about embodiment, both *Emotion* and *Desire* are target domains which are learnt through embodiment. When we talk about emotions, they are primarily understood by metaphors, and they are something we learn through experience and "In the emergence of meaning, that is, in the process of something becoming meaningful, the human body plays a distinguished role" Kövecses (2008: 177). In the Beowulf sample, the conceptual metaphors with *Emotion* and *Desire* as target domains can be seen in Appendix III.

Emotions cause bodily sensations such as a change of body temperature, burning eyes, a dry mouth, or an aching stomach, and all this is reflected in metaphor and language. It can be said that conceptual metaphors in the domains *Emotion* and *Desire* are, for the most part, understood by force metaphors, both physical and physiological. These metaphors are subject to embodiment; metaphors rooted in the human body are also likely to be universal since we all have bodies.

Kövecses (2002: 171-172) compares the emotion *anger* between English, Hungarian, Japanese, Polish, Zulu, Wolof, Tahitian, and Chinese and finds the following conceptual metonymies, not represented in all of the languages, but in a majority of them: BODY HEAT STANDS FOR ANGER, INTERNAL PRESSURE STANDS FOR ANGER and REDNESS IN FACE AND NECK AREA STANDS FOR ANGER.

ModEn metaphors and metonymies with *Emotion* as target domain frequently occur in everyday language, lyrics, literature, and film language and examples of current language use can be found in a contemporary corpus such as the GloWbE – Corpus of global web-based English (2013). SORROW IS DRAINING and SORROW IS ANEMIA are conceptual metonymies, in table 3, and can be found in ModEn as well as in OE. The GloWbE (2013) was searched for examples, and this was one result: "I've never felt so physically uncomfortable, so **drained** and so worried". Here there is an emotion causing the drained feeling. The dictionary Macmillan explains the verb *drain* (Rundell, 2002: 420) when connected with emotions in the following way:

- to use so much of someone's energy or strength etc that they feel very tired or weak
- if the blood or colour drains from someone's face, their face quickly becomes very pale, for example because they are shocked
- if a feeling drains from someone, it goes away so that it is not felt anymore

If CMT is correct, and the *Emotion* and *Desire* target domains in conceptual metaphor/metonymy are cases of embodiment, there should have been a corresponding conceptual metonymy in the past and there could be one or more one-thousand-year-old examples in Beowulf, and there is: in the Beowulf sample, a phrase corresponding to the SORROW IS DRAINING and SORROW IS ANEMIA conceptual metonymies occur in line 131: *þegn-sorge **drēah*** meaning "thane-sorrow drained". This fact is, of course, interesting but not surprising since being in great sorrow is often described as feeling as though one is being drained of blood, and blood loss thus results in loss of vigour. This loss of vigour is exactly what Hrothgar experiences in line 131; when his best men have been killed, he feels weak and drained of strength, and would very likely have had a pale facial colour like he was suffering from loss of blood since shock, sorrow, and pain often causes paleness.

When it comes to *Desire* in Beowulf, and the conceptual metaphor LOVE IS FIRE, it is King Hrothgar experiencing love for his own creation, and sensing this as a burning sensation inside, when he sees the newly built hall for the first time in line 77: *ǣdre mid **yldum*** meaning: "filled him with fire". LOVE IS FIRE is a frequently occurring conceptual metaphor in ModEn; here is an example from GloWbE (2013): "pierced and **burning** with love for you". The *Love* and *Desire* domains are often occurring in cultural expressions such as lyrics, literature, and film.

4.3.2 Morality and Thought

The culturally determined target domains *Morality* and *Thought* reflect a great deal about the prevailing society: see Appendix III.

The importance of the target domain *Morality* is frequently popping up in Beowulf. Since being virtuous was an essential personal quality at the time, it is often mentioned in the poem. In line 80, Hrothgar is described as: *Hē bēot ne ālēh, bēagas dǣlde* meaning: "He boasted not lied, gave away rings". Hrothgar is described as virtuous with the attributes that he does not lie and that he is generous. Underlying conceptual metaphors in this phrase are: GENEROSITY IS GOOD and

TRUTH IS GOOD. In GloWbE (2013), this example sentence was found: "It is the love and **generosity** of strangers which makes a difference in the lives of these children". A society's prevailing morality and virtue are culturally dependent and thus experiential from a cultural point of view.

As for the target domain *Thought*, there were many examples in Beowulf see (Appendix III); the thoughts of the hero and the kings are constantly present and it is impossible to separate thought from soul in the poem and perhaps they were interchangeable at the time. When it comes to the conceptual metaphor IDEA IS A PERSON in Beowulf, it is Hrothgar who comes up with the idea to build a hall which is reflected in the metaphor in line 67: *Him on mōd bearn* – "he had a child on his mind"; the phrase could have been an innovative metaphor or a conventionalized metaphor at the time and exactly how it was is impossible to establish since the number of OE texts is limited. The meaning of the phrase is – "he had an idea" where the idea is conceptually symbolized by a child who is nurtured to grow and develop. The inspirer, here King Hrothgar, gets the idea in his head, nurtures it, and lets it grow until finally he realizes his idea by building a mead-hall for the people to amuse themselves in. When looking up *idea* in Macmillan (Rundell, 2002), several examples are found of metaphorical use with the conceptual metaphor IDEA AS PLANT, but nothing with child. However, when looking up *embryo* in the same dictionary a description of *embryo* was found which is connected to the conceptual metaphor IDEA IS A PERSON – "the beginning of something such as a plan or idea". Furthermore, there are parallels in ModSw with the metaphorical phrase *att kläcka en idé* meaning "to hatch an idea" which has the underlying conceptual metaphor IDEA AS ANIMAL and where the inspirer is a bird. With the contemporary usage of *idea* in ModEn and ModSw, the conclusion is that IDEA AS A LIFE FORM is a conceptual metaphor in use in several Germanic languages and that the OE *him on mōd bearn* fits into the same conceptual metaphor.

A contemporary synonym to idea is ModEn *brainchild* and it is in its composition close to the OE expression *on mōd bearn*. The etymology of the ModEn word *brainchild* described by Harper (2012) is: ""idea, creation of one's own," 1881, from brain (n.) + child. Earlier was the more alliterative brain-brat (1630)". The GloWbE (2013) gives the example: "The logo and shirt are the **brainchild** of a company called 3ELove". Some might argue *brainchild* is just another lexeme with its own meaning; *brainchild* (Rundell, 2002) is described as: "a clever system, organization, or plan someone thinks of and develops". When is a word considered to be a word in its own right instead of a composition of several words? Is it only the spelling that decides? If a phrase such as *child on brain* which is clearly metaphorical is combined to one single word: *brainchild*, does the metaphoricity end just because the original phrase of several words are contracted to one? Deignan (2005: 36-37) tried to sort this out, see Table 3.

		Original literal sense	Mapping between fields	Linguistic metaphor	Conceptual metaphor
1	Originally metaphorical expressions (e.g. pedigree) which are linguistically and conceptually dead.	NOT IN USE	NO	DEAD	DEAD
2	Linguistic metaphor is dead, but conceptual metaphor is still alive. (comprehend)	NOT IN USE	NO	DEAD	ALIVE
3	Example dunk. Dead in Lakoff's sense since the (dunk in basketball) is only used in this instance.	IS USED	YES (NOT FREQUENTLY)	ALIVE	DEAD
4	Conventionalized metaphor. Both metaphorical and non-metaphorical senses of the word are in use. The connection is evident to current speakers. Mapping between fields.	IS USED	YES	ALIVE	ALIVE

Table 3. Classifications of different types of linguistic metaphors, an interpretation by Deignan which describes Lakoff's classifications which have been schematized by the present writer.

Deignan (2005: 36-37) describes how Lakoff, in "The death of dead metaphor" which was published in *Metaphor and Symbolic Activity*, distinguishes four types of metaphor that are often described as being dead.

Many would argue ModEn *brainchild* cannot be said to be metaphorical since it is only used as an independent lexeme. However, the word is somehow inherited from the conceptual metaphor IDEA AS A LIFE FORM and the mappings between fields of the *child* and *idea* in *brainchild* is easily understood. The similar meaning of OE *on mōd bearn* and ModEn *brainchild* is striking and cannot be ignored – a child in the head and a growing embryo in the brain. If I analyze *brainchild* and try to fit it into the above chart, I start by dividing the lexeme *brainchild* into *child on brain* and then focus on the *child* which is the metaphorical part of what is growing in the brain, IDEA AS CHILD, see Table 4. There is also a metonymic part in this where the idea in the brain is THE PART FOR THE WHOLE.

Metaphor		Original literal sense	Mapping between fields	Linguistic metaphor	Conceptual metaphor
child for idea	Conventionalized metaphor. Both metaphorical and non-metaphorical senses of the word are in use. The connection is evident to current speakers. Mapping between fields.	IS USED	YES	ALIVE	ALIVE

Table 4. Analysis of *child* in the word *brainchild*

I argue ModEn *brainchild* is metaphorical with its original mappings and conceptuality having its source in OE or earlier.

4.3.3 Society/Nation, Politics and Economy

When it comes to Kövecses (2002) groups regarding *Society/Nation*, *Politics* and *Economy* there are a number of examples, see Appendix III. The conceptuality of each of these groups is culturally grounded.

Society in the 10th century and earlier was authoritarian and war was constantly present, hence these external conditions contribute to the experiential metaphorical conceptualization. The ruler in Anglo-Saxon Britain was changed from one despot to another and this can be seen in the conceptual metaphors concerning *Politics*. The economic transactions in Beowulf are, in my sample, small; they are only visualized by the king giving parts of rings as payment for well-executed tasks. The kings in Beowulf are, conceptually, the fathers of the nation; the king is often even given the same qualities as God - these are, for instance, RULER AS CREATOR, and RULER AS GIVER. The conceptual metaphor RULER AS PARENT dates back to *Pater Patriae* which was an honorary title awarded by the Roman Senate to prominent statesmen in the Roman Empire (Hoiberg, 2013b). Even today in ModSw, we talk about some of the 20th century Swedish politicians as *landsfader*, meaning "Father of the Nation" although these rulers were democratically elected. The ModSw term *landsfader* is used as a metonymy for Swedish prime ministers who were morally inviolable and also had the ability to unite the country, for example, Per-Albin Hansson. Since the concepts of democracy, bravery, wisdom, and governance are often used when talking about head of states, it comes as no surprise there are many conceptual metaphors about this field,

hence, the history of society and the governance of our nations are deeply conceptualized within our minds and have a long history.

4.3.4 Human Relationships, Communication and Time

The target domains *Human relationships* and *Communication* are both culturally determined. *Human relationships* and *Communication* are closely connected since a relationship needs communication; is war a type of relationship or a way to communicate? I chose to treat these target domains as one group.

The *Human Relationships and Communication* domains are interesting; there are a few examples from Beowulf in Table 5. For full sentences, see Appendix I.

Line	OE text (Chickering)	Interpretation to English
18	Bēow wæs brēme - blæd wīde sprang -	Beow was famous - his splendour wide spread-
133	Wæs þæt gewin tō strang,	That conflict was too strong,

Table 5. Text extracts from Beowulf regarding metaphors of *Human Relationships and Communication*

The underlying conceptual metaphor in line 18 is concerning Beow's *reputation*. Someone's *reputation* is "the opinion that people have about how good or how bad someone or something is" (Rundell, 2002) – the reputation is what is generally known about an individual one may not personally know. A reputation "spreads" in Beowulf and therefore I have chosen the conceptual metaphor: REPUTATION AS SEED regardless if it is a good or a bad reputation. The same conceptual metaphor is behind this example from GloWbE (2013): "Rumours **spread** that Charles was behind the rebellion". Both examples can also be seen as having the conceptual metaphor LANGAUGE AS SEED since one "spreads the word".

If more of the target group *Human Relationships and Communication* is studied, there are numerous accounts to LANGUAGE and WAR/PEACE as target domains to be found in the poem. Table 6 gives some examples from the text:

Line	OE text (Chickering)	Interpretation to English
78	scōp him Heort naman,	he shaped the name Heart
30	þenden wordum wēold	while his words ruled
85	æfter wæl-nīðe wæcnan scolde.	after slaughter-attack awake would.

Table 6. Text extracts from Beowulf regarding conceptual metaphors of *Human Relationships and Communication*

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In the example from line 78, King Hrothgar is "moulding the language", and thus shaping the name of the hall, and this gives the underlying conceptual metaphor: LANGUAGE AS A MOULDABLE SUBSTANCE. I did not find any examples of this particular conceptual metaphor in GloWbE (2013), but in 1911 Franz Boas wrote: "the form of the language will **be moulded** by the state of the culture", (Boas, 1991: 63) although Boas died in 1948 I suggest there is still a conceptualization of LANGUAGE AS MOULDABLE SUBSTANCE in ModEn. The conceptualization is used in ModSw in expressions like *att forma meningar* meaning: "to mould sentences".

In line 30 King Hrothgar "wields his words". Here, the question is whether the wielding of the words is an imagery of the swinging of a weapon, or the wielding as ruling. The basic meaning of wield originates from PIE *wal- which means: "to be strong, to rule" (Harper, 2012). However, someone swinging his/her sword skillfully is in some sense ruling, thus, the meaning of swinging a weapon or ruling is interchangeable and the origin may very well have been the swinging of a weapon. An example with the conceptual metaphor LANGUAGE AS WEAPON in ModEn from GloWbE (2013) is: "his **words cut** right into her heart". This shows this particular conceptual metaphor is still in use.

The final example I will mention from this group is WAR AS AWAKENING. The shock, when an act of war strikes somebody, can be described as an awakening, an awakening after which one is forced to see things from a new perspective and perhaps take new decisions. This particular conceptual metaphor can be understood by embodiment since the sound of war is so loud that one wakes up from sleep and is startled by the shock. It is possible to understand and relate to this conceptual metaphor.

When it comes to *time*, it is possible people conceptualize *time* in almost the same way in ModEn as was done in OE when Beowulf was written with TIME AS PLACE and TIME AS SPACE. One aspect which is different is that a person's old age seems to be more conceptually rooted as the key to wisdom in OE compared to ModEn.

Line	OE text (Chickering)		Interpretation to English	
13	geong in geardum,	þone god sende	young in the yard	he that God sent
190	singāla sēað;		continually simmered	
161		sin-nihte hēold		eternal night held
162	mistige mōras;		the misty moors	

Table 7. Text extracts from Beowulf regarding conceptual metaphors of *Time*

In line 13 the "geong in geardum" is particularly interesting. I link this to the conceptual metaphor AGE AS LEVEL OF EXPERIENCE. I find this expression very interesting since there is a

ModSw idiomatic expression *gammal i gården*, which has the basic meaning "old in the yard" and the metaphorical sense "experienced". In OE, there is also the corresponding *gamol of geardum*, with the basic meaning "old in the yard" and the metaphorical sense "experienced". The close relationship between OE and the Swedish dialect Skm which was described by Burman (1995) can at instances be said to be true when it comes to ModSw as well.

In line 190, the OE adverbial *singāla,* meaning *continually*, is used to describe that something is happening during a long period; here it is the worry of Healfdene which is simmering. The time hangs together (Harper, 2012) TIME AS CHUNKS IN A ROW.

In lines 161 and 162**,** eternity and darkness are combined to something fearful. The endless time period, eternity, is seen as bad and thus the conceptual metaphor: ETERNITY AS BAD.

4.3.5 Life and Death, Religion and Events and Actions

Kövecses (2002) listed three more target domains, those are *Life and Death*, *Religion*, and *Events and Actions* and all these domains are represented in Beowulf, see Appendix III. As *Life and Death* is a central theme in Beowulf, the target domains incorporated in this category has to be seen as culturally dependent since one has to believe in an afterlife to describe death as a journey or as an adventure.

Line	OE text (Chickering)		Interpretation to English	
56		Oþþæt him eft onwōc		Until after him awoke
26	Hīm ðā Scyld gewāt	tō gescæphwīle	Then Scyld departed	to created beings rest
27	felahrōr fēran	on frēan wǣre.	a depart full of exploits	on Frea's protection.
87	þrāge geþolode,	se þe in þȳstrum bād,	suffered for a long time,	he who in darkness lived,

Table 8. Text extracts from Beowulf regarding conceptual metaphors of *Life and Death*.

Awakening is something much more than waking up from the mental state of sleep and is often used metaphorically. Healfdene is born into the Scyldinga family in line 56 and in this instance birth is seen as a type of awakening and this means the time pre birth has to be considered sleep since sleep and awakeness are opposites. The conceptual metaphor is BIRTH IS AWAKENING.

There is much about life and death in the poem: first of all there is genealogy, which describes generations of births and deaths, and there are also various of fights and descriptions of war in the text.

When Scyld dies and is buried in lines 26-27, see Table 8, several conceptual metaphors can

be discerned: DEATH AS JOURNEY, DEATH AS REST and DEATH AS ADVENTURE. The same conceptual metaphors can also be found in ModEn. Kövecses (2002: 44) calls DEATH AS REST a conventional metaphor; a conventional metaphor is part of everyday life and feels natural for us to use.

When it comes to religion, many of the same notions exist in ModEn and ModSw as the ones in OE. The concepts of God as glorious, a caretaker, a parent, a punisher etc. has not changed since Beowulf's time. The frequency in which God is mentioned in Beowulf is probably more in general use than in contemporary 21th century literature since religion was a central part in most people's everyday lives at the time. The religious beliefs in Beowulf are partly Christian and partly pagan and it is, of course, very interesting that the poem was written in a period of transition. The notions of good and evil in Beowulf are incessantly present as it is in Christianity, and in other parts of the text the Æsir cult is central. When Scyld is buried, see Table 9, line 26, it is written that his departure and exploits are overlooked by Frea. While in line 107, the monster Grendel, who torments Hrothgar and the Danes, is described as being *the kin of Cain* where Cain is the Biblical Cain. There are also many metaphors concerning the *Supernatural*, see Appendix III.

Line	OE text (Chickering)		Interpretation to English	
27	felahrōr fēran	on frēan wǣre.	a depart full of exploits	on Frea's protection.
107	in Caines cynne -	þone cwealm gewræc	in the kin of Cain	that tormenting punishment

Table 9. Text extracts from Beowulf with target domains concerning *Religion.*

The category *Events and Actions* is a miscellaneous category. Several of the phrases mentioned in this category are about being drunk and I have chosen to call this mental state "intoxication". The Danes in Beowulf's time seem to have been heavy drinkers.

Line	OE text (Chickering)		Interpretation to English	
119	swefan æfter symble -	sorge ne cūðon,	sleeping after feast	felt no sorrow
120	wonsceaft wera.		winning shaft were.	
115	Gewāt ðā nēosian,	syþðan niht becōm,	He knew where to seek,	once it had become night
116	hēan hūses,	hū hit Hring-Dene	at his miserable dwelling place,	and how to attack the ring-Danes
117	æfter bēor-þege		after beer-drinking	

Table 10. Text extracts from Beowulf with target domains concerning *Events and Actions.*

It would seem reasonable to assume that, with mead in their stomach, the people of Denmark felt like winners and fell asleep, happily. I have interpreted the *feeling no sorrow* as INTOXICATION AS HAPPINESS and the *winning shafts* as "self-confident men", giving the conceptual

metaphor: INTOXICATION AS BEING SELF-CONFIDENT. However, drinking too much also made the Danes vulnerable and an underlying metaphor is INTOXICATION AS WEAKNESS since Grendel takes his chances, lines 115-117, and attacks the Danes when they are sleeping themselves sober. If the conceptual metaphors relating to intoxication are considered, it is possible to see that the Danes of those days' relationship to alcohol seem to have many things in common with parts of the popular culture in today's vodka-belt (Bilefsky, 2006) where some people living in Scandinavia and the former Soviet Union in the 21st century have the intention to: "drink until you drop".

4.3.6 The Supernatural, Nature and Culture

Kövecses (2002) had no further target metaphors in his list but, since I found the need to divide the targets into a few more categories, I did. The next three are culturally dependent and deals with the *Supernatural,* which is non-Biblical and non-Æsir cult, *Nature,* and *Culture* and might still be present in contemporary languages such as ModEn. I chose to create the target domain groups *Nature* and *Culture*. These are opposing each other with *Culture* as manmade creations and *Nature* as naturally occurring phenomena.

The target domains *Supernatural* and *Religion* are two concepts which are close, but do not match perfectly. I have divided them as *Religion,* which is on a societal level, and the *Supernatural,* on an individual level, although groups of people may have the same supernatural beliefs and some might argue God is a supernatural being. I have chosen to separate these out since I do not see the clear link from these metaphors either to Christianity or heathendom; the Bible does use grasshoppers as a symbol for difficulties, and the Bible also favours cleanliness, but this is probably too far-fetched, so I have chosen to link them to superstitions, just like omens and rings. Grendel, the monster in Beowulf, is described metonymically as in table 11:

Line	OE text (Chickering)		Interpretation to English	
102	Wæs se grimma gæst	Grendel hāten	It was the cruel guest	called Grendel
103	mǣre mearc-stapa,	sē þe mōras hēold,	the famous grashopper character	who the moors held
104	fen ond fæsten;	fīfel-cynnes eard	dirt and stronghold;	monster-kins land

Table 11. The monster.

4.3.7 Size, Wholeness/Incompleteness, Light/Darkness/Colour, Person and External Influences

When it comes to conceptualization of size, SMALL IS BAD and, if we consider binary opposition, big should hence be good; however, since there is no example of big in the sample, this cannot be taken for a fact in OE.

Wholeness is also considered a good characteristic in the sample, and this means the opposite: INCOMPLETENESS IS BAD. In lines 13-17 the Danish people is described as being lost, at the time they lacked a leader, and the country is described as incomplete. Thus, wholeness is considered good and incompleteness bad. In modern Western society the binary opposition wholeness and incompleteness and the thoughts around these concepts occur frequently. Examples of this can be seen in: intact and torn, new and old, and with or without spouse. When it comes to interhuman relations and love it is considered good to experience togetherness with another person (Finn, 2012) and, hence, bad to be single. This notion can often be observed in modern Western society poetry and lyrics; an example can be observed in the phrase: *I am nothing, if I don't have you*[5] (Houston, 1993), which was a line in a very popular song in the 90's and one of the lead themes in the popular film Bodyguard (1992).

When it comes to the target domains *Light/Dark* and *Colour*, binary oppositions are also present; brightness, light and colour are considered good and darkness is considered to be bad. *se þe in þȳstrum bād* meaning "he who in darkness lived" in line 87 stands for the monster Grendel and is an example of DARKNESS IS BAD. The binary opposition LIGHT IS GOOD is represented in lines 94 and 95 when it is described how God places the sun and the moon in the sky to light up the lives of the land-living. The light/dark binary opposition is very common in ModEn and ModSw. One example from ModEn is *the light of someone's life* which means "the person that someone loves most" (Rundell, 2013b) and an example of darkness in ModEn: *during the darkest days of the war* which means: "a dark time is one in which people feel frightened, unhappy and without hope" (Rundell, 2013c). Light and darkness and their metaphorical significances GOOD and BAD are crucial to Christianity and pervade modern Western societies. There are numerous examples in the Bible where light and darkness are metaphorically placed in opposition to each other as good and bad:

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[5] *I have nothing* by Whitney Houston.

Genesis 1 (KJB, 2013)

> [1] *In the beginning God created the heaven and the earth.*
>
> [2] *And the earth was without form, and void; and darkness* was *upon the face of the deep. And the Spirit of God moved upon the face of the waters.*
>
> [3] *And God said, Let there be light: and there was light.*
>
> [4] *And God saw the light, that* it was *good: and God divided the light from the darkness.*

John 3:19 (KJB, 2013)

> *And this is the condemnation, that light is come into the world, and men loved darkness rather than light, because their deeds were evil.*

The target domain *Person* is rather odd since this domain is not abstract, but the wonder of becoming a parent can make the child be seen as a gift. I remember taking a walk with my twin babies and a man came up to me and said: *Du har vunnit högsta pris på lotteri* – "You have won the highest lottery prize", and he was, of course, alluding to the fact I had twins and using the conceptual metaphor: CHILD AS PRIZE which is close to the CHILD AS GIFT in Beowulf in the phrase: *þone god sende* on line 13.

The final target domain, *External Influences*, is some sort of miscellaneous group although they have in common that they all represent factors which affect people from the outside.

4.4 Source Domains

The various source domains found in the sample are diverse and not as easy to group as the target domains. However, the source domains can, of course, be anything which is easy to grasp for the language user; nevertheless, some sources are more common than others. Kövecses (2002: 16-20) lists the common source domains: *Health and Illness, Animals, Plants, Buildings and Construction, Machines and Tools, Games and Sport, Money and Economic Transactions, Cooking and Food, Heat and Cold, Light and Darkness, Forces,* and *Movement and Direction.* In Beowulf, all but *Money and Economic Transactions*, *Cooking and Food* and *Forces* were found. This is not so surprising since the society was not as organized as today and financial transactions were rare; cooking and food were probably more a simple necessity than a cultural expression. The sample is also limited and the other source domains might be found if Beowulf were studied in its entirety.

4.4.1 Health and Illness, Animals and Plants

Among the source domains in Appendix IV, the *Plants* are worthy of consideration. In Beowulf, line 18, Beow is described as: *blæd wīde sprang*, meaning "his splendour wide spread" which I have sorted into the source domain *Plants*: REPUTATION AS SEED. Something which is spread can be seen as seeds of a plant scattered to the wind. In ModEn, the word *seed* is used as source domain in for example: "The seeds of doubt were already planted in his mind" (Rundell, 2002: 1284) where DOUBT IS A SEED.

4.4.2 Buildings and Constructions, Machines and Tools and Games and Sports

No machines were in use when Beowulf was written and the tools mentioned in Beowulf are mainly weapons. War and weapons are ever-present in Beowulf.

Line	OE text (Chickering)	Interpretation to English
204	hwetton hige-rōfne, hæl scēawedon.	sharpened heart-strong and looked at the omens.

Table 12. Example of HEART AS WEAPON.

In line 204, see table 12, Beowulf's heart is strong and sharpened and thus symbolizing a weapon. He is ready to go to Denmark to help Hrothgar defeat Grendel. In ModSw it is possible to *vässa modet* which means "whet ones courage (heart)".

4.4.3 Heat and Cold, Colour/Light/Darkness and Movement and Direction

In the *Heat and Cold* category, the sample only gave *fire* as source domain. Fire as source domain is of course experiential. A pain can be sensed like fire, lovers can feel fire within and war is often real fire from which one can get burnt. When it comes to *Colour, Light and Darkness*, it is most often the contrast between light and dark which is reflected where *dark* is something bad and *light* something good. It is easy to comprehend why the people in Beowulf times feared the dark; there was no electricity, and the nights were often completely dark. However, still today the dark is feared although we have torches and lamps available whenever we need them. Hence, visibility is not the only good advantage with light; there are also physiological benefits from exposure to light.

Some hormones are activated in light and we tend to feel happy when there is light and the weather is clear with sunshine. In areas close to the Arctic Circle people are more prone to suffer from depression during the dark period of the year (Mersch et.al., 1999).

There are a number of journey metaphors in Beowulf which fit in the *Movement and Direction* domain. Scyld, for instance, was found floating in a boat as a baby, just like Moses, and was sent off to sea again at his burial. Another journey mentioned is when Beowulf travels to Denmark; the sea is seen as *carrying the boat* forward to its destination.

4.4.4 Object and Person

The most common source domains in the Beowulf sample are *Object* and *Person*. Kövecses (2002) has not listed these, but they also have to be considered as common in ModEn. One can *grab hold of a situation* from the conceptual metaphor SITUATION AS OBJECT or *follow a dream* from the conceptual metaphor DREAM AS PERSON. Idioms like *get a grip* and *hands-on* are common in ModEn and closely related to the conceptual metaphor SITUATION AS OBJECT. As can be seen in Appendix IV, *Object* and *Person* are connected to various target metaphors: war, God, ruler, language, country and several others. As CMT states, it is common to explain an abstract phenomenon as a tangible object, an example from the Beowulf text is noise:

Line	OE text (Chickering)		Interpretation to English	
128	Þā wæs æfter wiste	wōp up āhafen,	after it was known	lamentation lifted up
129	micel morgen-swēg.		much morning-clamour.	

Table 13. LAMENTATION AS ENTITY / CLAMOUR AS OBJECT WHICH CAN BE LIFTED / NOISE AS OBJECT

In the lines 128 and 129, the sound *lamentation* is described as an entity which can lift the noise *clamour* and the noise *clamour* itself is an object which can be lifted.

The number of source domains is, as earlier mentioned, many and diverse. I will not go into these in a deeper sense at present, but it would be very interesting to see if there are patterns in how source domains are used.

4.5 Common Metaphorically Used Words from a Corpus Perspective

If Beowulf is seen as a small corpus of Old English, it can be used for searches of language features. I decided to do some searches on what I found was frequently used, nouns in Beowulf which possibly were used metaphorically. Frequent nouns were among others: *sceaft, wæg,* and *guð.* I decided to look more closely into the lexeme *sceaft*, since it seems to be used metaphorically quite often and that it does not seem to be used the same way in its ModEn form *shaft.* The ModEn equivalent, *shaft*, is *skaft* in ModSw. ModSw has the idiomatic expression: *att ha huvudet på skaft,* which has the incomprehensible basic meaning: "to have ones head on a shaft" and the contextual meaning: "to have a good head on his/her shoulders". In this Swedish idiom, the *shaft* most likely signifies a person's neck and hence the embodied meaning that, if one stretches ones neck to see, one will observe more, become smarter and ones neck will be "something long" (Rundell, 2002).

Rundell (2013a) gives five contemporary meanings to the noun shaft: 1: main part of something long, 2: long narrow passage, 3: thin line of light, 4: clever remark, and 5: arrow, and two meanings to the verb shaft: 1: (informal) to cheat someone and 2: (impolite) have sex with. The verb meanings and the noun are linked to each other, but I will not look further into the ModEn verb since it does not seem to have been used in OE.

Harper (2012) writes the following about the etymology of shaft: "**shaft (n.1)** Old English *sceaft* "long, slender rod of a staff or spear," from Proto-Germanic **skaftaz* (cf. Old Norse *skapt*, Old Saxon *skaft*, Old High German *scaft*, German, *schaft*, Dutch *Schacht*, not found in Gothic), which some connect with a Germanic passive past principle of PIE root **(s)kep-* "to cut, to scrape" (cf. Old English *scafan* "to shave") on notion of "tree branch stripped of its bark." However, cf. Latin *scapus* "shaft, stem, shank," which appears to be a cognate. Meaning "beam or ray" (of light, etc.) is attested from c.1300. Vulgar slang meaning "penis" first recorded 1719."

Hellqvist (1922) describes the same history of ModSw *skaft* coming from Germanic *skafta-* related to the Greek *sceptron* meaning "staff". The original meaning of *sceaft* has to be "the main part of something long", in ModSw skaft is used literally when it comes to tools and devices, some examples are: *yxskaft – axe-handle*; *hammarskaft – hammer-handle*; *paraplyskaft – umbrella-shaft*.

When it comes to the OE usage of *sceaft*, all instances are listed in Appendix V. I will not go further into whether a noun is in nominative case, genitive case, accusative case or other cases since this does not affect the individual word meaning of *sceaft* in a ModEn translation.

The OE word *sceaft* occurs frequently in 12 different combinations. Next it will be considered which of these are used metaphorically. The original meaning of *sceaft* is the first sense of *shaft* in Macmillan – "main part of something long". *Sceaft* seems to have been an object which was used for measurement and not just length: in Beowulf is was described as *small*, *old*, and *first*,

where SMALL IS BAD, AGE IS LEVEL OF EXPERIENCE, and FIRST IS GOOD. The lexeme *sceaft* also seems to be surrounded with magic, since *a sceaft* is something the god has and it also has something to do with fate and spirit. After having studied the *sceaft*-words thoroughly, I found that the *sceaft*-words have to be divided into two groups with one meaning "shaft" and the other meaning "creation". In Skm, which is a Swedish dialect and in many instances similar to OE in its vocabulary (Burman, 1995), there is the noun *skáft* meaning "shaft" and the verb *skâf* meaning "to execute" (Lindgren, 1940: 117). The etymology of Skm *skáft* is the same as OE *sceaft*, but the etymology of *skâf* is different; Hellqvist (1922) claims Skm *skâf* and ModSw *skaffa* have their origins in Proto Germanic **skap(j)an* which is also true for ModEn *shape* and OE *scieppan* (Harper, 2012). I argue there was an OE *sceaft* meaning "creation", and that it had the same etymology as Skm *skâf* and is still existing in, for instance, ModGe in words like *Wissenschaft* and *Freundschaft*, where compounds with *–schaft* is still intact as in the *–ship* in ModEn and *–skap* in ModSw. It could be discussed whether the *–schaft* is a compound or an affixiation, but they are hard to demarcate from each other (Sauer, 1992), (Trips, 2009: 11) and I will not investigate this further at this point.

The *sceaft*-words, which literally mean *shaft*, are the ones easiest to understand: *heresceafta* meaning "spear" and *wælsceaftas* meaning "deadly spear" are both connected to war. The *sceaft*-words, which literally mean *creation* are *gesceaft* meaning "created being", compare with ModSw *geschäft* meaning "business", but earlier meaning was "creation"; *lifgesceafta* meaning "life's conditions"; *metodsceaft* meaning "God's creation".

I consider the remaining *sceaft*-words to be metaphorical these are *fēasceaft, forðgesceaft, frumsceaft, geosceaft, geosceaftgasta, lifgesceafta, mælgesceafta,* and *wonsceaft* which will be explained in the next part. Once we have the *sceaft*-words in two groups, the literal and metaphorical meanings will be easier to understand.

4.5.1 Sceaft-Words with the Basic Meaning *Shaft*

fēasceaft

The *fēasceaft* is used in the text at several instances. Miserable people and "losers" are described as *fēasceaft* in Beowulf. An example is found at line 7 where Scyld is described as a warrior who often left the enemies humiliated and as *fēasceaft*. The *sceaft* could be a symbol for the neck or back, compare with ModSw "huvudet på skaft" discussed above, and people crouching, thus seemingly beoming smaller, when being beaten. The contextual meaning of *fēasceaft* is "miserable person", the basic meaning is "small shaft", and the comparison between the contextual and the basic meanings tells us people "felt small" after having met Scyld in combat. It gives the

conceptual metaphor SMALL IS BAD.

wonsceaft

The *wonsceaft* can be seen as a binary opposition to *fēasceaft* and with the literal meaning "winning shaft" and the contextual meaning "winner". The winner is most likely standing tall and therefore the *sceaft* is appropriate to the situation if it is the back and neck which is the straight *shaft*. The contextual meaning of *fēasceaft* is "successful person", the basic meaning is "winning shaft", and the comparison between the contextual and the basic meanings tells us success in combat makes a person stand tall. It gives the conceptual metaphor STRAIGHT IS GOOD.

frumsceaft

In Beowulf, it is the person taking the lead, going first or in the beginning of time, who is *æt frumsceafte*. Scyld was, as a baby, found floating in a boat, like the Biblical Moses, and is called a *frumsceaft*, since he was sent forward on his own. At Scyld's burial, he is also considered a *frumsceaft*, but this time in death. The contextual meaning of *frumsceaft* is "born leader", the basic meaning is "first creation" and the comparison between the contextual and the basic meanings tells us the leader goes first. It gives the conceptual metaphor GOING FIRST IS BRAVE. Journey and movement metaphors are also present in the different contexts: LIFE IS A JOURNEY and DEATH IS A JOURNEY.

4.5.2 Sceaft-Words with the Basic Meaning *Creation*

forðgesceaft

The contextual meaning of *fortðgesceaft* is "destiny", the basic meaning is "future creation" and the comparison between the contextual and the basic meanings tell us a person's destiny is a creation, but created by whom cannot be recovered by the context. It gives the conceptual metaphor DESTINY AS CREATION.

gēosceaft

The contextual meaning of *gēosceaft* is "fate", the basic meaning is "old creation" and the comparison between the contextual and the basic meanings tells us a person's fate is something he/she brings with him/her in life. It gives the conceptual metaphor: FATE AS CREATION.

gēosceaftgāsta

This word is a compound of *gēosceaft* and *gāst*, where *gast* is a "spirit or demon". The

contextual meaning of *gēosceaftgāsta* is "doomed spirits from ancient times", the basic meaning is: "old creation spirits" and the comparison between the contextual and the basic meanings tells us that evil deeds brings life to evil spirits since it around line 1266 is described how Grendel and other demons came to life because of the deed of Cain described in the Bible. It gives the conceptual metaphor: EVIL DEED AS BIRTH OF EVIL BEINGS.

mælgesceafta

The contextual meaning of *mælgesceafta* is "person in danger because someone wants to hurt or kill them" (Rundell, 2002), the basic meaning is "marked creation" and the comparison between the contextual and the basic meanings tells us a "marked creation" is a "marked person" who is in danger. It gives the conceptual metaphor: DANGER AS CONCRETE SIGN.

Conclusion

CMT as presented by Lakoff and Johnson (1980a), (1980b) and Kövecses (2002) can be verified by analyzing a sample from Beowulf. A number of existing conceptual metaphors were found in the OE text.

The language has changed a great deal since Beowulf was written, but the underlying conceptual metaphors have not. It is even possible to follow the development of a word from the OE phrase: *on mōd bearn*, meaning "a child on the brain (mind)" to contemporary ModEn *brainchild*. The conceptual metaphor in this case is IDEA AS LIFE FORM.

Some of the metaphorical expressions used in OE are still in use. OE *gamol of geardum*, with the ModEn literal meaning "old in the yard" is not in use in ModEn. However in another Germanic language, Swedish, it is still used in the expression *gammal i gården* with the metaphorical meaning: "experienced".

The conceptual metaphors found in Beowulf, see Appendix II, Appendix III, and Appendix IV, can all be linked to conceptual metaphors used in modern Germanic languages. Lakoff and Johnson were correct when noticing there seemed to be underlying mappings between different domains in certain words and phrases and that many of these conceptual metaphors are bodily or culturally experienced and, hence, applicable in societies over time like in OE compared to ModEn and ModSw.

Most domains, both source and target, listed by Kövecses (2002) existed in OE. There are some exceptions though, but these may be a result because of the small sample. Most likely, is that the targets absent were not in use at the time since the culture was different.

Some words are more prone to being involved in metaphorical language. In Beowulf, such a word was OE *sceaft*. It also seems to be a fact that metaphors come in clusters. There are passages of several lines not holding any metaphors, while other lines can hold several metaphors.

Aristotle (Barnes, 1984) and Shlovsky (1990) both explained metaphor as a cultural expression in literature. Anderson (1984: 454-455) argues that Peirce's semiotic system holds two levels of metaphor: creative and conventionalized. Anderson (1984) also finds Peirce's theories involving metaphor giving birth to symbols. This might be what we have seen here in the ModEn lexeme *brainchild*.

However, although Peirce's theories are somewhat vague and difficult to grasp, he might have been closer to the current CMT than the previous mentioned linguists and philosophers since he wrote about bodily manifestations which, in today's CMT theory, could be linked to CMT's embodiment: "There is some reason to believe that corresponding to every feeling within us, some motion takes place in our bodies" (Hoopes, 1991: 73).

Taking the mentioned linguists and philosophers´ theories into account, and evaluating the results from this small study, the conclusion is: metaphor is a matter of thought and appears in various languages, times and cultures, i.e. CMT can be verified by studying an old text.

5.1 Future Research

The OE text Beowulf could be studied in more detail to find out more about OE metaphors and metonymy. It would be interesting to investigate more words in the same way as I looked into the OE lexeme *sceaft*. It would also be interesting to take a sample of the same size from the second part of Beowulf to see if the metaphors vary between its two parts. Certain parts of Beowulf could also be studied, such as when Beowulf is fighting different opponents, or when he is describing his long swimming contest with his friend Breca. I would like to uncover how, or if, these action-filled parts of the text differ from other parts in metaphoricity.

Another interesting task would be to measure the frequency of war-metaphors compared to the love-metaphors and compare with some other literary work. I would also like to search for evidence of patterns which show how the source and target domains are used in OE.

Abbreviations

CMT	Conceptual Metaphor Theory
IE	Indo European
MIP	Metaphor Identification Procedure
ModEn	Modern English
ModGe	Modern German
ModIt	Modern Italian
ModSw	Modern Swedish
OE	Old English
Skm	Skelleftemålet, a Swedish dialect spoken around the area of Skellefteå

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Appendices

Appendix I – Beowulf: Sample Text in OE and Translation to ModEn

Line	Old English original		Modern English translation	
1	Hwæt! Wē Gardena	in gēardagum	Listen! We war-Danes	in yesterday
2	þēoddcyninga	þrym gefrūnon,	thane kings	with glory heard of
3	hū ðā æþelingas	ellen fremedon.	how the noble men	performed courage
4	Oft Scyld Scēfing	sceaþena þrēatum,	Often Scyld (Shield) Scef's son	enemy troops of
5	monegum mǣgþum	meodosetla oftēah;	many clans	took away mead benches
6	egsode Eorle,	syððan ǣrest weardð	from terrified noblemen	as soon as they settled
7	fēasceaft funden;	hē þæs frōfre gebād:	miserable (small shaft) found	him afterwards console waited for
8	wēox under wolcnum,	weorðmyndum þāh,	grew under the clouds	his dignity grew
9	oð þæt him ǣghwyle	þāra ymbsittendra	until to him all	countries there around sat
10	ofer hronrāde	hȳran scolde,	over whale road	listened should
11	gomban gyldan:	þæt wæs gōd cyning!	golden tribute	it was a good king
12	Ðǣm eafra wæs	æfter cenned	In addition to this an heir was	then brought forth
13	geong in geardum,	þone god sende	young in the yard	he that God sent
14	folce tō frōfre;	fyrenðearfe ongeat,	people to the comforter	against frightful distress
15	þæt hīe aēr drugon	Aldorlēase	that they suffered before	without elders
16	lange hwīle;	him þæs Līf-frēa,	long while	he afterwards Life-Lord
17	wuldres Wealdend,	weold-āre forgeaf;	glorious ruler	command bestowed;
18	Bēow wæs brēme -	blǣd wīde sprang -	Beow was famous -	his splendour wide spread-
19	Scyldes eafera,	Scede-landum in.	Scyld's successor,	in Scania.
20	Swā sceal geong guma	gōde gewyrcean,	Thus shall young man	do good work
21	fromum feoh-giftum	on fæder bearme,	bold bounty-giving	from father's bosom,
22	þæt hine on ylde	eft gewunigen	that he in old age	then supports
23	wil-gesīþas,	þonne wīg cume,	willing companions	when war comes,
24	lēode gelǣsten;	lof-dǣdum sceal	people endure;	band-actions must
25	in mǣgþa gehwǣre	man geþēon.	everywhere in the country	succeed.
26	Hīm ðā Scyld gewāt	tō gescæphwīle	Then Scyld departed	to created beings rest
27	felahrōr fēran	on frēan wǣre.	a depart full of exploits	on Frea's protection.
28	Hē hyne þā ætbǣron	tō brimes faroðe	He himself then carried on	to oceans far away
29	swǣse gesīþas	swā hēselfa bæd	pleasent journey	such that himself commanded
30	þenden wordum wēold	wine Scyldinga	while his words ruled	friend of Scyldinga
31	lēof landfruma	lange āhte	beloved land ruler	long in charge
32	þǣr æt hȳðe stōd	Hringedstefna	There at harbour stood	the ringed vessel
33	īsig ond ūtfūs	æþlinges fær.	icy and ready to leave	a nobleman's ship.
34	Ālēdon þā	lēofne þēoden	They laid down there,	their loved ruler
35	bēaga bryttan	on bearm scipes	who rings had shared,	in ships bosom
36	mǣrne be mæste	þǣr wæs māðma fela	the famous by the mast	there were much treasures
37	of feorwegum	frætwa gelǣded	of far away roads	bringing treasures.
38	Nē hȳrde uc cȳmlīcor	cēol gegyrwan	Not heard of as splendid	beak of ship prepared
39	hilde-wǣpnum	ond heaðo-wǣdum,	war weapons	and war sail
40	billum ond byrnum;	him on bearme læg	swords and fire	he in the bosom laid

Line	Old English original		Modern English translation	
41	mādma mænigo,	þā him mid scoldon	plenty of ornaments	that should go with him
42	on flōdes ǣht	feor gewītan.	in sea's ownership	a departure to far away
43	Nalæs hī hine lǣssan	lācum tēodan,	Not at all they him lesser	gifts adorned
44	þēod-gestrēonum,	þon þā dydon,	people's treasure	because then
45	þe hine æt frumsceafte	forð onsendon	he himself at "beginning spear"	forward sent
46	ǣnne ofer ȳðe	umbor-wesende.	alone over the water	as a child.
47	þā gȳt hī him āsetton	segend gyldenne	Then yet he crossed the sea	with golden speech (sail?)
48	hēah ofer hēafod,	lēton holm beran,	high over head	let the sea carry
49	gēafon on gār-secg;	him wæs geōmor sefa,	gave the ocean	they who were sorrowful in mind
50	murnende mōd.	Men ne cunnon	mourning minds.	Men could not
51	secgan tō sōðe,	sele-rǣdende,	say in truth	hall-counsellor
52	hæleð under heofenum,	hwā þǣm hlæste onfēng.	hero under heaven	who the load received.
I				
53	Ðā wæs on burgum	Bēowulf Scyldinga	Then was in beginning	Bēowulf Scyldinga
54	lēof lēodcyning,	longe þrāge	loved ruler	for long times
55	folcum gefrǣge;	fæder ellor hwearf,	well known to the people	father to some other place moved,
56	aldor of earde.	Oþþæt him eft onwōc	old of earth.	Until after him awoke
57	hēah Healfdene;	hēold, þenden lifde,	tall Healfdene;	held as long as he lived
58	gamol ond gūð-rēouw,	glæde Scyldingas.	old and war fierce in battle	gracious Scyldingas.
59	Ðǣm fēower bearn	forð-gerīmed	He had four times children	in unbroken succession
60	in worold wōcun:	weoroda rǣswan,	to the world awoke:	leaders of armies
61	Heorogār, ond Hrōðgār	ond Hālga til;	Heorogār, and Hrōðgār	and good Hālga;
62	hȳrde ic þæt .. (Yrse) ..	wæs Onelan cwēn,	I heard that .. (Yrse) ..	was Onela's queen
63	Heaðo-Scilfinas	heals-gebedda.	war-Scilfinas	neck-bed.
64	Þā wæs Hrōðgāre	here-spēd gyfen,	At that time was Hrōðgāre	given success in war
65	wīges weorð-mynd,	þæt him his wine-māgas	idol worthy mind	that his followers
66	georne hȳrdon,	oðððæt sēo geogoð gewēox	eagerly encouraging,	until the young warriors army
67	mago-driht micel.	Him on mōd bearn	grew much.	On his mind child
68	þæt heal-reced	hātan wolde,	that a hall building	he commanded,
69	medo-ærn micel	men gewyrcean,	a mead-hall great	to be built by men
70	þonne yldo bearn	ǣfre gefrūnon,	then old and young	always heard about,
71	ond þǣr on innan	eall gedǣlan	and in there	to all gave
72	geongum ond ealdum,	swylc him God sealde,	young and old	as God gave him,
73	būton folc-scare	ond feorum gumena.	except for the people's land	and possessions of men.
74	Ða ic wīde gefrægn	weorc gebannan	Then I widely heard	work done
75	manigre mǣgþe	geond þisne middan-geard,	by many people	all over this Middle-Yard,
76	folc-stede frætwan.	Him on fyrste gelomp,	people's place was ornamented.	He at first happened
77	ǣdre mid yldum;	þæt hit wearð ealgearo,	filled him with fire	that it became prepared
78	healærna mǣst;	scōp him Heort naman,	hall building most	he shaped the name Heart
79	sē þe wordes geweald	wīde hæfde.	he whose words ruled	wide.
80	Hē bēot ne ālēh,	bēagas dǣlde,	He boasted not lied,	gave away rings,

Line	Old English original		Modern English translation	
81	sinc æt symle.	Sele hlīfade	valuables at feast.	The hall-house rose high
82	hēah horn-gēap,	heaðo-wylma bād,	high spaceious pinnacle	it awaited the fierce flames
83	lāðan līges;	ne wæs hit lenge þā gēn,	hated flames;	it was not long now,
84	þæt se ecg-hete	āþum swerian	on the edge of war	son-in-law swore in
85	æfter wæl-nīðe	wæcnan scolde.	after slaughter-attack	awake would.
86	Ða se ellen-gǣst	Earfoðlīce	Then the powerful demon	Painfully
87	þrāge geþolode,	se þe in þўstrum bād,	suffered for a long time,	he who in darkness lived,
88	þæt hē dōgora gehwām	drēam geh¯rde	he all days	heard rejoicing
89	hlūdne in healle;	þǣr wæs hearpan swēg,	loudness from the hall;	there was the sound of the harp,
90	swutol sang scopes;	sǣgde sē þe cūþe	the clear song of the poet;	who spoke of those who had experienced
91	frumsceaft fira	feorran reccan,	beginning spear (origin) of human beings	narrated from far away,
92	cwæð þæt se Ælmihtiga	eorðan worhte,	said that the Almighty	constructed earth,
93	wlite-beorhtne wang,	swā wæter bebūgeð:	beautiful glorious fields	that reached as far as to the water:
94	gesette sige-hrēþig	sunnan ond mōnan	victoriously set up	the sun and the moon
95	lēoman tō lēohte	land-būendum,	glaring to illuminate	the land-living,
96	ond gefrætwade	foldan scēatas	and the fruits of the earth	earthly treasures
97	leomum ond lēafum;	līf ēac gesceōp	branches and leaves; (limbs and leaves)	life too he created
98	cynna gehwylcum,	þāra ðe cwice hwyrfaþ.	all kinds,	that live and wander about.
99	Swā ðā driht-guman	drēamum lifdon,	So the troop	lived in dreams,
100	ēadiglīce,	oð ðæt ān ongan	happily,	until one other
101	fyrene fremman	fēond on helle.	did crime	enemy from hell.
102	Wæs se grimma gǣst	Grendel hāten	It was the cruel guest	called Grendel
103	mǣre mearc-stapa,	sē þe mōras hēold,	famous grashopper character	who the moors held
104	fen ond fæsten;	fīfel-cynnes eard	dirt and stronghold;	monster-kins land
105	won-sǣlī wer	weardode hwīle,	sea-won being	protected while
106	siþðan him Scyppend	forscrifen hæfde	since he the Creator (shaper)	had forseen
107	in Caines cynne -	þone cwealm gewræc	in the kin of Cain	that tormenting punishment
108	ēce Drihten,	þæs þe hē Ābel slōg.	pain from God	after that he slew Abel.
109	Ne gefeah hē þǣre fǣhðe,	ac hē hine feor forwræc,	He did not rejoice in that feud	but he exiled him far away
110	Metod for þ¯ māne,	man-cynne fram.	God for this evil deed,	from mankind.
111	þanon unt¯dras	ealle onwōcon,	From which (un-brought forward) monsters	all awoke,
112	eotenas ond ylfe	ond orcnēas,	giants and elves	and monsters,
113	swylce gīgantas,	þā wið Gode wunnon	also giants,	with God fought
114	lange þrāge;	hē him ðæs lēan forgeald.	long times	he them the reward repaid.
II				
115	Gewāt ðā nēosian,	syþðan niht becōm,	He knew where to seek,	once it had become night
116	hēan hūses,	hū hit Hring-Dene	at his miserable dwelling place,	and how to attack the ring Danes
117	æfter bēor-þege	gebūn hæfdon;	after beer-drinking	have stayed
118	fand þā ðǣr inne	æþelinga gedriht	found them in there	troops of noblemen
119	swefan æfter symble -	sorge ne cūðon,	sleeping after feast	felt no sorrow
120	wonsceaft wera.	Wiht unhǣlo,	winning shaft were.	Creature evil

Line	Old English original		Modern English translation	
121	grim ond grǣdig,	gearo sōna wæs,	fierce and hungry,	ready he soon was,
122	rēoc ond rēþe,	ond on ræste genam	furious and violent,	and from sleep seized
123	þrītig þegna;	þanon eft gewāt	thirty thanes;	then back he went
124	hūðe hrēmig	tō hām faran,	of prey boasting	back home he went
125	mid þǣre wæl-fylle	wīca nēosan.	because of that destruction	he went home.
126	Ðā wæs on ūhtan	mid ǣr-dæge	Then was just before dawn	before the first part of day
127	Grendles gūð-cræft	gumum undyrne;	Grendel's war-strength	public to people;
128	Þā wæs æfter wiste	wōp up āhafen,	after it was known	lamentation lifted up
129	micel morgen-swēg.	Mǣre þēoden,	much morning-clamour.	Famous thanes
130	æþeling ǣr-gōd,	unblīðe sæt,	noble good before other men,	joyless sat,
131	þolode ðrȳð-swȳð,	þegn-sorge drēah,	the powerful suffered	thane-sorrow drained
132	syðþan hīe þæs lāðan	lāst scēawedon	then they afterwards hated	footprints saw
133	wergan gāstes.	Wæs þæt gewin tō strang,	of the cursed demon.	That conflict was too strong,
134	lāð ond longsum.	Næs hit lengra fyrst,	unpleasant and long lasting.	Was not longer first
135	ac ymb āne niht	eft gefremede	but about once a night	again cursed
136	morð-beala māre	ond nō mearn fore,	more death-mishief	and no sorrow before
137	fǣhðe ond fyrene;	wæs tō fæst on þām.	hostility and fire	was to feast with them.
138	þā wæs eāð-fynde	þe him elles hwǣr	After that was easy to find	after him that different was
139	gerūmlicor	ræste sōhte,	fully	rest sought.
140	bed æfter būrum,	ðā him gebēacnod wæs,	Bed after chamber	when it was made clear to him,
141	gesægd sōðlīce	sweotolan tācne	truly told,	by a clear omen
142	heal-ðegnes hete;	hēold hyne syðþan	the hostility to the hall-thanes	held himself then
143	fyr och fæstor	sē þǣm fēonde ætwand.	fire and steadfast	for them enemy awaited.
144	Swā rixode	ond wið rihte wan	Thus he tyrannized	and justly won
145	āna wið eallum,	oðþæt īdel stōd	one against all	until it empty stood
146	hūsa sēlest.	Wæs sēo hwīl micel;	the greatest house.	The time was long
147	twelf wintra tīd	torn geþolode	twelve winters	of sorrow endured
148	wine Scyldinga,	wēana gehwelcne,	lord Scyldinga	qualified misery,
149	sīdra sorga;	forðām secgum wearð,	wide sorrow;	because warriors were
150	ylda bearnum,	undyrne cūð,	children of men	clearly known
151	gyddum geōmore,	þætte Grendel wan	in troubled songs	that Grendel won
152	hwīle wið Hrōðgār,	hete-nīðas wæg,	while over Hrothgar	hostility brought
153	fyrene ond fǣhðe	fela missēra,	fire and violence	many half-years
154	singāle sæce;	sibbe ne wolde	continually odious;	peace not desired
155	wið manna hwone	mægenes Deniga,	why with	Danish sons
156	feorh-bealo feorran,	fēa þingian,	life-evil (deadly curse) from afar	few things
157	nē þǣr nǣnig witena	wēnan þorfte	no they noone knew	to think to be obliged
158	beorhtre bōte	tō banan folmum;	bright help	towards murderer's hand;
159	ac se ǣglǣca	ēhtende wæs,	but so (monster)	persecutor was
160	deorc dēaþ-scūa	duguþe ond geogoþe,	dark shadow of death	senior warriors and junior warriors

Line	Old English original		Modern English translation	
161	seomade ond syrede;	sin-nihte hēold	waited for and entrap	eternal night held
162	mistige mōras;	men ne cunnon	the misty moors	men could not
163	hwyder hel-rūnan	hwyrftum scrīþað.	wherever the hellish mystery	moved and wandered.
164	Swā fela fyrena	fēond man-cynnes,	Thus much fire	from mankind's enemy,
165	atol ān-gengea,	oft gefremede,	terrible isolated walker	often cursed
166	heardra hȳnða;	Heorot eardode,	fish humiliation	Heorot-land
167	sinc-fāge sel	sweartum nihtum;	beautiful and richly adorned	black night;
168	nō hē þone gif-stōl	grētan mōste,	not he that giving-chair	dread must
169	māþðum for Metode,	nē his myne wisse.	treasure for God	not his love knew.
170	þæt wæs wrǣc micel	wine Scyldinga,	that was a lot of misery	for Scylding's friends
171	mōdes brecða.	Monig oft gesæt	their courage broke.	Many often sat
172	rīce tō rūne,	rǣd eahtedon,	kingdom to mystery	help discussed
173	hwæt swīð-ferhðum	sēlest wǣre	what strong-intellect	the best was
174	wið fǣr-gryrum	tō gefremmanne.	with (journey-terror) terror	to do good.
175	Whīlum hīe gehēton	æt hærg-trafum	Sometimes they asked	at the ravaged building
176	wīg-weorþunga,	wordum bǣdon,	war-worthy	words urged on
177	þæt him gāst-bona	gēoce gefremede	that him demon-killer	saved cursed
178	wið þēod-þrēanum.	Swylc wæs þēaw hyra,	with thane-distress.	Such was morality
179	hǣþenra hyht;	helle gemundon	pagan hopes	hell remember
180	in mōd-sefan,	Metod hīe ne cūþon,	in courage	God they not could
181	dǣda Dēmend,	ne wiston hīe Drihten God	deeds judge	nor know about their lord God
182	nē hīe hūru heofena Helm	herian ne cūþon,	nor they especially heaven's protection	hear not could,
183	wuldres Waldend.	Wā bið þǣm ðe sceal	glorious ruler.	Woe be to him who must
184	þurh sliðne nið	sāwle bescūfan	through killing insult	throw away his soul
185	in fȳres fæþm	frōfre ne wēnan	into fire's embrace	no hope for relief
186	wihte gewendan	wēl bið þǣm þe mōt	no return	well be him who must
187	æfter dēaðdage	drihten sēocan	after his day of death	seek God
188	ond tō fæder fæþmum	freoðo wilnian	and in his father's embrace	rest in peace.
III				
189	Swā ðā mǣl-ceare	maga Healfdenes	So then the trouble of the time	Healfdene's son
190	singāla sēað;	ne mihte snotor hæleð	continually simmered	the clever hero not able
191	wēan onwendan;	wæs þæt gewin tō swȳð	to turn away the woe;	that conflict was too violent
192	lāþ ond longsum,	þe on ðā lēode becōm,	hostile and long lasting,	that on the people come
193	nȳd-wracu nīð-grim	niht-bealwa mǣst.	insulting cruelty severely offending	great night-evil.
194	Ðæt fram hām gefrægn	Higelāces þegn	That from home heard,	Hygelac's thane
195	gōd mid Gēatum	Grendles dǣda;	a good man of the Geats,	of Grendel's deeds;
196	sē wæs mon-cynnes	mægenes strengest	he was of mankind	mighty, strong
197	on þǣm dæge	þysses līfes,	on that day	in this life
198	æþele ond ēacen.	Hēt him ȳð-lidan	noble and strong.	He commanded a ship
199	gōdne gegyrwan;	cwæð, hē gūð-cyning	to be prepared of kindness	he said: the war-king
200	ofer swan-rāde	sēcan wolde,	on the other side of the swan-road	he would seek,

Line	Old English original		Modern English translation	
201	mǣrne þēoden,	þā him wæs manna þearf.	the great thane	who needed men.
202	Ðone sīð-fæt him	snotere ceorlas	That journey to him	the intelligent men
203	lȳt-hwōn lōgon,	þēah hē him lēof wǣre;	spoke little	although they loved him;
204	hwetton hige-rōfne,	hǣl scēawedon.	sharpened heart-strong	and looked at the omens.
205	Hæfde se gōda	Gēata lēoda	The virtuous had among the	Geetish people
206	cempan gecorone,	þāra þe hē cēnoste	warriors crowned,	there that was brave
207	findan mihte;	fīf-tȳna sum	and found strong;	15 in all
208	sund-wudu sōhte;	secg wīsade,	sought the ship;	warrior leader,
209	lagu-cræftig mon,	land-gemyrcu.	sea skilled men,	land murky.
210	Fyrst forð gewāt;	flota wæs on ȳðum,	First forward it departed	the ship was on water
211	bāt under boeorge.	Beornas gearwe	boat under protection.	Heroes eqipped
212	on stefn stigon -	strēamas wundon,	on stem stepped	streams injured
213	sund wið sande;	secgas bǣron	sea with sand	the men carried
214	on bearm nacan	beorhte frætwe,	in the vessel's bosom	bright armour
215	gūð-searo geatolīc;	guman ūt scufon,	war-skilled adorned	the men pushed out
216	weras on wil-sið	wudu bundenne.	heroes on expedition	with spear shaft obligations.
217	Gewāt þā ofer wǣg-holm,	winde gefȳsed,	Waited that over water-road	roll sent forth
218	flota fāmī-heals,	fugle gelīcost,	boat 's foam neck	looked like a bird
219	oðþæt ymb ān-tīd	ōðres dōgores	until after the appropriate time	the next day
220	wunden-stefna	gewaden hæfde,	the curved prow	had made the journey
221	þæt ðā līðende	land gesāwon,	that the travellers	saw land,
222	brim-clifu blīcan,	beorgas stēape,	cliff shore appearing,	steep mountains,
223	sīde sǣ-næssas;	þā wæs sund liden,	far and wide sea-cliffs	then was ocean journey
224	ēo-letes æt ende.	þanon up hraðe.	voyage at end	much too soon over.

Appendix II – Conceptual Metaphors in the Sample

Line	Conceptual metaphors, innovative metaphors and metonyms		
1	PEOPLE AS WAR	TIME AS PLACE	
2	GLORY AS SOUND		
3	VIRTUE AS WORK		
5	WAR AS HUMILIATION	MEADBENCH METONYMY (PART AS WHOLE)	
7	SMALL IS BAD	CONSOLE AS PERSON	
8	PERSON AS PLANT	GROWING AS MATURING	EARTH AS LIMITED SPACE
8	VIRTUE AS PLANT	GROWING UP IS BEING IN SOMEBODY'S SHADOW	
9	COUNTRIES AS PERSONS		
10	innovative metaphor "hronrade"	HEARING IS OBEYING	
11	GOLD AS VALUABLE POSSESSION		
12	POWER IS INHERITED		
13	YOUNG AGE AS INEXPERIENCE	GOD AS GIVER	CHILD AS GIFT
14	GOD AS PARENT	INCOMPLETENESS IS BAD	
15	AGE AS LEVEL OF EXPERIENCE		
16	TIME AS LENGTH	GOD AS LIFE-GIVER	
17	GOD AS GLORY		
18	REPUTATION AS SEED		
21	RULER AS GIVER	NOBLE IS GIVING GIFTS	RULER AS PARENT
23	WAR AS PERSON (GUEST)		
25	GROUP IS STRENGTH		
26	DEATH AS JOURNEY	DEATH AS REST	MAN AS CREATION
27	GOD AS PROTECTOR	DEATH AS ADVENTURE	GOD AS WOMAN
29	DEATH IS A JOURNEY		
30	LANGUAGE AS POWER		
31	TIME AS LENGTH		
32	VESSEL AS PERSON	who stands, who is decorated	RING AS SYMBOL
35	GOLD AS VALUABLE POSSESSION	RULER AS GIVER	SHIP AS PARENT
35	PARENT AS COMFORTER		
38	WAR AS BEAUTY	SHIP AS BIRD	
40	DEATH AS REST	WAR AS FIRE	
42	SEA AS PERSON		
45	RULER AS TAKING THE LEAD		
46	INEXPERIENCE AS CHILDHOOD	DEATH IS LONELYNNESS	INFANCY IS LONELYNESS
47	GOLD AS VALUABLE POSSESSION	LANGUAGE AS VALUABLE POSSESSION	
49	OCEAN AS PERSON		
50	MIND AS EMOTION		
52	HEAVEN AS UP	HERO AS CARRIER	
53	TIME IS LIMITED SPACE		
55	DEATH AS JOURNEY	RULER AS PARENT	
57	POWER AS POSSESSION		
58	OLD AGE AS WISDOM	VIRTUE AS PHYSICAL STRENGTH	
60	BIRTH AS AWAKENING	Metonym - kings as leaders of armies	
62	SPOUSE AS POSSESSION		

Line	Conceptual metaphors, innovative metaphors and metonyms		
63	Metonym "Heaðo-Scilfinas"	inovative metaphor "heals-gebedda"	
64	VICTORY AS GIFT (from God)		
65	VIRTUE AS VALUABLE POSSESSION		
67	ARMY AS ORGANISM	IDEA AS PERSON	
70	HEARING IS KNOWING		
71	RULER AS GIVER	RULER AS GOD	
72	GOD AS GIVER	GOD AS PARENT	
74	HEARING IS KNOWING		
75	COUNTRY AS YARD		
76	LOVE IS SEEING (love at first sight)		
77	LOVE IS FIRE		
78	RULER AS CREATOR	NAME AS MOULDABLE SUBSTANCE	LANGUAGE AS MOULDABLE SUBSTANCE
79	LANGUAGE AS POWER		
80	TRUTH IS GOOD	GENEROSITY IS GOOD	RULER IS GIVER
80	PAYMENT AS RING		
81	BUILDING AS PLANT		
82	BUILDING AS PERSON		
83	FIRE AS WAR	TIME AS LENGTH	
84	WAR AS NATION	MARRIAGE AS JURIDICAL CONTAINER	SWORE IN…
85	WAR IS AWAKENING		
87	SADNESS IS DARKNESS	LIVING IS COLOUR	SADNESSNIS PHYSICAL PAIN
88	HAPPINESS IS SOUND		
91	SPEARHEAD AS FIRST		
92	GOD AS BUILDER	GOD AS CREATOR	
95	LIGHT IS GOOD		
96	FLORA AND FAUNA AS VALUABLE POSSESSIONS		
99	LIVING IS DREAMING	DREAMING IS LIVING	DREAMING IS HAPPINESS
100	DREAMS ARE HAPPY	CHANGE IS NEGATIVE	
102	MONSTER AS GUEST		
103	MONSTER AS GRASSHOPPER	LAND AS PERSON	
104	MONSTER AS DIRTY		
105	SEA AS KEEPER OF MONSTERS		
106	CREATING AS SHAPING		
107	EVIL AS INHERITED		
108	GOD AS PUNISHER	EVIL DEED AS INHERITED	PUNISHMENT IS INHERITED
109	FIGHT AS ENTERTAINMENT		
110	SEPARATION AS SOLUTION		
111	BIRTH AS AWAKENING		
113	GOD AS WARRIOR		
114	TIME AS LENGTH	GOD AS GIVER	EVIL AS WORK (with reward)
115	NIGHT AS PERSON		
116	DWELLING AS PERSON	PEOPLE AS GIVER	
117	INTOXICATION AS WEAKNESS		
118	PEOPLE AS LOST OBJECT		
119	SLEEP AS HAPPINESS	SORROW AS PHYSICAL PAIN	EMOTION AS BODILY SENSATION

Line	Conceptual metaphors, innovative metaphors and metonyms		
120	INTOXICATION AS BEING SELF-CONFIDENT	INTOXICATION AS HAPPINESS	WINNING IS HAPPINESS
120	WINNING-SPEAR		
122	SLEEP AS PLACE		
126	TIME AS INCREMENTAL	DAY AS CHUNKS	
128	NOISE AS OBJECT	SORROW AS PERSON	NOISE AS PERSON
130	JOY AS VALUABLE OBJECT (that had been stolen)		
131	SORROW IS DRAINING	SORROW AS BLOOD	SORROW IS ANEMIA
132	SEEING IS KNOWING		
133	CONFLICT AS PERSON	CONFLICT AS WAR	
135	TIME AS PERIODS		
137	WAR AS COMPANY		
139	REST AS LOST OBJECT		
140	SEEING IS KNOWING		
141	OMEN AS VISIBLE OBJECT	HEARING AS KNOWING	
142	hall-thanes = metonymy		
144	WAR AS GAME		
145	metafor	BUILDING AS PERSON	
146	metonymy (the greatest house for Heart)	TIME AS LENGTH	
147	TIME OF YEAR AS CHUNKS	SORROW AS WAY OF LIFE	
149	SORROW AS LAND		
150	KNOWING IS SEEING		
151	WAR AS GAME	MUSIC AS SOURCE OF INFORMATION	
152	POWER IS UP	HOSTILITY AS OBJECT (which is brought)	
153	YEAR AS CHUNKS		
154	PEACE AS POSSESSION (GIFT)		
155	COUNTRY AS PERSON		
156	metonomy for Grendel "feorh-bealo"		
158	HELP AS BRIGHTNESS	BRIGHTNESS AS POSITIVE	
160	DEATH AS PERSON (with shadow)	DARKNESS AS DANGER	DEATH AS DARKNESS
160	AGE AS EXPERIENCE		
161	NIGHT AS PERSON	ETERNITY IS DANGER	
164	mankind as army	FIRE AS ENEMY	
165	BELONGING AS POSITIVE	SOLITUDE AS NEGATIVE	
168	RULER AS GIVER	WINNER OF WAS IS ARROGANT	
169	GOD AS GIVER	GOD AS PERSON	
171	COURAGE AS BRITTLE OBJECT		
173	MIND AS PHYSICAL BODY PART		
174	EVIL AS JOURNEY		
176	LANGUAGE AS WEAPON		
182	HEARING IS KNOWING	HEAVEN AS SHIELD	
183	DEATH IN FIGHT AS COURAGE		
184	SOUL AS OBJECT (which can be thrown away)		
185	PAIN AS FIRE	PAIN AS PARENT	
186	DEATH AS JOURNEY	GOD AS LOST OBJECT	
187	GOD AS LOST OBJECT	TIME AS MOTION	GOD AS PARENT

Line	Conceptual metaphors, innovative metaphors and metonyms		
188	GOD AS PARENT	DEATH AS SLEEP	PAIN AS PARENT
190	WORRY AS BOILING WATER	EMOTION AS FLUID	TIME AS CHUNKS IN A ROW
191	MISFORTUNE AS ENEMY	MISFORTUNE AS PERSON	
193	EVIL AS DARKNESS		
198	VIRTUE AS PHYSICAL STRENGTH		
199	HELP AS GIFT		
200	Innovative metaphor OCEAN AS ROAD (for swans)		
201	WAR AS BEAST (who eats men)		
204	HEART AS WEAPON	MIND AS WEAPON	OMEN AS OBJECT (which is visible)
205	VIRTUE AS LEADERSHIP		
209	WATER AS EVIL		
212	OCEAN AS ORGANISM		
214	SHIP AS PERSON	OCEAN AS PERSON (who carries)	
215	WAR AS BEAUTY		
216	WAR AS DUTY		
218	SHIP AS ANIMAL	SAILING IS LIKE FLYING	
219	TIME AS SEQUENCE		
220	JOURNEY AS CREATION		

Appendix III – Target Domains

EMOTION	DESIRE
EMOTION AS BODILY SENSATION	LOVE IS FIRE
EMOTION AS FLUID	LOVE IS SEEING (love at first sight)
HAPPINESS IS SOUND	
HAPPINESS IS PERSON	
JOY IS VALUABLE OBJECT (that can be stolen)	
SADNESS IS DARKNESS	
SADNESS IS PHYSICAL PAIN	
SORROW AS BLOOD	
SORROW AS LAND	
SORROW AS PERSON	
SORROW AS PHYSICAL PAIN	
SORROW AS WAY OF LIFE	
SORROW IS DRAINING	
SORROW IS DRAUGHT	
WORRY IS BOILING WATER	

MORALITY	THOUGHT (AND SOUL)
GENEROSITY IS GOOD	DREAMS ARE HAPPY
GLORY IS SOUND	IDEA IS A PERSON
HEART IS WEAPON	INEXPERIENCE IS CHILDHOOD
HEROIC PERSON AS CARRIER	KNOWING IS HEARING
BEING NOBLE IS TO GIVE GIFTS	KNOWING IS SEEING
TRUTH IS GOOD	MIND AS EMOTION
VIRTUE AS LEADERSHIP	MIND AS PHYSICAL BODY PART
VIRTUE AS PHYSICAL STRENGTH	MIND AS WEAPON
VIRTUE AS PLANT	REST AS LOST OBJECT
VIRTUE AS VALUABLE POSSESSION	SOUL AS OBJECT (wchich can be thrown away)
VIRTUE AS WORK	

SOCIETY/NATION	POLITICS	ECONOMY
ARMY AS ORGANISM	RULER AS CREATOR	SETTLEMENT AS GIFT FROM KING
COUNTRY AS PERSON	RULER AS GIVER	
COUNTRY AS YARD	RULER AS GOD	
PEOPLE AS GIVER	RULER AS PARENT	
PEOPLE AS LOST OBJECT	RULER AS THE ONE TAKING THE LEAD	
PEOPLE AS WAR		

HUMAN RELATIONSHIPS and COMMUNICATION	TIME
BELONGING TO A GROUP IS GOOD	AGE AS LEVEL OF EXPERIENCE
CONFLICT AS PERSON	CHANGE IS BAD
CONFLICT AS WAR	ETERNITY IS DANGER
GROUP OF PEOPLE IS STRENGTH	INFANCY IS LONELYNESS
HEARING IS OBEYING	NIGHT AS PERSON
LANGUAGE AS MOULDABLE SUBSTANCE	TIME AS LENGTH
LANGUAGE AS POWER	TIME AS MOTION
LANGUAGE AS VALUABLE POSSESSION	TIME AS PIECES IN A ROW
LANGUAGE AS WEAPON	TIME AS PLACE
MARRIAGE AS JURIDICAL CONTAINER	TIME IS SPACE
MUSIC AS SOURCE OF INFORMATION	
PEACE AS POSSESSION (GIFT)	
POWER AS POSSESSION	
POWER IS INHERITED	
REPUTATION AS SEED	
WAR AS BEAUTY	
WAR AS NATION	
WAR AS PERSON (guest)	
WAR IS AWAKENING	

LIFE AND DEATH	RELIGION	EVENTS AND ACTIONS
BIRTH IS AWAKENING	EVIL IS DARKNESS	ARROGANT BEHAVIOUR IS WINNER'S BEHAVIOUR
DEATH AS ADVENTURE	EVIL IS INHERITED	CONSOLATION AS PERSON
DEATH AS DARKNESS	GOD AS PERSON	COURAGE AS BRITTLE OBJECT
DEATH AS REST	GOD AS PROTECTOR	CREATING AS MOULDING
DEATH AS SLEEP	GOD AS PUNISHER	DREAMING IS LIVING
DEATH IN FIGHT AS BRAVERY	GOD IS BUILDER	EVIL DEED IS A JOURNEY
DEATH IS A JOURNEY	GOD IS CREATOR	EVIL DEED IS INHERITED
DEATH IS A PERSON (with shadow)	GOD IS GIVER	EVIL DEED IS WORK (with reward)
DEATH IS LONELYNESS	GOD IS GLORIOUS	FIGHTING AS ENTERTAINMENT
LIVING IS LIGHT	GOD IS LIFE-GIVER	GROWING UP IS IN SOMEBODY'S SHADOW
LIVING IS DREAMING	GOD IS LOST OBJECT	GROWING UP IS MATURING IN MIND
	GOD IS PARENT	HELP AS BRIGHTNESS
	GOD IS WARRIOR	HELP AS GIFT
	GOD IS WOMAN	HOSTILITY AS OBJECT (which is carried)
	HEAVEN AS UP	INTOXICATION AS WEAKNESS
	MANKIND AS ARMY	INTOXICATION IS HAPPINESS
		INTOXICATION IS BEING SELF-CONFIDENT
		JOURNEY AS BRINGING TREASURES HOME
		JOURNEY IS CREATION
		NOISE AS OBJECT
		PAIN AS FIRE
		PAIN AS PARENT
		SLEEP AS HAPPINESS
		SLEEP AS PLACE
		VICTORY AS OBJECT (gift from God)

SUPERNATURAL	NATURE	CULTURE
MONSTER IS A GRASSHOPPER	EARTH AS LIMITED SPACE	BUILDING AS PERSON
MONSTER IS DIRTY	FIRE IS ENEMY	BUILDING AS PLANT
OMEN AS VISIBLE OBJECT	FIRE IS WAR	DWELLING AS PERSON
RING AS SYMBOL	FLORA AND FAUNA ARE VALUABLE POSSESSIONS	GOLD AS VALUABLE POSSESSION
	HEAVEN AS SHIELD	NAME AS MOULDABLE SUBSTANCE
	LAND AS PERSON	SAILING IS LIKE FLYING
	OCEAN AS CARRIER	SHIP AS ANIMAL
	OCEAN AS ORGANISM	SHIP AS BIRD
	OCEAN IS A PERSON	SHIP AS PERSON
	SEA AS KEEPER OF MONSTERS	SPEARHEAD AS COMING FIRST
	SEA AS PERSON	SHIP AS PERSON
	WATER AS EVIL	

SIZE / COMPLETENESS	LIGHT/DARK/COLOUR	PERSON	EXTERNAL INFLUENCES
SMALL IS BAD	BRIGHTNESS AS GOOD	CHILD IS GIFT	MISFORTUNE AS ENEMY
WHOLE IS GOOD	DARKNESS AS DANGER	MAN AS CREATION	MISFORTUNE AS PERSON
INCOMPLETENESS IS BAD		PERSON AS PLANT	NOISE AS OBJECT
			PUNISHMENT FROM GOD IS INHERITED
			SEPARATION IS SOLUTION

Appendix IV – Source Domains

HEALTH AND ILLNESS	ANIMALS	PLANTS
SADNESS IS PHYSICAL PAIN	SHIP AS ANIMAL	REPUTATION AS SEED
SORROW AS PHYSICAL PAIN	SHIP AS BIRD	PERSON AS PLANT
SORROW AS ANEMIA	MONSTER IS A GRASHOPPER	VIRTUE AS PLANT
	ARMY AS ORGANISM	BUILDING AS PLANT
	OCEAN AS ORGANISM	

BUILDINGS AND CONSTRUCTIONS	MACHINES AND TOOLS / WAR AND WEAPONS	GAMES AN SPORT
COUNTRY AS YARD	SPEARHEAD AS COMING FIRST	DEATH AS ADVENTURE
MAN AS CREATION	MANKIND AS ARMY	WAR AS GAME
JOURNEY IS A CREATION	LANGUAGE AS WEAPON	
	HEART IS WEAPON	
	MIND AS WEAPON	
	PEOPLE AS WAR	
	FIRE IS WAR	
	CONFLICT AS WAR	

HEAT AND COLD	COLOUR, LIGHT AND DARKNESS
WAR AS FIRE	HELP AS BRIGHTNESS
LOVE IS FIRE	LIVING IS COLOUR
PAIN AS FIRE	SADNESS IS DARKNESS
	DEATH AS DARKNESS
	EVIL IS DARKNESS
	GROWING UP IS IN SOMEBODY'S SHADOW

MOVEMENT AND DIRECTION
OCEAN AS CARRIER
HERO AS CARRIER
DEATH IS A JOURNEY
TIME AS MOTION

OBJECTS	PERSON
COURAGE AS BRITTLE OBJECT	BUILDING AS PERSON
CHILD IS GIFT	CONFLICT AS PERSON
FLORA AND FAUNA ARE VALUABLE POSSESSIONS	CONSOLATION AS PERSON
GOD IS LOST OBJECT	COUNTRY AS PERSON
GOLD AS VALUABLE POSSESSION	DEATH IS A PERSON (with shadow)
HELP AS GIFT	DWELLING AS PERSON
HOSTILITY AS OBJECT (which is carried)	GOD AS PERSON
JOY IS VALUABLE OBJECT	GOD IS CREATOR
LANGUAGE AS VALUABLE POSSESSION	GOD IS GIVER
LAMENTATION AS ENTITY	GOD IS PARENT
MARRIAGE AS KNOT	GOD IS WARRIOR
NOISE AS OBJECT	HAPPINESS IS WINNER
OMEN AS VISIBLE OBJECT	IDEA IS A PERSON
PEACE AS POSSESSION (GIFT)	LAND AS PERSON
PEOPLE AS LOST OBJECT	MISFORTUNE AS PERSON
POWER AS POSSESSION	NIGHT AS PERSON
REST AS LOST OBJECT	OCEAN IS A PERSON
SOUL AS OBJECT (which can be thrown away)	OCEAN IS A PERSON (who carries)
SPOUSE AS POSSESSION	PAIN AS PARENT
VICTORY AS GIFT (from God)	PEOPLE AS GIVER
VIRTUE AS VALUABLE POSSESSION	RULER AS CREATOR
	RULER AS GIVER
	RULER AS PARENT
	RULER AS THE ONE TAKING THE LEAD
	SEA AS PERSON
	SHIP AS PERSON
	SORROW AS PERSON
	WAR AS FRIEND
	WAR AS PERSON (GUEST)
	VESSEL AS PERSON, who stands, who is decorated

Appendix V – Commonly Used Metaphorical Words

line	sceaft	basic meaning	contextual meaning
7	fēasceaft	small shaft	miserable
973	fēasceaft	small shaft	miserable
2373	fēasceafte	small shaft	miserable
2285	fēasceaftum	small shaft	miserable
2393	fēasceaftum	small shaft	miserable
1750	forðgesceaft	forward shaft	future destiny
91	frumsceaft	first shaft	origin *
45	frumsceafte	first shaft	origin *
1234	gēosceaft	old shaft	destiny
1266	gēosceaftgāsta	old shaft spirit	doomed spirit
1622	gesceaft	created being	origin
335	heresceafta	army shaft	spear
1953	lifgesceafta	life shaft	life's conditions
3064	lifgesceafta	life shaft	life's conditions
2737	mælgesceafta	marked old shaft	fate
1077	metodsceaft	creator's shaft	creator's shaft
1180	metodsceaft	creator's shaft	creator's shaft
2815	metodsceafte	creator's shaft	creator's shaft
398	wælsceaftas	slaughter shaft	deadly spear
120	wonsceaft	winning shaft	winner

*it is possible to say *framskaft* in ModSw