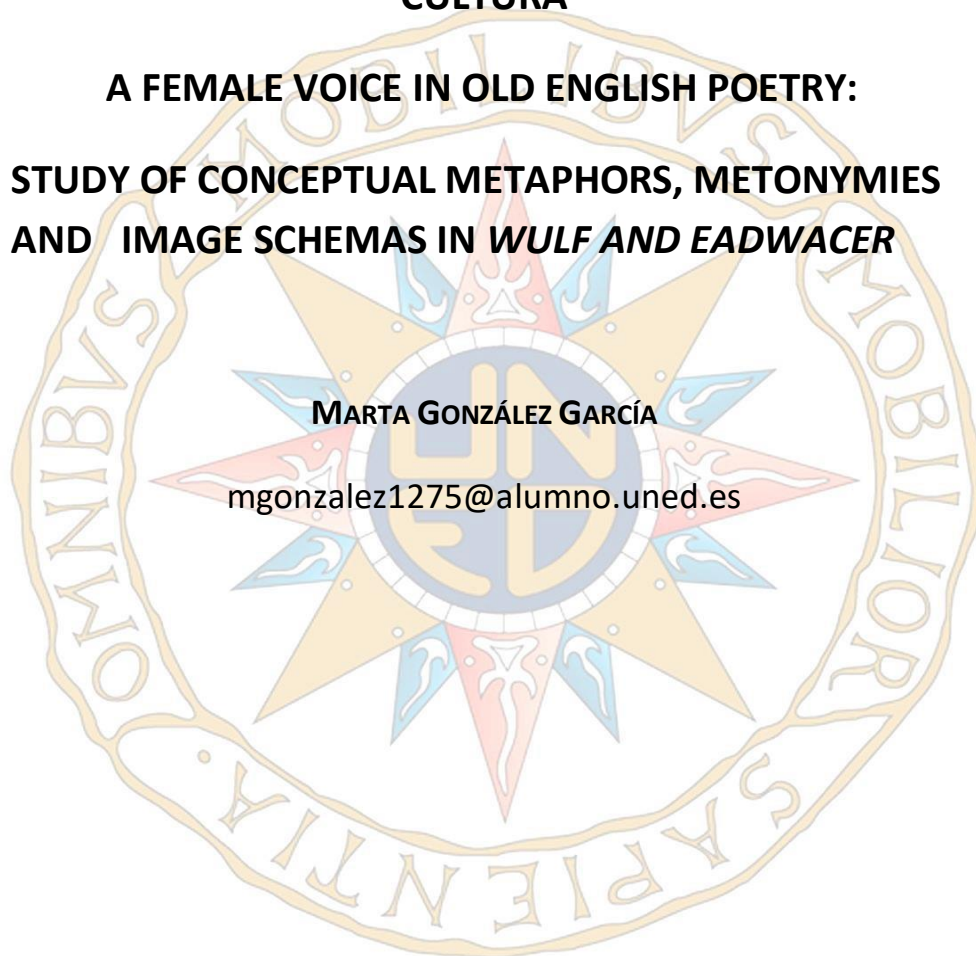**TRABAJO FIN DE GRADO**

GRADO EN ESTUDIOS INGLESES: LENGUA, LITERATURA Y CULTURA

A FEMALE VOICE IN OLD ENGLISH POETRY:

STUDY OF CONCEPTUAL METAPHORS, METONYMIES AND   IMAGE SCHEMAS IN *WULF AND EADWACER*

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Abstract

In Cognitive Linguistics, the study of conceptual metaphors is a vital tool in cognitive approaches to literary works. Likewise, Gender Studies focus on how literary works reflect gender. This final degree project aims to study conceptual metaphors, metonymies and image schemas in the Old English poem *Wulf and Eadwacer* to produce new meanings and interpretations of the poem from a cognitive perspective. Moreover, the paper uses this study to evaluate how the poem reflects gender, among other aspects, such as exploring the possibility of female authorship. The deep research in Cognitive and Gender approaches to the poem shed light on new interpretations and new possibilities to meaning-making in future studies.

Keywords

Wulf and Eadwacer, Gender, Conceptual metaphors, Metonymies, Image Schemas.

Contenido

Introduction

Wulf and Eadwacer is an oral tradition poem eventually copied in *The Exeter Book*, a manuscript of Old English poetry compiled in the late 10th century. Arnold E. Davinson, a known critic, justifies the reputation of *Wulf and Eadwacer* as a little masterpiece of Old English Literature. Likewise, in her book, Guarddon conveys the idea that "Wulf and Eadwacer is generally regarded as the most touching and emotive poem of Anglo-Saxon poetry" (2011, p.23)[1]. The present paper will be the focus on the study of the conceptual metaphors, metonymies and image schemas in *Wulf and Eadwacer* and a brief study of how gender is reflected and function in the poem, how is the female speaker portrayed and whether challenges or affirm traditional views of Old-Saxon women among other aspects. The paper also explores the possibility of female authorship. Above all, we must bear in mind that *Wulf and Eadwacer*, along with *The Wife`s Lament* (also in *The Exeter Book*), are the only two comprehensive works of a women`s thoughts and feeling in Old English poetry.

From the beginning, the poem was famous for its difficult interpretation in the translation from Old English to Modern English since 1842, when Benjamin Thorpe attempts to translate the poem and assess "[of] this I can make no sense" (Thorpe in Codex exoniensis: a collection of Anglo-Saxon poetry from a manuscript). Likewise, according to Guarddon, "Despite its lenght it is one of the most difficult Old English poems to translate correctly" (2011, p. 23). Some paper argues that "The translator faces with deciding whether the poem is a riddle, or a charm, a canine romance or the lament of a woman for her absent lover or may well wonder if he can be certain of anything about it" (Baker, 1981). However, most of the scholars agree in the hypotheses of the elegy, the lament of a woman for her absent lover and this dissertation will work in this translation. Above all, many critics ,such as Arnold E. Davinson, assert that the poem might be ambiguous deliberately.They state that this ambiguity is more artistic that puzzling

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[1] *Diachrony and Typology of English Language through the Text.*

As this paper deals with the study of metaphors, metonymies and image schemes, it should be first to contextualize it. Since the 70s of the last century, there is a new school of language in response to formal language approaches, the Cognitive School. Since then, the true nature of language faces a dichotomy. Whether language is an autonomous innate cognitive faculty or a module separated of non-linguistic faculty as Generative Grammar asserts or, on the contrary, is one more faculty of the human system as Cognitive Linguistics considers. Guarddon (2007) points out that a Diachronic analysis of the English language evolution seems to provide that the language is one more human cognitive faculty. Furthermore, the publication of *Metaphors we Live by* (1980) by Mark Johnson and George Lakoff redefines the critical notion of imagery and opens the path to a new field: Cognitive Literary Studies. Perhaps conceptual metaphors mean the reconciliation between linguistic and literary studies.

The authors consider that conceptual metaphors are not only a matter of language but a matter of thought. Since the authors published the book, the field of metaphor studies within cognitive linguistics has increasingly developed. Similarly, metonymy is a ubiquitous phenomenon in language, like metaphor. Even some scholars consider conceptual metonymy, i.e. associative thinking, as even more fundamental than metaphor. Image schemas in cognitive linguistics are considered an embodied prelinguistic experience that motivates the conceptual metaphor mappings. We learned them in early childhood and are spatiotemporal relationships that enable actions and describe the environment`s characteristics. Johnson developed the first list (1987, p.126) with image schemas such as CONTAINTER, PATH, PART-WHOLE, FULL-EMPTY, INTERATION, SURFACE, NEAR-FAR, CONTACT, PROCESS, CENTER-PERYPHERY, among others[2] .

On the other hand, women in literature and culture were underestimated and unrecognised. Therefore, *Wulf and Eadwacer* is a literary work that should be analysed in the light of Gender Studies as an example of female voice in Old English poetry. The poem is striking for the modern audience. Hence, medieval scholars have concluded that the story of *Wulf and Eadwacer* may have been

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[2] Annexe: First Imagen schemas` list provided by Johnson (Johnson,.1987, p.126)

known by medieval audience, and the poem`s narrator must have been a mythic figure. Yet, the tone of the female speaker is challenging and astonishingly honest. Its survival is a miracle only comparable with Shappho`s poetry in ancient Greek. For instance, in some of Shappho`s poems, the female speaker expresses openly lesbian love honestly as the female speaker of *Wulf and Edwacer* expresses herself. Thus, *Wulf and Eadwacer* is a worthwhile poem to study from a gender perspective as representative of "other" voices` personal, subjective experiences in Old English poetry.

Justification

Cognitive Linguistics applied to literature have always been interdisciplinary. The field has continued to expand its frames of reference in the twenty-first century. In particular, Old English Studies have borrowed and combines new critical tools (of Cognitive Linguistics, among others) to answer new types of questions about Anglo-Saxon literature and production context. Likewise, academic training in Gender perspective is a vital neccessity in a contemporary context. In particular, those who will work in educational or literary environments should have a particular sensibilitiy towards this field of knowledge.

After carrying out extensive research, I discover a particular research gap in the linguistic study of conceptual metaphors, metonymies and image schemas in *Wulf and Eadwacer* and how gender is reflected and function in the poem. With all the above in mind, we consider that the theme`s relevance is undeniable in these days.

Objectives

Through the selection and review of academic articles , books and thesis , this paper has two main purposes:

1. In the first section, the paper will study the conceptual metaphors, metonymies and image schemas in *Wulf and Eadwacer*.
2. In the second section the paper will explore the work in the light of Gender Studies.

However, we have no intention to achieve an definitive accurate meaning or interpretation of the poem, a competence that would require serious dedication.

According to Talaván (2017), when dealing with translating literature, we have to transfer a particular work of art to a different linguistic and cultural context, trying to keep the original as intact as possible. In the case of poetry, the task is even more challenging and polemic due to its content, structure, and form. Not only is this work a poem, but also it is written in Old English, a dead language. We are aware that we are working with hypotheses and this paper will be a interpretation based in a cognitive approach research. However, is it not the same with most poetry works? As Henk Aerten,a now-retired professor of Old-English language and literature, assumes "any interpretation must necessarily be based on a number of assumptions and suppositions which are imposible to verify".

The rest of the paper will explore the following thematic blocks:

The first chapter deals with the first stages of the evolution of the English language, the historical events that have affected that evolution, the peculiarities of the Old English Language, the historical background and women`s role in that period. The second chapter focuses on Anglo-Saxon literature, *The Exeter Book* and *Wulf and Eadwacer*. The third chapter aims to explain the tools we will use in the study: Conceptual metaphors, metonymies and image schemas, all within Cognitive Linguistics. In the fourth chapter, we will explore the conceptual metaphors, metonymies and image schemas of the Old English poem *Wulf and Eadwacer* as a case study. Finally, in the fifth chapter, we will explore how the genre is reflected in the poem, bearing in mind the previous conceptual metaphors study. Also, other aspects will be explored such, as the possibility of female authorship, the role of the female speaker, among others.

State of Art

A turning point in the traditional notion of metaphor, metonymy and figurative language arise from the appearance of Cognitive Linguistics. Many books on the field (Evans, 2006; Ungerer & Schmid, 2006; Geeraerts, 2006; Mairal Usón, 2015) agree that Cognitive linguistics is a modern school of linguistics that initially emerged in the early 1970s out of dissatisfaction with formal approaches to language. However, Cognitive Linguistics is a flexible framework rather than a single theory of language. Unlike formal approaches to

linguistics, which often emphasise grammar, cognitive linguistics emphasises the role of meaning. Therefore, the foundational point is simply that language is all about meaning (Evans, 2006).

Croft (2004) considers that the cognitive approach to language has three significant hypotheses. First, language is not an autonomous cognitive faculty (on the contrary to the Generative Grammar`s hypotheses); second, grammar is the conceptualization; and third, knowledge of language emerges from language use. These hypotheses represent a response to Syntax and Semantics` dominant approach at he time, Generative Grammar.The main authors conclude that Cognitive Linguistics also diverges from Generative Grammar in attributing an essential cognitive and linguistic role to metaphor and metonymy by conceptual and pragmatic factors. The groundbreaking book in the field was George Lakoff and Mark Johnson`s *Metaphors we Live by* (1980). This work is redefining the critical notion of imagery and deals with the Conceptual Metaphor Theory.

Metaphor and metonymy in Cognitive Linguistics are regarded not only figurative language but also a matter of thought (Panther & Thornburg, 2017). As Lakoff and Johnson determine in their ground-breaking publication *Metaphors we Live by*:

> "[…] Metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action …We have found, on the contrary, that metaphor is pervasive in everyday life […] Our ordinary conceptual system, in terms of which we think and act, is fundamentally metaphorical in nature" (1980, p.3)

In Cognitive Linguistics, conceptual metaphor or cognitive metaphor (Lakoff and Johnson, 1980) refers to the understanding of one idea or conceptual domain in terms of another. A conceptual domain can be any mental organization of human experience. Thus, according to Panther & Thornburg (2017), there are two main roles for the conceptual metaphor: Source domain (the conceptual domain from which we draw metaphorical expressions, e.g. LOVE IS A JOURNEY) and target domain, the conceptual domain we try to understand.

Therefore, through mappings, we describe mental organizations of information in domains. This conceptualization (source and target domains)

relates closely to Image schemas, mental representations used in reasoning. The image schemas can establish the source domain of the orientational metaphors. In this way, they help us to understand in concrete terms other more abstract concepts, such as love. In the metaphorical expresión LOVE IS A JOURNEY, the schema is PATH. It provides its concrete conceptual structure to emotions` abstract domain, in this case, LOVE. Johnson (1987) defines image schemas as an embodied prelinguistic structure of experience that motivates conceptual metaphor mappins. Learned early in infancy they are often described as spatiotemporal relationships that enable actions and describe characteristics of enviroment. He even provides a first list of image schemas,such as PATH, CONTAINER, NEAR-FAR, OBJECT, BALANCE, etc.

Similarly, metonymy is a ubiquitous phenomenon in language, as well as metaphor. There are lots of typical metonymic relations exploited in English (Panther & Thornburg, 2017), such as: Location and events that happen there (Rio was a success →"The events that occurred in Rio were a success"; A healthy diet → "A diet that causes health" , among many others. The authors` article conclude that the focus of the article`s contributions had been on the two tropes of metaphor and metonymy, which, in Cognitive Linguistics, are regarded not solely as figures of language, but equally important, as figures of thought. Along with other Cognitive Linguistics, the authors consider conceptual metonymy, i.e. associative thinking, as even more fundamental than metaphor. The authors consider that metonymic reasoning is not a "educated comprehension mechanism", but rather a cognitive tool, that provides all-purpose inference schemas applied inside and outside of language.

Specifically, between the papers which explores metaphorical conceptualizations in Old English poetry, we underline Verdager and Castaño (2018) article. The authors analyze sadness metaphors in the elegies *The Wanderer, The Seafarer* and *The Wife`s Lament*. This analysis clearly shows that in the Old English period, as in the present day, sadness was largely expressed in metaphorical terms. Cold, dark, and physical discomfort were recurrent source domains in its depiction, suggesting a long-term metaphorical conceptualization of sadness. The authors state that embodied experience must be understood as our embodied interaction with the environment, which is physical, social and

cultural. Thus, for example, emotions (target domain) are frequently conceptualized in terms of bodily sensations and environmental factors.

In the case of sadness, the authors explain that its conceptualization also resorts to metaphors and metonymies drawn from bodily states and behavioural reactions. As a way of example, the authors mention slumped posture reflected by sadness is LOW, reduced body temperature physiological responses to lack of sunlight, physical weakness, discomfort, pain, tears and a sad countenance. The article points out that despite the diachronic variation, remarkable correspondences exist in the type of conceptual metaphors used to speak about emotions throughout the English language history. Thus, for example, the use of HAPPY IS UP, pervasive in Modern English, is also attested in Old English.

In the case of emotional suffering, the Mapping Metaphor categorization system, by the University of Glasgow (Mapping Metaphor with the Historical Database), shows that in the Old English period, like in Modern English, emotional distress was tightly connected to physical sensation such as pain, taste or smell as well as the notion of weight, cold and darkness. The authors analyse of the metaphorical construction of sadness as reflected by the symbolic use of landscape as somatic metaphors to express psychological pain. Coldness and darkness are contained ingredients in the description of the external world these poems offer. Therefore, elegiac landscapes can be understood as a projection of the speaker`s emotions. In such expressions of mental distress, coldness and darkness seem to work in conformity with the metaphors, the EMOTIONAL STATES ARE LOCATIONS, and UNDESIRED EMOTIONS ARE UNDESIRED LOCATIONS or HARMFUL LOCATIONS.

The authors conclude that these elegiac poems`emotional dynamics give a pervasive connection between emotional and phsysical properties visible through realistic descriptions of wintry weather and gloom, symbolycally connected with personal sorrow. Thus, the authors maintain that these three three elegiac poems` emotional texture evoke a point to a conceptualization of sadness and loneliness articulated in terms of external world properties, namely cold temperatures, darkness and physical pain. Therefore the article helps in provide the reader with an insight into the metaphorical conceptualization of sadness and other emotional distress sensations in Old English poetry.

In order to understand the conceptualization of emotions in Old English poetry Lockett (2016) revises two ground-breaking works in the field of Cognitive Literary Studies: Britt`s *Traditional Subjectivities: The Old English Poetics of Mentality* (2013) and Antonina Harbus`s *Cognitive Approaches to Old English Poetry* (2012). The article helps reveal to the reader how cognitive sciences intertwine with literary studies in the new field of Cognitive Literary Studies and, above all, a valuable insight into cognitive approaches to Old English Poetry. As a way of example, Mize observes the association of images across the corpus of Old English poetry: The hail shower is associated with exile, grifre is associated with fire. Mize argues that these associations infused traditional dictionary units with the power to communicate metonymically, whereas Harbus uses theories such as the Text World Theory or Theory of Mind. The author concludes that conceptual approaches to Old English poetry provide new meanings and interpretations.

Similarly, (Tseng, 2007) explores the image schemas and their application to literature by drawing on cognitive linguistics and critical linguistics. The author also addresses how image schemas, metaphors and socio-cultural values are entwined. He highlights some specific features possesed by "image schemas". First, they serve as a bridge between concrete, sensorimotor experience and abstract reasoning. Second, emergent patterns were created and evoked when people engage in understanding language. Third, their function of superimpotisiton (i.e. interation among image-schemas).

Regarding the study of *Wulf of Eadwacer* in the light of Gender Studies, we discover a particular research gap in recent times. However, there are some interesting articles. Sebo (2020) considers the narrator of *Wulf and Eadwacer* as the most complex, ambiguous, and interesting character of Old English Literature. She points out that the poem`s extraordinary thing is its psychologically astute depiction of intense emotion without minimizing how radical it is. According to Sebo, the female speaker of the poem is defined by her disobedience. She maintains that an emotional response consumes the poem`s female speaker that we rarely found amongst other heroines in ancient literature. Sebo and most scholars think that the narrator seems to be a peace weaver, but she rejects social order. Her though reflect and enact the experience of anger.

The author highlights that the poem is extraordinary in its depiction of emotion or the recognition of the personal cost to women of the political dependence upon peace weaving. She concludes that *Wulf and Eadwacer* recognises one of the most Old English`s poetry unique elements, the predominance of other voices, personal, subjective experiences, and a profound empathy towards them.

On the other hand, the whole situation in the poem embodies patriarchal elements. Another recent study reflects marriage as an exile in Old English literature. (Marriage as exile in Old English literature. 2020) The authors, Shilling and Sebo (2020), explore how often the exile played a dramatic role in early English women`s lives, and their sense of isolation did not come from being alone, but paradoxically, from being with people. The medieval practice of marrying aristocratic women to foreign leaders to secure alliances or end feuds seems to have produced an intense sense of isolation, and, at least in literature, women seem to rebel against it.

The possibility of female authorship in Anglo-Saxon elegies *The Wife`s Lament* and *Wulf and Eadwacer* is also explored in some article. Desmond (1990) concludes that it is essential to listen these gendered voices for these two poems anonymous nature. Thus, according to the author, literary historians might date the beginning of women´s language, If not women´s literature, not in the fifteenth century, but five centuries earlier in the brave world of Anglo-Saxon England.

Methodology

The intitial point of departure was to contact with The Proffesor in Diachronic Linguistics at *Universidad de Educación a Distancia* Mª del Carmen Guarddon Anelo. We agreed that It would be a relevant theme to study conceptual metaphors, metonymies and image schemes in the Old English poem *Wulf and Eadwacer* and a little study of the poem from a Gender Studies perspective because there was a research gap in recent investigations of both approaches to the poem.

The first step was to get familiar with the topic by reading several books from the English Studies Degree. Basic information was found about the historical background, Old English Literature, cognitive linguistics, Gender Studies,

conceptual metaphors, etc. Then the starting point of the investigation took place through Google Scholar, UNED online meta searcher Linceo +, the databases JSTOR, DIALNET and LION. The keywords "Wulf and Eadwacer", "Old English Literature", "Anglo-Saxon society", "Cognitive Linguistics", "conceptual metaphors" have enabled me to find a wide range of thesis, papers, articles and books. Also, some books about Cognitive Linguistics, conceptual metaphors, Anglo-Saxon poetry, image schemas, and women in Old English literature were borrowed from the UNED library in Madrid through the service *préstamo interbibliotecario*.

Then, I sent an email to Erin Sebo, an author of a recent article about *Wulf and Eadwacer* and Senior Lecturer in Medieval Literature at Flinders University, Australia. She gave me information and the email of her PhD candidate, Cassandra Schilling, who researches women in Old English poetry. She sent me a recent blog`s article title "Marriage as Exile in Old English Literature" from the Centre of *Excellence of History of Emotions*, where the authors explore how the medieval practice of marrying aristocratic women to foreign leaders to secure alliances or end feuds suppouse a high emotional cost for aristocratic Old-Saxon women.

The next step consists of taking notes about all relevant information for my research and making schemas bearing in mind the objectives of the research paper. The citation reference managment tool RefWorks ProQuest was used to import the most important references to create a database and order them in folders to use them in the paper`s citations and in the bibliography.

Chapter I : Old English Language and Historical Background

1.1.   The English Language: First stages

Cognitive Linguistics maintains that language is one more of the human cognitive faculties. In order to precisely understand how the diachronic study of the evolution of the English language supports this idea, we will explore some aspects of the early evolution in languages in general and the English language in particular. According to Guarddon (2007) It has been proved that most of the developments of English language were motivated by historical events that occurred in this linguistic community. These facts indicate that language is bound to reflect the evolution of its users and evolves with them.

Therefore, following Baugh & Cable (2013), the key dates of the history of the evolution of the English language are motivated by historical changes and are divided into the following periods:

450-1150 Old English

1150-1500 Middle English

1500-1700 Early Modern English

1700-1900 Modern English

1900-present Late Modern English

The birth of civilization and languages is thought to be Mesopotamia (modern Irak and Iran). The Proto-World is the first language ever spoken, traced back 50.000 years, and it is known as the "mother tongue", mother of all dead and modern languages. The Proto-Indo-European is a daughter language, an ancestor of European based languages. The Germanic branch is known as Germanic or Proto-Germanic and it antedates the earliest written records of the family, so philologists reconstructed them. The languages descended from it fall into three groups: East Germanic, North Germanic and West Germanic. West Germanic is of chief interest to this paper as the group to which English belongs. It is divided into two branches, High and Low German. According to historical

linguistics, Old Dutch, Modern Low German, Frisian and Old English descended from Low German [3].

1.2.   Historical Events

The historical events which shape the English language begin with the Roman Conquest under the Roman Emperor Claudius in 43 AD. Before that, England was inhabited by Celtic tribes who were barbarians, violent people who spoke Celtic. However, Romans brought roads, weaponry, defence and the Latin language. The Roman rule of Britain lasted for mainly 400 years, and the last Roman legions left Britain around 407 AD. Subsequently, Picts and Scots from the north wanted land at the same time that of Britain`s next invaders came. Anglo-Saxons were primarily Angles, Saxons and Jutes and, all of them were Germanic Tribes. The Britons had lived under Roman rule in relative peace. However, after the Romans left them, they could not protect themselves against the Picts and Scots. Therefore, they called for aid to the German Tribes and finally, those tribes invaded them (Baugh & Cable, 2013).

1.3.   Old English

Then, Old English seems to have been a contact language, resulted from dialects spoken by the Germanic tribes who came to England, the dialects spoken by peoples who lived at the time in the British isles, such as the Celts, and the Vikings, the subsequent invaders. It would seem that there were four main dialects of Old English at the period spoken and written in England before 1000: Northumbrian, Mercian, Kentish and West Saxon[4]. We should bear in mind that England did not include Scotland, Wales and Cornwall. Those areas were Celtic from the arrival of the Celts some number of centuries BC and remained so well in the Middle English period. Therefore, the period from 450 up to 1150 in English language history is known as Old English and is described as full inflexions (grammatical endings), in nouns, adjectives and verbs.

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[3] Annexe I. Figure 1. Relation of the languages descended from the West Germanic and   the Old English and its direct descendants
[4] Annexe. Figure 2. The Four Dialects of Old English.

Thus, as the language was highly inflected, Old English had a relatively free word order (Syntax) because inflexions make meaning less dependent on word order. In Old English, we found four cases: Nominative, accusative, genitive and dative case. The language also had a complicated and illogical three gender system. There was no one-to-one correspondence between the natural gender and grammatical gender of nouns. Each noun had to have a gender, masculine, feminine , or neuter, arbitrarily fixed.

1.4. Anglo-Saxon Society and Cultural Background

In order to follow the Cognitive approach to the poem, we first need to be clear that cognitive models are not universal, but depend on the culture in which a person lives and grows up. Ungered and Schimid (2006) state that the background is important to form a cognitive model. Likewise, cognitive models depend on cultural models and, in reverse, cultural models can be seen as cognitive models that are shared by people belonging to a social group.

 It is difficult to speak about the new comers` relations, the Anglo-Saxons, and the Celts, the native population. However, it is thought that it depends on the resistance the more or less peaceful settle down (Mugglestone, 2012). The civilization reached over Roman rule was primarily destroyed by the newcomers: Cities were burnt and abandoned as the Anglo-Saxon preferred the open countryside, to carry out their main activities, hunting and agriculture. According to De la Concha Muñoz & Cerezo Moreno (2016), there are no many reliable Anglo-Saxon period sources. However, a trustworthy source of information about Germanic tribes`s customs is *Germania* by the Roman historian Cornelio Tacitus written in the first century. This work was helpful in rebuilding the Anglo-Saxon`s customs and organization in the first years of their settle down in Britain.

Thus, by Tacito is known that the organization of society was by families and clans and by the Ealde Right or *comitatus* (a group of warriors attached to a leader) with a sharp distinction between *eorls*, a kind of heredetary aristocracy and the *ceorls* or simply freemen. In this Germanic value system, identity is determined by ancestry and reputation. A King also has to demonstrate hospitality, generosity and political skills. Justice was administered through a series of fines (*wergild*) which varied according to the nature of the crime and the

injured party`s rank. Guilty was determined by ordeal or compurgation (method of trial in which an accused person could summon a specified number of people, usually 12, to swear to their belief in his or her innocence).

Seven smalls tribes born from the combination of various tribes know as the "Anglo-Saxon Heptarchy: Northumbria, Mercia, Kent, East Anglia, Essex, Wessex and Sussex (*The Cambridge Companion to Old English Literature,* 2013). From the beginning writers in the vernacular never called their language anything but *Englisc* (English). The word is derived from the name of the Angles (*Engle*). The land and its peoples were called Angel cym, but about the year 1000, *Engaland* begins to take its place. Thus the name English is older than England and derives from the Angles.

1.5. Women in Anglo-Saxon Society

Since one of this paper`s objectives is to explore how gender is reflected in the poem *Wulf and Eadwacer*, we will first need to place the female historical context. The poem must be read as a text that encodes a female voice within a patriarchy, particularly the Anglo-Saxon patriarchy, a Germanic culture notable, like other Northern cultures, for the autonomy, responsibility and legal protection available to women. Like the women in Germanic society, Anglo-Saxon women`s situation moved Tacitus reported that the advice (*consilia*) and opinión (*reponse*) of Germanic women were highly respected (Tacitus, *Germania*). Likewise, Desmond (1990) state that women was demonstrably much freer than the post-Norman-Conquest counterpart. Moreover, Anglo-Saxon social structures encouraged women to occupy significant positions within the hierarchical structures of the culture.

Damico & Olsen (1990) state that the married couple, as the comitatus, formed an important social design unit. Since every member of Anglo-Saxon culture was measured by his/her social bonds within the kinship networks of the community, a woman`s marriage clearly defined her relationship to the community. Aristocratic Anglo-Saxon women could hold bequeath property. The most suggestive example of this right is the *morgengifu* a financial payment made by the husband to the wife at the time of their marriage. Christine Fell , an Anglo-Saxon scholar, describes the *morgengifu* as "a substantial amount in money and

land, and it is paid not to the father or kin but to the woman herself" (1984,p.56). She then has personal control over it, to give away, to sell or bequeath as she chooses. Women could also hold land and property and the *morgengifu*, a right protected by laws and attested to by Anglo-Saxon wills.

Besides, surviving documents suggest that widows, in particular, received legal protection; Consequently, during this period, the most favoured women in England were not wives or unmarried daughters, but widows. Overall, the aristocratic Anglo-Saxon women, as defined by her legal and economic status, seems to have enjoyed a significant degree of autonomy, though she never at any time achieved complete equality to men. Germanic women of highest rank sometimes served as peace pledges or peace-weaver and were trafficked as a marital exchange.

This medieval practise of marrying aristocratic women to foreign leaders to secure alliances and end feuds might function beyond the role of object. Scholars such as the anthropologist Gayle Rubin argue that in fact, Germanic women had several possible responses to marital exchanges and could find ways to assert their influence as mothers and diplomats by King-making, or King-breaking, in their now husband`s homes. As a way of example, King Aldred`s daughter, Aethelflæd, was married as a peace-weaver to Aethelred, king of West Mercia. From 907 to 915, she organized a chain of fortified towns to defend West Mercia. As Aethelred`s died in 915 it was Aethelflæd who led the West Mercians to capture Derby in 917 and Leicester in 918. In fact, she was one of England`s great military leaders (Damico & Olsen, 1990).

Chapter II: Anglo-Saxon Literature

The Anglo-Saxon invaders brought with them a tradition of oral poetry in the fifth century. Because nothing was written down before the conversion to Christianity, we have only circumstantial evidence of what that poetry has been like (Greenblatt, 2018). Literacy was mainly restricted to the servants of the church. Therefore, the remains of Old English literature have come down to us (for the most part) in late copies, some of which were made three hundred years after the composition of the poems themselves. Under the expensive conditions of manuscripts production, few texts were written down that did not pertain directly to the work of the church.

Following Luebering (2010), Old English poetry is contained in just four manuscripts of the late 10th and early 11th centuries. They are *The Beowulf Manuscript* (British Library) contains *Beowulf*, *Judith* and three prose tracts; *The Exeter Book* (Exeter Cathedral); *The Junius Manuscript* (Balderson Library, Oxford) and *The Vercelli Book* (found in the Cathedral library in Vercelli, Italy). Poems in Old English are untitled in the manuscripts in which survive. The titles by which they are generally known were given to them by nineteenth-century editors. They are also, for the most part, anonymous and difficult to date. These books have little in common with each other except that they all contain verse. Only one, *The Exeter Book*, is an anthology of poetry both secular and religious.

2.1. *The Exeter Book*

The book was probably made for a wealthy patron. Around 1072 it belonged to Bishop Leofric of Exeter, and it was amongst the collection of books that he bequeathed to this Cathedral (Godden & lapidge, 2013*)*. The marked differences between two copies of a passage of homiletic verse, *The Soul and Body*, in *The Vercelli* and *The Exeter Book*, indicate the freedom with scribes sometimes made alterations to the material they were copying. On the other hand, the dating of secular poetry is highly problematic. Anglo-Saxon scribes copied poetry in continuous lines, as they did prose, although some punctuation was used to mark units. *The Exeter Book* contains many poems, including the

most ancient piece of writing in Anglo-Saxon. This Ancient piece is called *Widsith* (the traveller).

2.2. *Wulf and Eadwacer*

According to *The Norton Anthology*[5] , *Wulf and Eadwacer* (an editorial title) appears in *The Exeter Book*[6] along with (though not precisely grouped with) all the other so-called Old English elegies such as *The Wandered, The Seafarer, The Husband`s Message* and *The Wife`s Lament*. Many of these poems are narrated by a first-person narrator who suffers from temporal and physical dislocations. They are relatively short and tend to suggest, without filling it, a narrative context. For example, the first three lines of *Wulf and Eadwacer* consists of three grammatically coherent sentences, yet they point to no coherent narrative situation[7]. The reader is obliged to infer that situation from the juxtaposition of sentences. Thus, the gap of narrative sense between the first and the second sentences begs the reader to supply a narrative One might infer it.

This poem, like *The Wife`s Lament*, is voiced by a woman. We know this for sure only in line 10 by an adjectival ending. These poems are the two only comprehensive studies of a woman`s thoughts and feelings (*Frauenlied* or woman`s song) in Anglo-Saxon that survive. The genre of elegy accounts for several puzzles that, in the case of *Wulf and Eadwacer*, remains. Is Wulf the narrator`s husband or lover? Is Eadwacer the narrator`s husband? Is the name "Wulf" (a possible proper name, but also a figure for the outlaw) conceptually symmetrical with "Eadwacer" (literary "property watcher")? And many others. We can never know the answers to these questions, but neither by the conventions of this genre are we supposed to. because What Old English literature offers us is not only a mode of poetic expression but a window into different world of beliefs, myths, anxieties and perspectives (*The Cambridge Companion to Old English Literature,* 2013). Thus the poem is a window into the moors of low Medieval

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[5] *The Norton Anthology English Literature*, tenth edition, The Middle Ages (2018)
[6] Annexe: Poem found in *The Exeter Book*
[7] Annexe: Glossed text.

England [8], and "it fires the imagination with the story the female speaker tells us" (Sebo, 2020).

Chapter III: The Cognitive Approach

3.1. Cognitive Linguistics

In order to study the conceptual metaphors, metonymies and image schemas in this paper, it is essential to explain that these concepts are within the framework of Cognitive Linguistics. Evans and Green (2006) state that the most crucial way Cognitive Linguistics differs from other approaches to study language is that language is assumed to reflect the human mind`s specific fundamental properties and design features. It was Noam Chomsky who began the cognitive turn in linguistics in 1957. However, Chomsky`s theory, The Generative Linguistics, disregarded some essential aspects such as the cultural, historical, social framework, among others. Therefore in the 1970s, some linguistics such as George Lakoff, Charles Fillmore, Ronald Langacker or Leonard Talmy decided to leave Generative Linguistics and founded what we know as Cognitive Linguistics. Since then, modern Cognitive Linguistics has become a vigorous discipline. Perhaps the essential Cognitive Linguistics` postulates is the premise that language is one ability within general human cognition.

As Tendahl (2009) establishes, the big question, then, would be: Why do cognitive linguistics emphasize that their approach to language and thought is cognitive? After all, every generative grammarian would also emphasize that his or her view of language is cognitive. Therefore, a significant problem in answering the question is that cognitive linguistics and generative linguistics claim to be cognitive. Both frameworks are "cognitive" because language is rooted in mind is taken for granted in both theories. However, in the generative linguistics theory, language is located in the language faculty, an encapsulated module with its own rules and computations and generative linguistics study language in isolation from other mind modules. In contrast, cognitive linguistics does not regard

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[8] Key Translation

language as an isolated system, i.e. a system that can be studied in total ignorance of the rest of the human mind and body.

Hence, cognitive linguistics points out that language is one more of our general cognitive abilities, and It is assumed that much of our knowledge is based on our sensorimotor interaction with the world. Furthermore, our cognitive abilities are not independent of our bodies, and therefore cognitive linguistics pay attention to how our mind, body and language work together. If one accepts this view, then studying language is only one focused discipline in studying human cognition. The knowledge and insights that we have acquired about various parts of the human mind all help us understand language; they may be refined by studying language. Langacker (1999) concludes that studying the language is studying the human condition and can consequently not be accomplished in isolation.

So, according to Tendahl :

" all the major levels of linguistic description, such as phonology, syntax, morphology and semantics, have been tackled from a cognitive linguistic viewpoint and cognitive linguistics has become an influential framework to discover subtle workings of language" (2009, p.112).

Hence, Evans and Green (2006) state that Linguistics is one of the cognitive sciences alongside philosophy, psychology, neuroscience and artificial intelligence. In cognitive linguistics, language reflects patterns of thought. Thus, studying language patterns is to study conceptualisation patterns and the nature of conceptual organisation from bodily experience. Also, Cognitive Linguistics can be broadly divided into two main areas: cognitive semantics and cognitive approaches to grammar. However, unlike formal approaches to linguistics, which often emphasise the role of grammar, cognitive linguistics emphasises meaning because to cognitive linguistics, language reflects patterns of thought. Therefore, to study language is to study patterns of embodied conceptualisation. Thus the nature of conceptual organisation arises of body experience, and it competes with another cognition notion, the image schema, which is rooted in our bodily experiences.

Antuñano & Ibarretxe (2013) conclude that the main trends in Cognitive Linguistics are: Conceptual Metaphor and Metonymy Theory (Lakoff and Johnson,1980); Cognitive Grammar (Ronald Langacker, 1987); Construction Grammar, Frame Semantics (Charles Fillmore, 1976); Theory of Conceptual Blending (Gilles Fauconnier and Mark Tarner, the development of this theory began in 1993) and Prototype Theory (Eleanor Rosh. It emerged in 1971). Mairal Usón (2015) defines the Idealised cognitive models (ICMs) as cognitive structures representing reality from a concrete perspective. Furthermore, He points out that Lakoff (1987) distinguishes four types: The Frame Semantics by Fillmore; Image schemas structures, as the Cognitive Grammar by Langaker and metaphorical and metonymic models as described by Lakoff and Johnson.

3.2. Conceptual Methaphors

From the Comparison Theory of metaphor in *Poetic and Rhetoric* by Aristotle, the traditional concept of metaphor has changed, and perhaps the critical notion of imagery has been redefining. According to this first Aristotelian model, metaphors cannot create meaning, only similarities. However, Lakoff and Johnson (1980) have shown that we use metaphors not only in order to describe similarities but also to create them, or more generally, to conceptualize one experience domain in terms of a different experience domain. Thus, the importance of metaphor for cognition, as opposed to language, becomes apparent when Lakoff and Johnson (1980,p. 153) say that "metaphors are primarily a matter of thought and action and only derivatively a matter of language". In this case, they are defining conceptual metaphors.

According to Tendahl (2009), metaphor is fundamentally a kind of mental mapping, and the term mapping comes from the nomenclature of mathematics. Its application in metaphor research means that features from a source domain (e.g. OBJECTS) are mapped onto a target domain (e.g. IDEAS). As Evans and Green (2006) observe, Conceptual Metaphor Theory was one of the earliest theoretical framework identified as part of cognitive semantics enterprise. In earlier versions of Conceptual Metaphor Theory, the metaphor was motivated by the need to provide an abstract target domain with a structure derived from more

concrete domains. More recently, the theory of primary metaphor has challenged this view.

According to this theory, primary target concepts are no less experiential than primary source concepts since both primary target concepts, and primary source concepts are directly experienced. However, primary target concepts are less consciously accessible than primary source concepts because they relate to background cognitive operations and processes. Due to correlations in experience, primary target concepts come to be associated pre-linguistically with primary target concepts in predictable ways. The cognitive function of metaphor, according to this theory, is foreground otherwise background operations. Moreover, primary metaphors can be modified in order to provide more complex conceptual mappings called compound metaphors.

Mairan Usón (2015) conveys the pioneering classification of Lakoff and Johnson (1980), who differentiate three types of conceptual metaphors: structural, orientational and ontological. Structural metaphors are metaphors that conceive a concept in terms of another; for example, the ARGUMENT IS WAR belongs to this group. Orientational metaphors are those that organize a whole system of concepts in terms of physical orientation. For example, happiness is UP, while sadness is DOWN. Finally, Ontological metaphors give incorporeal things a sense of boundary and substance, allowing to speak of them as objects or bounded spaces. Doing so, they allow us to refer to a concept as an agent (Inflation is taking is tall), quantify it (much patience).

3.3. Conceptual Metonymies

Both, Conceptual Metaphor and Conceptual Metonymy are introduced by Lakoff and Johnson (1980) in their Conceptual Metaphor Theory. They also compare metaphor and metonymy. Metaphor structures understanding, while metonymy merely serves as a referential function by designating a thing in terms of another experimentally related thing. However, according to the cognitive view, both operations are conceptual. Following Evans and Green (2006), metaphor maps structure from one domain onto another, whereas metonymy is a mapping operation that highlights one entity by referring to another entity within the same domain. Thus, in contrast to metaphor, metonymy appears to be the result of

contextually motivated activation patterns that map vehicle and target within a single source domain. Within a specific discourse context, a salient vehicle activates and thus highlights a particular target. Hence metaphors are pre-conceptual in origin and thus inevitable associations (motivated by the nature of our bodies and our environment), while conceptual metonymies are motivated by communicative and referential requirements.

However, some scholars have begun to suggest that metonymy maybe even more fundamental to conceptual organisation than a metaphor, and some have done so far as to claim that metaphor itself has a metonymic basis. Evans and Green (2006) provide the sentence "The ham sandwich has wandering hands" as an instance of metonymy. Two entities are associated so that an entity (the item the customer ordered) stands for the orderer (the customer). As this example demonstrated, linguistic metonymy is referential: It relates to the expressions to signify entities in order to signaling them. So while metonymy is the conceptual relation "X stands for Y", metaphor is the conceptual relation "X understood in terms of Y".

Lakoff and Turner (1989) added another component to the cognitive semantic view of metonymy. They pointed out that metonymy, unlike metaphor, is not an across-domain mapping but instead allows one entity to stand for another because both concepts coexist with some domain. This explanation establishes why a metonymic relationship is based on contiguity or conceptual "proximity". The reason "Han sandwich" represents an instance of metonymy is that both the target (the customer) and the vehicle (the ham sandwich) belong to some CAFE domain.

3.4. Image Schemas

As we explain above, mapping, the two leading roles for the conceptual metaphor, describe the mental organisation of information in domains. This conceptualisation relates closely to image schemas which are mental representations used in reasoning. According to Lakoff and Johnson (1980), our embodiment is directly responsible for structuring concepts. If we wonder what an image schema is, in his (1987) book *The Body of the Mind*, Mark Johnson

proposed that embodied experience gives rise to image schemas[9] within the conceptual system. Image Schemas derive from sensory and perceptual experience as we interact with and move about the world. This sentence means that because this experience is a function of our bodies and our interaction in the world, this type of experience arises in conjunction with our physical and psychological developments during early childhood through sensory and bodily experience. In other words, image schemas are not innate knowledge structures.

If we continue with Johnson (1987), image schemas are pre-conceptual in origin. Mandler (2004) argues that they arise from sensory experiences in the early stages of human development that precede concepts` formation. However, once sensory information patterns have been extracted and stored as an image schema, sensory experience gives rise to conceptual representations. Therefore, image schemas are concepts but of a particular kind. They are the conceptual system´s foundations because they are the first concepts to emerge in the human mind. Image schemas are so fundamental to our way of thinking that we are not consciously aware of them because we acquired this knowledge early in life, certainly before the emergence of language. Evans and Green (2006) state that an image schema can give rise to more specific concepts. e.g. the concepts lexicalised by the prepositions *in*, *into*, *out*, and *from* are all thought to relate to the CONTAINER schema: an abstract image-schematic concept that underlines all these much more specific lexical concepts.

3.5 Cognitive Approaches to Old English Poetry

Ungerer and Schmid (2006) establish a distinction between cognitive models and cultural models. Moreover, they state that both are sides of the same coin. They suggest that:

> "Cognitive models are of course not universal but depend on the culture in which a person grows up and lives. The culture provides the background for all the situations we have to experience in order to be able to form a cognitive model" (2006, p.51).

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[9] Annexe: First Image Schemas`List Provided by Johnson (1987. P.126)

Since we want to study the poem from a different linguistic period and cultural context and transfer it into the current period, trying to keep the original as intact as possible, we need other tools to help us, and to know other concepts. Scholars of Anglo-Saxon literature and culture began to explore vernacular psychology or deploy the concepts and analytical methods. They also explore the mutual and historical context and the literary text.

Some scholars, such as Michel Tomasello, demonstrate how cognitive function are indebted specifically to cultural developments. Besides, two new interdisciplinary fields, Cognitive Poetics and Cognitive Literary Studies, recently know as Cognitivie Cultural Studies, have arisen, bringing concepts and research methods from cognitive science. Also, Anglo-Saxonists have found in cognitive approaches new group of literary interpretation to understand text produced in remote cultures, such as those written in Anglo-Saxon England. All cognitive approaches to literary criticism focus on the meaning-making in both the recipient`s mind and the process undertaken by the text`s producer. Antonina Harbus explores all these techniques in her groundbreaking work *Cognitive Approaches to Old English Poetry*, published in 2012.

Harbus explores tools such as the Text World Theory, a discourse framework created by Paul Werth and is currently used by scholars working in the field of Cognitive Poetry to examine how language is processed in mind to create mental representations. Likewise, Peter Stockwell defines Cognitive Poetics as a study of the process by which intuitive interpretation is formed into expressible meaning, an approach in which he and others deploy the textual analytic tools of Ronal Langacker`s "Cognitive Grammar", with its grounding of language in both, cognition and social interaction. Stockwell also explores the role of emotion in the aesthetics of reading or "texture", the experienced quality of textuality. According to Stockwell`s technical literary-linguistics approach, the answer to how a text is written so long ago can be so moving to current readers could be the linguistic creation of "resonance", "a source of powerful literary impact and its ability to linger in the mind after the reading is completed" (Stockwell, p.14).

Anglo-Saxonists explore the idea that Old English poetry relies, as does later literature, on a shared understanding of human emotions registered in the

body and the mind. Therefore, they show how Old English poetry can represent recognisable emotions and trigger emotional states in modern readers. They use metaphors to account for the cross-cultural intelligibility of ideas. Anglo-Saxon scholars have observed two dominant metaphors recurring in Old English poetry, that of the MIND CONTAINER and a WANDERING ENTITY. They explore those and others in order to trace vernacular understanding uses of metaphorical language in habitual associations.

Chapter IV: Study of Conceptual Metaphors, Metonymies and Image Schemas in *Wulf and Eadwacer*.

Many scholars have considered Wulf and Eadwacer to be one of the most intriguing and enigmatic of the Corpus of Old English poems. It is precisely the the poem`s shortness and the fact that we do not know who its characters are that has made it so difficult to interpret. Some scholars suggest that the poem might be either a fragment of a longer poem now lost or a short piece elaborating a particular incident in a well-story cycle. Some critics have looked to completely secular sources in pre-conversion Germanic heroic legend (Bradley, 1998). Frequently, Germanic background of the Anglo-Saxon is highlighted in this kind of research of *Wulf and Eadwacer*: Norse poetry, Eddic and Continental Germanic. This action is labelled as identification.

Studies have made clear that in addition to embodied experience, cultural factors play an essential role in the metaphorical conceptualization. In different cultures and periods, differences in the preference for source domains in the salience of the extant metaphoric conceptualization arise (Verdaguer & Castaño, 2018) . Also, some linguistics, such as Zoltán Kövecses emphasizes the impact of culture in metaphor production. However, despite the diachronic variation, remarkable correspondences exist in the type of conceptual metaphors that have been used to speak about emotions through the history of the English language. The core concept to explore is that the thinking mind is located within and operates as part of human body-embodiment and is combined with the cultural context on mental processing to produce a rich and flexible set of approaches to literary understanding (Harbus, 2012).

According to Gilbert (2016), a poem`s element does not exist in isolation but works in unison to create a complete experience. She classifies the title of the poem as one of those elements. She states that "The title serves as an introduction to the poem and gives you an initial sense of what the poem is about" (2016, p.114). *Wulf and Eadwacer* is a nineteenth-century editorial title, so we must be careful in using it to establish any aspect of the poem. However, our understanding and communication of human existence arise from the fundamental acknowledgement of existence within a physical body, which

provides the basis for all kinds of conceptual metaphors. Therefore, we will evaluate these conceptual metaphors` study to determine some aspects of the poem. The poem`s themes are separation, union, hostility, suffering; even we could say passion. May be these elements can help us in the exploration of the conceptual metaphors.

In the corpus of Old English poetry, three particularly prevalent metaphors occur: LIFE IS A JOURNEY, THE MIND IS A CONTAINER ENTITY, THE BODY IS A CONTAINER, and LIFE IS A SEA VOYAGE. Beyond the idea of life as a sea voyage, the ideas of mind and sea were a couple more widely in this literary culture, suggesting the existence of many conceptual metaphors lining the two (Harbus, 2012). For instance, in *Wulf and Eadwacer*, the absoluteness of separation of lovers is expressed through the image of the uncrossable sea:

Wulf is on iege,   ic on oþerre. (l. 4)

Wulf is on an island, I am on another

Likewise, we might say that the idea expressed in the conceptual metaphor MIND IS A WANDERING ENTITY might be presented in the poem through the continuous changes of verbal tense and addresses. These wanderings give the text an overwhelming sensation of movement of thought flitting. The modernist literary movement would be called it a stream of consciousness narration. At only 19 lines, the poem has not a lineal time since it jumps forward and backwards, conecting parallel scenes and stories. In line 12 the speaker expresses this idea of self even divided from herself through the sentence :

wæs me wyn to þon,   wæs me hwæþre eac lað. (l.12)

It was joy to me, to such extent, it was also pain to me , though.

As Vergaguer and Castaño (2018) observe, cold, darkness, and physical discomfort were recurrent source domains depicting metaphorical conceptualization of sadness in Old English elegiac monologues. The symbolic use of landscape and wintry weather as somatic metaphors to express psychological pain and gloom is symbolically connected with personal sorrow. In

the case of *Wulf and Eadwacer*, we explore those ideas on wintry weather, and in metaphorical and metonymic projections in bodily states and behavioural reactions such as posture mainly reflected by sadness is LOW (I sat sad) such as in the line 10 of the poem:

þonne hit wæs renig weder   ond ic reotugu sæt, (l.10)

Then it was rainy weather and I sat sad.

Moreover, mental distress seems to work in conformity with metaphors such as EMOTIONAL STATES ARE LOCATION, and UNDESIRED LOCATIONS or HARMFUL LOCATIONS. In traditional criticism, we know this literary device as pathetic fallacy: The speaker`s agony is deepened by the gloom and the hostility of nature in line 5, when she locates the island in the fens.

Fæst is þæt eglond,   fenne biworpen. (l.4)

The island, set in the fens, is fast.

Scholars such as Harbus (2007) and Godden (2008) state that Old English elegiac`s poets recognise two separate consciousness centres: The mind and the self. Two conceptual metaphors could convey those ideas: THE MIND IS A CONTAINER, and THE BODY IS A CONTAINER.   As a way of example, *Wulf and Eadwacer* appears to depict this double personal isolation, both mind and bodily isolation, through metaphors denoting perceptual difference ("*ungelic*") and phisical isolation (on an island). These metaphors offer the image of a dual separation :

Ungelic is us. (l.3)

It is inequal to us.

Wulf is on iege,   ic on oþerre (l.4)

Wulf i son an island, I am an another.

Other conceptual metaphors are AFFECTION IS WARMTH and RELATIONSHIP IS PROXIMITY.

þonne mec se beaducafa   bogum bilegde, (l.11)

When the warrior surrounded me with his arms

wæs me wyn to þon,   wæs me hwæþre eac lað. (l.12)

It was joy to me, to such extent, it was also pain to me, though.

Similarly, the poem depicts the suffering for the lack of proximity and affection in line 9:

Wulfes ic mines widlastum   wenum dogode;(l.9)

I have suffered with distant longins for my wulf.

Besides, we can infer some metonymic reading of the text. The word "wulf", which occurs five times in the poem, has invited an extensive account of scholarly attention and debate centred on the possibility that the metonymic connotation of "outlaw" is appropriate in this context (Åström, 2002). Likewise, in some Germanic and Icelandic texts, an outlaw`s child is called a *hwelp* (l.16*)* (cub). Therefore the speaker would be referirng metonymically to the baby. Also she uses the word *uncerne* (l.16), "our".  Could be then the baby carried to the woods Wulf`s son? Some scholars suggest that Eadwacer himself, the hypothetical husband, is the metonymic name used for a jailer.

Besides, Anglo-Saxonists also explore how literary text can exploit embodied human universals. The connections between physical experience and conceptualization.

 These connections generate images schemas. They were meaningful to the Anglo-Saxon poets` audience, as well as modern readers. Johnson (1987) defines image schema as a recurring dynamic patterns of our perceptual interactions and motor programs that gives coherence and structure to our experience. Cognitive linguistics state that Image schemas, conceptual metaphors, metonymies and socio-cultural values are then entwined. For example, the schema CONTAINER in Wulf and Eadwacer deploys a considerable image-schemas of knowledge to develop our understanding of other abstracts ideas in the poem. Thereby the poem triggers emotional

experiences and genuine sensations that the reader can grasp as well. Identifying image Schemas from the poem involves the reader`s awareness of recurrent patterns of mind-body-world interaction. Thus, image schemas are evoked by words and their combinations that explicitly specify or suggest skeletal physical pattern (Tseng, 2007).

We can identify image schemas from linguistic cues with space concepts including up-down, far-near, in-out, contact, center-periphery, etc. Another feature of image schemas such as superimposition, that is, the interaction of a series of image-schemas. Johnson (1987) gives a first list of the most basic and essential image schemas, for example, CONTAINER, PATH, NEAR-FAR, LINK, CONTACT, VERTICALITY, etc. Regarding that image schemas, metaphorical utterances, and socio-cultural values are entwined when using and understanding metaphors, we can resort to image schemas in the poem. The same line 4 above could be identified as an image schema of CONTAINER:

Wulf is on iege   ic on oþerre. (l. 4)

(Wulf is on an island, I on another)

Also, the CONTACT image schema could be seem in :

þonne mec se beaducafa   bogum bilegde, (l.11)

When the warrior surronded me with his arms,

A PATH image schema may be in the lines 16 and 17:

Gehyrest þu, Eadwacer?   Uncerne earne hwelp (l.16)

Do your hear, Eadwacer? A Wolf shall carry

bireð wulf to wuda. (l.17)

our wrethed baby to the woods.

Finally, May be in the last ironic sentences we could see a superimposition of image schemas, with the CONTACT, CONTAINER and NEAR-FAR image schemas are internconnected:

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þæt mon eaþe tosliteð   þætte næfre gesomnad wæs, (l.18)

Men easily separate that which was never joined,

uncer giedd geador. (l.19)

our song together.

Chapter V: Gender Study of Wulf and Eadwacer

Feminists scholars have demonstrated that gender is the crucial category for organizing society and culture. Most importantly, gender is historically variable. Definitions of masculinity or feminity are not universal constructs but dependent upon shifting local, temporal and cultural specificities (Homer, 2001). The study of conceptual metaphors in the poem *Wulf and Eadwacer* could help to explore how gender is reflected in the Old English poem. As state above**,** Two of the conceptual metaphors in the text, THE MIND IS A CONTAINER and THE BODY IS A CONTAINER, convey the double personal isolation of the female speaker of *Wulf and Eadwacer*, both in the physical and mental spheres. These metaphors, the image scheme of CONTAINER, and separation and suffering themes seem to govern Old English female elegies. In particular, Old English female elegies seem to provide evidence of the existence of the idea of the self as a hidden entity.

The male elegiac speakers in *The Wanderer* and *The Seafarer* are defined by free physichal movement (even though they are exiled) whereas female speakers in *Wulf and Eadwacer* and *The Wife`s Lament* (henceforth *Wulf* and *Wife*) suffer this doble enclosure. Of all the Old English elegies, only the two female elegies exhibit those restrictions against their speakers. Also, the conceptual metaphor MIND IS A WANDERING ENTITY seems to be conveyed in the elegies whose speakers are female. They seem to let their imagination wander since their bodies cannot. In contrast, the male speaker in *The Wanderer* who wishes to enclose his "traitor" mind to fetter his thoughts. Homer (2001) mantintains that the discourse of enclosure represents women in Old English literature in general. Moreover, It seems that the elegies are powerful examples of the cultural construction of gender in Old English texts.

The speakers of *Wulf* and *Wife* (*also in The Exeter Book*) are the only female voices expressing women`s thoughts and feelings in Anglo-Saxon poetry that survive. There are other female voices in other poems, but the male narrator voice continuously filter them. Therefore, these two poems seem to be the only expressions of the genuine feminine in literature dominated by heroic male action. Most scholars include them as a Germanic representative in the genre of the *frauenliender*, a German term that designates women`s songs. However, the image of femenine embedded in *Wulf* and *Wife* exhibits cross-cultural and culture-dependent traits (Damico & Olsen, 1990).

Many scholars consider that both female speakers in *Wulf* and *Wife* seem to be peaceweavers, who were no necessary passive symbols as we might imagine. As a way of example, King Alfred daughter, Aethelflæd was married as a peaceweaver to Aethelred, king of West Mercia. Also, Eadburh, daughter of the powerful Mercian King Offa was married to king Beorhtric of Wessex as part of an alliance between the two kingdoms in 786. However, finally, both of them held power in Anglo-Saxon court. Despite that power, the personal cost to women of the political dependence upon peace peaweaving is evident (Sebo, 2020).

Marriage as exile to women dominates the medieval Old English zeitgeist, at least in the surviving literature (*Marriage as exile in Old English Literature*, 2020), and both *Wulf* and *Wife* describe this kind of exile. Besides, both poems seem genuine secular, and these women are no consoled by faith on the contrary of male elegies that suggest allusions to salvation. While in *The Wandered* and *The Seafarer* there is a smooth transition from the patriarchal Germanic warrior society to the Christian society, not such transition takes place for the narrators of *Wulf* and *Wife*, where no end to exile or suffering is sought from "above". In male speaker elegies, exile seems to become the metaphor for seeding God`s general condition.

Some scholars see in the female speaker of *Wulf and Eadwacer* a challenging representation of woman as "other". According to Sebo (2020), the narrator of the poem rejects social order, and her thoughts reflect and enact the

experience of anger. For instance, Signy[10], who appears in medieval Scandinavian texts, is marked by her obedience to patriarchal social structures, whereas the speaker of *Wulf and Eadwacer* (many times compared with Signy) seems to be defined by her disobedience. She seems to be consumed by an emotional response oddly seen in early medieval characters. Shilling and Sebo (2020) makes the reading of *Wulf and Eadwacer* as a female speaker who is isolated and alone on an island, separated from another island on which Wulf is imprisoned. The fierce men that guard Wulf`s Island also serves as guards for her, preventing her unión with Wulf and thus ensuring her continued longing for her separation.

Surprisingly, in a patriarchal society, the speaker expresses resentment toward Eadwacer (her presumed husband) as she tells of Wulf (her presumed lover) taking their welp (likely the illegitimate child of her and Wulf) into the woods. Even the poem evoques, in a sense, a dose of erotism when the speaker seems to express her sexual longings for Wulf, the absent lover:

þonne mec se beaducafa   bogum bilegde,

When the warrior surronded me with his arms (line11)

wæs me wyn to þon,   wæs me hwæþre eac lað.

It was joy to me, to such extent, it was also pain to me, though (line 12)

Also, the gendered language of the poem was subject to study for scholars. Some of them argue that the "differentness" in both genre and language in *Wulf* and *Wife* is because they are both women`s songs, a genre which inevitably entails a "differentness in language" (Damico & Olsen, 1990). However, some scholars take advantage of those differences to wondering if women could have written those poems. They hypothesise about women`s authorship in the early medieval period, particularly in Old English poetry. Feminist scholars such as Hélène Cixous, Luce Irigaray and Julia Kristeva put forward theories which suggest that the women`s writing entails those differences. Therefore the

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[10] Signy in Norse mythology, only daughter of the hero Volsung. She was married against her will to the ruthless king Siggeir and was many times compared to the narrator of *Wulf and Eadwacer*.Their story is told in the Scandinavian epic *Volsunga Saga*. Britannica, T. Editors of Encyclopaedia (2018, January 29). Vǫlsunga saga. Encyclopedia Britannica. https://www.britannica.com/topic/Volsunga-saga.

fragmented, disjointed syntax of the Old English *frauenlieder* are supportive arguments for women authorship in Old English poetry.

Although according to Virginia Woof, "Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman"[11] (1929, p. 27), almost all Old English poetry is anonymous. Traditional canonical scholars have assumed that those poems were composed orally by male poets, *scops* and also written down by male *scribe*, monks. However researches in more recent years have pointed out that Anglo-Saxon nuns were also literate and had access to writing. As a way of example, one of the first English female poets is Berhtglyth , a nun who writes in the mid 8th century. She wrote a letter ending in a 10-line poem (both in Latin) to her brother in Germany. The beginning of the letter sounds remarkably like the emotions expressed in *The Wife`s Lament*. More women writers survived from the Anglo-Saxon period, such as Eadburg, Bucge, Leoba and Ælflaed. Notwithstanding, they have not been part of the college curricula and remain unknown (Damico & Olsen,1990).

Indeed, one of the most radical feminist scholars who discuss female authorship`s question was Marylin Desmond. She states (1990) that these two elegies belong to a corpus of medieval vernacular poetry, almost entirely anonymous. However, *Wulf* and *Wife*, as anonymous female-voiced lyrics, have occasionally disturbed the patriarchal sensibilities of modern scholars and editors who have reacted with appropriate "phallic authority", according to the author, by emending the text and producing allegorical readings, thus silenced the female speakers of these two poems and erasing women from Anglo-Saxon history. In her conclusion, Desmond points out that the modern reader might read these poems for their anthropological potential to represent female experience within a cultural context. In Elaine Showalter`s terms, she considers that it is essential to listen to these gendered voices.

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[11] Woolf, Virginia, *A Room of One´s own*, 1929.

Conclusion

This final degree project aimed to study the Old English poem Wulf and Eadwacer within two approaches. First, from the cognitive approach and then from a gender perspective. These two approaches allowed new interpretations of the poem and new ways of thinking about it, different from traditional criticism analysis. In the 70s Cognitive Linguistics open the path to a new understanding of the language`s nature. Language is one more of our cognitive abilities and is interrelated with them. Then, Lakoff and Johson published *Metaphors We Live By* in 1980, and we realised that metaphors are not only a matter of language but a matter of thought. Conceptual metaphors are in our everyday language, and even politicians use them to shape the way we think, to fortify their discourse. So, Conceptual Metaphor Theory could also be used as tool to analyse the discourse, and Cognitive Literary Studies were born, then called Cultural Studies.

Anglo-Saxon Scholars or Anglo-Saxonist soon realised the new possibilities for meaning-making from the combination of the cognitive approaches and how they allowed several new ways of thinking about Old English Literature. Then, Antonina Harbus published *Cognitive Approaches to Old English Literature* in 2012, and the field continues growing up to now. The study of the conceptual metaphors, metonymies and image schemas in the poem allowed us a new way of literary analysis that can be fruitfully completed by a cognitive approach, which sheds light on human conceptual structures and associations of metaphorical expressions. Therefore, the cognitive approaches to *Wulf and Eadwacer* outlined above allow us to be aware of universals based on human beings` bodily experiences which could explain how a text which was written so long ago is so moving to the current reader.

Moreover, despite the diachronic variations, the study of conceptual metaphors in the poem unmask the author`s unconscious mechanism to express emotions based on bodily and sensorimotor pre-conceptual experiences since the images schemas are, on many occasions, the source domain in orientational conceptual metaphors. Therefore remarkable correspondences exist in the type of conceptual metaphors that have been used to speak about emotions throughout the evolution of the English language. Conceptual metonymies are

even more ubiquitous in everyday language, and they were often used in Old English poetry. Their study is growing in importance in recent times.

The study of conceptual metaphors in this poem also allowed us to use them as a tool in our genre study of the poem and as an approach to the idea of gendered voices from a different angle. Conceptual metaphors allowed us to compare female and male speakers in Old English elegies and realise how gender is reflected and function in the poems. The elegiac male speakers in *The Wandered* and *The Seafarer* is defined by free physical movement, whereas the female speakers in *Wulf and Eadwacer* and *The Wife`s Lament* suffer a double enclosure, the physical and the mental. So, Old English female elegies provide evidence of the idea of the self as a hidden entity, at least for women. It was interesting to study how the female speaker is portrayed in the poem differently from other literary works of the period. The author forces us to feel sympathy for the female speaker even if she seems to be an adulterous woman. This fact is something striking in a patriarchal society, even the Anglo-Saxon pre-Christian society. Maybe, as Marilynn Desmons suggests, this honest female speaker could disturb modern scholars and editors` patriarchal sensibilities who acted with "phallic authority" and could lead Benjamin Thorpe to confess his inability to translate the poem in 1842.

The work also explored the possibility of female authorship. However, the medieval attitudes toward authorship allow privileging the voice of the text over the author. The authorship`s modern concept valorises the author`s signature, whereas the bulk of Anglo-Saxon elegies are anonymous texts. The female speaker, the study of the poem`s language following the theories of Julia Kristeva leads us to focus on the gender of the text. Like many aspects in Anglo-Saxon literature, the poem authorship is based on assumptions and suppositions, which are impossible to verify.

Nevertheless, the possibility of female authorship can not be dismissed either. In the Anglo-Saxon period, there were also women writers. So, in Desmond words, we must listen to these female speakers gendered voices. The beginning of women`s language, if not women literature, could be in the heroic and martial world of Anglo-Saxon tradition. De la Concha and Cerezo (2016) state that, in one sense, if a man had written *Wulf and Eadwacer* and *The Wife`s*

Lament It would be equally important because of the capacity of the author`s empathy with women feelings.

As a final reflection, it is difficult to assess if the female speaker *of Wulf and Eadwacer* challenges or reinforces the patriarchal discourse. It could be the aim of another final degree project. Sometimes the discourses implement strategies that finally reinforce them. As a way of example, the early church`s discourse was specifically designed to contain and enclose the female body. However, the female speaker`s tone seems to be challenging, and *Wulf and Eadwacer* is undoubtedly worth highlighting the voice of the "other" in Old English poetry.

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Annexe

Figure 1. First Imagen Schemas` List Provided by Johnson (1987, p. 126)

CONTAINER (RECIPIENTE)	BALANCE (EQUILIBRIO)	COMPULSION (COMPULSIÓN)
BLOCKAGE (BLOQUEO)	COUNTERFORCE (CONTRAFUERZA)	RESTRAINT REMOVAL (ELIMINACIÓN DE BARRERAS)
ENABLEMENT (POSIBILITACIÓN)	ATTRACTION (ATRACCIÓN)	MASS-COUNT (INCONTABLE-CONTABLE)
PATH (CAMINO)	LINK (VÍNCULO)	CENTER-PERIPHERY (CENTRO-PERIFERIA)
CYCLE (CICLO)	NEAR-FAR (CERCA-LEJOS)	SCALE (ESCALA)
PART-WHOLE (PARTE-TODO)	MERGING (FUSIÓN)	SPLITTING (ESCISIÓN)
FULL-EMPTY (LLENO-VACÍO)	MATCHING (EMPAREJAMIENTO)	SUPERIMPOSITION (SUPERIMPOSICIÓN)
ITERATION (ITERACIÓN)	CONTACT (CONTACTO)	PROCESS (PROCESO)
SURFACE (SUPERFICIE)	OBJECT (OBJETO)	COLLECTION (COLLECCIÓN)

Figure 2. Relation of the languages descended from the West Germanic and the Old English and its direct descendants.
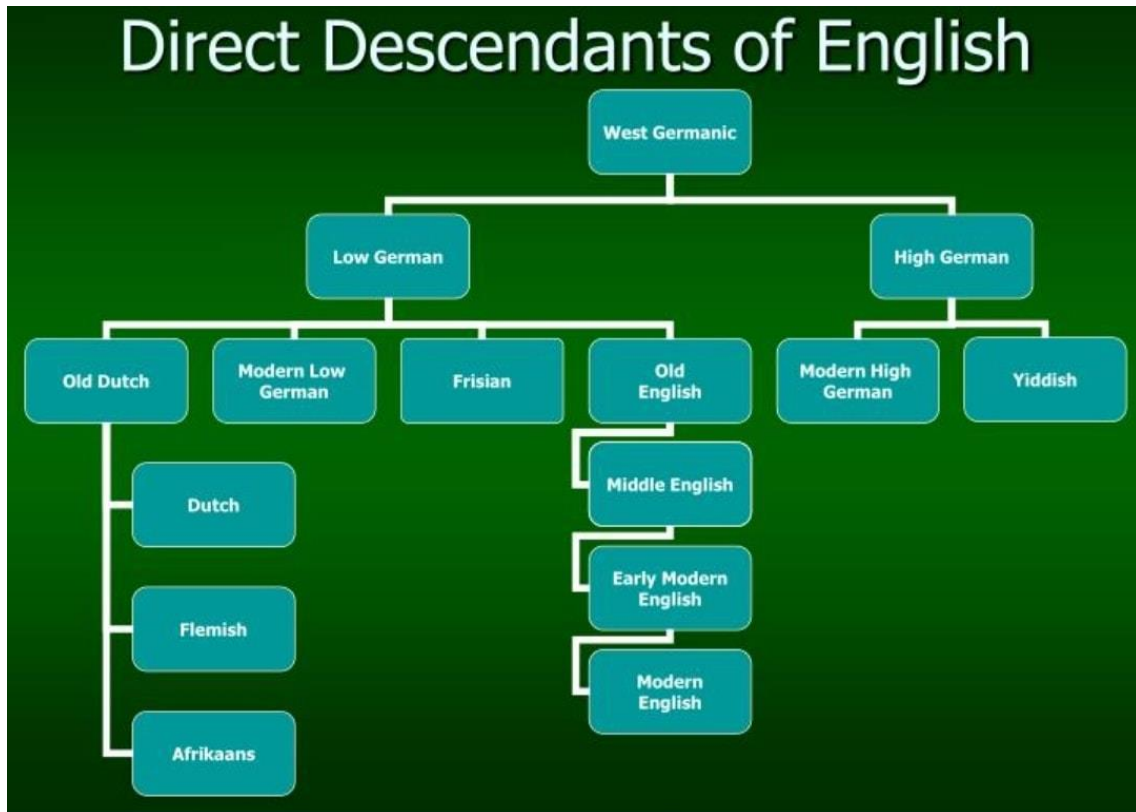

Direct Descendants of English

Figure 3. The Four Dialects of Old English.

Poem found in *The Exeter Book*

Verse Indeterminate Saxon

Leodum is minum   swylce him mon lac gife;
willað hy hine aþecgan,   gif he on þreat cymeð.
Ungelic is us.
Wulf is on iege,   ic on oþerre.

5

Fæst is þæt eglond,   fenne biworpen.
Sindon wælreowe   weras þær on ige;
willað hy hine aþecgan,   gif he on þreat cymeð.
Ungelice is us.
Wulfes ic mines widlastum   wenum dogode;

10

þonne hit wæs renig weder   ond ic reotugu sæt,
þonne mec se beaducafa   bogum bilegde,
wæs me wyn to þon,   wæs me hwæþre eac lað.
Wulf, min Wulf,   wena me þine
seoce gedydon,   þine seldcymas,

15

murnende mod,   nales meteliste.
Gehyrest þu, Eadwacer?   Uncerne earne hwelp
bireð wulf to wuda.
þæt mon eaþe tosliteð   þætte næfre gesomnad wæs,
uncer giedd geador.

Key Translation

Wulf and Eadwacer

*It is as if someone had given a present to my
people.
They wish to capture him if he comes
threatening.
It is unequal to us.
Wulf is on an island, I am on another.
The island, set in the fens, is fast.
Men are bloodthirsty there, on that island.
They wish to capture him if he comes
threatening.
It is unequal to us.
I have suffered with distant longings for my Wulf.
Then it was rainy weather and I sat sad.
When the warrior surrounded me with his arms.
It was joy to me, to such extent, it was also pain
to me, though.
Wulf, my Wulf, your absence, your rare comings
have made me sad, this mourning mood, not the
lack of food.
Do you hear, Eadwacer? A wolf shall carry our
wrenched baby to the woods.
Men easily separate that which was never joined,
our song together.*

Glossed Text

Wulf and Eadwacer

1 Leodum is minum swylče him mon lāc gife

[people] [is] [my] [as if] [him] [someone] [present] [give:subj]

2 willad hy hine atecgan, gif he on treat cymed

[will] [they] [him] [capture] [if] [he] [on] [threat] [comes]

3 Ungelic is ūs

[unequal] [is] [us]

4 Wulf is on iege ic on oterre
[Wulf] [is] [on] [island] [I] [on] [another]

5 fast is tat eglond, fenne beiworpen.

[fast] [is] [the] [island] [fens] [set]

6 Sindon walreowe weras tar on ige

[are] [bloodthirsty] [men] [there] [on] [island]

7 willad hy hine atecgan gif he on treat cymed

[will] [they] [him] [capture] [if] [he] [on] [threat] [comes]

8 Ungelīc is us

[unequal] [is] [us]

9 Wulfes ic mines widlastum wenum dogode

[Wulf] [I] [my] [distant] [longings] [suffered]

10 tonne hit was renig weder ond ic reotugu sat

[then] [it] [was] [rainy] [weather] [and] [I] [sad] [sat]

11 tonne mec se beaducafa bogum bilegde,

[then] [me] [the] [warrior] [arms] [laid]

12 was me wyn to ton was me hwatre eac lad

[was] [me] [joy] [to that extent] [was] [me] [however] [also] [pain]

13 wulf, min wulf wena me tine

[Wulf] [my] [Wulf] [absence] [me] [your]

14 seoce gedydon tine seldcymas

[sad] [did] [your] [rare comings]

15 murnende mōd nales meteliste

[mourning] [mood] [not] [lack of food]

16 Gehyrest tu, Eadwacer? Uncerne earmne hwelp

[hear] [you] [Eadwacer] [our: dual] [wrenched] [whelp]

17 bired wulf to wuda

.
[carries] [Wulf] [to] [woods]

18 tat mon eate toslited tatte nafre gesomnad was

[that] [someone] [easily] [separate] [that which] [never] [joined] [was]

19 uncer giedd geador

[our: dual] [song] [together]