OLD ENGLISH TEXT TYPES:
EVIDENCE FROM THE LEXIS

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0. INTRODUCTION

This paper deals with the revision of the definitions of those words belonging to the
category of “text types” -both prose and poetic- in the Old English period, which, as we
shall see, are unsatisfactory in many respects. To this effect, many interesting and
promising possibilities of investigating the meanings and relationships of words from older
periods of a language have come from two directions. On the methodological side,
computer corpora and concordances such as the Helsinki Corpus of English Texts and the
Toronto Microfiche Concordance to Old English can facilitate the search for all the contexts
in which words appear. And from the theoretical side, work in Cognitive Semantics or
Prototype Theory has given a new view of the nature of meaning and of semantic fields or
categories.

In this paper then, we briefly explain the main premises of the cognitive approach; we
describe the methodology and we present the results of our research, that is, new pro-
typical definitions of the terms under study.

I. THEORETICAL BASIS

We have based our study on the cognitive approach to semantics (specially Lakoff 1987
and Langacker 1987). This means our study has the following premises:

1. Meaning is not autonomous; it is context dependent. Meanings are cognitive structures
   embedded in and linked to the total set of cognitive capacities. Lexical concepts then, have to
   be studied as part of human understanding (Geeraerts 1988: 656).

2. Lexical concepts have vague boundaries, both intentionally and extensionally. Inten-
   tionally, words have prototypical meanings or senses surrounded by more peripheral zones.
   And extensionally, semantic categories or fields contain members which are more central or
   prototypical, this is, better examples of the category, in contrast with the peripheral, less
   salient examples or members of the class. The relationships between the different senses of a
   word or between the different members of a category, thus, is a matter of gradience (Lakoff
   1987, Taylor 1989). In our category we are going to have more central members such as
   spell, sang and leap, and more peripheral members such as racu, talu, ster and sorgen -in the
   prose submodel, and gid and fit -in the submodel of poetry.

3. Consequently, two areas of linguistic research where prototype categories have an obvious
   and immediate application is in the study of semantic equivalence or synonymy, and also in
   the study of the association of two or more different senses with a single lexical item, or
   polysemy, as in the case under research.

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1 This project has been carried out within the framework of two major research groups: number
PS91/0026 and number PS91/0027, founded by the DGICYT.
Our study relates specifically to this last point. If we look at the definitions of the different near synonyms in question provided by the OE dictionaries, we see that the items are all polysemous and that they all share at least one or two senses: <story> and <narrative> - in the case of the prose submodel- and <song> and <poem> in the poetic submodel. But if we study the different contexts in which these words appear we will see that they are not “perfect” synonyms - interchangeable in all contexts. Because, although they may be distributionally and referentially equivalent in some contexts, they may, nevertheless, be associated with distinct prototypical “scenes” or “domains” (Lakoff 1987, Langacker 1987, Taylor 1989). Moreover, cognitivists claim that most natural language categories exhibit a polycentric rather than a monocentric structure. This means that most lexical concepts are polysemous clusters of overlapping senses and that the various senses of a lexical item cannot always be strictly separated from each other (Geeraerts 1988: 654) - as is the case of <narrative>, <story>, <report> or <poem>, <song>, <lay>, etc.

II. METHODOLOGY

Our first task was to isolate those words that refer to prose and poetic compositions in order to select the corpus. To do this the following Anglo-Saxon dictionaries were used: A Concise Anglo-Saxon Dictionary (Clark Hall 1988), English-Old English, Old English-English Dictionary (Jemper 1975) and An Anglo-Saxon Dictionary (Bosworth and Toller 1991).

Referring to prose are the following words: racu, segen/sagen, spell and talu, which we chose as a base for our study because, in the extant Anglo-Saxon texts (Anglo Saxon Poetical Records), these lexemes are the most frequent, monomorphemic and share the maximum number of attributes and senses with other peripheral members of the sub-category. That is, they represent “basic-level terms” (Rosch 1975). There are, of course, many other words, around 60 in fact, which can categorize prose text types in OE but they seem to have a much more concrete scope of reference. For example: riht, dom; lar, bysen; sealm ... used in the contexts of law, instruction and religion.

Concerning the poetic submodel, the words gid, leop and sang were chosen because, among all the terms which can refer to poetry - such as fers, fit, galdor, wop, gionwordum, headgamen etc., these words also represent basic level terms due to their wider variety of senses and more general scope of reference.

Once the corpus was collected, we compared the definitions given in the Anglo-Saxon dictionaries and found that in both cases the definitions were characterized by their circularity and wide variety of senses. This can be seen in the dictionary definitions of the terms under study:

PROSE

RACU: exposition, explanation, orderly account, narrative, comedy ...
SAGA/U/SÆGEN: a saying, story, statement, narrative, testimony, foretelling, fable, report ...
SPELL: story, narrative, account, relation, history, fable, discourse, philosophical argument, saying, prose ...
TALU: tale, talk, story, fable, account, statement, relation, narrative, accusation, action at law...

POETRY

GID: a song, lay, poem, speech, tale, sermon, proverb, riddle (all metrical) ...
LEOP: a song, poem, ode, lay, verses...

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SANG: song, singing, chanting, poetry, a song or poem to be recited or sung...

Clearly, the question we need to answer is whether the Old English terms for prose and poetic text types also had such a variety of reference as the OE dictionaries seem to indicate. If not, we need to know whether we can associate the different words with different prototypical “scenes” or “domains”. From here we can discover which text types were recognized in Anglo-Saxon literature.

To solve this problem we have used the *Toronto Microfiche Concordance* in order to analyze all the contexts in which the Old English words appear: 945 contexts belonging to the ASPR -450 prose and 495 poetic.

Finally, our analysis of prototypical conditions of usage includes the following aspects:

a) etymology
b) analysis of prototypical conditions of usage or distributional analysis
(c) prototypical domains

III. ANALYSIS OF PROTOTYPICAL CONDITIONS OF USAGE

A) PROSE SUBMODEL

RACU

*Racu*, which occurs 90 times in the ASPR, derives from Teut. *rōk meaning <care>, *<heed>, *<reason>, *<account*, hence ME. *<to reck> and *<reckoning>.

Regarding its distributional analysis, the following characteristics can be mentioned:

1. The *verbs* related to this term fall into three clear groups:

1.1. The most numerous describes its *performative character*. For example: *recan, cwehan, redan, helgan...* *<tell>, <read>, <hear>*... 

1.2. The second most representative group is that of *teaching and instruction: leran, ge-trualman, anytan, tryman, rihian*... *<teach>, <explain>, <reveal>, <strengthen>, <guide>*... 

1.3. Finally, those of *understanding: befon, ongitan, seccan*... *<comprehend>, <understand>, <inquire>*...

2. Within the *modifiers* we find adjectives which refer to:

2.1. *Evaluation*: *riht* *<right>, sop* *<true>, onfeald* *<clear>, gewyrdel* *<authentic>, gesceadwislic* *<wise>, gerecellic* *<direct>, eald* *<old>, wundordlic* *<wonderful>, pinre* *<poor>, leasung* *<false>*... As we can see most of them suggest a positive evaluation.

2.2. *Content*: *godspellic* *<evangelical>, halig* *<holy>*... As it is evident, there are only religious adjectives.

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1 We consider distribution as “a general term used to refer to the total set of linguistic contexts or environments in which a unit occurs”. (D.Crysal 1991: 111). This is, all those lexical items -verbs, modifiers, nouns and compounds- that either directly or peripherally have influence in the determination of sense of the lexical items under study.

2 This study does not include a statistical analysis of results, to be done in the future.

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2.3. There are also some adjectives such as langsum <long>, scort <short> and lytel <little>, which refer to its form.

3. Nouns

3.1. Racio appears in the context of other prose text types such as talu <tale>, saga <saying> and cinfran <speech>. Nevertheless, the most significant ones are those of instruction such as socon <inquiry>, teuthung <explanation>, bisen <example>..., as well as those of religious content, among which we find: godspell <gospel>, larspell <homily>, solere <psalter>, halige gewrie <scriptures>...

3.2. Performers or agents reinforce the instructive and religious character already implied in verbs and modifiers: upwitan <philosopher>, godspellere <gospeller>, bisco <bishop>, mun <monk>, sacerd <priest>, cristen redere <ecclesiastical expounder>, trahome <commentator>, recere <narrator>...

3.3. As for topics, they are all religious: purhtogene <special reading at monastic meal-time>, endebyrthnes <creation>, dom <glory>, Genesis, dygelynysse <secretness>, geryn <miracle>, wundor <marvel>, deopynys <mystery>...

4. Relevant to this word is a series of propositions stating the different purposes and, therefore, the prototypical domains of racio: to andgit geopenian <to open your spirit>; to getrungiing <to open your spirit>; to getrumniing <to strengthen your faith>; ...mod <mind>, ...lawedum mannum <illiterate men>; to ritinge <as a rule>; to bysian, ...laerde olfre men <to set example, teach other men>; to gerihtrecenn <to guide>; to gehyrn radan <to follow advice>...

SAGA/SÆGEN

Saga/Sægen comes from the IE form *seku meaning <remark>, with an early implication of <divine vision>. It developed into the ON saga <historical narrative> and from ON into OE, but with different senses. In ME we have the forms saw, saying and saga, this last one, used to name the Norse texts. The term appears in 105 contexts in the ASPR.

Distributional analysis of contexts:

1. The most important group of verbs used with this term is that of oral performance such as: ansvarian, gyhyran, secgan, cywyan, acsian, roccetan, rettan, reordian <answer>, <hear>, <say>, <tell>, <narrate>, <read>... and those of interpretation or understanding: leonian, gelyfand, ongytand, ONELOWAND <teach>, <experience>, <comprehend>...

2. Adjectival modifiers are scarce and not relevant. However, we have another type of modification which is crucial for the delimitation of this term: noun phrases, usually in genitive, stating information about the origin and performer of a sægen. These appear in 40% of the contexts: arwyrban <...heros>, ...massepreostes, ...abbudes, witen, ...biscopes <honourable men>, ...<...priests>, <...abbots>, <...philosophers>, <...bishops>..., eddhu <...mannan, ...munece <old men>, <...monsks>; caedigan abbades <blessed abbots>; swyfe getreowa manna <very righteous men>; saga ...weres, ...preostes <true men>, <...priests>...
3. This term also collocates with other nouns which belong to the category of prose text types such as: *lar <histoire>, bysen <precept>, gereccenes <narration>, arend <message>, gewrit <writing>* and those that specify the religious aspect of spell: *maegn <miracle>, wunder <marvel>, digolmys <secretnes>, godsspell <gospel>*...

**SPELL**

*Spell* comes from IE *spel* meaning *<recite>, <tell>*. The meaning of the ME form, spell: *<charm>*, is not found within the OE uses.

The main characteristic of this word, which is by far the most frequent of the domain of prose -160 contexts in the * Anglo-Saxon Poetical Records*, is the wide variation of contexts of usage which is shown in its distributional analysis.

1. **Verbs** give us information about the different performative activities and purpose of the term. These verbs refer to the different ways of *elaboration: wyrcaen, witan, hiwian, gegednian, reccan ... <make>, <write>, <form>, <gather>, <accomplish> ...; reciting: secgan, sprecan, cwipan, gebodian, reccan ... <say>, <tell>, <recite>...; interpretation: ongutan, understandan, smeagan, æflespryrian... <understand>, <meditate on>, <examine>...; and purpose: laran, oferhigion, fægnian, tufan, sendan ... <learn>, <despire>, <rejoice>, <love>, <send>...*

2. **Modifiers** specially help to determine the evaluation, content and form of *spell*. As the most representative examples of evaluating adjectives, we find: *mer, geard, riht, god, wundorlic, wynsum, gesceawelisc... <famous>, <wise>, <right>, <good>, <wonderful>, <joyful>... and *frecne, unarlic, ðel, laf, egestric, leas... <dangerous>, <disgraceful>, <vain>, <terrible>...* Within the group of *content* modifiers we find both religious and non-religious: *haliq <holy>, sunderedges <Sunday>, werfeodo <of the people>, ealdra cwena <of old women>, wintres <winter> and sumeres <summer>, symle <feasting>...*¹

3. The *nouns* found in our contexts help to define the scope of the type of text the term belongs to, as well as its prototypical domains of occurrence. In the case of spell, these nouns, which appear either in apposition or coordination -that is, as repetition elements, reveal its wide variation of usage within the sub-category of *Prose text types*. We find *spell* in the same context as:

3.1. Other text type terms which occur in the same context as spell. These can be classified into those found in both religious and non-religious texts: *gebed <prayer>, godsspell <gospel>, sealdnsang <psalm>, word <word>, lar <histoire>, bisna <precept>, leoh <narrative poem>, spræc <speech>, gesagen <saying>, star <histoire>, talu <tale>, gereccednyse <narrative>, gyd <poem>, arend <message>, bispel <proverb>...*

3.2. Terms regarding the appearance of *performers or agents* within the range of spell, both religious and non-religious: *cyninges þegn <the king’s thane>, gomela Scyld <old Scyld>, brimmanna bodu <the sailor’s messanger>, eald upwita <old philosopher: Plato>, lease, dysig men <false, foolish men> and se Helend <the Saviour>, cirilice heawas <ecclesiastical servants>, rodera redend <heaven’s adviser>, rodera waldend <heaven’s ruler>...*

¹ Old English examples are quoted in the case found in the texts.

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4. Specially interesting for the restriction of the prototypical domains of *spell* is the information given by the *topics* of the texts:

4.1. Epic: *sif Beowulfs* <Beowulf's expidition>, *ofermodum unrihtwisum earþan cyningum* <insolent and unjust kings on earth>, *Angelpoederen and Seazum, Troiana gewin* <Troian battle>...

4.2. Religious: *Davides daeda* <David's deeds>, *pisses mynstres* <this monastery's>, *halgan gast* <the Holy Ghost>, *wiellgrimme wyr* <cruel fate>...

5. Finally, its wide application is also reflected by the great variety of its compounds: *bealu-, inwit-, laf-* <evil story>, *bi-* <parable>, *eald-* <cold story>, *guf-* <war tidings>, *hilde-* <battle speech>, *far-* <homily>, *leas-, lyge-* <false speech>, *sar-* <sad story>, *riht-, sof-* <true story>, *wea-* <evil tidings>, *wiill-* <good tidings>...

**TALU**

From IE *del* meaning <trick>, <recount>. In A-S it preserves both meanings in three forms: *talu, tel*, and *tal*, all of which are feminine; hence ME tale.

From the distributional analysis of its 95 contexts the following characteristics stand out:

1. Verbs do not give crucial information to delimit the prototypical domain of this term. Those that appear fall into three groups:

   1.1. Those indicating way of *performance*: *cwepan, lýstan, tellan, ascian* <say>, <listen to>...

   1.2. A second group referring to *composition*: *macian, don, gesettan* <make>, <create>...

   1.3. And finally, those specifying *purpose*: *brucan <enjoy>, pegan <threaten>, gesylkenn <give>, gedemum <condemn>, bedydrían <deceive>...*

2. It is infrequent to find *modification* with this term; the following 4 adjectives are the only ones we found: *leas <false>, halig <holy>, full <full> and *sof* <true*. This implies that the meaning of *talu* was clear enough not to require further specification.

3. Concerning *nouns*, in most contexts we find *talu* collocating with terms from the category of *negative discourse*: *hosp <insult>, scand <disgrace>, edwit <shame>, hopenword <abusive language>, gebysmere <blasphemy>, golfeating <mockery>, ielnes <calumny>, murcing <complaint>...*

**POETIC SUBMODEL**

**gid**

*Giel -84 contexts* has its origin in the IE form *ghedh* meaning <join>, <fit>, <going well together>.

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1. Gid appears mainly with verbs of oral performance: awrecon <relate>, <recite>, <sing>, cwehan <speak>, <proclaim>, menan <tell>, <relate>, <declare>, reccan <unfold a tale>, <narrate>, <recite>...

2. Modifiers

2.1. Gid’s content modifiers show a wide scope of reference within wisdom, moral instruction and entertainment: witigendic <prophetic>, gastgerynum <in spiritual mysteries>, menigfealde <complex>, forwriting <foreknown>...

2.2. There are only two modifiers denoting poetical form: leoplic <poetical> and sope gebunden <truly bound>.

3. Nouns

3.1. The main text terms with which gid is found are different types of narrative and informative discourses: spell <story>, cwih <saying>, geherigendic <hearing>, gerekcedynys <narration>, gewitnysa <testimony>, bodung <a preaching>, gesegon <a telling>...

3.2. A second important group of nouns is the one that gives us information about the type of content, that is, moral instructive as we already noticed with the modifiers: witedom <prophecy>, sypcwid <true saying>, ryne <mystery>, snytro <prudence> <wisdom>, searorin <cunning> <mystery>...

3.3. In relation to agents, gid is performed by the: witega <prophet> <psalmist>, wopbensa <speakers>, gleoman <musician> and scop <poet>.

3.4. The last representative semantic field related with gid is rejoicing and music: sweg <sound>, healganen <hall-mirth> <song>, gleo <glee-beam> <harp>, gliowordum <glee-words>, hearp <harp>, gomenwudu <harp>...

4. The most interesting data for our research are those expressions which clearly refer to the poetical nature of the items analyzed. E.g. SANG: ...fors losfanges <verse of a hymn>; ...se sealmseop gibbigende sang... <the psalmist singing a song>; LEOp: ...leoph somnige, write wopbera e sa song (l) compose, (l) write in the art of poetry>; ...seeliget ha me gedreiflon...leoph to singanne... <...of poems disturbed me...a poem to sing>; ...leoph...in scangereorde mid ha mustan swetnisse & inbrirdnisse gegelengle... <a poem...in the language of poetry with the greatest sweetness and compunction composed>; GID: ...leophicere gyiddnge avrat... <a poetical discourse (he) wrote>; ...guma gilphladen, gidda gemynig ...fand sope gebunden... <a man filled with lofty themes of songs mindful>\(^1\). In contrast with ...PROSA, hat is forpriti leden buton leophicrafe geleeged and gel ogod <...PROSA, that is plain Latin without the art of poetry laid and disposed>.

\textit{LEOp}

\textit{Leoph} comes from IE \textit{*leu} that meant <imitative of singing>, <of sounds of exhaltation or praise>. This term occurs 95 times in the \textit{ASPR}.

\(^1\) Cf. J. Bosworth & T. Toller (1991: 477)

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1. *Leop* is used with verbs which belong to two main groups:


2. Modifiers 

2.1. *Leop* appears with very few content modifiers, however the ones that appear in our texts induce us to conclude the existence of pagan types of *leop* which are classified in religious contexts as: *deofolic* <devilish>, *scandicum* <obscene>, *uncleanum* <impure>, *idle* <vain>... 

2.2. This scarcity of modifiers also applies to the occurrence of adjectives dealing with form of composition and performance: *telsum* <harmonious> <rhythmic>, *swet swegum getingeccel* <eloquent sweeter sounds>, *smicere* <elegant>... 

3. Nouns 

3.1. The text type terms which co-occur in the same context of *leop* can be classified into religious and non religious:

3.1.1. The *religious* items are very similar to those that happen with *sang* but not as varied and frequent. *Leop* is often contrasted with: *gebed* <prayer>, *sealma* <psalm>, *credlo* <creed>, *gewrit* <scripture>, *lof* <song of praise>... 

3.1.2. Specially relevant are the *non religious* narrative terms as they are in some cases even in an appositive distribution. *spell* <story>, *ealdspel* <old story>, *leasspelling* <false story>, *bigspell* <by-story>, *cwife* <saying>, *gehynesse* <report> <hearing>, *ster* <history>... 

3.2. In relation with what was found implicitly in the modifiers, the existence of *non religious leop* nouns referring to these types of themes are found together with the religious ones: *behensce* <paganism>, *galscepe* <luxury>, *arfesnisse* <piety>... 

3.3. In addition to this, the main compounds of *leop* are non religious or, to be more specific, epic: *fyrd* <military>, *gryre* <terror> and *hild* <war>, <battle>. 

3.4. Regarding the appearance of *performers* within the range of *leop* very few instances are recorded being *scop* <poet> the most representative. 

3.5. Terms that characterize *leop* in a musical context are scarce but also recorded: *cantle* <canticle>, *sang* <song>, *<singing>*<sub>5</sub>, *sweg* <sound>, *salting* <dancing>, *tumbling* <dancing>, *leaser* <jester>... 

*SANG*
Song, which appears in 316 contexts of the ASPR, comes from IE *senguh meaning <song>.

1. Song appears with the widest variety of verbal semantic fields. The most important in number are those belonging to:

1.1. Oral performance: singan meaning both <sing> and <recite> with or without musical accompaniment, gehestan <do>, <perform>, <execute>, cwepan <say>, <speak>, <proclaim>, seechan <make a vocal sound>, <speak aloud>...

1.2. Praise and worship: herian <praise>, weorbian <honour in words>, <worship>, aneditan <give thanks to god in song>...

1.3. Rejoicing: swegan <make a regulated modulated sound, tone, music> blissian <rejoice>, <exult>, aretan <exhilarate>, <comfort>, <delight>...

2. Modifiers

2.1. Most of the adjectives or modifiers related with song refer to its religious character and / or purpose: wulkses <glory>, heofonlic <heavenly>, gastlic <spiritual>, halig <holy>, cirklic <ecclesiastical>, ligerand <praiseworthy>, <laudable>, byssigend <rejoiced>... Within this religious context we find many adjectives which suggest the positive, happy tone of song: E.g. myrig <pleasant> <delightful>, blyhe <joyful>, fæger <joyous>, wepan <gentle> <mild>, lusthealric <desirable>, <pleasant>, dryne <a song>...

2.2. Adjectives referring to the way of performance of song are also very common: gestilde <quiet>, hlud <cloud>, singal <constant>, sanheort <of the same disposition>, swipsweg <staciturn>, <too silent>, unswege <diaphonia>, wreslic <delicate> <elegant>...

3. Nouns

3.1. Song usually appears within the context of other text type terms which belong to parts of the celebration of the christian mass. E.g. sealm <psalm>, gebed <prayer>, reps <response>, ynn <hymn>, godspell <gospel>, mess <mass>, saltere <psaltery>... The main compounds of song also occur in the above context: E.g. lof- <praise>, uth- <dawn>, prim- <third>, under- <under>, non- <ninth>, niht- <night>, sealm- <psalm>, wyn- <pleasure>, lic- <body> and ciric- <church>...

3.2. A second important group is that of the agents of song. The person in charge of its performance is: sealmwyrhto <psalmist>, sealnscope <writer of psalms>, scop <a poet>, and witega. <prophet>, <psalmist>...

3.3. A third group of nouns with which song collocates is that of the semantic field of music and rejoicing both in epic and religious contexts. song & sweg <song and sound>, ... & dreaam <and miricle> ... & wynduream <and jubilation> ... & bliss <and joy>, song on salere <song with the psaltery>, on hearp <with the harp>; on gonenwun <with the glee-wood>; on citran <with the harp>...

IV. CONCLUSIONS: PROTOTYPICAL DOMAINS OF USAGE

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After the distributional analysis of the seven terms the research focused on, we are nearer to knowing the types of prose texts recognized in OE. We have found that these terms do have a variety of reference and even overlapping senses such as <story> and <narrative> in the prose submodel and <song> and <poem> in the poetic submodel, which cannot be strictly separated in many contexts. However, we can delimit a prototypical sense and a prototypical domain for each term. From more prototypical to more peripheral these are:

PROSE

SPELL can refer to any type of prose text whether oral or written. Its prototypical sense is as wide as <narrative> and its content as well as its prototypical domains can only be drawn from the context. this is, <authentic-historical narrative>, <fictitious narrative>, <biblical/religious narrative>, <everyday narrative or report>... Since this word shows the widest variation of senses and domains, the highest frequency of occurrence, and also because it shares the maximum number of attributes with the other terms studied, we have considered spell as the prototypical or core member of this prose group, -in the sense of E. Rosch's “basic level terms”.

The prototypical domain of SÆGEN/SAGU is orally transmitted knowledge of unquestionable truth. Therefore, its main sense is <saying>.

TALU has a wider variety of senses than the other terms. We have found many different meanings ranging from <defence>, <testimony>... to <sin}. However, a prototypical domain can be highlighted: that of false narrative or report. Its main sense in religious contexts is <blasphemy>; and in non-religious contexts <calumny>.

The prototypical sense of RACU is <teaching> as the most frequent domain pertains to instruction. Because it is more specific, we consider it a more peripheral member of this category.

POETRY

SANG can refer to any type of text when in performance meaning rhythmical melodious composition adapted for singing or reciting with or without music. However, its prototypical domain is that of the celebration of the mass and its prototypical sense <song of praise>.

LEOPTH refers to any type of text thought of as a poetical composition, an “opus” independently of its subsequent performance. Its prototypical domain is that of composing narrative poetry, either in religious or non-religious contexts. Its prototypical sense is <narrative poem>.

GID has the greatest variety of poetical text types: <riddle>, <maxim>, <proverb>, <parable>, etc. Nevertheless, its prototypical domain is clear: discourse with the purpose of moral instruction and entertainment. Because of its restrictive domain we have included it as a more peripheral member of the Old English poetic text type category studied.

Finally, we suggest that lexicographic research based on cognitive semantics can contribute both to the revision of the standard Old English dictionaries and to textual typology studies in general.
REFERENCES


