A Methodological Introduction to the Study of Historical Concepts

> *"Sprachgeschichte ist Paläontologie des menschlichen Geistes – Geist dabei im umfassendsten Sinn gebraucht -, ist angewandte Kunde vom Menschen, ist Anthropologie."*[1] *(Tschirch 1966:13)*

Fritz Tschirch's preliminary remarks to his *History of the German Language* express the attitude of responsibility to be expected from any linguist today. In spite of the importance of cross-cultural studies like the ones carried out by Wierzbicka (1996), we are conscious that we cannot do without a profound diachronic research whenever we apply structural analysis for language research, translation, interpretation of literature or discourse. On the other hand, we are conscious of the manyfold varieties of situations which determine any kind of speech, be it oral or written. In order to approach text in an adequate way, we have to focus on the methodology to be applied for a specific purpose: Are we looking for language specifics that can be compared with those of other languages? Are we looking for a methodology which can be useful in translation or interpretation of oral or written text? Even more so if we are interested in a closer understanding of the way our mind forms ideas or considers observable processes: We should strictly apply a situational analysis along with the rules of grammar and semantics. Parsimony is preconditional, especially when sociological or cultural traits are being compared. In fact, this kind of analysis should be primordial for the sake of a closer intercultural discourse.

Any semantic analysis of the English language should be based on a semantic field analysis of traditional cultural concepts, the way Tschirch analyzed the German language (1966), or as done by introductory texts for scholars of the History of the English language, which usually give the semantic field of the most important areas of official language use and explain the language development in its historical context, e.g. Bloomfield and Newmark (1963), Pyles (1964), Traugott (1972), Baugh (1978), Fernandez (1982), Partridge (1982) and Barber (1993).

As we intend the explanation of concepts in their historical context, documented in fictional or non-fictional text samples which hold implicit or explicit information on language users' religious, social, political and economic life-conditions, our studies have to be supported by a thorough knowledge of the historical situation and good previous understanding of the semantic field of representative areas of official language use.

First, because we need criteria of observation which go far beyond the current usage of language by any, many or all the existing groups of language users. In order to come to an adequate definition of word meanings or extended semantic meaning, we cannot rely on dictionaries or studies of the lexical field alone because the former yield a list of normative entries in an arbitrary selection, taken from a corpus which in a still limited way represents the historical development of a language, and the latter are too much limited by the needs and ambitions of the observed groups of language users today.

Second, because both oral and written language use, the latter even more so, is submitted to officially accepted meaning which is subject to a permanent process of development in the above mentioned life-conditions. Whereas oral speech follows certain customs of conversation and is regulated by communicative aims, written speech is ruled by the highest level of a skill which is developed by writers of the most advanced intellectual rank of a society. This does not mean that we cannot expect the record of popular speech in written documents which have been or are being expressed in popular speech. On the contrary: Thanks to great writers like Shakespeare we can find

[1] Language history is Palaeontology of the human spirit – spirit here used in the widest sense –, applied knowledge of mankind. It is Anthropology.

a rich heritage of popular sayings, proverbs and even colloquial speech which allows satisfactory insight into the customs of conversation of a time.

However, we cannot infer from a historical semantic research that e.g. one or another group of language users is more violent than others because they use the word 'kill' more often than others. Nor can we conclude that a group of language users does not know the concept of *war*, for example, only because they have never expressed it in their language. Even if they have lived in peace for centuries, the absence of the term *war* or any other word which could express the concept, e.g. *quarrel*, does not exclude the possibility that this concept could be used and expressed if necessary. This is another reason why we cannot do without the observation of emergent concepts in their historical context in various different situations, even more so because it is the only way how we can get acquainted to a culture.

Any historical language study should observe language change. Whereas Blank, Koch and Grzega classify each case of language change by Ullmann's categories, which they widened in number and scope, Lass looks at this permanent historical restructuring in a very sober way:

> *Historical junk ... may be one of the significant back doors through which structural change gets into systems, by the re-employment for new purposes of idle material. (Lass 1990: 98)*
>
> *Human cultural evolution, including language change, is based at least partly on bricolage, cobbling, jerry-building; ... pieces of such systems are always falling off and if not lost are recycled, often in amazingly original and clever ways. (Lass 1997: 316)*[2]

We should take this as a Socratic confession, and with regard to the systematic observation of the historical development of language we have to assume a very modest viewpoint while we are conscious of Saussure's, Humboldt's and Vygotski's conclusions. We should keep very specific in the parameters of analysis but open to any kind of irregularity at the same time.[3] As a matter of fact, we can see from Blank's and Grzega's isolated classifications, which are still on Ullmann's pioneer level, how difficult it is to come to adequate observations of concepts that could show the way to a profound understanding of human ontogenesis.

An adequate historical semantic analysis has to start from a pragmatic understanding of language use (cf. Ullmann 1962 and Traugott 1999a) and take into account all the necessary aspects of language development in its historical dimension (cf. Blank 2001, Grzega 2003 and Koch 1999; 2005). In any case there should be a macroanalysis of the semantic field before starting a lexical analysis, and the analysis itself should be carried out by support of grammar and syntax, e.g. observation of collocations, in order to determine the pragmatic concept.[4] Semantic change should be observed across periods on corpus samples with similar or identical terms of the same semantic fields (cf. Ullmann 1962). The study of comparable corpus selected by genre is recommendable because it is easier to find the common semantic field in a comparable discourse tradition (cf. Koch, 2005).

Blank (2001) gives a clear description of the methodology that should be applied in cognitive onomasiology, and he also states the objective of this research area:

> *Cognitive onomasiology, thus, requires both, an enlarged sample of languages in order to avoid circularity and a deepened insight in diachronic lexical processes in order to*

[2] Quoted in Traugott (2004).
[3] Cf. Traugott (2004).
[4] Cf. Van Dijk, T.A. 1977;1983(with W. Kintsch); Sinclair, J. M.P. 1991;2004.

> *understand processes of conceptualization that, by time, have become opaque. Combining diachronic lexicology with onomasiology and applying it to more than only one or a few languages can enable us to show empirically which conceptualizations are proper to a single or very few speech communities and which can be found universally and thus may match with a biological predisposition of man in perceiving the world. Cognitive onomasiology then can procure us deeper insight into the way our mind works. It is important to say that "universally recurrent conceptualization" does not mean that it has to be found in every language of the world and even not in most of them: first, there are always some speech-communities that, for some reason or other, prefer a cognitively unprivileged way of conceptualizing a given concept, and second, several cognitively salient ways of conceptualization may parallelly exist and compete with each other. (Blank 2001:12)*

Like Ullmann, Blank does not accept the separation of semantics and onomasiology, he rather considers them to be two different ways of observing a concept:

> *On the level of theoretical lexicology, semasiology is the perspective behind typologies of the mechanisms of lexical innovation, such as metaphor, metonymy, types of word formation, idioms etc. Omasiological studies try to discover the different lexical "pathways" through which a particular concept has been designated by going back to the respective source concepts. (Blank 2001:7)*

He also argues that the principles of lexical change can only be understood if we start from the cognitive level of concepts and proceed in the onomasiological direction towards the meanings of our words. This leads to a diachronic cognitive onomasiology as the background theory for diachronic semantics. (Blank 2001:8)

Therefore, the first step of our ontogenetic research will be the usual search for keywords which help to establish the semantic macrostructure. The selection of a specific genre, theme or lexical area will yield the expected range of keywords which may help to determine the macrostructure. The concepts we find are then to be organized in a matrix with semantic entries of speech varieties. A morphosyntactic analysis will give the adequate support to all the statements on language change (cf. Traugott 1999; 2000). The reference books for the lexical analysis of conceptualization are etymological dictionaries or wordlists, e.g. Fick, Falk and Torp (1909) for Indoeuropean, Cleasby and Vigfusson's (1874) Icelandic-English Dictionary, Zoëga's Concise Dictionary of Old Icelandic (1910), the OED for Old and Middle English, Webster's Unabridged Encyclopedic Dictionary of the English Language (WUED), The American Heritage Dictionary of the English Language (AHD), and also glossaries in Kluge (1897) e.a.

The lexical field will be determined in the macrostructure of the text and pragmatic characteristics will be stated, e.g. event, purpose, register, sort of text, motive, and style etc. depending on the genre. Also hidden intentions, e.g. based on allusions, will be looked for, to find out about the functional and emotive character of speech. Humboldt's three language functions will be taken into account:

1) The cognitive function to create thought and present facts

2) The expressive function to communicate emotions and cause feelings

3) The communicative function to inform, raise arguments and come to agreements.

Humboldt ([1830-1835] 1960-1981) gave himself a striking explanation of the process of linguistic

creation in time:

> *Language has an objective and independent influence, in so far as it is subjective and dependent. For it does not have anywhere, not even in writing, a permanent place. Its quasi dead part has steadily to be created again and again anew in thinking, alive in speech or comprehension.*[5]

He explains more in detail how this creative process works in language:

> *The development of ideas requires a twofold procedure, an imagining of the individual concepts and a linking of these to the thought. ...*
>
> *The word-unit in language has a double source, in the inner sense of language, which refers to the need for the development of thought, and in the sound.*[6]

We can easily compare this view of a steadily ongoing process of language creation with Saussure's description of the way ideas are shaped inside the language system, as mentioned above. Cognition takes part in creation, or as Saussure explains:

> *The spirit seizes the nature of statements underlying them [the terms] in each case and creates on it as many associations in series as there are diverse statements.* [7]

The lexical and syntactic analysis will be carried out on the reference-level of text sections, keeping in mind the three language levels as suggested by Coseriu:

- the *universal* level of *language activity* which includes all those linguistic or non-linguistic processes that are constitutive of human language, independent of the different historical language forms.

- the *historical* level which determines precisely the different historical language forms, taking into account all the aspect of a *single language*.

- the *current* level of text or discourse as an individual, singular manifestation of language activity in a concrete situation.

For an adequate analysis of the concept and the conceptualization process, text units will be analysed on the reference-level. Vygotski's conclusions from his experimental observation of the conceptualization process will be taken into account:

1) In the ontogenetic development of human language, words are formed by holistic rather than logical thinking.

2) The word has a denominating rather than a semantic function.

[5] In: Über die Verschiedenheit des menschlichen Sprachbaus und ihren Einfluß auf die geistige Entwicklung des Menschengeschlechts (Werke, Bd. III, 438): "Die Sprache ist gerade insofern objektiv einwirkend und selbständig, als sie subjektiv gewirkt und abhängig ist. Denn sie hat nirgends, auch in der Schrift nicht, eine bleibende Stätte. Ihr gleichsam toter Teil muß immer im Denken auf's neue erzeugt werden, lebendig in Rede oder Verständnis."

[6] *Die Ideenentwicklung erfordert ein zwiefaches Verfahren, ein Vorstellen der einzelnen Begriffe und eine Verknüpfung derselben zum Gedanken. ... Die Worteinheit in der Sprache hat eine doppelte Quelle, in dem innren, sich auf das Bedürfnis der Gedankenentwicklung beziehenden Sprachsinn und in dem Laute.* Dass., cf. The chapter on the word unit: Closer examination of the word unit. Incorporation system of languages. [*Nähere Betrachtung der Worteinheit. Einverleibungssystem der Sprachen*.]

[7] "…l'esprit saisit la nature des rapports qui les relient [les termes] dans chaque cas et crée par là autant de séries associatives qu'il y a de rapports divers "(Saussure [1916] 1972:176)

2) Concepts are formed by dismantling established connections of associative features and by an abstract synthesis in order to rearrange salient features.

4) Verbal thinking plays an important role in the conceptualization process.

In his experimental *Study of the Development of Concepts in Childhood* Vygotski describes in detail the stages of the conceptual development: ([1934] 1964: ch. 5).

1. The blurred and disconnected *holistic thinking,* a random association from contiguous traits of different objects: a child may, for instance, name various objects 'wow-wow' which in an adult's opinion are not logically related.

2. *Pseudo-concepts*, i.e. conceptualization which coincides with the same object but implies a different way of thinking.

3. *Potential concepts.* They abstract a salient feature from a concrete association of features in order to refer to a certain group of objects with common features.

4. *Structured and differentiated conceptualization* in line with adult convention.

Vygotski emphasizes that the experimental stages he observed were described in their logical sequence but do not coincide with the stages of physical development. Also, he found that pseudo-concepts are quite common in colloquial speech of adults. In conclusion we can state that the concept is not ready when the word is determined.

On a syntagmatic speech level, there cannot be any doubt that we select backstage information in a spontaneous way whenever we express ourselves in everyday situations, i.e. we approach 'an abstract, mentally represented rule system which is somehow implemented when we speak' (Hopper 1987: 140):

> *The assumption, in other words, is that "grammar" (in the sense of the rules, constraints, and categories of the language attributed to the speaker) must be an object apart from the speaker and separated from the uses which the speaker may make of it. That kind of grammar is conventionally understood to consist of sets of rules which operate on fixed categories like nouns and verbs, specify the forms of additive categories like those of case, tense, transitivity, etc., and restrict the possible orders in which words can occur in a sentence. Discourse, the actual use of language, is held to be in some sense an "implementation" of these structures, or the way in which the abstract mental system possessed in its entirety by the speaker is realized in particular utterances. (Hopper 1987: 141)*

Hopper calls this spontaneous but selective use of language 'emergent grammar', based on the notion of culture coined by the cultural anthropologist James Clifford:

> *This is, then, roughly the context in which the term Emergent Grammar is being proposed. The term "emergent" itself I take from an essay by the cultural anthropologist James Clifford, but I have transferred it from its original context of "culture" to that of "grammar". Clifford remarks that "Culture is temporal, emergent, and disputed" (Clifford 1986:19). I believe the same is true of grammar, which like speech itself must be viewed as a real-time, social phenomenon, and therefore is temporal; its structure is always deferred, always in a process but never arriving, and therefore emergent; and since I can only choose a tiny*

> *fraction of data to describe, any decision I make about limiting my field of inquiry (for example in regard to the selection of texts, or the privileging of the usage of a particular ethnic, class, age, or gender group) is very likely to be a political decision, to be against someone else's interests, and therefore disputed . (Hopper 1987: 141-2)*

In consequene, our research methodology must be inductive, and we have to go step by step in a careful way, being conscious of possible influences and biases of meaning shaped by society. Even if we analyse historical texts, we can draw on information about social and cultural habits of that time.

With the help of etymological dictionaries we can track down the semantic change of an *inventory* of words of related *lexical fields*, applying a) etymological, onomasiological, pragmatic, syntactical and semantic information in a *word family*, giving the *original Onomasiological Concept* ('grandmother'), the *Syntax Functions: Process* ('son'), *Description* ('daughter') and *Result* ('father') as well as the *ME ('granddaughter')* and *MnE* ('greatgreat…granddaughter') *Semantic Reference* (table 1); b) findings in semantic change of terms from a list of *synonyms* on the same *context concept*, which were used in the *observed period* of each of the corpus quotations (table 2); and c) a descriptive analysis of a series of *corpus quotations* from OE to MnE, which includes the analysis of the concept and the description of the conceptualization process. Whenever it is possible and appropriate, there will be a comparison with the corresponding German concept. As soon as this methodology has been approved, it should also be applied in the comparative study of key concepts in other languages.

Historical Introduction to English Corpus Studies

The Anglo-Saxon Chronicle is the most adequate corpus for all kind of language studies which intend to show the development of an Anglo-Saxon 'standard language', not only because of the long period it covers (891 – 1054), but also for its steadily progressing language which was driven forward by Alfred's responsible effort to educate his people and to develop a proper Anglo-Saxon culture.

There are not many texts which show in such a way the difference of the language development between South and North as *Ayenbite,* written 1340 in the Kentish dialect, and the *Peterborough Chronicle* (1154) or the *Ormulum,* written about 1200 in North Midland English, very similar to Chaucer's English which took to the Midland English in general. Much more advanced, because of the Scandinavian influence together with an internal struggle against the foreign culture, was the language development in Scotland.

Old English Corpus

A. Verse

The beginning of Old English writing are **charms,** relicts of the magic past of Germanic tribes, comparable with Old High German or Scandinavian corpus, though there are only a few in German!

There are not many monuments of **heroic epic lay**, written to praise the king or other rulers because of their achievements, and which mentioned remarkable events of their life, in Old English and Old High German. It is best preserved in the Old Norse *Edda*. The *Finnsburgh Fragment* is the best representative of early OE time, but there are comparable monuments of later OE: *Brunanburh* in

the *Anglo Saxon Chronicle* and even more so *The Battle of Maldon*. The best preserved hymn is *Cædmon's Hymn*, but it is a complete transformation of the genre into the Christian hymn maybe influenced by the psalms. The only comparable OHG fragment is the *Hildebrandslied*.

Another useful genre is a selection of **maxims**, wise admonitions, recommendations and sayings, which were very popular, as e.g. their frequent use in *Beowulf* and in *elegies* shows. The best representatives are *Maxims I and II* as well as *The Rune Poem*.

The literary amusement of the Anglo-Saxon **riddles**, contained in the *Exeter Book*, is not attractive to readers of today, but their descriptions of the daily life and folk beliefs of the time. The so-called *"Gnomic Verses"*, some of which are in the Exeter Book and others in a British Museum manuscript, are of special social and historic interest, because they are the only group of Anglo-Saxon poems which are not altogether aristocratic but show the manners and opinions of the Anglo-Saxon peasants.

Religious corpus is abundant, and it can be classified as a rather paraphrasing corpus on one hand, e.g. *Genesis A, Daniel* and the stylistically very singular *Exodus*, and lyrical and dramatic corpus with didactical features, like *Genesis B, Christ I* and *Christ III* on the other. *Guthlac A* being rather dogmatic and homiletic, *Guthlac B* enhances the genre with themes of the Germanic heroic tradition in a very emotional way. Similar features are alive in Cynewulf's **legends** *Juliana* and, even more so, *Elene*. A mystic vision of Christ's agony is *The Dream of the Rood*, one of the peaks of Old English **poetry**. It has already the essential characteristics of the **lyric elegies** which are the predominant genre in Old English. *Deor, Seafarer, Wanderer, Wife's Lament, Husband's Message, Wulf and Eadwacer, Ruin* and *Riming Poem*, apparently too heterogeneous to belong to the same genre, are united by the same melancholic mood of sorrow, resignation and regret.

Beowulf, besides the *Waldere* fragments the only surviving **heroic epos**, which was published in the same manuscript together with the legends *St. Christoph* and *Judith* as well as the **adventurous prose** *Wonders of the East* and *Alexander's Letter to Aristotle*, had been regarded as a fantastic glorification of an aristocratic lifestyle from its origin, and it was certainly not coincidentally copied together with the legends at the end of the first millennium. It cannot easily be used for corpus studies because of the "hapax legomena", more than 500 expressions which already in that time were received as strange and archaic, the frequent use of formulaic verses, descriptive variation including repetition, regressive interpolations, paraphrasing, tautologies, decorative attributes and synonymic vocabulary. Sometimes there is such an accumulation of paraphrases, made up by compounding, and of synonyms which imply multiple associations, that the identification of semantic elements is very difficult. One of the most common synonymic elements of decoration and abstraction were the 'kenning' or 'heiti', which functioned as *synecdoche*, i.e. as a descriptive substitute of the concrete reference: *wudu* 'wood' for ship, *hronrad(e)* 'road of the whale' for sea, *banlocan* 'lock of bones' for muscles and *laðbite* 'bites of enemies' for wounds.

B. Prose

Registered law and all kinds of **legal documents**, e.g. certificates, testaments and sales contracts, were written in the second half of the 7th century in Kent and Wessex. They are the earliest documents of South Anglo-Saxon.

King Alfred's efforts to develop the West-Saxon dialect for differentiated prose translations at the end of the 9th century shows the great gap between Latin and West-Saxon. This is obvious if you compare Gregor I's *Cura Pastoralis* and *Dialogi* as well as Bede's *Historia ecclesiastica gentis Anglorum* with their translation. They show how much Anglo-Saxon prose was still lacking abstract terminology and differentiated thought. The achievements of Old English poetry were limited to the

presentation of emotions or undetermined general impressions of objects, giving many associations and decorative descriptions.

However, these first difficulties were soon overcome in the translations of Boethius' *De consolatione philosophiae* and Augustine's *Soliloquia* which give evidence of their writers' autonomous, free and fluent style. This was the language to be applied in the creative and much more efficient prose of the *Anglo Saxon Chronicle,* a series of **annals,** starting with an outline of the English history from Caesar's invasion to the middle of the 5th century, based on different kinds of oral and written historical sources. King Alfred sent then copies of this outline to the bishops and abbots of his country, asking them to continue the annalistic record. The different records, preserved in seven manuscripts (One of them, the *Peterborough Chronicle,* covers the last period until 1154) diverged very much from the beginning of the 10th century, including more and more local information and **narrative**. Outstanding is the story of *Cynewulf and Cyneheard*, based on events of 755, which gives evidence of its writer's exceptionally well developed prose style, comparable to that of the Iceland sagas.

Anglo-Saxon prose does not reach its highest level before the 10th century, though, when it was influenced by the reforming Benedictines under their prominent representatives Ælfric (ca- 955-1020) and Wulfstan (2nd half of the 10th century – 1023), especially in **sermon** and **homily**, as in *Blickling* and *Vercelli Homilies*, and even more so in ecclesiastical writings like **Bible translations, prayers** and **monastic regulations.** Finally it was applied in entertaining **narrative** like *Appolonius of Tyre*, *Alexander's Letter to Aristotle* and *Wonders of the East*, a genre which was to prosper in Middle English time.

Middle English Corpus

In contrast to the glorifying Old English verse which did not give much evidence of real life, the Middle English **verse** is very close to spoken language, related to everyday reality, gives proof of the tendency to develop mimetic representation and holds concrete details, sometimes even in gross demonstration of real events.

Most determined are the **moralising genres**, especially allegoric **verse dispute**, e.g. birds' debate as in *The Owl and the Nightingale*, its prominent representative of about 1250. Directly didactic are **moralising poems** like *Poema Morale* (ca. 1170), or the singular *Orrmulum* (ca. 1200), which is a mixture of the traditional **homiletic literature** and **bible paraphrase**, in its epic form also in *Cursor Mundi* (ca. 1320), which shows origin and consumption of the world in a varied performance of biblical events. A comparatively sober but typical and very popular representative of Middle English homiletic literature is *The Pricke of Conscience* (ca. 1350).

Based on the traditional Middle Latin **chronicle,** using the Latin source of *Historia regum Britanniae* by Geoffrey of Monmouth (ca. 1136) and its French version by Wace († in 1174), Layamon narrates in the Middle English **verse chronicle** *Brut* the adven-tures of King Arthur. *Morte Arthure* (ca. 1370?), one of the epic **romances** which follow the French 'chanson de geste' or own folkloric tradition, is part of the 'alliterative revival' which started about 1350 in the West, North West and North of England. Like *Sir Gawain and the Green Knight* and other romances of the West and North West, Morte Arthure has typically aristocratic features, whereas the didactic tail rhyme romances of the East Midland, e.g. *Octavian, Sir Isumbras, Sir Gowther, Sir Amadace* e.a., were apparently written for a middle class audience. One century later, Thomas Malory was to write his extensive prose narrative *Le Morte Darthur* (ca. 1469), drawing on Middle English sources, both the alliterating as well as the strophic (about 1400) *Morte Arthure*, as well as Old French prose epic, *The Lancelot-Grail-Cycle* (ca. 1215-35) and the prose *Tristan* (about 1230). Malory's narrative

was widely received because he abstains from comments, renouncing on the excessive descriptive details and didactic excurses of his sources, and emphasizes dramatic style by frequent use of dialogue.

Ca. 75 % of the heterogeneous Middle English **poetry**, mostly written for the practical liturgical use, is religious and anonymous. Its main development starts ca. in the middle of the 14th century with the most important collection, the *Harley Lyrics 2253* (ca. 1340). The early worldly poetry seems to be lost, but on the whole we can infer from the surviving variety that there was a high quantity of well established poetry which drew on many sources for its creative production.

Under Richard II (1377-99) the Middle English literature reached its peak not only in its national development but also in an international comparison. Characteristic features of the 'Ricardian' literature are: direct diction, emphasis on personal experiences which can do without heroic and pathetic performance, humour, a clear focus on the individual ideal in spite of its colourful presentation, and an elegant gentlemanly design. The best bred of the alliterative revival movement is the unknown poet of Gawain. The works dedicated to him, the **dream vision** *Pearl*, written with the purpose to give consolation, the **verse homilies** *Cleanness* and *Patience* and the courtly **verse epic** *Sir Gawain and the Green Knight*, all of them published in the Cotton Nero A.X. manuscript (ca. 1370) in the North Western dialect, are each the peak of their genre. Their audience was certainly the nobility of Cheshire and Lancaster, and although their vocabulary is very rich and sometimes even affected and full of associations, they are exemplary in the Middle English literature because of their descriptive style and detailed imagery.

Langland's *Piers Plowman* (ca. 1362-93) is based on the social and economic crisis of the second half of the 14th century, which in the author's opinion can only be overcome by a truly Christian life in active charity. It must have found a wide reception by clerics as well as laymen and was one of the few popular opera of the alliterative revival, as the double elaboration and a release of 51 manuscripts show, and also its declaration as a programmatic script by the Peasants' Revolt in 1381.

Similarly popular were certainly John Gower's (ca. 1330-1408) works, the last medieval author to publish as easily in Latin (*Vox Clamantis*) as in French (*Mirour de l'Omme*). The 50 manuscripts of his *Confessio Amantis* (ca. 1386-93) give sufficiently proof of his popularity. Although the pleasing form and elegance of his writing makes it still attractive to readers of today, it did not maintain its popularity for a long time. This may be due to the much more creative artistic handling of the same sujets by Chaucer, e.g. *The Wife of Bath's Tale* in *The Canterbury Tales* compared to Gower's *Tale of Florent, Conf. Am. 1*.

The widening circles of readers - because of their growing social and economic progress during a dazzling political epoch (Hundred Year's War, War of the Roses) - lead to a commercialization of manuscripts and finally of books (since 1476). Besides poetry, allegory, verse epic and narrative also **dramas** are written, and there is a varied production of all the genres as never before. However, among the many new names of authors there was only one who must be mentioned as comparable still with Chaucer: John Lydgate (ca. 1370-1449) who became famous because of his 'aureate style' which he developed especially in religious poetry. Its educated diction with a rich use of rhetoric elements, especially metaphors, still drawing on the use of Latin vocabulary and rhetoric tradition which was common since Chaucer, can be compared to the decorative style of Middle High German literature and the conventions of Burgundy's "Grands Rhétoriqueurs".

Scotland, which became independent of England since her victory in the Battle of Bannockburn (1314) and maintained her independence for 200 years, developed her own literature in the North English dialect of the Lowlands. Its 'makars', poets of the 'Scottish Renaissance', used Germanic folklore verse conventions, alliterative revival, aureate and Chaucer's style to write for an educated

nobility of the Scottish court. Scotland's political links with France were the reason for her poets' orientation on French authors and humanistic tendencies. The very personal **dream vision** *The Kingis Quair* (ca. 1423) of the Scottish King James I (1394-1437), the urban and sometimes highly didactic opus of Robert Henryson (ca. 1430-1506), and William Dunbar (ca. 1460-1520) who applies all kinds of poetic styles of his time easily in his **poems**.

The origin of the **mystery play,** an absolutely new genre in Middle English of the 14th and 15th century, is not determined. There had been a tradition of liturgical plays and all kinds of pre-literary dramatic presentations on seasonal holidays to show biblical scenes while or after the mass, and maybe influenced by the Middle Latin and French spiritual plays the miracle-play was born. The *Chester Cycle* (24 plays, mentioned since 1375), *York Cycle* (47 plays, mentioned since 1378), *Towneley Cycle* (32 games, manuscripts since about 1450) and *Ludus Coventriae* (42 plays, manuscripts since 1468) give proof of the popularity of the genre. The miracle play shows the many faces of social life at the end of the Middle English time, combining a well focussed drama of biblical themes with a realistic and sometimes even drastically comic presentation of their reality. Unfortunately, the purism of the English Reformation caused a great loss of mystery plays and even more so of **miracle-plays**, dramatised vitae of saints and martyrs. Not so the morality plays which show in allegories the destiny of the soul from sin, repentance to divine mercy and salvation. The few which were written in Middle English time are well preserved: *Pride of Life, The Castle of Perseverance, Mankind, Wisdom* and *Everyman*.

Emergent Concepts in the Middle Ages

Text 1: The Battle of Maldon

Event

The important battle of the Anglo-Saxons against the Vikings in 991 which ended with the Vikings' victory. The AS leader was Byrhtnoth, the 'ealdorman' of Essex, who died in battle.

Purpose

The fragment seems to have three purposes: 1) The praise of Byrhtnoth's virtues. 2) A report of the loyal attitude of his men. 3) The appeal to the AS soldiers to maintain their faithful spirit and loyalty to their leaders and their people, even in a time of a weak West-Saxon government under King Æthelred.

Register

A record of the historical event in the usual alliterating AS poetic language of heroic epic lay, though its writer seems to be much more interested in the close-to-life report of the deeds of the heroes than their glorification.

Lexical Field

Quotation 1

(l. 312-313)

(1a) ‘Hige sceal þe heardra, heorte þe cēnre,
mod sceal þe mare, þe ure mægen lytlað.’

Quotation 2

(l. 314-319)

(1b)… Her lið ure ealdor eall forheawen,
god on greote. A mæg gnornian
se ðe nu fram þis wigplegan wendan þenceð.
Ic eom frod feores; fram ic ne wille,
ac ic me be healfe minum hlaforde,
be swa leofan men, licgan þence.’

The alliteration **‘**god – greote – gnornian’ forms a determined lexical field by allusion to the hero, the kind of death he suffered and the moral consequences anyone deserting the battlefield (*wigplega* = *wig*, ‘war’ + *plega*, ‘play’) would face. Referring to Byrhtnoth as ‘*minum hlaford*’ and ‘licgan þence’, the speaker expresses his decision to maintain his feudal loyalty and risk his life in battle.

Lexical field 1: Life force

a) Onomasiological concept, syntax functions and MnE semantic reference (Table 1)

Onomasiological Concept	**Process**	**Result**	**Description**	**ME and MnE Semantic Reference**
1) hyge, hige OHG hugu (mind/spirit) ‘*Hige* sceal þe *heardra*, …’ → bold, daring	hycgan Got hugjan	gehygd MnE vigorous memories (of victories)	hygeþancol *adj* ful of daring thoughts	ME ? [MnE paraphrase: a bold mind/a daring spirit] → *early loss of the original word/ substitution*
2) heorte (heart/ *meton.* courage) ‘heorte þe cēnre,…’→ bold, daring				ME herte MnE (a brave) heart, *meton.* courage
3) mod (spirit/courage) Goth mōths (courage) Icel mōthr (anger) ‘mod þe mare, …’	mōdigían *inch.* become audacious	mōdigness MnE boldness	mōdig *adj* brave, courageous mōdhwæt *adj* bold	ME mood MnE a courageous spirit → *semantic change/ substitution*

4) mægen (strength/ (armed forces) 'þe ure mægen lytlað.' → strength	mægnían *inch.* get strong	miht, meaht power, strength G Macht	mægnéacen *adj* powerful mægenheard *adj* very strong	ME myghte [OE mæg < ME mæi (kinsman) < MnE maid] → *early loss of the original word/ substitution* → might

b) Semantic Change: Synonyms in the context concept and their use in the observed periods (Table 2)

Synonyms in the Context Concept	**Derivations**	**Semantic change OE-ME**	**Semantic change ME-EMnE**	**Semantic change EMnE-MnE**
hige … heardra (a more daring spirit) **Synonyms:** - mod … mare (a bolder mind) - heorte …cenre (a braver heart → *meton.* more courage) - cenþu daring *n.*	hycgan (think) hygþancol *adj* (thoughtful) gehygd (memories)	→ *early loss of the original word/ substitution by:* - ME mood (mind < mood) - herte (heart/ *meton.* courage)		mental state < emotional state; depending on the state which is emphasized, substituted by: (daring) spirit, (bold) mind, (brave) heart
mod … mare (a bolder mind) **Synonyms:** - hige … heardra (a more daring spirit) - heorte …cenre (a braver heart	modig *adj* (brave, courageous) modigían *inch.* (become audacious) modigness MnE (boldness) modhwæt *adj* (bold) modgeþanc, geþoht *n.* (thought of the heart)	mood (Chaucer: state of anger, thought)		mental state < emotional state, incl. temper, temperament: (bold) mind, anger, courage
heorte …cenre (a braver heart → *meton.* more courage)		herte (Chaucer: heart, courage)		(brave) heart: WEUD 5) *meton.* spirit, courage, enthusiasm
cenþu daring *n.*; *der.* of cene *adj* OIcel koenn (wise, skilful; *akin* to can, know)	cenlice *adv.* daringly cenþu n. daring	kene *adj* (Chaucer: keen, sharp, bold, eager)		keenness *der.* daringness *anton.* → audacity, recklessness

c) descriptive analysis of the conceptualization process

(1a) *Hige sceal þe heardra, heorte þe cēnre,*
mod sceal þe mare, þe ure mægen lytlað.

The spirit shall be the more daring, the heart the braver,
The temper shall be the stronger, the more our strength ceases.

The writer uses alliterative poetic language. He introduces *hig', heort'* and *mod* the way virtues of a hero were tautologized in the heroic lay of an oral tradition. However, as the purpose in such a serious situation is the appeal to the soldiers' solidarity, we can imagine that it was used in emphatic diction, indicating different areas of the lexical field, each with their adjective: *Hige ... þe heardra*, *heorte þe cēnre* and *mod ... þe mare* in contrast with *þe ure mægen lytlað*. The rhetoric gradation *hige', heort'* and *mod*, 'a bold mind', 'a daring spirit' or 'a brave heart' can be understood as a metonymic tautology of the same concept: COURAGE. Switching from poetic to prose diction, today we would just say: 'Our courage shall be the stronger, the more our strength ceases.' We should not forget, though, that in the preparation for the battle, this apparent tautology was the ultimate call for a concentration of all the spiritual forces, even more so in moments of lessening strength.

The concept is determined by the word *hyge, hige,* OHG *hugu* (mind/spirit), its attribute *þe heardra* and two alliterating noun-adjective collocations: *heorte þe cēnre, mod ... þe mare*. The conceptualization is formed by denomination: The spiritual virtue of Hugin, one of Odin's ravens, is transferred to a warrior's attitude in battle. The use of the *adj heard* (→ MnE 'bold', 'daring'; cf. OIcel *herða huginn (hug sinn),* 'to take heart', 'exert oneself') as a *comparative* shows that the reference is MIND: *Hige* sceal þe *heardra*, …. *Heard* is also used in the adjective-compounds *heardheort* and *heardmod. Heorte* and *mod* are used in the rhetoric gradation of this text unit, associating the most vital organs as parts of the concept: courage can be found in the mind, the heart and the mood, which can be localized in the bile (Gr χολή). As this text has the main purpose to give a glorious example of heroic courage, the three organs are referred to as *pars pro toto*.

In the further etymological development we find the ME *mynd(e)* with the meanings 1) MIND; 2) memory, recollection; 3) sound mind, sanity; reason. Based on the narrow OE *gemynd* which means 'commemoration', cf. Goth *gamunds*, both akin to L *mens* (mind), further on in history it expressed aspects of intellectual capacity. It was replaced by *mod*, which was a synonym with the meanings 1) MIND; 2) spirit; 3) courage already in OE time. In Chaucer's time *mod* took on an emotional sense, meaning a state of anger, cf. the Icel mōthr (anger), and then it achieved the general meaning it still has in MnE: a state or quality of feeling at a particular time. In the pl. 'moods' and the *adj* 'moody' its current meaning is narrowed to 'bad temper'. In ME it was replaced by the Norman French *corage*, a concept which is formed on the heart, NormFr *cor, cœur*, first found in a French document of 1080, and still in use today.

Text 2: Beowulf

Event

Beowulf's visit to King Hrothgar of Denmark.

Purpose

Acknowledgement of Scyld Scefing's grace, which is rewarded by a son and worldly honour, and praise of Beowulf´s attitude of loyalty towards his father, an example of Germanic kinship loyalty.

Register

Narrative early AS heroic poetry in stressed alliterative verse which shows its descent from oral court minstrelsy of a common heroic Germanic tradition.

Quotation 1

(l. 12-19)

(2a) … þæt wæs god cyning!
Đæm eafera wæs æfter cenned,
geong in geardum, þone god sende
folce tó frofre**;** fyrenðearfe ongeat
þe hie ær drugon aldor[le]ase
lange hwíle**.** Him þæs liffrea,
wuldres wealdend, woroldare forgeaf;
Béowulf wæs breme (blæd wide sprang),
Scyldes eafera Scedelandum in**.**

This quotation shows the hand of a Christian writer who narrates Beowulf's birth as his father's reward for being a good king, in contrast to the fatalistic worldview of the original heroic poem which is preserved in general in the OE version. The alliterations in l. 17 refer to God ('god') in l. 13 and ('liffrea') in l. 16. God is called the Life-Lord ('lif' + 'frea') and the Ruler of Glory ('wuldres wealdend'), attributes which praise the Christian God. Cf. also ll. 67 – 73: 'swylc him god selde'.

Quotation 2

(l. 20-25)

(2b) Swa sceal [geong gh]uma gode gewyrcean,
fromum feohgiftum on fæder [bea]rme,
þæt hine on ylde eft gewunigen
wilgesiþas, þonne wig cume,
leode gelæsten; lofdædum sceal
in mægþa gehwære man geþeon.

There is a lexical field marked by 'fromum – feohgiftum – fæder': 'from, fram *adj* (< fréom? → Kluge)' means virtuous in a usual context, with reference to feohgiftum (feoh = people + gift) it expresses plenitude. The subjunctive 'gewunigen' is determined by 'on ylde' (*temp. Dat.* of yldru, *northumbr.* ælde) and 'eft' which takes the meaning of 'on their turn', referring to 'wilgesiþas' (willa + gesiþ), i.e. voluntary companions in battle. As in corpus text 1, loyalty is the motive of social relations. Together with the reference to the Christian God in the previous quotation, this comment is a clear evidence of the AS writer, as comments like these are quite uncommon in Beowulf.

Lexical Field 2: Social Links

A. Pragmatic Concept, Syntax Functions and MnE Semantic Reference (Table 1)

Pragmatic Concept	Process	Result	Description	ME and MnE Semantic Reference
comp. willa (will, desire) + gesið (companion, comrade, fellow) leode (pl. people) læstan (vi last, hold) 'wilgesiþas ... leode gelæsten' (corpus 2b, 23f.)				companion → *col.* pal, buddy, mate people → citizen; *col.* folks stay with, stand by s.o.
comp. lof (glory) + dæd (act) geþeon (prosper) 'lofdædum sceal in mægþa gehwære man geþeon' (corpus 2b, 24f.)				'with acts of glory' thrive, advance, be successful

Comparison of Text 1 and 2

Lexical Field 2: Social Links

Pragmatic Concept	Process	Result	Description	ME and MnE Semantic Reference
Text 1: treowþ, trywþ → Icel tryggth (faith): '… ic me be healfe minum hlaforde, be swa leofan men, licgan þence.' (corpus 1, 318f.)	- getrywan (trust) - licgan (lie) - þencan (intend)	- getreowþ, - getrywþ (faith, faith-fulness) - tréowléasness (faithlessness) - geþeaht n. (thought, advice)	- getrýwlíce - treowfæst, ˚léas - min hlaford - leof man	OE treowþ (*polysem.* 1 faith; 2 truth) < ME trewþe, treuthe (2 truth) 1 was in MnE (WEUD 8 integrity 11 *arch.* fidelity, constancy) substituted by feith > OF feid > L fid(e)-, s. of fides (trust)
Text 2: *comp.* willa (will, desire) + gesið (companion, comrade, fellow) leode (pl. people) læstan (vi last, hold) 'wilgesiþas ... leode gelæsten' (corpus 2, 23f.)				companion → *col.* pal, buddy, mate people → citizen; *col.* folks stay with, stand by s.o.
comp. lof (glory) + dæd (act) geþeon (prosper) 'lofdædum sceal in mægþa gehwære man geþeon' (corpus 2, 24f.)				'with acts of glory' thrive, advance, be successful

The MnHG abstract noun 'Treue', developed from the adjective *triuwa* (8th Cent.), mhd. *triuwe (triowe),* OIcel *tru* follows the concept of Germanic TRUST (cf. Got *trauan,* HGerm *vertrauen).* Got *triggwa* can be expressed by BE *company (<companion),* mhd. *kumpanie (>*afr. c*ompagnie (*cf. *lat. comparare* = bring together soldiers in order to select the best), (MnHG *Bund<Bündnistreue*). AS wilgesið is the companion 'on the same way' or 'with the same intention (will)', MnHG *Gefolgsmann*. Trustworthiness or fidelity (MdE *feith* > OF *feid* > L *fid(e)-, s*.) until death:

> '… ic me be healfe
> minum hlaforde,
> be swa leofan men,
> licgan þence.'

In MHG *Parzival* by *Wolfram von Eschenbach* you find this concept when an old knight advises Parzival to trust in God:

> ...
> es ist hiute der karfrîtac,
> des al diu werlt sich freun mac
> unt dâ bî mit angest siufzec sîn.
> wâ wart ie hôher triwe schîn,
> dan die got durch uns begienc,
> den man durch uns anz kriuze hienc? (IX, 448, 7-12)
>
> Today is Good Friday,
> thus all the world should be glad
> and thereby sigh with awe.
> When has ever been given proof of such a fidelity
> than the one God showed to us
> who was crucified for us.

The FAITH concept in its determination as BELIEF, i.e. the feeling that you can trust s.o., does not show the act of fidelity ('trywþ'), the common concept of the medieval 'wilgesiþ', which is more than loyalty (MnHG *Gefolgschaftstreue*). It is better described as 'fighting in the same battle side by side', comparable to the company of soldiers who are ready to risk their life for each other.

Starting from Germanic etymology, I will show the conceptualization process and the progress of ontogenesis by a thorough etymological, onomasiological and semantic analysis of the COURAGE concept. The purpose is on one hand the confirmation or refutation of the above summarized hypotheses, stated by Humboldt, Vygotski and Blank, and on the other hand the validation of the applied methodology, including suggestions on possible areas of further research.

A Diachronic Analysis of the Conceptualization Process

According to Blank's statement that the conceptualization of an object is the most important factor in creating the name for the object, we have to look for salient linguistic features which give evidence of the cognitive process carried out by a specific population of the same culture. From reference books we can get a first useful insight into the way language speakers expressed their ideas, but then we have to look for synonyms which refer to the same object. In this case the

concept references are body parts, e.g. mind, heart and mood, as *pars pro toto* for something invisible: the spirit, which is not an object of determined convention. We will see in the following etymology how free imagination and associations of individual language users coined aspects of a concept.

The generic Germanic origin of the MIND concept is * *hugi, hugu*, with the prime meaning 1) MIND and the apparently metonymic meaning 2) 'thought' (also referred to separately with the word * *hugan* ON *hugi*), which in reality is taken from Hugin's virtue, referring to Odin's thought; derived *hugs* 1) MIND; 2) intellect. It can be found in the ON *hugr*; derived *hugar (pl. –ir)* with 1) MIND; 2) intention. The OS *hugi*, OFries *hei* and the AnglS *hyge* mean 1) MIND; 2) heart. The OIcel *hugi, hugr (-ar, -ir)*, has 5 denotations: 1) 'mind', 'thought'; 2) 'mood', 'heart', 'temper', 'feeling', 'affection'; 3) 'desire', 'wish;' (4) 'foreboding;' (5) 'courage.' These denotations give the semantic aspects of this concept, and in ancient time they could only be inferred from the speech context. We do not know exactly how language speakers denoted new aspects, but we can imagine a steady process of cognitive analysis of the situation, the addressee, the speech purpose etc., and an ongoing process of conceptualization and linguistic creation to define ideas in terms. Compounding was used plentifully in order to determine the specific semantic aspects, e.g. in the nouns compounding with the Gen. Sg.: *hugarangr***,** 'heart's grief', or *hugarbót***,** 'comfort;' the adjectives compounding with the root: *hugást***,** 'heartfelt affection', *hug-boð***,** 'foreboding', 'anticipation', 'fancy' or *hugborð***,** 'courage;' and there are a few adjectives compounding with the Gen. Pl.: *hugafullr***,** 'anxious' and *hugagóðr***,** 'kind-hearted.' The OIcel adv *huga* means 'with evil mind', 'ill', 'badly', whereas the OHG adj *hugelih* means quite the opposite: 'pleasant.' There are various adjective compounds in OIcel that express Hugin's optimistic virtue: *huggóðr* (kind-hearted, cheerful)*; -gæfr* (cheerful); *-hress* (cheerful, at ease). The compound *huggæði* means 'goodness of heart', and *hughreysti* means 'courage'. In fact it is *hreysti* which means 'valour', whereas *hug* represents the wider concept of THOUGHT and MIND. The OHG hugu, huku and MHG *hüge, huge, hoge* means 1) MIND; 2) spirit; 3) memories; 4) exaltation, joy. The generic Germanic verb is * *hugjan,* 1) THINK; 2) give heed to; 3) excogitate; 4) determine; 5) suppose. Evidence of the original semantic application give the Got *hugjan,* 1) THINK; 2) mean; 3) be …-minded, the OIcel *huga (að)***,** (1*)* excogitate, think out (hugat hefi ek mér ráð); (2) *h. e-m e-t,* think of, intend (*verk hefi ek hugat þér*); (3) *h. at e-u,* attend to, look after (*þá var at hugat sárum Kormaks*); *h. um e-t,* to be concerned about; *h. fyrir e-u*, to provide for, and the ON *hyggja,* 1) THINK; 2) give heed to; 3) figure out; 4) determine.[8]

The semantic analysis yields further results for the understanding of the creative linguistic process which can be seen in a morphosyntactic analysis. In *Beowulf* the concept is used as following:

> *Hyge wæs him hinfus, wolde on heolster fleon,*
> *secan deofla gedræg; ne wæs his drohtoð þær*
> *swylce he on ealderdagum ær gemette. (Ibid.:755-757)*
>
> He desperately thought of escaping, he wanted to go to his hiding-place,
> seeking the crowd of devils; his life was no longer
> as he had known it from older times.

When he met Beowulf, the monster Grendel was aware that he had never experienced so much resistance before. This scene is in strong contrast to the previous horror scene of the monster's surprise attack, when he had devoured a sleeping warrior alive. It shows the unscrupulous monster's fright of the courageous Beowulf, even more so as he starts having scruples like any weak human being: *hyge wæs him hinfus* means that a kind of desperate eagerness to escape took possession of

[8] This and all the following Germanic source etymology is taken from Cleasby and Vigfusson (1874), Zoëga (1910) and Fick, Falk and Torp. (1909).

his mind. This short sentence demonstrates much stronger the terror which the monster felt when he experienced Beowulf's strength than any expression of terror could have done, e.g. as expressed in the lines introducing this scene:

... He on mode wearð
forht on ferhðe; ... (Ibid.:753-754)

… In his heart he became
frightened, and in his soul; …

The OHG *fera(c)h, fereh* gives more denotations than the OE *ferhð*. It means 'life'; 'heart'; 'soul'. *Forht* or *forhtmod* adj means 'frightened', cf. OHG *forhtal*, which survived in modern German as 'furchtsam'. This sober comment on the monster's mood (ll. 753-754) is matter of fact and quite abstract compared to the lively narration of his state of mind (ll. 755-757), and it seems to be similar to the way we express feelings today: 'He became frightened in his heart and soul.' However, what we consider a much more modern statement is nothing else than a static comment. We can take the first important conclusion of this research: The semantic concept is not represented by a signifier but expressed in context. The context may consist of a prefix, a compound or a syntagmatic link.

In order to find out about the context of the conceptualization process, we have to observe the semantic process in language transformation by further morphological and morphosyntactic analysis. We can understand the AnglS *ymbhoga,* 'sorrow', 'anxiety' (or preoccupation?), and *forhogodness*, 'contempt', as semantic interpretations of the denomination *hoga* (= *hyge)*, cf. OIcel *hogr.* In contrast to OE, noun derivations by prefixing are very common in OHG. After comparing lexical entries in both languages we can infer that this is not incidental. I am going to comment my observation of a similar term in OHG: The abstract derivation OHG *pihuktida*, 'preoccupation', 'supervision', is formed from the derived *pihukt* ('care', 'conscientiousness'). Whereas the OHG noun is formed by the very common functional prefix *pi-*, which was later to become *be-*, the AnglS noun *ymbhoga* is formed by the preposition *ymb-*, cf. OHG *umbe-*, which expresses 'around', thus applying this preposition for one specific aspect of the MIND concept in the term *ymbhoga*. In fact, *ymbhoga* illustrates exactly the process of 'going around in your mind because of preoccupation', and it cannot be understood otherwise. Quite on the contrary, the OHG nouns derived from *hugu* besides *pihuct (pihuctī), pihuktida,* are *kihuctī (kehuctī),* 'memory', 'commemoration', *kehugida,* 'memory', 'memories', *irhugida (irhugeda, irhiugeda),* 'commemoration', 'memories', *gihugt (gihuct, ki-, ca-, gahukt, gahuht, ge-, ke-,* and contr. *guht)*, 'memory', 'remembrance', 'memories', *inhuct*, 'mind', and the only compound *hugulust (hugo-, hugi- + lust,* 'desire', cf. OIcel *fýst)*, 'way of thinking.' We see that the latter is as determined as *ymbhoga*, but we also have to state that it is the only one we know compared to the many compounds existing in OE.

A comparison of OE and OHG derivations also shows that there are many compounds but only few noun derivations from the verb in OE compared to OHG, which forms many participles to express various different aspects rather than the result of an action. However, we have to look for more evidence in other Germanic sources, if we want to come to a valid observation on the conceptualization process of that time. The variety of derivations of this concept in OHG shows how popular it was in a certain period. We can guess why it disappeared, as it is one of the key concepts of pagan Norse religion. Surprisingly it was still alive in Old High-German and Anglo-Saxon, although their people had been Christianized some time before they were defeated by the pagan Vikings in the battle of Maldon.

The above commented observations take us to our second conclusion on conceptualization in Germanic time: Germanic daughter languages determine concepts which had been undetermined in Germanic languages, but they do it each in a different way. Whereas the OE compounds determine

the concept rigorously, as documented by the numerous Old Icelandic compound derivations, the abstract OHG prefixes neither give a clear determination nor do they distinguish between various different aspects. The abstract prefixing is not an OHG invention, though. It seems to have been generic Germanic, as we can see from the Gothic derivations which are scarce and almost all formed by the prefix *ga-*. We can conclude that in the less determined Germanic languages the reference of the terms was known by everybody, so the same concept and its aspects could be inferred from the context use in various different situations. It was done in a creative way that gives proof of onomatopoetic rather than systematic logical creation in OHG. This may be the reason why speakers of OHG started earlier than those of OE to paraphrase the concept in a dynamic way, e.g. OHG z*i gihugte duan,* which can mean 'give a record of', 'bring to commemoration', or 'mention', depending on the context, in contrast to the rather static OIcel *hafa e-t í huga,* 'have in one's mind', 'think of', or *leiða e-t huga,* 'consider (literally 'conduct the mind').'

Conceptualization beyond Syntax

The following text from the Poetic Edda will illustrate the observation above by some more examples of paraphrasing. In the mythic lay *Lokasenna* (*Ægisdrekka, eða Lokasenna, eða Lokaglepsa),* Ægir, also called Gýmir, brewed beer for the Æsir. There were most of the great Æsir, but Thor could not come. When Loki, who was present, heard how the guests praised Ægir's hospitality and the excellent service of his servants, he lost his self-control:

> *Ægir átti tvá þjónustumenn, Fimafengr ok Eldir. Þar var lýsigull haft fyrir elts ljós. Sjálft barsk þar öl; þar var griðastaðr mikill. Menn lofuðu mjök hversu góðir þjónustumenn Ægis váru. Loki mátti eigi heyra þat, ok drap hann Fimafeng. Þá skóku æsir skjöldu sína ok æpðu at Loka, ok eltu hann braut til skógar, en þeir fóru at drekka. Loki hvarf aftr ok hitti úti Eldi; Loki kvaddi hann:*
>
> > *Segðu þat, Eldir,*
> > *svá at þú einugi*
> > *feti gangir framarr,*
> > *hvat hér inni*
> > *hafa at ölmálum*
> > *sigtíva synir. (Ibid.:Stanza 1)*
>
> *Eldir kvað:*
>
> > *Of vápn sín dæma*
> > *ok um vígrisni sína*
> > *sigtíva synir;*
> > *ása ok álfa*
> > *er hér inni eru,*
> > *manngi er þér í orði vinr. (Ibid.:Stanza 2)*
>
> Ægir had two servants, Fimafeng and Eldir. Bright gold was there used instead of fire-light. The beer served itself to the guests. The place was a great sanctuary. The guests greatly praised the excellence of Ægir´s servants. This Loki could not hear with patience, and so slew Fimafeng; whereupon the Æsir shook their shields, exclaimed against Loki, chased him into the forest, and then returned to drink. Loki came again, and found Eldir standing without, whom he thus addressed:
>
> > Tell me, Eldir!
> > ere thou thy foot settest

one step forward,
on what converse
the sons of the triumphant gods
at their potation?

Eldir

Of their arms converse,
and of their martial fame,
the sons of the triumphant gods.
Of the Æsir and the Alfar
that are here within
not one has a friendly word for thee. (Transl. by Thorpe)

Thorpe translated *Loki mátti eigi heyra þat* by 'Loki could not hear with patience'. Literally it is 'Loki did not hear that with strength.' In this situation strength is self-control. We do not find this denotation in etymological dictionaries but we can infer it from the context. The translation of *mátti* as 'patience' is already a very modern interpretation, taken from a psychological point of view. Going deeper into this emotional concept, we could even conclude: Loki became envious. However, we should accept the original lexical area that was developing along the spiritual attitude of language users in ancient times, as we could even today accept the term strength for a positive moral or spiritual attitude and abstain from any further psychological interpretation.

Loki started a quarrel and was kicked out. As this is not Lucifer's fall from heaven, Loki has the right to come back. Of course, he does not come back to behave, quite on the contrary. He asks immediately in a gossip way what the gods talk about at the mead. Then he starts his quarrel with everybody, even with Odin and Freya. Before his bitter end which explains where the earthquakes come from, we are witnesses of a burlesque dialogue. Eldir is naïve enough to tell Loki in detail about the weaknesses of the gods conversing at the mead: *Of vápn sín dæma/ ok um vígrisni sína/ sigtíva synir; ...* The adjective *vígr* ('in fighting condition', 'able to fight' → ON adjective *vîgr,* 'fighting fit') + the noun *risni* (= *risna*), form the adjective-noun compound *vígrisni,* 'prowess in arms'. The noun is *vígr,* poet. 'spear', from Germanic * *vîga,* 'battle'. The IE root, cf. Got *vaihjô,* 'battle', 'struggle', > OInd *vājas* is preserved in L *vigor.* From the same root Germanic * *vaigô*, 'strength' is formed (→ ON *veig*, 'strength', 'vigor'; 'strong beverage'; 'drinking-cup.' Regarding this concept, we can confirm Vygotski's observation of a holistic conceptualization, e.g. the poetic use of *vígr* for 'spear' and the denotations 'strong beverage'; 'drinking-cup' of ON *veig*. Classifying the gods' conversation on arms as *vígrisni* and tautologizing 'arms' with 'prowess of arms' and 'sons of victorious gods', Eldir is criticizing their boasting chat: 'Of their arms converse/ and of their martial fame/ the sons of the triumphant gods.'

In the syntax of the prose section, unlinked main clauses prevail: *Loki mátti eigi heyra þat, ok drap hann Fimafeng. Þá skóku æsir skjöldu sína ok æpðu at Loka, ok eltu hann braut til skógar, en þeir fóru at drekka.* Thorpe found a way out of this monotonous style by using the connector 'whereupon': 'This Loki could not hear with patience, and so slew Fimafeng; whereupon the Æsir shook their shields, exclaimed against Loki, chased him into the forest, and then returned to drink.' The only syntactic variety was achieved by inversion, e.g. *Sjálft barsk þar öl; þar var griðastaðr mikill*. The following stanza gives proof of the way sentences were structured in emphatic diction.

After persuading Odin to invite him, Loki provokes Bragi shamelessly:

Loki kvað:

Snjallr ertu í sessi,
skal-at-tu svá gera,
Bragi bekkskrautuðr!
vega þú gakk,
ef þú vreiðr séir,
hyggsk vætr hvatr fyrir. (Ibid.:Stanza 15)

Loki

Valiant on thy seat art thou, Bragi!
but so thou shouldst not be,
Bragi, the bench´s pride!
Go and fight,
if thou art angry;
a brave man sits not considering. (Transl. by Thorpe)

The interpolation *skal-at-tu svá gera* is inverted and hyphened because of emphatic diction. This justifies the use of a concessive subjunction in the ModE translation: 'but so thou shouldst not be, …' The verb *gera*, *gøra, gørva (-ða, -ðr*, and *görr)*, 'do', 'act', refers to *snjallr ertu* in the main clause, so Thorpe used 'be' also in the reference phrase. In the following exclamation Loki calls Bragi *bekk-skrautuðr,* poet. 'adorner of the bench.' Not the nickname itself, rather the syntax is surprising here, because we do not expect such an aggressive nickname behind the name without any linking word.

Then he provokes Bragi to attack him: *vega þú gakk,/ ef þú vreiðr séir,/ hyggsk vætr hvatr fyrir.* The middle position of *þú* between two imperatives, 'fight' and 'go', resembles Shakespeare´s postponed *thou*, but *gakk*, 'go', is again unlinked. We cannot explain it as *asyndeton,* however, a very well chosen stylistic element in Latin. It is part of the Old Icelandic syntax features: We observe a development towards analytic sentence structure, but there are still many synthetic relicts, e.g. the instrumental use of the Dat. m*átti* in *Loki mátti eigi heyra þat* (prose introduction) and the still popular Indo-European middle voice, e.g. *barsk* or *hyggsk* (see above). The reflexive use of *hyggja (hygg, hugða, hugðr* and *hugaðr)* in its middle voice can be translated as 'think by yourself'', 'consider'. So *hyggsk vætr hvatr fyrir* can be translated as 'you do not consider what is lying ahead' (→ Zoëga: *fyrir* as adverb or in elliptic use means 'ahead').

Ontogenesis beyond the Lexicon

As we have seen, the denotations of most words are numerous, and they have many separate meanings, giving evidence of a large scale application in a variety of different situations, e.g. the verb *ganga* in the above analysed stanzas. OIcel *ganga, (geng; gekk, gengum; genginn)* with the meaning (1) 'walk' has a variety of situational applications in (2) go; *g. heim,* go home (→ MnHG 'heimgehen'); *g. braut,* go away; *g. til hvílu*, *go to bed; g. á skip*, *go on board; g. sofa* or *at sofa,* go to sleep; *g. at eiga konu,* marry a woman. Like (2) also (3) and (4) widen the concept for a situational application, based on the functional second meaning GO, that is still common today: (3) go about grazing, graze; (4) (of a ship) run, sail. Quite different are (5) stretch out, extend, project. Like (2) to (4), (6) to (8) widen the concept by different situational applications: (6) (of report, tales) be current; (7) prevail (*gekk þaðan af í Englandi Valska,* thereafter the French tongue prevailed in E.); (8) (of money) be current. (9) to (15) are abstract denotations: (9) go on, last; (10) *láta g. e-t,* let go on; *láta höggin g.,* rain blows; *Birkibeinar létu g. lúðrana,* blew the trumpets vigorously; (11) succeed; *ef þat gengr eigi,* if that will not do; impers. *svá þykt, at þeim gekk þar eigi at fara,* so close, that they could not go on there; *þeim gekk ekki fyrir nesit,* they could not clear

the ness; (12) turn out, go in a specified way; *g. andæris,* go all wrong; *mart gengr verr en varir*, many a thing goes worse than is looked for; *gekk þeim lítt atsóknin,* they made little progress with the attack; impers. *e-m gengr vel (illa),* one fares (goes on, gets on) well (badly); (13) with acc., *g. e-n á bak,* force one to go backwards *(harm gengr björninn á bak);* (14) with dat., discharge *(gekk hann þá blóði);* (15) with preps. and adverbs; *g. af e-u,* depart from, leave *(þá gekk af honum móðrinn); g. af vitinu, go out of one's wits; g. af trú sinni,* apostatize, e.a. These entries are without doubt based on a thorough lexicological work. However, from the viewpoint of cognitive onomasiology, the entries should be carefully reconsidered. Some denotations could be annoted below the same number (2-4 and 6-8), for instance, and should be considered connotations, as they are applications of the same concept in different situations, e.g. (12), (13) and (14). Although these entries do not give all the denotations of *ganga*, as they are collected from a few written documents that were found, they show like random snapshots how concepts were formed in various different social situations by speakers of the same culture. A living proof of the creative linguistic development of *ganga* are the 91 MnE denotations of WEUD or the more systematic entries of the AH, which distinguishes between intransitive and transitive verb meanings, as well as phrasal verbs, idioms and specific use, e.g. as noun or adjective. We can see which of the denotations go back to ancient times, and we should document the new usage, collecting historical context samples in a chronological order, to see how conceptualization helped to develop human ontogenesis.

On the other hand, there are words with scarce denotation, whose etymological origin is not that obvious, e.g. the OIcel adjective *snjallr* (Germanic * *snella*), (1) well-spoken, eloquent *(hverr var þessi inn snjalli maðr)*; *S. talaði langt erendi ok snjalli,* S. made a long and eloquent speech; (2) good, excellent *(hit bezta ráð ok snjallasta);* (3) valiant, doughty *(s. ok vel hugaðr); s. ertu í sessi,* thou art bold enough in thy seat (→ Zoëga); ON *snjallr,* (1) able; (2) quick, swift; (3) valiant; OSax *snel (-ll-)*, (1) quick, swift; (2) vigorous; (3) fit for the battle; AnglSax *snel (-ll-)*, (1) quick; (2) vigorous; (3) valiant; OHG and MHG *snel (-ll-)*, (1) quick, nimble; (2) eager; (3) brisk, jaunty; (4) fit for the battle. Its colourful usage is easier to understand from the MHG *snal (-ll-)*, a quick jerk or the smack of the tongue which has been a traditional sound, made to drive a horse, for instance. The ModGerm 'schnellen' and 'schnalzen' still remind of the MHG verbs *snallen* and *snalzen,* cf. also ModNorw *snaldra (gnaldra)*, spring up with a popping noise. The sound-movement association of a word that was pronounced with a jerk of the tongue is logical, but it is an onomasiological rather than a semantic choice. From a semantic viewpoint it would be more logical, for instance, to get from the primary meaning 'quick' to 'nimble' and 'eager', but 'fit for the battle' or 'valiant' seem to be the random choice of associative denomination.

In order to find out about Germanic ontogenesis, I will have a closer look at Old Norse and Old Icelandic skaldic corpus in the Edda. Then I will observe from an onomasiological viewpoint how the COURAGE concept was formed by synonyms, expressing various different aspects of the concept.

The Formation of a Concept

Before observing the ontogenesis of the COURAGE concept, we should find out how persons and objects were denominated in the oral tradition of the Skalds. The Prose Edda itself gives detailed information on poetic diction in *Skáldskaparmal.*[9] Ægir asks Bragi for the essential elements of skaldic art, and Bragi mentions two as typical of all kind of poetry: metaphor and metre, and the three types of skaldic metaphor: (1) calling everything by its name; (2) 'substitution'; (3) '*peri*phrasis'. The examples he gives are a lively confirmation of Vygotski's observation of conceptualization by denomination: The gods are paraphrased by kinship or achievements in a

[9] Part 3 of the Prose Edda, or "Younger Edda", which was written by Snorri Sturluson around 1220 CE. The Upsala Codex, a parchment document from about 1330, is one of the most important manuscripts of the Prose Edda.

playful way: Heimdallr is called ‘Son of Nine Mothers’, ‘Watchman of the Gods’, ‘White God’, ‘Foe of Loki’, or even ‘Seeker of Freyja's Necklace;’ Týr the ‘One-handed God’, ‘Fosterer of the Wolf’, ‘God of Battles’, ‘Son of Odin;’ Bragi the ‘Husband of Idunn’, ‘First Maker of Poetry’, the ‘Long-bearded God (after his name, a man who has a great beard is called Beard-Bragi) and ‘Son of Odin;’ Vídarr the ‘Silent God’, ‘Possessor of the Iron Shoe’, ‘Foe and Slayer of Fenris-Wolf’, ‘Avenger of the Gods’, ‘Divine Dweller in the Homesteads of the Fathers’, ‘Son of Odin’, and ‘Brother of the Æsir.’ Battle, weapons and ship are paraphrased by playful metaphors from nature: Battle is called ‘storm’ or ‘snow-shower of the Hjadnings’, weapons ‘fire’, ‘hail’, ‘rain’ or ‘wands of Hjadnings’, the shield ‘land of weapons’, the ship ‘horse’, ‘deer’, ‘snowshoe of the sea-king’, ‘steed of the billow’ or the ‘gull's wake.’

Animals received a taboo-name because people feared their appearance after calling their name. The bear was called ‘hungry one’, ‘bustler’, ‘wide-stepper’, ‘gib-cat’, ‘roarer’, ‘wilful-sharp’, ‘horse-chaser’, ‘scratcher’, or ‘tusker’, and a bear cub a ‘winterling’ or ‘youngling’. Body parts are named by their function in battle or by metaphors from nature. The hand is called ‘earth of weapons’, ‘defensive armor’; together with shoulder and arm, the hollow of the hand and the wrist: ‘earth of gold rings, of the falcon and the hawk’, ‘leg of the shoulder-joint’, and ‘force of the bow.’ The legs are called ‘tree of the soles’, ‘running shaft of the road, the way or the pace.’ We can see from these examples that throughout a long oral tradition only little logical or systematic thinking had been applied. Associative denominations had been carried out instead, very much like those used by natives, who denominate persons and animals of their tribe similarly still today. Sturluson (Ibid.:Section 74) explains these denominations as punning.[10] Although Sturluson may be right from a poetic point of view, we cannot share his opinion form a linguistic viewpoint, as we know that it was an Indo-European tradition to give gods and dangerous animals taboo-names. For the same reason we cannot confirm all of Vygotski’s findings on adult use of playful associative concept formation either, because taboo-names were also given to the moon, which was called Gr *σελην*η, ‘the serene’, and L *luna*, ‘the shining.’

Sturluson also calls up aspects of the *vit*-concept, ModE 1) ‘intelligence’; 2) ‘consciousness:’

> *Vit heitir speki, ráð, skilning, minni, ætlun, hyggjandi, tölvísi, langsæi, bragðvísi, orðspeki, skörungskapr. Heitir undirhyggja, vélræði, fláræði, brigðræði. (Ibid.:Section 73)*
>
> Understanding is called wisdom, counsel, discernment, memory, expectation, intelligence, arithmetic skill, far sight, dexterity, word-wit, and nobleness. It is called deceitfulness, wiliness, falsehood, fickleness.

At first sight, the translation does not seem to be adequate because it yields such a modern terminology in comparison to the concrete, descriptive OIcel terms. In fact, we see that not only the systematic sequence of the different concept aspects alone, but also the morphological formation of the terms already shows characteristics of the modern linguistic conceptualization, although the playful denominations, similar to the ones used in poetic diction in the Edda, prevail.

Like *skilning* (‘separation’;‘discernment’), *minni, mynni [munnr]* (‘memory’; esp. in pl. ‘memorials’ → Odin’s raven *Munin*), *hyggjandi* or *hyggendi* (‘wisdom’, ‘prudence’) as well as

[10] 74. Læti er tvennt. Læti heitir rödd, læti heitir æði, ok æði er ok ólund. Reiði er ok tvíkennt. Reiði heitir þat, er maðr er í illum hug, reiði heitir ok fargervi skips eða hross. Far er ok tvíkennt. Fár er reiði, far er skip. Þvílík orðtök hafa menn mjök til þess at yrkja fólgit, ok er þat kallat mjök ofljóst. Lið kalla menn þat á manni, er leggir mætast, lið heitir skip, lið heitir mannfólk, lið er ok hat kallat, er maðr veitir öðrum liðsinni, lið heitir öl. Hlið heitir á garði, ok hlið kalla menn uxa, en hlíð er brekka. Þessar greinir má setja svá í skáldskap, at gera ofljóst, at vant er at skilja, ef aðra skal hafa greinina en áðr þykki til horfa in fyrri vísuorð. Slíkt sama eru ok önnur mörg nöfn, þau er saman eigu heitit margir hlutir.

ætlan (‘thought’, ‘meaning’, ‘opinion’; ‘plan’, ‘design’; ‘reason’, ‘meaning’) are formed by an abstract suffix. All the others are formed by noun-noun or noun-adjective compounding: by the abstract noun *vísi,* ‘skill’, derived from the adj *viss* (→ G *gewiss*), ‘certain’, ‘sure’ *tölvísi* (*tölu-* + *vísi* → *tala*, (1) ‘speech’, ‘discourse’; (2) ‘tale’; ‘number’) and *bragðvísi* (→ *bragð* (1) ‘sudden or brisk movement’; (2) fig. ‘anticipation’; (3) ‘trick’, ‘scheme’, ‘device’; (4) ‘countenance’, ‘look’, ‘expression’) are formed; *langsæi* by the adj *lang* and the abstract noun *sæi* (→ ON sjâ from older sêa, akin to generic Germanic *saihvan*, ‘see’); by the abstract noun *ræði*, **‘**rule’, ‘management’, are formed *vélræði* (from the prefix *vél-* which in *vél-óttr* means ‘wily’, ‘tricky’), *fláræði* (from the adjective *flár*, ‘false’, ‘deceitful’) and *brigðræði* (from the noun *brigð*, ‘right to reclaim’; n. pl. ‘change’). The preposition-noun compound *undirhyggja,* is formed from the prep. *undir* (*under*; fig. → *undir þeim biskupi eru ellifu hundruð kirkna,* ‘have under one, in one's power’; ‘under’, ‘depending on’) and *hyggja*, ‘thought, mind, opinion.’ Noun-noun compounds are: *orðspeki*, from *orð*, 1) word; 2) report; 3) message; and *speki*, ‘wisdom’ (cf. kent. *spéc* = *spræc*, ‘speech’); *skörungskapr*, from *skörung,* (1) ‘foreman’, ‘leader’; (2) ‘a prominent or outstanding person’, ‘a notable man or woman’ and *skap***,** (1) ‘state’, ‘condition’; (2) ‘condition of mind’, ‘temper’, ‘mood’.

Sturluson does not only give surprisingly systematic lexicological information, he also lays out a scale of aspects which he certainly selected as representative of the *vit*-concept. We can study how ‘the inner form of each word gives our thought a different direction’, as Potebnia following Humboldt[11] concluded, how cognitive processes were developed by language usage and determined in language, and we get to know about the semantic development of a lexical field. To find out about conceptualization in ancient Germanic time, I am going to study the context use of the COURAGE concept in one of the heroic lays of the Poetic Edda.

The Use of the COURAGE Concept in the Poetic Edda

In *Helgakviða Hjörvarðssonar* (The Lay of Helgi Hiörvard´s son) we hear of the courageous behaviour of Atli, the son of King Hjörvard’s jarl Idmund, who was sent out to demand the hand of Sigrlinn, King Svafnir’s beautiful daughter.

Hiörvard and Sigrlinn had a son who did not yet have a fixed name.[12] One day he was sitting on a mound, when he saw nine Valkyries, one of whom caught his attention because of her noble appearance.[13] She called him Helgi. However, he said he did not accept the name if he could not have her, too. Then the Valkyrie told him about 46 swords. One of them was outstanding. She described it like this:

Hringr er í hjalti,
hugr er í miðju,
ógn er í oddi
þeim er eiga getr,
liggr með eggju
ormr dreyrfáaðr,

[11] Alexander Afanassjewitsch Potebnja (1835-1891) not only confirmed in ch. 10 of *Mysl' i jazyk* (1862) Wilhelm von Humboldt`s explanations in 'Einleitung zum Kawi-Werk', especially in the chapter on 'Nähere Betrachtung der Worteinheit. Einverleibungssystem der Sprachen', he emphasized the creative function of language in cognitive processes. Cf. footnote 6.

[12] „ekki nafnið festisk við hann.“ [Ld 52, Fas. i. 86] → Cleasby-Vigfusson: *festisk* (middle voice in reflexive use): ‘to grow to’, ‘stick fast to.’

[13] *göfug-ligust*, ‘the most noble-looking’, from *göfug-liga,* adv. of *göfug-ligr*, a. (1) ‘worshipful’, ‘noble-looking;’ (2) ‘magnificent’ (-ligr staðr).

en á valböstu
verpr naðr hala. (Ibid.:8)

A ring is on the hilt,
courage in the midst,
in the point terror
for his use who owns it:
along the edge
a blood-stained serpent lies,
and on the guard
the serpent casts its tail.[14]

In this stanza *hugr* is used without a determining attribute or compound-complement. However, it is determined by the use of *ógn*, 'dread, terror', in the point of the sword, and the symbolic serpent along the edge. Together with *hugr* it forms a very logical gradation: the courage of the sword's owner will become his enemies' dread.

Hiörvard promised Helgi an army, if he avenged his mother´s father. Then Helgi seeked the sword which the Valkyrie Svava had indicated to him. Together with Atli he slew Hródmar and carried out many deeds of valour. After killing the Jötun Hati, Helgi stayed with Atli in Hatafiörd. Hrimgerd, Hati´s daughter, asked Atli who was keeping watch in the first part of the night:

Hverir ro hölðar
í Hatafirði?
Skjöldum er tjaldat á skipum;
frœknliga látið,
fátt hygg ek yðr séask,
kennið mér nafn konungs. (Ibid.: 13)

Who are the yeomen
rowing in Hatafiörd?
Your ships are
covered with shields;
boldly you bear yourselves,
few things you fear, I think;[15]
tell me the name
of your king.

After the comment on the shields that cover their ships, the adverb *frœknliga,* 'valiantly', from *frœkn,* adj 'bold', 'daring', and the remark 'few things you fear' seem to express disdain with the intention of provocation. This is confirmed by the following discussion which is signed by hatred and provocation. (Ibid.:14-30)

The various aspects of courage which are used for deeds of Atli and Helgi can easily be expressed with words we use today: *frœknliga látið*, 'boldly you bear yourselves', from *frœkn,* adj 'bold', 'daring (Ibid.:13); '*þrekvirki*, 'deeds of valour' (→ Zoëga: 'deeds of derring-do'), from *þrek*, poet. *þrekr*, 'pith', 'strength', 'courage', 'daring' (Ibid.:prose section between 12 and 13); and also *fátt hygg ek yðr séask*, 'few things you fear, I think', which appears rather ironical after Hrimgerd's comment on the many shields that cover Helgi's and Atli's ships (*Skjöldum er tjaldat á skipum)*, especially because of the interpolation *hygg ek* ('I think').

[14] Transl. by Thorpe.
[15] Cf. Zoëga: *sjá (sé; sá, sám; sénn)*, v. (7) refl., *sjást*, 'to fear' (fátt hygg ek yðr s.).

We can conclude that the negative aspects of the concept, the boldness of a daredevil, were expressed separately from the original term *hugr*. In fact, the appearance of 'courage' as a denotation of *þrek* (→ Zoëga) confirms that the denotation 'courage' is not identical with the COURAGE concept. It is only one of four aspects ('pith', 'strength', 'courage', 'daring'), and almost all of the compounds, nouns, adjectives as well as adverbs express STRENGTH, and even in context use the aspect of 'courage' cannot be isolated, e.g. in *þetta var mikil þrekraun* (→ Zoëga: *þrekraun,* 'trial of strength or courage'). The concept can only be determined either by its context or by the part of the compound which determines the aspect. Context use like *hugr ræðr hálfum sigri*, 'a stout heart is half the battle' or *herða huginn (hug sinn),* 'to take heart, exert oneself' and compounds like *hugarkraptr* and *hugarstyrkr,* 'strength of mind;' *hugarfýst,* 'desire', (*fýsi*, *fýsn, fýst,* 'wish', 'desire'), *hugaræsingr***,** 'excitement', 'agitation of mind', (→ *æsingr*, 'vehemence', 'fury'), *hugaræði***, '**fury' (→ *æði*, f. (1) 'rage', 'fury'; (2) 'mad-ness', 'frenzy'), *hugarangr,* 'heart's grief'' (→ *angr***,** gen. *-rs*, 'grief', 'sorrow'), *hugarherði,* 'hard-heartedness', *hugar-hræring,* 'emotion', (→ *hræring*, pl. *-ar***,** f. (1) 'motion', 'stir'; (2) 'inclination'), *hugarhvarf,* 'estrangement' (→ *hvarf*, 'dis-appearance') *hugarótti***, '**fright', 'anxiety', (→ *ótti,* (1) 'fear', 'dread'; (2) 'a cause of fear', 'dreadful thing') and *hugarválað*, 'anguish of mind' (→ *válat,* 'misery', 'destitution') show various different aspects of the concept, which lie in the rather spiritual and positive or rather emotional and negative scale. We can at least state that the equivalent MnE translation of positive and rather spiritual aspects would form a compound with 'mind', but the negative and rather emotional aspects with 'heart'.

The term *þrek* is obviously much more determined and limited than *hugr*, whose numerous compounds are derived from its genitive *hugar*, indicating a variety of different aspects on a large scale of spiritual and emotional qualities, which could possibly have been identified in each case because of the concrete situational usage of *hugr* in ancient Germanic time.

Conclusion and Suggestions for Further Studies

> *Two ravens sit on Odin's shoulders and whisper in his ear the tidings and events they have heard and witnessed. They are called Hugin and Munin. He sends them out at dawn of day to fly over the whole world, and they return at eve towards meal time. Hence it is that Odin knows so many things, and is called the Raven's God. As it is said,—*
>
> *'Hugin and Munin each dawn take their flight Earth's fields over.*
> *I fear me for Hugin, Lest he come not back, But much more for Munin.'*[16]

All of the three OE synonyms lost their original impact in the course of time, and in order to mark their original value they were labelled by attributes: *daring* spirit, *bold* mind, *brave* heart. As we can see from the title of a popular movie on the Scottish fight for independence, 'brave heart' is a metonymic collocation which is preferred to the rather cold and intellectual 'courage'. It is also used by natives to denominate warriors who are part of their tribe. Words can represent a conceptualized universe.

The spiritual concept of Hugin was lost and substituted by a concept which is based on organs, i.e. representative parts of our physical existence. The prime concept of spiritual life-force, formed on 'hige', 'heorte' and 'mod',[17] was substituted by the prime concept of moral life-force: Fr *courage* means 1) 'force morale', 'disposicion du cœur' ('moral force', 'disposition of the heart'); 2) ardeur,

[16] From Sturluson's 'Younger Edda', section 39.

[17] Cf. Gr θυμός; Oind. dhūmás: denot. I 'heart' 1) life; vigor; 2) vivacity; passion; desire; a) courage, valour; b) impetuosity, fervour; wrath. Cf. ModE 'thymus.'

energie (ardour, energy). 1) represents the moral force, 2) passion and physical force. The resting significations take the concept to the superficial external view of bravery and audacity. Another look at Hugin's concept reminds us of what we have lost:

> 'Hige sceal þe heardra, heorte þe cēnre,
> mod sceal þe mare, þe ure mægen lytlað.'

Both tendencies, the shift of a concept from a spiritual to an emotional dimension and the loss of original value, are part of a transformation that can be widely observed in the lexical transformation of the modern era. We also know about the very early development of an analytic syntax, and the observations of this study confirm the changes from the concrete actional language focus of IE languages to the abstract reflective function of Germanic languages. However, the transformation of Germanic daughter languages is not only a linguistic subject, but a primordial issue of humanistic studies. What we know from anthropological findings about the development of the human spirit can be confirmed and enhanced by a linguistic analysis which goes beyond the usual text analysis for philological interpretation. There is a process of conceptual determination which was carried out by compounding and by the adjective-attribute in OIcel and OE, but at the same time there are early tendencies, e.g. in OHG, to paraphrase ideas in order to develop a more differentiating conceptualization because the use of short prefixes did not allow speakers of OHG to determine concepts linguistically on the lexical level.

The COURAGE concept, observed in its historical development, gives evidence of essential tendencies in language change and also in human cognition. I chose this concept as a starting point of a series of studies in the same lexical field of life-force, according to Humboldt's definition of the cognitive language functions. The surprising findings validate this research methodology, confirm Humboldt's, Saussure's and Vygotski's principles of conceptualization and prove the importance of this kind of research.

As a first conclusion of this study, I state that the observation of conceptualization cannot be confined to a morphosyntactic level, quite on the contrary: The concept is not represented by words but expressed linguistically. Germanic daughter languages determine concepts which had been undetermined in Germanic languages, but they do it each in a different way. Whereas the OE compounds determine the concept rigorously, the abstract OHG prefixes neither give a clear determination nor do they distinguish between various different aspects. As this is also the case in Gothic, we can conclude that the less determined concepts of Germanic languages were only understandable because the reference of a term was identified in a situational context by everybody, so the same concept and its aspects could be inferred from the context use in various different situations. However, this lack of conceptual language determination may have been the reason why speakers of OHG started earlier than those of OE to paraphrase concepts in a dynamic way. In brief: Not even from the observation of the conceptualization process in related languages with a common wordstock or syntax structure we can conclude that a concept is completely determined in a morphosyntactic level. We also have to accept that there are not enough source texts to make a valid statement on the cognitive part in the conceptualization process, but this study showed that we can get insight into the way people thought and felt in their time, supported by a differentiated discourse analysis.

Hypothesis

The concept is determined in context. Its signification is neither limited to a word nor determined by a lexical entry. It underlies all kind of changes depending on the discourse situation and can only be determined by comparison with the determined idea a speaker has in mind. Human thinking is guided and determined by language.

Preview

By further research through history we will find that the so-called civilized man has used his tools, mind and language to establish parameters which are more favourable to him than the ones natives use. Civilized people have developed a more differentiated and linguistically elaborated conceptualization, but they have paid a more comfortable lifestyle by a loss of spiritual strength. From a critical anthropolical viewpoint, we have to confess that man's progress to a comfortable civilization does not make up for his loss of spiritual and perceptional vitality, and that many of the arguments we are proud of are rather a justification of what we have not done than a proof of our achievements, far from being an evidence of our responsibility for apparently weaker ethnic groups in danger of extinction.

In his study of oral and written text of a tribe of *Colombian Embera*, Fernando Romero Loaiza lays out the fundamental difference of text performance in oral or written texts:

> *In spoken discourse, the speaker produces meaning not only through the words he chooses, but also through pauses, changes of rhythm, tones, speed, gestures and movements. The speaker infers meaning not only from the words he hears but also from the gestures that accompany them. Written speech, on the other hand, lacks a situational context, so it has to be created linguistically, therefore, it is more difficult to communicate in writing. The person to whom this type of speech is addressed is not present, and therefore does not benefit from the great help provided by intonation, pauses and gestures.*[18]

Modern informative narrative cannot be compared to this authentic natural performance acompanied and supported by the expression of emotion through voice, mimics and gestures. It is condensed to a standardized written text and then presented by a moderator in a way which does not allow any expression of personal opinion. In the discourse analysis of news, van Dijk holds the sociocultural context of interlocution to be one of the few calculable factors of codification and decodification of meaning:

> *Discourse analysis of news is not limited to textual structures. We have seen that these structures express or signal various underlying meanings, opinions, and ideologies. In order to show how these underlying meanings are related to the text, we need an analysis of the cognitive, social, political, and cultural context. The cognitive approach is premised on the fact that texts do not have meanings, but are assigned meanings by language users, or, to be precise, by the mental processes of language users. In other words, we need to spell out the cognitive representations and strategies of journalists in the production of the news report and those of the reader when understanding and memorizing it. (Van Dijk, 1988a; van Dijk and Kintsch, 1983)*

In many cases this kind of decodification may help to show the 'assigned meaning', as demonstrated by van Dijk in his publications about prejudice and racism (van Dijk, T. A.: 1984; 1987; 1991.). Generally speaking, we have to understand Hopper's statement of 'emergant grammar' as a statement of social consciousness:

> *Clifford remarks that "Culture is temporal, emergent, and disputed" (Clifford 1986:19).*
> *I believe the same is true of grammar, which like speech itself must be viewed as a real-time, social phenomenon, and therefore is temporal; its structure is always deferred, always in a*

[18] Romero Loaiza, Fernando (2012). La oralidad y la escritura entre los embera-chamí: aspectos educativos. [Orality and writing among the Embera-Chamí: educational aspects].The present work is an adaptation of the research "Orality and writing among the Embera-Chamí of Risaralda", carried out by Fernando Romero Loaiza (psychologist and educator), Olga Lucia Bedoya (anthropologist and linguist), Andrés Duque (Doctor in Agroecology), Victor Zuluaga (sociologist), Andrés Gallego (student of Ethno-education), with the advice of linguist Daniel Aguirre of the CCELA.

process but never arriving, and therefore emergent; ...

What is happening to grammar in everyday usage can be observed in news written in a hurry. The abuse of compounding and the loss of 'verbal energy', as described by a responsible journalist of the Christian Science Monitor, has been going on for a long time, and we know that it is not coincidental:

> *"Compound modifiers strung together with hyphens are a particular bugbear. 'Police called to downtown East Oshkosh confronted anti-affirmative-action demonstrators as well as pro-children's-rights advocates, but did not interfere with the anti-mad-cow-ban cattle-and-bison-ranching activists blocking the pedestrian mall.'*
> *And look what's happening to verbs – the 'muscles' of language. They're being crowded out by more sedate linking-verb constructions. (Linking verbs used to be known as 'copulative verbs' before the snicker factor got to be too much.) 'He lost his job' often loses out to 'He became unemployed.'*
> *Instead of 'Ace Insurance Agency serves the maritime industry,' we often get, 'Ace is a provider of insurance services to the maritime industry.' Or we read that something has a 'spillover effect' on something else; why not just say, 'It spills over' onto whatever? Is an unadorned intransitive verb just too intense?*
> *One of my favorites is 'She became a single parent.' This can mean anything from, 'She adopted a baby from China.' to 'She murdered her husband.'*[19]

We readily agree with him on his clear-cut comments of abusive language change. What really makes us think, though, is his conclusion that such a language change shows how people have changed their way of thinking from a dynamic to a static one:

> *"What's going on here? I think people are using more nouns and fewer verbs because they're thinking that way. This pattern makes for language that's more static, less dynamic – not a good thing. Why categorize along bureaucratic lines? We used to say, 'He's got the fidgets'; now we say, 'He has attention-deficit disorder.'*

Also, the disappearance of verbs which traditionally determined the action as loyal partners of specific nouns, give proof of an increasing poverty in language usage which is certainly not coincidental either:

> *Here's another front in the War on Verbs. Certain nouns have traditionally required certain verbs as partners: One 'performs' a task or a service, for instance, 'conducts' an audit, and so on. Mastering these idioms used to be like knowing which fork to start with at a formal dinner, or when to use the subjunctive in French. [...] These days, the multipurpose 'do' is replacing many of these standard usages. Not 'I have to fly to the Coast to conduct my seminar on «How to change your life and earn a million bucks this year»,' but 'I have to do a seminar.'*
> *'Do' may prove to be the cockroach of English verbs, surviving when more specialized verbs have all morphed into nouns and/or been forgotten. But I don't want to see us wordsmiths cramping our own styles this way."*

We agree with the writer of the Christian Science Monitor who observed that our language is losing its original dynamic life-force and getting more and more static. This is an alarming observation because cognition is based on language as the mind on the body, and language shows all the symptoms of an inflicted mind in the progress of materialization.

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[19] March 11, 2004 in Blather Battles | By csmonitor.com staff | Permalink.

If we stopped feeling superior because of the accumulated knowledge and power we achieved by the progress of our civilization and started thinking for a moment what 'weaker' ethnic groups could give us and how little we can offer them, we would understand which way we have to go in order to save our spiritual nature and human dignity. Then we could appreciate the culture and spiritual universe of natives as well as the spiritual achievements of great spirits of our own culture, like R.W. Emerson and E.M. Forster, who had to write an essay to conceptualize self-reliance or tolerance satisfactorily.[20]

At the end of his book on tribal peoples, the anthropologist globe-trotter Stephen Corry, who set out to know more than 40 indigenous peoples, resumes their cultural achievements. He starts with their large knowledge of medical plants and probiotic food which are still ignored by scientists. He warns that important medicines would be lost with the extinction of their tribes. Besides their role of conservationists of the environment, they also could show the people living in anonimous cities in the 'civilized' West the way to a more humane society:

> *On the other hand, what is gaining momentum in the industrialized West, is the realization that living in a mutually-supported community is one of the most important factors affecting people's sense of wellbeing and fulfilment, as well as significantly reducing crime. The results of several recent polls indicate that the widespread demise of community life is viewed as increasingly worrying to the general public, and is amongst the most important of all social problems.*[21]

There should be further studies that show the cultural influence in the discourse function which transformed a language through time, including those of ethnic minorities who preserve the library of their languages in their minds. As Koch (1999) states, language change is not incidental, it is the rule, and it is a witness of cultural change. With the help of a methodology based on diachronic lexical and cognitive onomasiological principles, future research will yield valuable insight into the development of cognition and shed light on human ontogenesis.

Bogotá, 15th May 2005
Revised on 11th May 2023 Bernhard Wahr

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[20] Emerson, R. W. ([1841] 1981). Self-reliance. From: Essays: First and Seond Series. In: The Portable Emerson. Viking Penguin Inc., New York, p. 138-164. - E.M. Forster ([1941] 1972). Tolerance. In: Two Cheers for Democracy. Penguin, Middlesex, p. 59-63.
[21] Corry, Stephen (2011). Tribal people for tomorrow's world. Who knows what?

Appendix

Text 3: Christ III

Quotation: (l. 1469-1473)

(3) ‘For hwon forlete þu lif þæt scyne
þæt ic þe for lufan mid mine lichoman
heanum to helpe hold gecypte?
Wurde þu þæs gewitleas þæt þu waldende
þinre alysnesse þonc ne wisses?’

At the end of this corpus text Christ is speaking to a sinful soul. The social relationship is marked by ‘cypan’ (redeem) and ‘hold’ (faithfully).

Text 4: The Anglo-Saxon Chronicle

Quotation: (991)

(4) Her was G[ypes]wic gehergod. And æfter þam swiðe rade wæs Brihtnoð ealdorman ofslægen æt Mældune. And on þam geare man gerædde þæt man geald ærest gafol Deniscan mannum for þam mycclan brogan þe hi worhtan be þam særiman. Þæt wæs ærest x þusend punda. Þæne ræd gerædde Siric arcebisceop.

Mind: The terror caused by the Vikings at the coast was the reason why the AS ‘ealdormen’ decided to pay the ‘danegeald’. The record of the annual entry of the year 991 shows the rank and function of political and religious leaders in emergency situations. Analyse the meaning of ‘ræd’ and ‘rædan’ in either case.

Text 5: John Gower, Confessio Amantis
The Tale of Demephon and Phyllis

Quotation: (Book 4, l. 783-798)

(5) For him sche lefte slep and mete,
And he his time hath al foryete;
So that this wofull yonge qweene,
Which wot noght what it mihte meene,
A letter sende and preide him come,
And seith how sche is overcome
With strength of love in such a wise,
That sche noght longe mai suffise
To liven out of his presence
And putte upon his conscience
The trowthe which he hath behote,
Wherof sche loveth him so hote,
Sche seith, that if he lengere lette
Of such a day as sche him sette,
Sche scholde sterven in his Slowthe,
Which were a schame unto his trowthe.

Mind: Phyllis is lovesick. However, Demephon does not care. There is an interesting contrast between the 'wofull yonge qweene, /Which wot noght what it mihte meene' and the young man she loves and who 'his time hath al foryete'. The contrast is marked by 'trowthe' and 'slowthe'.

Text 6: Chaucer, The Canterbury Tales
The Friar's Tale

Quotation: (l. 134-150)

(6)'Now certes,' quod this Somonour, 'so fare I.
I spare nat to taken, God it woot,
But if it be to hevy or to hoot.
What I may gete in conseil prively,
No manner consciencie of that have I.
Nere myn extorcioun, I myghte nat liven,
Ne of swiche japes wol I nat be shriven.
Stomak ne conscience ne know I noon;
I shrewe thise shrifte-fadres everychoon.
Wel be we met, by God and Seint Jame!
But, leeve brother, tel me thane thy name,'
Quod this somonour. In this meene while
This yeman gan a litel for to smyle.
'Brother, 'quod he, 'wiltow that I thee telle?
I am a feend; my dwelling is in helle,
And here I ryde about my purchasing,
To wite wher men wol yeve me any thyng.

Mind: The way Chaucer makes fun of both the protagonist and its narrator, gives proof of his talent. The friar who is called 'shrifte-fadre' by the 'somonour', does not show much nobility when using allusions and irony to describe the latter's character. What the summoner grabs 'in conseil prively' is in his deliberation, nobody knows. There is a direct display of his character and an ironical contrast between 'No manner conscience', 'myn extorcioun' and 'Ne of swiche japes wol I nat be shriven.' The use of the word 'stomak', meaning compassion based on the saying "bowels of mercy," though quite common in Chaucer's time, adds a peculiar hue and shows how indispensable the use of a dictionary is for a reader with basic knowledge of ME. Compared to the summoner's boisterous exhibition, the devil's declaration of his job appears quite neat and sober. Describe the summoner's character traits in MnE.

Text 7: Henryson, The Morall Fabilis of Esope the Phrygian
The Taill of the Cok and the Jasp

Quotation: (l. 85-91)

(7) It is pitie I suld the find, forquhy
Thy grit vertew, nor yit thy cullour cleir,
It may me nouther extol nor magnify;
And thow to me may mak bot lytill cheir;
To grit lordis thocht thow be leif and deir,
I lufe fer better thing of les avail,
As draf or corne, to fill my tume intraill.

Mind: The cock expresses his ‘pitie’ (cf. F pitié = compassion) when finding the jasper. The stone may be precious, but it should at least ‘extol’ and ‘magnify’ the finder if it does not fill his belly. What is the moral of the fable?

Text 8: Dunbar, The Dance of the Sevin Deidly Synnis

Quotation: (l. 13-24)

(8) ‘Lat se, ‘ quod he, ‘Now quha begynnis;’
With that the fowll Sevin Deidly Synnis
Begowth to leip at anis.
And first of all in dance wes Pryd,
With hair wyld bak and bonet on syd,
Lyk to mak waistie wanis;
And round abowt him, as a quheill,
Hang all in rumpillis to the heill
His kethat for the nanis:
Mony prowd trumpour with him trippit,
Throw skaldand fyre ay as thay skippit
Thay gyrnd with hiddous granis.

Mind: The many words rhyming in –is and the playful narrative of the dancing scene gives evidence of the register and tone of the text. It is not any parody of personified pride: The use of apparently French words like ‘waistie’ and ‘vanis’ which rhymes with the AS ‘for the nanis’, meaning 'for the occasion', is the opportunity to make fun of ‘courteous manners’ of the English people. Make a comparison with guests of the marriage of the Spanish throne followers last weekend or with any other very important event of our Western society!

Text 9: De Deluvio Noe (Chester)

Quotation: (217-224)

(9) UXOR NOE. Sonne, goe again to him and say:
I will not come therein to-daye.
NOE. Come in, wife, in 20 devills waye,
Or else stand there without.
HAM. Shall wee all fet her in?
NOE. Yea, sonnes, in Christs blessinge and myne:
I would yow hyde yow betyme,
For of this flood I am in doubte.

Mind: Noah's wife does not want to go aboard the ark. The way Noah expresses his desperation, first cursing wildly and then joining his blessing with Christ’s, is typical parody of Mystery plays, not showing anything else than the lack of faith everybody would feel in a similar situation. Explain the meaning of ‘doubte’ in this context!

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