Traducción del *Éxodo* (inglés antiguo>español) con el inglés contemporáneo como lengua pivote con fines didácticos

(Translating the Old English Exodus into Spanish using Present-Day English as Pivot Language with Teaching Purposes)

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Resumen: La traducción diacrónica permite acercar y dar visibilidad a textos que fueron escritos en estadios anteriores de una lengua. En el caso del inglés, debido a motivos sociohistóricos, lingüísticos y políticos, la lengua ha experimentado una serie de cambios tan drásticos que hacen que cualquier hablante contemporáneo no pueda comprender dichos textos sin un sólido conocimiento filológico y traductológico. El contenido cultural de estos textos es de gran valor y es por ello por lo que el objetivo es explorar cómo la traducción filológica de textos literarios puede apoyarse en los últimos avances de las diferentes teorías lingüísticas para llevar a cabo esta traducción. Además, es de gran interés que estos textos puedan llegar a personas no angloparlantes por lo que se propone que el inglés sea una lengua pivote que permita la traducción de estos textos a otras lenguas modernas. El objetivo principal de esta propuesta consiste en ilustrar el tipo de traducción propuesta a partir de la traducción de los veinte primeros versos del poema anglosajón *The Exodus*. Este estudio tiene fines didácticos y su objetivo principal es ser de utilidad al alumnado que está iniciándose en la traducción diacrónica. La elección de este corpus se justifica en la carga metafórica y cultural del propio poema, ya que permite abordar numerosos retos de traducción. A modo de conclusión, las sinergias que se establecen entre los estudios literarios, lingüísticos y traductológicos permiten abordar retos de traducción desde una mirada holística e interdisciplinar.

Palabras clave: Traducción diacrónica. Lingüística Cognitiva. Inglés Antiguo. Didáctica de la traducción. Traducción literaria.

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Abstract: Diachronic translation makes it possible to bring texts that were written in earlier stages of a language and provides them with visibility. In the case of English, due to socio-historical, linguistic and political reasons, the language has undergone such drastic changes that any contemporary speaker cannot understand such texts without a solid philological and translatological knowledge. The cultural content of these texts is of great value and that is why the objective is to explore how the philological translation of literary texts can be supported by the latest advances in the different linguistic theories to carry out this translation. Furthermore, it is of great interest that these texts can reach non-English speakers, so it is proposed that English be a pivot language that allows the translation of these texts into other modern languages. The main objective of this proposal is to illustrate the type of translation proposed based on the translation of the first twenty verses of the Anglo-Saxon poem The *Exodus*. This paper has didactic purposes, and its main goal is to help undergraduate students to deal with diachronic translation. The choice of this corpus is justified by the poem's metaphorical and cultural charge, since it allows us to address numerous translation challenges. In conclusion, the synergies established between literary, linguistic and translatological studies make it possible to address translation challenges from a holistic and interdisciplinary perspective.

Keywords: Diachronic Translation. Cognitive Linguistics Old English. Translator training. Literary Translation.

1. Introduction

Texts written in Old English are relevant if we are seeking to understand the very nature of the English language, for they are the main source of information we have about early stages of this language which has become one of the most spoken languages worldwide. Forasmuch as language and culture are intrinsically joined, this corpus of ancient texts also provides modern readers with relevant information on the cultural background in which they were produced. Besides, the very nature of this paper is to serve as a guide of linguists and translators who are taking introductory courses on diachronic translation.

Translation is a key element to provide texts with visibility (Anguita-Martínez 2020, 2021; Castillo Bernal & Díaz Alarcón 2018; Ogea-Pozo 2020; Tinedo-Rodríguez 2021, 2022b, 2022a). Diachronic translation could be defined as the translation of a text which was written in an earlier stage of a language into another stage of the language (Guarddon-Anelo 2011; Iamartino 1998). The peculiarity of this type of translation is that there are no longer native speakers

of the source language (SL) for it is a death language. It is through diachronic translation that old texts can be made accessible to modern readers and it is in this point in which lies the importance of this type of translation for it helps preserve the cultural roots of modern languages.

The vast majority of texts written in Old English which have been preserved had a literary nature. Therefore, we should consider the artistic nature of the original text when translating and analysing the translation of literary text for the very fact that translation is both, a science, but also an art for the translation matter is impregnated by its artistic essence (Talaván 2017). From all of the aforementioned, one can conclude that the translation of literary texts written in death languages into modern languages consist of a set of multifaceted challenges that require a deep knowledge of both diachronic translation and literary translation.

One of the main features of literary translation is that it is target-text oriented due to the very fact that in a specific span of time there are concrete sociohistorical features (Álvarez-Calleja 2007) and language and culture are part of a whole which is indissociable (Kramsch 2017; Wintergerst & McVeigh 2010). The process of humanistic translation is a challenging one for it requires a thorough phase of documentation and a deep understanding of translation strategies and techniques (Castillo Bernal & Veroz González 2022). Torralbo-Caballero (2021) perfectly illustrates the process of thorough translation analysis consisting of the deep study of the literary criticism and the analysis of the translation.

The main objective of this paper is to deepen on philological translation[1] and its potential when it comes to translating texts written in Old English by bearing in mind the synergies among linguistic theories and by highlighting the usefulness of pivotal languages when it comes to making ancient texts visible for speakers of modern languages around the world. Figure 1 may serve as an illustrative example of the current proposal.

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[1] According to the classification by Hurtado-Albir (2008: 252), philological translation consists of an academic or critical translation directed at scholars.
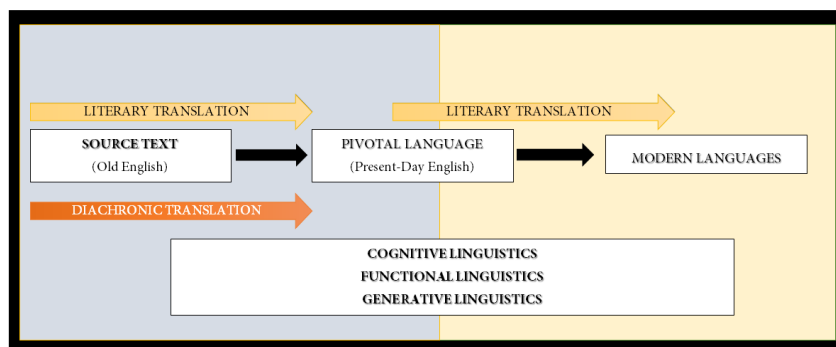
Figure 1. Philological method revisited: Own elaboration

The main hypothesis of this paper is that Anglo-Saxon texts and culture could be made visible through a philological translation in two steps:

a) STEP 1: consists of a diachronic translation Old English>Present-Day English in which the literary nature of the source text together with the linguistics theories should be taken into account to carry out the translation and to preserve as much as possible the sense and the metaphorical burden of the source text.

b) STEP 2: Translation loss is unavoidable for the text has been translated into Present-Day English, which is a pivot language, but the application of linguistic knowledge that emanates from the different linguistic theories aims at compensating this loss as much as possible. The text in Present-Day English will be translated into a modern language bearing its literary nature in mind and making use of the different linguistic theories to avoid translation loss as much as possible.

Despite the fact that the term "pivot language" is more common in the field of machine translation (Costa-jussà *et al.* 2011), it is of paramount usefulness in the field of diachronic translation for the present stage of the language is the ideal pivot language for translating from the earlier stage into the present stage and from the present stage into another modern language. From the point of view of traductology it is crucial to take into account that this type of translation implies a double loss, for the text is translated twice. Nonetheless, its usefulness lies on the very fact that it is through this type of translation that speakers with no knowledge of the pivot language nor the earlier stage of the pivot language may have access to these texts.

Cognitive Linguistics is narrowly bounded to the study of metaphor and metonymy (Gómez-Parra *et al.* 2011; Ibarretxe-Antuñano 2013; Ibarretxe-Antuñano & Valenzuela-Manzanares 2021). Guarddon (2007) discussed on the classical dichotomy of language which consists of conceiving language as an

autonomous reference system (generativist perspective) or conceiving it as highly complex faculty of the human's cognition (cognitive perspective). The author states that the English language is a clear example of how historical facts are bounded to linguistic variation and change; this cognitive approach challenged the determinist cognitive perspective and its methodologies. Metaphors, metonymy and kennings are important concepts to carry out this analysis. Carter and McRae (2016) highlight that Old English is full of poetic tropes and that these tropes were useful for writers to describe things in an indirect way so that the reader (or hearer) had to construct the meaning by making use of his or her imagination.

Kennings are thus a key element because they are figurate descriptions which occur mainly in compounds, and they are also complicated to be deciphered because they were usually abstract concepts. The main advances of the Cognitive School are based on the works of Lakoff and Johnson (1980, 1999) for the affirmed that metaphors were not uses of the language which did not stick to the norm, but they were an essential part of ordinary language state that metaphors and metonymies are not purely linguistic phenomena a cognitive one because they are idealised models, and they have different levels which will be discussed in the following paragraphs.

An interesting question is that of universality. This topic is still under debate, but it seems that the closer the cultures are the bigger the number of shared metaphors is (Mairal Usón *et al.* 2019). Soriano (2012) states that metaphors are a phenomenon of cognition in which a semantic domain (source domain) is represented in terms of another (target domain); an example is "time is money" and it leads to expressions like save time or waste time. Following the author there are two key terms: ontological correspondences and projections or epistemic correspondence. Even though according to the tenets of cognitive linguistics, metaphors and metonymy are part of language, we are going to focus on them as artistic resources. Barcelona (2003) deepened on that issue by attempting to understand how human conceptual source domains are metaphorically mapped onto the way of the divine and he differentiated into:

a) Notions of tri-dimensional space as source domains: light, movement, place, verticality, etc.

b) Abstract notions as source domains: existence, essence, being, etc.

c) Human person as source domains: emotions and bodily life.

d) Interpersonal relationships as source domains.

There is not a clear definition for metonymy in Cognitive Linguistics, but we have two definitions which are largely accepted:

a) Metonymy is a domain-internal conceptual mapping (Lakoff & Johnson 1980, 1999). From this outlook, metonymy is within a conceptual domain and across conceptual domains. It has a referential tool. "Awalda" (v. 11) which means "The Almighty" stands for God in it is a part of the Trinitarian Dogma.

b) Metonymy as a combination of more basic cognitive operations (Ruiz de Mendoza Ibáñez 2000, 2001) from his point of view, the target domain is either the result of an expansion or of a reduction of the source domain. An interesting example is "Faraones cyn" (v. 15) which might correspond to a source-in-target metonymy because we have person for deity. But that deity, according to Lakoff & Johnson (1980) would be a domain-internal conceptual mapping.

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

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

2. State of the art

The corpus which has been chosen for this study consists of 20 verses of the Anglo-Saxon *Exodus* for the very reason that its cultural and metaphorical burden may serve as an illustrative example on how to carry out this type of translation.

There is little literature on this topic but there is a precedent of study of translation of paraphrases of the Old English *Exodus* into Russian (Yatsenko 2019: 14) by applying philological translation *stricto sensu* which implies:

a) Getting familiar to the source text.
b) Exploring the wording and patterns of the source text.
c) Writing detailed comments and translation options.
d) Translating the text taking into account its nature.
e) Editing the text.

By way of conclusion, a philological translation aims at providing the reader with as many details as possible on the text and on its translation. This study goes a step further because it consists of translating and analysing verses under the view of the proposed model.

Regarding the corpus itself, the literature is also scarce. Olesiejko (2022) carried out a critical reading of *The Exodus* by exploring its urban and exilic imagery together with metaphors of paramount interest such as the Israleites as a city, the walls of the Red Sea and the Egyptian army. Olesiejko (2022) emphasises that the imagery of the poem derives from the heroic and secular verse.

In this sense, it is very important to take into account that the Exodus is basically a retelling of the Exodus from an Anglo-Saxon perspective that is why it is not based on the Book of the Exodus as such, but the Exodus 13:17 - 14:31 and digressions from "Genesis on Noah and Abraham and Isaac, along with many other verses from Old and New Testaments" (North *et al.* 2020: 295).

The manuscript that contains the *Exodus* was probably compiled in the later tenth century in Canterbury in the manuscript Junius 11 (North *et al.* 2020). This poem has been translated several times into Present-Day English and

> of various edited versions, the most recent and comprehensive single-poem edition is that of Lucas (1994). […] The only other modern edition with full apparatus is that of Irving (1953) which, while to some extent rendered redundant by Lucas, is still worth consulting, especially given Irving's contrasting and more sceptical attitude to allegorical readings of the poem. Other older editions are of interest only to editors and to historians of Old English criticism and have therefore not been cited (Love 2002: 621).

When it comes to prose, it is worth mentioning that

> Exodus has been four times translated into English prose but, other than S. B. Greenfield's rendition of the first 275 lines, no English verse translation has ever been published. This no doubt reflects the general preference for Beowulf and the traditional Germanic subject matter over biblical narrative. Yet the traditional heroic and elegiac material is not on the whole any less didactic than its Cædmonian counterparts; and these latter not only employ heroism and elegy in the service of biblical narrative, they do so with comparable energy and poetic evocation (Love 2002: 621).

The translation of this paper has North *et al.* (2020) as a reference, even though the specific translation method consisting of a double-step translation

using Present-Day English as a pivot language which has been presented in the introduction is the one that has been followed.

3. Methodology

This section attempts to provide the reader with a holistic linguistic line-by-line analysis to explain the meaning of the poem. This step is necessary when doing diachronic translation because it helps the translator to understand thoroughly the source text. It is important to emphasise that this translation has didactic purposes for those who are taking introductory course on Old English Translation, and it sticks to Nord's (2018) conception of translation as a purposeful activity.

It is important to understand that syntax has also changed over the time and Anglo-Saxon patterns may be difficult to understand for the modern reader. Following Guarddon-Anelo (2011), Old English verbs provide the reader with a lot of information about the subject of the sentence because of inflections, and they might even have no subject if they are impersonal verbs or weather forms, this phenomenon is known as "expletive pro-drop" (Baugh & Cable 2013). The author also states that even though Old English looks like tough when it comes to syntax[2]; it usually follows the pattern SVO even though there are occasions when we will find SOV patterns if the object is a pronoun. Inversions usually occur in main sentences because they add a dramatic effect. For a deeper understanding of Old English syntax, the reader may go to *Coordinación y ellipsis en inglés antiguo* by Pérez-Lorido (2019). We are not to forget that poems were not to be written but to be told. And inversions probably were a useful tool to make storytelling catchy and appealing for the audience.

FIRST AND SECOND LINES:

"Hwæt! We feor and neah gefrigen habað ofer middangeard Moyses domas"

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

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[2] It also does when it comes morphology, phonology, etc., but for the very case of this analysis, the focus will be set on syntax mainly.

an inclusive feature which may attempt to catch the attention of possible listeners from anywhere. "Ofer" is a preposition which means "over" and "miidangeard" is a curious kenning since it combines "midan+geard" in a religious way. "Geard" is a "garden", a "enclosed place" o a "yard". The religiosity lies in the word "midan" which means "in the middle". Bearing in mind the binary opposition "heaven" vs "hell" the enclosed place that is in the middle is the earth, where humankind live. So, it is the Earth in a religious sense. "Moyses" is the biblical character Moses and is in the genitive case; "domas" means "commandments" and it is in the accusative plural case. On the whole, these two verses try to catch the attention of the reader (listener) in the same way as the narrative voice in *Beowulf* did, and they introduce the character of Moses by saying that he has been given the commandments and that everybody knows about that fact.

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

This verse contains a kenning "wordriht" which is composed of "word+riht" and it is also allegorical, and it should be read within its context. It is a metonymy of part of an entity for the whole. The word is a part of the teachings of God. The word right is a metaphor of the correct way. The one who teaches to go through the correct way through his words is God. Therefore, "wordriht" means the "Word of God". "Wræclico" is an adjective which means exiles or wanderers. "Cneorissum" is the dative plural form of "cneoriss" which means "family". "Wera" is the genitive plural form of "were" which means word. "In" has preserved its meaning and "uprodor" is a curious kenning composed by "up+sky" and by bearing in mind that sky is the pagan counterpart for heaven it means "in Heaven above". Up is a metaphor of position whilst "up+sky" is another metaphor of position because something which is upper than the sky is Heaven. From a metonymic outlook we can even assume that sky is a metonymy of part for the whole by assuming that the sky is the physic, non-religious and visible part of Heaven. "Eadigra" is an adjective which means prosperous and "gewham" is a pronoun that means "who/what" in its dative form. It might mean that we, the ones who live in "middangeard" for generations have been miserable wanderers lacking the Word, the true word, under the law of the guards of Egypt and their families. Combining this information with the one that will be provided in the fifth line the meaning could be completed because the fourth and fifth verses imply that those miserable wanderers would be able to go to

Promised Land where there is prosperity, but the improvement will imply a sacrifice and a path full of adversity.

FIFTH LINE:
"æfter bealusiðe bote lifes"

This line contains the verb "botian" which is in the subjunctive mood because its subject is "bealusiðe" which is third person singular, and the declined verb only ends in "-e" in the first person of the indicative mood and on the singular persons of the subjunctive mood. It is a weak verb. "Æfter" is a preposition which means "after" and its form is quite similar to the contemporary one. And "lifes" is the nominative plural of "life" which keeps the same form and meaning in Present-Day English.

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

"Lifigendra" is a verb which means "to live" and it is in the present participle form "living". "Gehwam" is a pronoun. "Langsume" is another kenning which is composed of "lang" which means "long" and "sume" which is the nominative and accusative form of the adjective and pronoun "sum" which means "some". This kenning means long-lasting, and it is in the accusative form for it refers to "ræd" which is in the nominative case and means "advice" Following North, Allard and Gillies (2014) "Gehyre se ðe wille" is an expression which could be translated as "Let him hear who will!". "Gehyre" is the alternative late West Saxon form of "hīeran" (weak verb, class 1) which means "to listen" or "to hear" and it is in the subjuctive mood for it express a desire which is clearly bounded to the verb "to will". "Wille" is a form of "willan" which means "to will" and is an irregular verb; as it ends in "-e" we can assume that its mood is subjunctive, and the subject is a singular person; according to the syntax of the phrase the relative pronoun would be the subjective which is in accordance with this verb.

EIGHTH LINE:
"þone on westenne weroda drihten"

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

NINTH AND TENTH LINES:
"gewyrðode, and him wundra fela"

The word "geweorðan" is a verb which means "to happen" and that "gewyrðode" is a declined form. Its paradigm of strong verb of class 3 let us know that "-de" ending can be associated to second person plural of the indicative mood in preterit tense and to the singular persons of the subjunctive mood in the preterit tense. For this translation, it has been interpreted as subjunctive due to the fact that the subject is not the second person but the third person. "Wundra" is another form for the adjective "wundor" which is the genitive plural declension, and it means "wonder". "Fela" is a quantifier that means "much" or "many". The difficulty lies on the fact that subject of the verb "gewyrðode" is on the former verse since the whole sentence would be: "soðfæst cyning, mid his sylfes miht gewyrðode, and him wundra fela". They can be reordered as followed to follow the structure SVO which is more common for the modern reader:
"soðfæst cyning gewyrðode mid his sylfes miht and him wundra fela."
If we analyse it syntactically, it will be easier for us to understand. Syntactically, according to the X-bar theory as stated in Carnie (2012), the representation would be:
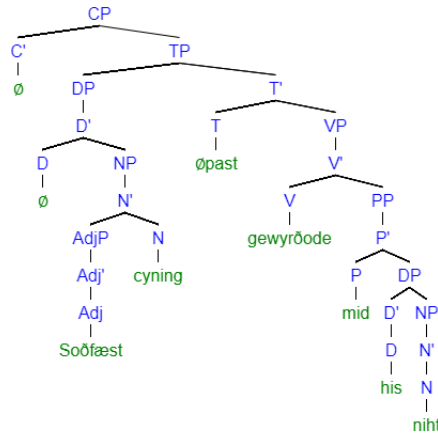
Syntax tree 1. Analysis of the adaptation of the sentence

ELEVENTH LINE:
"ece alwalda, in æht forgeaf"

"Forgeaf" is the West Saxon form of the verb "to forgive". The subject of the sentence is "alwalda" which is in the nominative case and means "God" or "The Almighty". The verb "to forgive" is thus in the preterit tense of the indicative mood and in the form of the third person singular. "Ece" means "pain" and it is clearly bounded to the contemporary form "ache". "In" is the preposition "in" and has not changed over time. "Æht" is a noun in its nominative or accusative singular form and means "possession", "power" or "property".

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

The form "wæs" is associated to the third and first person singular of the preterit tense of the indicative mood of this verb. Bearing in mind that the subject is "he" which is in nominative case, the form corresponds to the third person singular. "Leof" is a strong adjective in the nominative and accusative cases in singular. It means "dare" or "beloved". "Gode" is the dative singular form of "God" which means "God" and in this very case it complements "gode".

"Leoda" is the genitive plural form of "leod" and means "people" and "aldor" means "parent" and is in the nominative and accusative singular form. So "leoda aldor" is a phrase that might mean the "Father of the people". "Father" is closely bounded to "Gode" since they have a metonymical relationship. So this "he" which cataphorically refers to Moses conveys the meaning that Moses was loved by God and that God is the Father of the people.

THIRTEENTH, FOURTEENTH AND FIFTEENTH LINES:

"horsc and hreðergleaw, herges wisa, freom folctoga. Faraones cyn, godes andsacan, gyrdwite band"

The phrase "horsc and hreðergleaw" might have drawn the attention of the reader for they are two adjectives joined by copulative coordination. "Horsc" means "foul" and "hreðergleaw" is a kenning made by the noun "hreðer" which means "heart", "mind" and "spirit" and the adjective "gleaw" which means "wise" or "skilful". They clearly refer to "wisa" which is nominative case and means "leader". "Herges" is in genitive case and refers to "wisa" too. The meaning of "herges" is "army" so from the thirteenth verse we can conclude that the leader of the army is foul and a "wise-mind". The first hemistich of the fourteenth verse adds extra information by saying that the leader is also "freom folctoga". The noun phrase contains two words: "freom" is an adjective which means "strong" whilst "folctoga" is another word for leader (wise) so we can deduce they are also adjectives to refer to Moses. "Faraones" is in genitive and refers to "cyn" so there is a new character, the king of Pharaohs. "Godes" is the genitive case of "god" and "andsacan" is in nominative case and means "enemy". Therefore, the king of Pharaohs is the enemy of God. "Gyrdwite" is another kenning formed by "gyrd" which is the preterit indicative 3rd person singular form of the verb "gegyrwan" which means equipped, and by "wite" which is in nominative case and means torture and punishment. "Band" is the 3rd person singular preterit indicative form of "bindan" (strong verb) which means "to tie", "to fasten", "to restrain" or "to adorn".

SIXTEENTH LINE:

"þær him gesealde sigora waldend"

"Gesealde" is the 3rd person singular preterit indicative form of the verb "gesellan" whose alternative form is "gesyllan". Its meaning is "to give" so it

needs a subject in the nominative case which is "waldend" and to complements. Besides, "him" is in the dative masculine form so it is probably a complement of the verb and "sigora" which means victories is in the genitive plural case.

"Waldend sigora gesealde him þær"
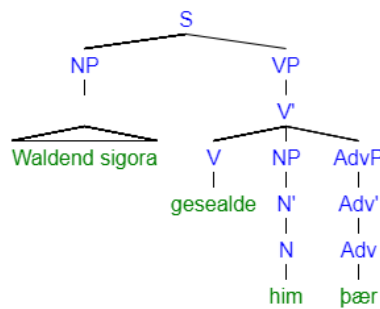
Syntax tree 2. Analysis of the adaptation of the sentence

Besides, the original sentences could also be represented as a tree as follows:
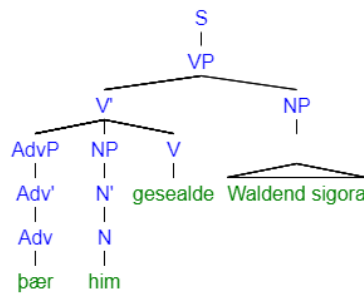
Syntax tree 3. Analysis of the syntax tree of the original sentence

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

SEVENTEENTH LINE:
"modgum magoræswan, his maga feorh"

This line is quite interesting for several reasons. First of all, there is a kenning "magoræswan" which is composed by "mago" which means young man and

"ræswan" which means "leader" or "king" and it is in its nominative plural or dative singular form. "Modgum" is the declined form of "modig" which is an adjective, and this declension corresponds to the dative plural. The meaning of "modig" is "valiant". "Maga" is a weak adjective which means "capable". "Feorth" means spirit and is a noun. "His" corresponds to the genitive case of the third person singular. In the second hemistich we find a curious combination:

Genitive + nominative + nominative
"his" + "maga" + "feorh"

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

"His maga feorth" → "maga's feorth" → "His capable spirit"

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

EIGHTEENTH LINE:
"onwist eðles, Abrahames sunum"

"Onwist" is a strong feminine noun in its nominative singular case and means "habitation". "Eðles" is a particular case; it is in the genitive singular case, but the meaning is one's ancestral land or home. In this case, the use of this word in a religious poem might led us think that men's ancestral land is Heaven if we take into account the former poem in the codex which is Genesis. Nonetheless, this could also refer to the Promised Land because it is where they were going to. It means it could be a metonymy of the Promised Land at the same time it could be metaphor of "Heaven" or the "Paradise". "Abrahames" is in the genitive case whilst "sunum" is in the dative. Therefore, the whole verse refers to the place promised to Abraham's sons and that this place is a promised land where they will be in much better conditions. If we remember the fifth verse "æfter bealusiðe bote lifes", we will find a deep connection because they have to travel if they want to reach that place. It means they have to carry out an exodus and they will find troubles during the way as it is stated in the first hemistich of the fifth verse

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

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

The beginning of this verse contains an inversion VS. "Heah" is an adjective in its base form and it means "high" or "exhalted". The form "wæs" is the first preterit form of the first and third person singular and it belongs to the paradigm of the verb "beon". "Þæt handlean" is a noun phrase which means "that reward" because "handlean" is a kenning which means "hand-gift" and it is in its nominative case and "þæt" is an article. "And" has not changed its form. "Him" corresponds to singular and neuter form of the dative masculine and it also belongs to the dative plural. "Hold" is an adjective in its base form and it is really bounded to the meaning of the verb "to hold" because it means to be loyal, it means to retain the fidelity towards a person or an idea. "Frea" is in its nominative case, and it means lord, king or God. The second part of the verse is rather obscure, but it could be interpreted that "that reward" which is "The Promised Land" was a reward for Moses and Abraham's people if we supposed that "him" cataphorically refers to Moises and "hold" is rather ambiguous because it might refer to both Moses and God. If we interpret that Moses is loyal or that God is loyal. Ecclesiastically, it is needless to say that God is loyal because God as an elevated being has all the positive characteristics. Nonetheless, it is necessary to highlight that feature in a man, like Moses, and that for his virtue he has been awarded with the Promised land by the Almighty. To reach that conclusion, there are verses in the *Bible* which contain the word loyal, and this word refers to people. For example, in Psalm 78:8 we can find "They would not be like their ancestors — a stubborn and rebellious generation, whose hearts were not loyal to God, whose spirits were not faithful to him". We can thus conclude that loyal is a feature that humans should have and that is why I has attributed this feature to Moses.

TWENTIETH LINE:
"gesealde wæpna geweald wið wraðra gryre"

"Gesealde" is the preterit tense of the indicative mood of the verb "gesellan" (weak verb, class 1) which means to give or to grant or bestow (by God). Therefore, semantically the agent of the verb is God which is the last word of the second hemistich of the former verse and the recipient of the action is Moses. The object, what he receives, is explained by the kenning "wæpna geweald" which means "weapon-power". The purpose of the action is to fight "wið wraðra gryre" it means, against the cruel horror. "Wið" is a preposition which means "with" or "against"; semantically we can infer that in this case it means "against". "Wraðra" could be an adjective whose meaning is wrathful or evil; its base form is "wrað". Nonetheless, in this case it seems to be in the genitive plural form and if we bear in mind that "gryre" means "horror" and it is in the nominative case; we can the deduce that this last prepositional phrase means "against the barbarian's terror". It is interesting to highlight how the quality of horror is possessed or inherent to a group of people since the "wraðra" are the Egyptians who are the oppressors of Abraham's sons and they oppressed them to an extent they are associated with the "horror".

TWENTYFIRST AND TWIENTYSECOND LINES:
"Ofercom mid þy campe cneomaga fela"

The verse begins with the verb "ofercumman" (strong class 4) in its preterit subjunctive form of the singular persons. The meaning of this verb in this poem whose imagery is bounded to war would be that of winning or being victorious after a battle, but it also means "to overcome". "Mid" is a linker of addition and "þy" is a determiner. "Campe" in this warlike environment means "battle" in the dative singular form; its base forms are "camp" and "comp". "Cneomaga" is a kenning in its genitive form since "maga" is the main word which is the genitive plural declined form of "*ge*mæg" which means "kinsman, male relative of family" and "cneo" (nominative and accusative, singular and plural) could mean knee or generation. In this case, we have "generation+family" which is something like dynasty or saga. "Fela" is bounded to the contemporary modern German word "Viele" and is a quantifier that means "many" or "much". The meaning of this verse could also be obscure due to the syntax, but it can be easily clarified if we bear the following verse into account: "feonda folcriht". "Feonda" means enemy and is in the genitive plural case; its base form is "feond" and means "enemy". "Folcriht" could be in the nominative and accusative case in singular or plural and it is a noun which means "right of people" but it can also be an adjective that means "following the law". This last verse could shed some light on the meaning

since it could mean that due to the gifts bestowed by God, Abraham could have defeated generations of warrior families in order to honour his family and to accomplish the law.

4. Translation proposal

The reader will find the translation solution below:

Old English	Present-Day English	Spanish
Hwæt! We feor and neah gefrigen habað ofer middangeard Moyses domas, wræclico wordriht, wera cneorissum,-- in uprodor eadigra gehwam æfter bealusiðe bote lifes, lifigendra gehwam langsumne ræd,-- hæleðum secgan. Gehyre se ðe wille! þone on westenne weroda drihten, soðfæst cyning, mid his sylfes miht gewyrðode, and him wundra fela, ece alwalda, in æht forgeaf. He wæs leof gode, leoda aldor, horsc and hreðergleaw, herges wisa, freom folctoga. Faraones cyn, godes andsacan, gyrdwite band, þær him gesealde sigora waldend, modgum magoræswan, his maga feorh, onwist eðles, Abrahames sunum. Heah wæs þæt handlean and him hold frea, gesealde wæpna geweald wið wraðra gryre, ofercom mid þy campe cneomaga fela, feonda folcriht. […]	Listen! Everywhere have we heard about Moses" commandments. Wretched wanderers we have been for ages. Life will improve after the adversity. Long live those who follow the long-lasting advice of the informant hero. Let them hear who will! He was in the desert and the Lord of the Hosts, the trustworthy King, and his own force, happened for his enormous amazement. Then his ache was forgiven by the Almighty God wanted him to be the leader of the people Resilient and wise was this army's leader, this strong guide. The king of the Pharaohs, the Almighty's enemy held a punishment. Moses was given the victory by God, The valiant leader who had a mighty spirit was given a place in the Promised land for Abraham's descendants to inhabit High was that hand-gift and pleasant to him, the Lord gave him a weapon-power against the cruel barbarians whence he overcame many capable-generations in the battlefield, and he accomplished the law.	¡Escuchen! Por doquier hemos oído sobre los mandamientos de Moisés Errantes y perdidos por los siglos anduvimos. Pero la vida mejorará tras la adversidad. ¡Qué vivan aquellos que se acojan al sempiterno mandamiento del héroe enviado! ¡Qué escuchen si así lo desean! Hallábase en el desierto y el Señor de las gentes, el Todopoderoso Rey, con su sobrenatural fuerza obró para su gran asombro. Se curó su dolor por gracia de Dios, El Padre lo quería para guiar a su pueblo, por su resiliencia y su sabiduría fue conocido este líder, el guía de la fortaleza. El rey de los Faraones, enemigo de Dios, fue castigado. Moisés obtuvo la victoria por la gracia de Dios; El valiente líder con su poderoso espíritu fue recompensado con la Tierra Prometida donde vivirían los hijos de Abraham. Gran recompensa y agradable para él, Dios también le otorgó pertrechos para luchar contra la crueldad de los bárbaros pudiendo así vencer a numerosas sagas guerreras en el campo de batalla, haciendo así cumplir la ley.

5. Translation analysis

Translating poetry is usually a complex and challenging task. Talaván-Zanón (2017) and Álvarez-Calleja (2007) argued about the challenge of translating poetry since this sort of translation implies that the reader is highly competent in both languages; the author highlighted the importance of projecting the feelings of the source text as much as possible in the target text. When it comes to diachronic translation the challenge is exponentially increased due to the lack of ability to read poetry in a dead language; to bridge that gap an exhaustive linguistic, intertextual and cultural analysis have been carried out.

According to the basic approaches provided by Talaván-Zanón (2017), the blank-free verse interpretation has been chosen to try to achieve a balanced translation taking into account the sense and the form of the source text. It is also important to take into account that the text which is based on *The Vulgata* shows organic additions by adapting the Christian imaginary to the Anglo-Saxon and the translator should take into account that the original audience was Anglo-Saxon. When carrying out the translation, one of the main difficulties has been syntax and that is why several sentences needed to be reordered due to enjambments. One alliteration has been preserved; the "w" sound in "**w**ræclico **w**ordriht, **w**era cneorissum" has been kept in "**w**retched **w**anderers **w**e have been for ages". Nonetheless, it has not always been possible.

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

Therefore, there is a lack of equivalence between languages, and it hinders the process of translation. When it comes to the synchronic translation, there was a linguistic-cultural difficulty which was bounded to kennings. Compounds are not that common in Spanish so they could not have been preserved in the Spanish translation and they have been substituted by phrases containing the same concepts. For example, for the case of "capable-generations", the closest phrase was "sagas guerreras". The case of "hredergleaw" (*skillful-mind*) was a particular one since in that case the kenning was avoided in both PDE and Spanish because it did not sound natural in the translation and made the text somehow artificial, so it was translated "wise" and "sabio" respectively.

Conclusions

Diachronic translation is a discipline which requires interdisciplinarity to obtain an appropriate result. The very objective of this paper is to explore how to carry out a diachronic translation with didactic purposes, that is why every single aspect of the source text has been commented. Readers who are already familiar to Old English texts will not need the explanations in the line-by-line analysis. The processes of documentation and linguistic analysis are crucial when translating from old stages of the language to contemporary ones. The case of Old English is a very particular one due to the fact that the language has radically changed its form due to several social and historical events. This sort of translation is closely connected to the cognitive approach since it requires from the translator the attempt of understanding the world in the eyes of the original writer to stick to it as much as possible keeping its sense and to try to maintain its original features as much as possible without making it literal for it would not be understandable. The generativist theory could also be of great value when trying to understand the syntax of a particular stage of the language. Then, there is an artistic dimension which is inherent to the translation of literature for literature is art and the product, the translation, is art too.

Translating this poem implies a deep understanding of the religiosity of the Middle Ages for the author presupposed a lot of Biblical knowledge that the modern reader may not be accustomed to. These presuppositions may hinder the process of translation but are a challenge that allows the translator to understand the word in the eyes of the original writer and to have awareness on the sociocultural environment. Kennings also play an important role too for their metaphorical burden and sometimes they are worth translating whilst sometimes they are not because it depends on cognition due to the fact that if the target audience is not familiar to a concept, the translator should adapt it to a reality which is familiar to them. Cognition thus plays a key role for a diachronic translator.

Therefore, it depends on the target audience and their culture, and the translator should make use of different methods, strategies to convey the meaning of kennings to the target audience in a context in which the writer and the audience are 1000 years apart. As a conclusion, when it comes to poetry, perhaps the blank verse is the most appropriate one for it allows the translator to keep the sense and metre in an equilibrated way and to take specific decisions.

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