

STANZA LEVEL ANALYSIS

STANZA CONTENT

REPORT / ACCOUNT (The stanza is partly or wholly an account or narration, e.g., of a witnessed event.)

REACTION / COMMENTARY (Contains an explicit reaction and/or commentary on events, actions, utterances or other.)

REMINISCENCE / RECOLLECTION (Relates to memory; the speaker is reminiscing or recalling the past or a past event.)

REPORT OF A DREAM (The stanza tells of a dream.)

PROVERBIAL STATEMENT (The stanza includes a proverb or a proverb-like statement.)

REFLECTION ON SITUATION (Contains reflection on the poet's current situation.)

SELF-REFERENCE (The speaker of the stanza is the subject of the stanza.)

INDICATION OF WIDER GROUP IDENTITY

NAMED PEOPLE (Persons named in the stanza.)

IMPLIED IDENTITIES (Contains implicit references to known figures)

PRIVATE MATTERS (Contains references to a character's private matters, or the private side of public matters.)

FAMILIAL MATTERS (Contains references to a character's familial matters.)

PUBLIC / POLITICAL MATTERS (Contains references to public and/or political matters.)

LEGAL MATTERS (Contains references to legal matters)

ILLOCUTIONARY ACTS:

- Threat
- Warning
- Curse
- Praise
- Boast
- Insult
- Vindication
- Prophecy / prediction
- Promise / oath
- Declaration of desire
- Declaration of killing
- Other declaration

REFERENCE TO POETIC COMPOSITION

REFERENCE TO POETIC PERFORMANCE

REFERENCE TO POETIC TRANSMISSION

REFERENCE TO PUBLIC OPINION

SPEECH (Contains references to speech, in kennings or otherwise.)

COGNITION (Contains references to cognition, in kennings or otherwise.)

SENSES (Contains references to the five senses (touch, taste, smell, hearing, sight), in kennings or otherwise.)

COLOUR

SOUND

BODY / BODY PARTS (Contains references to the human body or body parts, including blood, in kennings or otherwise.)

CLOTHING / JEWELLERY / VALUABLES

BATTLE-GEAR (Contains references to weapons or defence gear used in battle)

MAN-MADE STRUCTURE / ITEMS (Contains references to human abodes and other man-made structures or items)

PROSIMETRICAL LEVEL ANALYSIS

SETTING OF UTTERANCE

DEICTIC MARKERS

SPACE KNOWN:

- Private / restricted space
- Public / non-restricted space
- Liminal space

LANDSCAPE / NATURE

SET ON FARM

SET IN A DREAM / VISION

SET AT GAMES

SET AT PING

TIME OF DAY:

- Morning
- Daytime
- Evening
- Night-time

SEASONS:

- Winter
- Spring
- Summer
- Autumn

POSTURE OF SPEAKER MENTIONED

SPOKEN ON ENTERING

SPOKEN ON LEAVING

OTHER OBSERVATIONS (SETTING)

PERSONS (speaker, audience, addressee)

NAME OF SPEAKER

KNOWN/NAMED ADDRESSEE WITHIN STANZA

IMPLIED ADDRESSEE

KNOWN/NAMED AUDIENCE MEMBER

NARRATIVE STATUS:

- Major character
- Major in phase of plot
- Minor character

AGE:

- Child
- Adolescent / young adult
- Adult

- Old person

- Ambiguous

GENDER:

- Male
- Female
- Ambiguous

SOCIAL RANK:

- Elite
- Non-elite
- Ambiguous

MARITAL STATUS:

NAUTICAL / MARITIME (Contains references to nautical and/or maritime features, or nautical imagery)

FOOD / DRINK

ANIMALS

FLORAE

FIRE

LIQUIDS

NAMED LOCATION

UNNAMED LOCATION

LANDSCAPE / NATURE:

– Land-based

– Water-based

– Sky-based /weather

– Liminal

TEMPORAL DISTINCTIONS

VIOLENCE:

– Poetic description of violence

– Reference to violence

– Martial kenning

CHRISTIAN (Contains references to Christian themes.)

MYTHOLOGICAL (Contains references to myths or Old Norse religious themes.)

OTHER OBSERVATIONS (CONTENT)

EMOTION WORDS

– Self-expression (internalised)

– Self-expression (externalised)

– Observation of others' emotions

EMOTION CATEGORY OF WORD

WORDS FOR PHYSICAL EMOTIONAL DISPLAY

OTHER OBSERVATIONS (EMOTIONS)

KENNINGS / METAPHOR

NUMBER OF ULTIMATE KENNING REFERENTS

REFERENTS

HEADWORDS

DETERMINANTS

COMPLEXITY OF KENNING

KENNING STRUCTURE

SPEAKER IS IDENTIFIED BY KENNING

ADDRESSEE IDENTIFIED BY KENNING

OTHER METAPHORICAL LANGUAGE

OTHER OBSERVATIONS (KENNINGS / METAPHORS)

METRE / FORM

NAMED POEM

LENGTH OF STANZA

METRE

HENDINGAR

TYPE OF POETRY:

– Vísa

– Kvíðlingr

– Drápa

– Single

– Married

– Betrothed

– Divorced

– Widowed

– Ambiguous

RELIGION:

– Heathen

– Christian

– Ambiguous

KILLER

OUTLAW

PARANORMAL

MAGIC USER

DREAM FIGURE

EXTRADIEGETIC

OTHER OBSERVATIONS (PERSONS)

ROLE-SPECIFIC

SPEAKER IS ANONYMOUS

QUOTED BY NARRATOR

QUOTED BY INTRADIEGETIC FIGURE

SPEAKER IS NOT COMPOSER

SPEAKER: IDENTITY MARKERS IN STANZA

ADDRESSEE NOT PRESENT

STANZA IS ADDRESSED TO GROUP

IMPLICATED PEOPLE

NO AUDIENCE PRESENT

SIZE OF AUDIENCE:

– Individual

– Two people

– Group

– Ambiguous

RELATION TO SPEAKER:

– Family

– Friend

– Romantic interest

– Household member

– Peer

– Ally

– Enemy

– Ambiguous

OTHER OBSERVATIONS (ROLE-SPECIFIC)

PLOT FUNCTION

INDESPENSABLE TO PLOT (The stanza is indispensable to the progression of the saga.)

ADDS NUANCES (The stanza reveals additional nuances to the events described in the prose)

TRIGGERED BY PROSE EVENTS (The verse is staged as triggered by the prose)

TRIGGERS REACTION BY OTHERS

RECEPTION OF STANZA:

– Positive reception (The stanza is noted to have been received positively by the audience.)

– Negative reception (The stanza is noted to have been received negatively by the audience.)

– Mixed reception (The immediate reception of the stanza is mixed)

– Flokk
– Other
CONTIGUOUS STANZAS:
– Directly follows
– Directly precedes
– Indirect relation
OTHER OBSERVATIONS (METRE / FORM)

SYNTAX / GRAMMAR

SYNTACTIC PROFILE
– Syntactic linking
APPOSITIONAL ELEMENTS
IMPERSONAL CONSTRUCTION
PASSIVE CONSTRUCTION
NEGATIVE CONSTRUCTION
ENTIRE STANZA IN THIRD-PERSON
SPEAKER GRAMMATICALLY EXPLICIT:
– 1st singular
– 2nd singular
– 1st plural
– 3rd singular
– 3rd plural
ADDRESSEE GRAMMATICALLY EXPLICIT:
– 1st plural
– 2nd singular
– 2nd plural
– 3rd singular
– 3rd plural
APOSTROPHE
SELF-REFERENTIALITY IN POETIC STATEMENT
INTERCALARY CLAUSE
COMPARATIVE CLAUSE
INTERROGATIVE
IMPERATIVE
OTHER COMPARATIVE STRUCTURE
OTHER OBSERVATIONS (SYNTAX/GRAMMAR)

TOPE

OVERALL TONE
AMBIGUITY
EQUIVOCATION
OBFUSCATION
MYSTERIOUS ASPECTS
CRYPTIC / RIDDLING TONE
CONTAINS A RIDDLE
HUMOUR
WORDPLAY / PUN
UNDERSTATEMENT
LITOTES
OTHER OBSERVATIONS (TONE)

– Other reception (The stanza is noted to have been received with awe, fright or other types of reception.)
JUDGEMENT OF QUALITY OF VERSE (A judgement made by the narrator or by another figure in the saga.)
FORESHADOWS ELEMENTS OF THE PLOT
DISJUNCTION (There is disjunction between verse and prose.)
OTHER OBSERVATIONS (PLOT FUNCTION)

PROSE TRANSITION

CONVERSATIONAL CONTEXT:
– Monological
– Conversation in verse
– Dialogical, implicit
– Dialogical, explicit
– Ambiguous
RESPONSE TO QUESTION
INQUIT:
– Term for poetry used
– Inquit verb in past tense
– Inquit verb in present tense
– Function of inquit (description)
CONTENT FULLY ANTICIPATED BY PROSE
CONTENT PARTLY ANTICIPATED BY PROSE
WORDING ECHOED IN PROSE
REFERENCE IN FOLLOWING PROSE
FORMALLY ENDS SCENE
FORMALLY ENDS EPISODE
OTHER OBSERVATIONS (PROSE TRANSITION)

MANUSCRIPT VARIATION

EXTANT PROSE OMITTING STANZA
VARIATION IN STANZA TEXT (Significant variation, including manuscripts of other works that contain the stanza.)
VARIATION OF INQUIT (Significant semantic variation of inquit, especially between different recensions of the same saga.)
OTHER OBSERVATIONS (MANUSCRIPT VARIATION)