

CONTENTS

ACKNOWLEDGEMENT

INTRODUCTION	7
I "BASIC" ALLITERATIVE COLLOCATIONS: COMPLEMENTARY	17
1) The Hero/Warrior	22
2) The King	34
3) The Queen	44
4) The Comitatus Relationship	45
5) The Hall Life	53
6) The Powers of Evil	56
7) Nature	66
8) Theological Conceptions	74
9) Legal Conceptions	81
II "BASIC" COLLOCATIONS: CONTRASTIVE	84
1) The Opposition of Antagonists	86
2) The <u>an/ana</u> -Motif	96
3) Contrasts with Theological Implications	102
4) Contrastive Situations or States	116
5) Heroic Alternatives	123
6) Contrasts in Time	127
III "SPECIFIC" COLLOCATIONS	131
1) Incongruence Producing a Shock	133
2) Incongruence Extending and Deepening	
Some "Expected" Motifs	143
a) Peace/War, Sorrow-after-Joy	144
b) Transitoriness, Life/Death	155
3) Seeming Congruence	158
4) "Specific" Collocations with Various Functions	163
a) Collocations Containing Some Criticism	163
b) Collocations with Summarizing Function	169
c) Suggestive and Ambiguous Collocations	174
5) The 'Hand'-Motif as an Illustration of the Poet's Use of "Specific" Collocations	180

IV	THE RELATIONSHIP BETWEEN THE ALLITERATIVE COLLOCATIONS AND SYNTAX IN THE HALF-VERSES OF THE FULL LINE	185
V	ON THE RELEVANCE OF TWO ALLITERATIVE PATTERNS WITHIN A LARGER CONTEXT: DOUBLE AND TRIPLE ALLITERATION IN THE FULL LINE	210
	CONCLUSION	261
	BIBLIOGRAPHY	269
	INDEX	274