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Beowulf overall summary pdf

This article is about an epic story. For the character, see Beowulf (hero). For other purposes, see Beowulf. Old English epic poem BeowulfBeowulfFirst page Beowulf in Cotton Vitellius A. xvAuthor (s)UnknownLanguageWest Saxon dialect of Old EnglishDatedisputed (c. 700-1000 AD) The state of existenceManuscript was damaged by fire in 1731Manuscript (s)Cotton Vitellius A. xv (c. 975-1010 AD) The first printed edition Otforkelin (1815)GenreEpic heroic letterVers formAlterative verseLengthc. 3182 LinesSubscription of the Battle of Beowulf, the hero of Geathish, in his youth and old ageThepersonageBeowulf, Gigelak, Hrothgar, Vealhew, Hrothulf, Escher, Unfer, Grindel, mother of Grindel, Wiglaf, Hildeburch. Beowulf (/ˈbeɪwʊlf/; Old English is a wuƿ ˈbeːg old-English epic poem consisting of 3,182 alliterative lines. This is one of the most important works of old English literature. The date of the essay is the subject of disputes between scholars; the only definite dating refers to a manuscript that was produced between 975 and 1025. The anonymous poet is referred to by scientists as a poet-beowulf. The story takes place in Scandinavia in the 6th century. Beowulf, the hero of the Geats, comes to the aid of Hrothgar, the King of danes, whose honey hall in Heorot was attacked by a monster known as Grendel. After Beowulf kills him, Grendel's mother attacks the hall and then is also defeated. After winning, Beowulf returns home to Heathland (Getaland in present-day Sweden) and becomes King of the Geats. Fifty years later, Beowulf defeats the dragon, but is mortally wounded in battle. After his death, his attendants cremated his body and erected a tower on a cape in his memory. The poem survives in a single copy in the manuscript known as the Nowell Codex. It has no name in the original manuscript, but has become known as the main character of the story. In 1731, the manuscript was damaged by a fire that engulfed the House of Ashburnham in London, which collected a collection of medieval manuscripts by Sir Robert Bruce Cotton; fields were charred, and a number of readings were lost. Nowell Code is in the British Library. The historical background approximates the central regions of the tribes mentioned in Beowulf, with the location of the Corners in Angeln. Read more about the political fragmentation of Scandinavia in the 6th century in the Scanja. Events in the poem take place for most of the sixth century, and have no English symbols. Some speculate that Beowulf was first drafted in the 7th century at Rendlesham in East Anglia, as the Sutton Hu ship-burial shows close ties with Scandinavia, and the East German royal dynasty, Wuffingas, may have been descendants of the Geatish Wulfings. Others linked the poem to Alfred the Great's court, or to King Knut the Great. The poem combines fictional, legendary and historical elements. Although Bowulf himself is not mentioned in any other Anglo-Saxon manuscript, scholars generally agree that many of the other figures mentioned in Beowulf also appear in Scandinavian sources (specific works are outlined in the section entitled Sources and Analogues). This applies not only to individuals (e.g. Hilden, Hrogar, Halgi, Chroulf, Idgil and Ohtere), but also clans (e.g. Scyldings, Scyflings and Wulfings) and some events (e.g. the battle between Edjils and Onel). King Gigelak's raid on Frisia is mentioned by Gregory Tura in his history of the Franks and can be dated around 521 years. In Denmark, recent archaeological excavations in Leir, where the Scandinavian tradition housed the Scyldings, i.e. Herot, showed that the hall was built in the middle of the 6th century, just in the period of Beowulf. During the excavations, three halls about 50 meters long were found. Most believe that people like King Chronor and Scyldings in Beowulf are based on 6th-century ancient people from Scandinavia. Like the Finnesburg fragment and a few shorter surviving poems, Beowulf was therefore used as a source of information about Scandinavian figures such as Eadgils and Hyselac, and on continental Germanic figures such as Offa, the king of continental corners. Finds from the western mound, left, excavated in 1874, supporting the Beowulf and saga. Archaeological evidence from the 19th century can confirm elements of Seowulf's history. According to Sorri Sturluson, Edjila was buried in Uppsala (Gamla Uppsala, Sweden). When the western mound (left pictured) was excavated in 1874, the findings showed that a powerful man was buried in a large mound, about 575, on a bearskin with two dogs and rich graves. The eastern mound was excavated in 1854 and contained the remains of a woman, a woman and a young man. The middle mound has not been excavated. A summary of the main character Beowulf, the hero of the Geats, comes to the aid of Hrothgar, the King of danes, whose great hall, Heorot, suffers from the monster Grendel. Beowulf kills Grendel with his bare hands and Grendel's mother with a giant sword that he found in her lair. Later in his life, Beowulf becomes king of geats, and finds his kingdom terrorized by a dragon, some of which treasures have been stolen from his treasure in the mound. He attacks the dragon with the help of his dwarves or servants, but they fail. Beowulf decides to follow the dragon to his lair in Hernan, but only his young Swedish relative Guiglaf, whose name means remaining of valor, dares to join him. Beowulf finally kills the dragon, but is mortally wounded in the fight. He is cremated and buried by the sea erected in his honor. Beowulf is considered an epic poem in that the main character is a hero who travels long distances to prove his strength at impossible odds against supernatural demons and beasts. The poem also begins in the media res or simply, in the middle of things, which is a characteristic feature of the epic of antiquity. Although the poem begins with the arrival of Beowulf, Grendel's attacks were a constant event. They talk about the complex history of the characters and their ancestry, as well as their interaction with each other, debts and repayment, as well as prowess. Warriors form a kind of brotherhood bound by loyalty to their master. The poem begins and ends with a funeral: at the beginning of the poem for Scyld Scefing (26-45) and at the end for Beowulf (3140-3170). First Battle: Grendel Beowulf begins with the story of Hrothgar, who built a large Heorot for himself and his warriors. In it he, his wife Wealhtheow, and his warriors spend their time singing and celebrating. Grendel, a troll like a monster that said it comes from the biblical Cain, hurts with the sounds of joy. Grendel attacks the hall, kills and devours many of Thethgar's warriors while they sleep. Hrothgar and his people, helpless against Grendel, leave Herot. Beowulf, a young warrior from Getland, hears about the troubles of Hrothgar and with the permission of his king leaves his homeland to help Hrothgar. Beowulf and his men spend the night in Heorot. Beowulf refuses to use any weapon because he considers himself equal to Grendel. When Grendel enters the hall, Beowulf, feigning a dream, jumps up to squeeze Grendel's hand. Grendel and Boowulf fight each other fiercely. Beowulf fixes draw their swords and rush to his aid, but their blades can not pierce Grendel's skin. Finally, Beowulf plucks Grendel's hand from his body on his shoulder, and Grendel runs to his house in the swamps where he dies. Beowulf displays all of Grendel's shoulder and hand, his stunning grip for everyone to see in Heorot. This exposition would fuel the wrath of Grendel's mother in retaliation. Second battle: Grendel's mother the next night, celebrating the defeat of Grendel, Hrothgar and his men sleep in Heorot. Grendel's mother, angry that her son is killed, goes revenge. Beowulf was elsewhere. Earlier, after awarding the treasure, Geat received another home; his help will be absent from this battle. Grendel's mother brutally kills Escher, who is the most loyal fighter of Hrothgar, and runs away. Hrothgar, Beowulf and their men track Grendel's mother to her lair under the lake. Unfer, a warrior who had previously challenged him, gives Beowulf his sword Hruncin. After reservations a number of conditions for Hrothgar in the event of his death (including taking in his relatives and Inheriting the Nefert of the Beowulf estate, Beowulf jumps into the lake, and while the tracing water monsters gets to the bottom where he finds the cave. Grendel's mother pulls him in and she and Beowulf engage in fierce fighting. At first, Grendel's mother seems to prevail, and Hrunning is incapable of harming the woman; she throws Beowulf to the ground and, sitting on top of him, tries to kill him with a short sword, but Beowulf has saved his armor. Beowulf spots another sword, hangs on the wall and is apparently made for the Giants, and cuts off his head with it. Traveling further into Grendel's mother's lair, Beowulf discovers Grendel's corpse and separates his head with a sword, the blade of which melts because of hot blood. All that's left is the handle. Beowulf swims back to the edge of the pond where his people are waiting. Insed with the handle of the sword and Grendel's head, he introduces them to Hrothgara upon his return to Herot. Hrothgar gives Beowulf many gifts, including Negling's sword, a relic of his family. The events prompt a long reflection of the king, sometimes called the sermon of Hrothgar, in which he urges Beowulf to be careful of pride and reward his thegns. Third Battle: The main article of the Dragon: Dragon (Beowulf) Beowulf come face to face with the fire-breathing dragon Beowulf returns home and eventually becomes the king of his own people. Fifty years after Beowulf's battle with Grendel's mother, a slave steals a golden cup from the dragon's lair in Hernan. When the dragon sees that the cup has been stolen, he leaves his cave in a rage, burning everything in sight. Beowulf and his warriors come to fight the dragon, but Beowulf tells his men that he will fight the dragon alone and that they have to wait on the mound. Beowulf comes down to fight the dragon, but finds himself outmatched. His people, seeing this and fearing for their lives, retreat into the woods. One of his men, Wiglaf, however, in great trouble in the plight of Beowulf, comes to his aid. They killed the dragon, but Beowulf is mortally wounded. After Beowulf's death, Wiglaf remains close to him, heartbroken. When the rest of the people finally return, Wiglaf bitterly admonishes them, blaming their cowardice for Beowulf's death. After that, Beowulf is ritually burned on a large bonfire in Geatland while his people wail and mourn him, fearing that without it, the Geats are defenseless from attacks by surrounding tribes. After that, a mound visible from the sea is built in his memory (Beowulf 2712-3182). The authorship and date of Beowulf's Dating attracted considerable scientific attention, and opinions differ as to whether it was first written in the 8th century or whether the composition of the poem was almost modern with the manuscript of the eleventh century and whether there was a proto-belief of the poem (perhaps a version of the Bear Son was orally transferred before being transcribed in its current form. Albert Lord firmly believed that the manuscript represented a transcription of the play, although probably taken on more than one quest. J. R. R. Tolkien believed that the poem retains too genuine a memory of Anglo-Saxon paganism to be composed of more than a few generations after the completion of the Christianization of England around AD 700, and Tolkien's belief that the poem dates back to the 8th century was protected by Tom Shippey, Leonard Neidorf, Rafael J. Pascual, and Robert D. , among others. An analysis of several old English poems by the group, including Neudorf, suggests that Beowulf is the work of one author. The claim for the beginning of the 11th century depends in part on scholars who argue that instead of transcribing a tale from the oral tradition of an earlier literate monk, Beowulf reflects an original interpretation of an earlier version of history by the manuscript's two scribes. On the other hand, some scholars argue that linguistic, paleographic, metric and onmatic considerations are consistent to support the date of the composition in the first half of the eighth century; In particular, it is believed that the apparent observation of a poem about the etymological differences in vowel length in unstressed syllables (described by Calusa's law) demonstrates the date of the composition before the beginning of the ninth century. However, scientists disagree on whether the metric phenomena described by the Calusa Act are early composition dates or evidence of the longer backstory of the Beowulf meter; B.R. Hutcheson, for example, does not believe that Calusa's law can be used to date, arguing that the weight of all the evidence presented by Fulk in his book strongly speaks in favor of the eighth century date. From an analysis of creative genealogy and ethnicity, Craig R. Davis proposes the date of the composition in the 890s AD, when King Alfrred of England secured the subordination of Gutrum, the leader of the division of the Great Heathen Army of Danes, and Ethelred, the Ealdorman of Mersey. In this thesis, the trend of appropriation of Gothic royal origin, established in France during the reign of Charlemagne, influenced the English kingdoms of Great Britain, attributing itself to the Geat origin. The composition of Beowulf was the fruit of a later adaptation of this trend in Alfrfed's policy of asserting power over Angelcynn, in which the scyldic descent was also attributed to the West Saxon royal pedigree. This date of the composition largely agrees with Lapidge's position on the West Saxon sample c.900. Manuscript Home article: Nowell Codex Remounted page, British Cotton Library Vitellius A.XV Beowulf survives in one parchment manuscript, dated to paleographic bases by the end of the 10th or early Century. Thus, the manuscript dates from either the reign of Ethelred the Unprepared, characterized by a feud with the Danish king Svein Forkbord, or the beginning of the reign of Swain Knut the Great's son from 1016. The Beowulf manuscript is known as the Nowell Codex, taking its name from 16th century scientist Lawrence Nowell. The official designation of the British Library, Cotton Vitellius A.XV, because it was one of the possessions of Sir Robert Bruce Cotton in the Cotton Library in the mid-17th century. Many private antique dealers and book collectors, such as Sir Robert Cotton, have used their own library classification systems. Cotton Vitellius A.XV translates as: the 15th book left on shelf A (upper shelf) bookcase with a bust of the Roman Emperor Vitellius standing on it, in the Cotton Collection. Kevin Kiernan claims that Nowell most likely acquired it through William Cecil, 1st Baron Bergi, in 1563, when Nowell joined Cecil's family as a mentor to his ward, Edward de Vera, 17th Earl of Oxford. The earliest-ever reference to the first salt part of the Nowell Code was made sometime between 1628 and 1650 by Franciscus Junius (junior). Owing a code before Nowell remains a mystery. The Rev. Thomas Smith (1638-1710) and Humphrey Wanley (1672-1726) catalogued the Cotton Library (where the Nowell Code was held). Smith's catalogue appeared in 1696 and Vanley in 1705. The Beowulf manuscript itself was first identified by name in a letter exchange in 1700 between George Hick, Vanley's assistant, and Wanley. In a letter to Wanley, Hickes responds to an apparent accusation against Smith, made by Wanley, that Smith did not mention beowulf's scrip to catalog Cotton MS. Vitellius A. XV. Hicks replies to Wanley: I still can't find anything in Bowulf. Kiernan said smith did not mention the Beowulf manuscript because of his reliance on previous catalogues or because either he had no idea how to describe it or because it was temporarily out of the code. It was damaged in a fire at the Cotton Library at Ashburnham House in 1731. Since then, parts of the manuscript have collapsed along with many letters. Unnecessary efforts, although saving the manuscript from much degeneration, nevertheless covered up other letters of the poem, causing further losses. Kevin Kiernan, preparing his electronic edition of the manuscript, used fiber optic lighting and ultraviolet light to reveal letters in the manuscript lost from binding, erasing or blotting ink. Writing the beowulf manuscript was transcribed from the original scribes, one of whom wrote prose at the beginning of the manuscript and the first lines of 1939, before breaking in the middle of the sentence. The first scribe made the point of carefully snologically erasing the spelling of the original document by using the common West Saxon language and by avoiding any archaic or dialectal characteristics. The second scribe who wrote the remainder, with a difference in handwriting noticeable after the 1939 line, seems to have written more vigorously and with less interest. As a result, the script of the second scribe retains more archaic dialectal traits that allow modern scholars to attribute the poem to cultural context. Although both scribes seem to be correcting their work, nevertheless, there are many errors. The second scribe was, ultimately, a more conservative copywriter, as he did not change the spelling of the text as he wrote, but copied what he saw in front of him. In the way it is being linked, the Beowulf manuscript follows Judith's old English poem. Judith was written by the same scribe who completed Beowulf, as evidenced by a similar style of writing. The wormholes found in the last leaves of Bovulf's manuscript, which are missing from Judith's manuscript, indicate that at some point Bovulf finished the volume. The rubbed appearance of some leaves also indicate that the manuscript was on the shelf of the inexhaustible, as is known in the case of other manuscripts of the old English language. From the knowledge of the books, which are in the library at Malmesbury Abbey and available as original works, as well as from the identification of certain words, especially the local dialects found in the text, transcription may have taken place there. The debate over oral tradition The question of whether Beowulf was conveyed through oral tradition before its current handwritten form has been the subject of much debate, and involves more than just the question of its composition. Rather, given the implications of the theory of oral-formula composition and oral tradition, the question concerns how the poem should be understood and which interpretations are legitimate. The scientific discussion about Beowulf in the context of oral tradition was extremely active throughout the 1960s and 1970s. The discussion can be framed sharply as follows: on the one hand, we can conjecture a poem pieced together from various stories about the hero (episode Grendel, the story of Grendel's mother, and the fire drake narrative). These fragments would have been told for years in tradition, and learned apprenticeships from one generation of illiterate poets to the next. The poem is composed verbally and extemporaneously, and is a library of tradition on which he draws verbally, pagan, Germanic, heroic, and tribal. On the other hand, one could put a poem that consists of a literate scribe who gained literacy by studying Latin (and Latin American culture and way of thinking) is probably a monk and therefore deeply Christian in outlook. From this point of view, pagan references will be a kind of decorative archaia. There is a third point of view that sees these arguments as attempts to overcome them, and therefore cannot be articulated as harshly as they can: it sees more than one Christianity and more than one attitude to paganism at work in a poem: it sees the poem as the original product of a literate Christian author with one foot in the pagan world and one in Christian, he perhaps a convert (or one whose ancestors were pagan), a song that was conversant in both oral and literary composition and was capable of masterfully repurposing poetry from oral tradition. However, scholars such as D.C. Crown have proposed the idea that the poem was transferred from a recitator to a recitator in accordance with the theory of oral-formula composition, which suggests that epic verses were (at least to some extent) improvised by those who read them, and only much later recorded. In his epochal work, The Tale Singer, Albert Lord refers to the work of Francis Peabody Magun and others, saying: Documentation is complete, thorough and accurate. This exhaustive analysis alone is sufficient to prove that Beowulf was orally composed. The examination of Beowulf and other old English literature on evidence of oral-formula composition met with mixed reactions. While themes (inherited narrative units to represent familiar classes of events, such as hero ornament or the particularly well-studied theme of hero on the beach) exist in Anglo-Saxon and other Germanic works, some scholars conclude that Anglo-Saxon poetry is a mixture of oral-formula and literate patterns, claiming that both poems were written on the basis of words and patterns. Larry Benson argued that The interpretation of Beowulf as a fully formulaic work reduces the reader's ability to analyze a poem in a single manner, and with due attention to the poet's work. Instead, he suggested that other works of German literature contain the cores of tradition from which Beowulf borrows and expands. A few years later, Anne Watts opposed the imperfect application of one theory to two different traditions: traditional, homeric, oral-formula poetry and Anglo-Saxon poetry. Thomas Gardner agreed with Watts, arguing that the Beowulf text was too diverse to be fully constructed from established formulas and themes. John Miles Foley wrote, referring to the Debate in Beowulf, that while comparative work was necessary and valid, it should give the specifics of the tradition; Foley argued for the development of oral traditional theory theory do not accept or depend on, ultimately, unverifiable assumptions about composition, but instead delineate more fluid continuum of tradition and textuality. Finally, according to Ursula Schaefer, the question of whether the poem was oral or iterate becomes something of a red herring. In this model, the poem is created and interpreted within both non-aesthetic horizons. Schaefer's vocal concept offers neither compromise nor synthesis of views that see the poem as, on the one hand, Germanic, pagan and oral, and on the other - Christian and literate, but as Monica Otter stated: "... tertium quid", a modality that participates in both oral and literate culture, but also has its own logic and aesthetics. Transcription and Transcription translations by Icelandic scientist Grumur Jansson Torquelin made the first transcriptions of the manuscript in 1786 and published the results in 1815, working as part of the Danish Government Commission for Historical Studies. He made one himself and the other made a professional copywriter who did not know Anglo-Saxon. Since then, however, the manuscript has collapsed further, making these transcripts a valuable witness of the text. Although the restoration of at least 2,000 letters can be attributed to them, their accuracy was questionable, and the extent to which the manuscript was actually more readable in Torkelin's time is

uncertain. Translations and adaptations Home article: List of translations and artistic images Of Beowulf A large number of translations and adaptations are available, in poetry and prose. Andy Orchard, in *The Critical Companion to Beowulf*, lists 33 representative translations in his bibliography, while the Arizona Center for Medieval and Renaissance Studies published an annotated list of more than 300 translations and adaptations in 2003. Beowulf has been translated into at least 23 other languages. In 1805, historian Sharon Turner translated individual verses into modern English. This was followed in 1814 by John Josias Koniorde, who published in English to paraphrase and translate Latin verses. In 1815, Grmur Jansson Torqueline published the first full edition in Latin. N. F.S. Grundtvig reviewed this edition in 1815 and created the first complete translation of the poems in Danish in 1820. In 1837, John Mitchell Kemble created an important literal translation into English. In 1895, William Morris and J.J. Wyatt published the ninth English translation. Many Beowulf retellings for children began to appear in the 20th century. In 1909, Francis Barton Gammir's full translation of The English Imitation Meter was published and used as the text of Gareth Hind's graphic novel based on Beowulf in 2007. First published 1928, Beowulf Frederick Klaeber and Fight at Finnsburg 75 (which included a poem in old English, The broad glossary of old English terms, and general background information) became the central source used by graduate students to study poems and scholars and teachers as the basis of their translations. The American edition was commissioned by W. W. Norton and was included in the Norton Anthology of English Literature. 21st Century R. D. Fulk of Indiana University published the first edition of the front page and the translation of the entire manuscript of the Nowell Codex in a series of medieval library Dumbarton Oaks in 2010. After researching at King's College London Archives, Carl Kearsae suggested that John Porter's translation, published in 1975 by Bill Griffiths' Pirate Press, was the first complete translation of a poem entirely accompanied by a face-to-face page of old English. Beowulf's translation is one of the subjects of Beowulf's 2012 publication Kalamazoo, containing a section with 10 essays on translation, and a section with 22 reviews of Heaney's translation (some of which compare Heaney's work with the work of Anglo-Saxon roly Luz). The long-awaited translation of J.R. R. Tolkien (edited by his son Christopher) was published in 2014 as Beowulf: A Translation and Commentary. It also includes Tolkien's own retelling of Beowulf's story in his tale, Sellic Spell. Maria Dahwana Hadley's *Just Wife* was published in 2018. He takes action to the affluent community in 20th-century America and is said primarily from the perspective of Grendel's mother. Sources and analogues of neither identified sources nor Beowulf analogues can be definitively proven, but many hypotheses have been made. They are important in helping historians understand the Biawulf manuscript, as possible sources-texts or influences suggest the time frame of the composition, the geographical boundaries within which it can be drawn, or the range (both spatial and temporal) influence (i.e. when it was popular and where its popularity took it). There are Scandinavian sources, international folklore sources, and Celtic sources. (d) Scandinavian parallels and 19th-century research sources suggested that Beowulf was translated from lost original Scandinavian work, but this idea was quickly abandoned. But Scandinavian work is still being explored as a possible source. Supporters included Gregor Sarrazin, writing in 1886 that the Old Orm original version of Beowulf must have existed, but later this view was debunked by Carl Wilhelm von Sidow (1914), who pointed out that Beowulf is fundamental and written at a time when any Scandinavian Scandinavian work likely would have been pagan. The Grettis saga The possible connection between the epic and the Icelandic family saga of Grettis was made at an early stage by Gubrandur Wigflesson (1878). The Grettis saga is the story of Grettir Asmundarson, the great-grandson of an Icelandic settler, and therefore cannot be as old as Beowulf. Axel Olrik (1903) argued that, on the contrary, this saga was a reworking of Beowulf, and others followed suit. However, Friedrich Panzer (1910) wrote a thesis in which both the Beowulf and Grettis saga drew from a common folklore source, and this prompted even a detractor such as W.W. Lawrence to change his point of view, and entertain the possibility that some elements of the saga (such as a waterfall instead of a simple one) retained the old form. The viability of this link was constantly supported and was described as one of the few Scandinavian analogues, receiving a general consensus on the potential link of Theodore M. Andersson (1998). But in the same year Magnes Fialldahl published a volume challenging the notion that there was a close parallel and arguing that tangential similarities were overestimated as analogies. Hrofl Kraki and Bodvar Bjarki See also: Bedvar Bjarki Another candidate for analogue or possible source is the story of Hrofl Kraki and his servant, the legendary bear-shapsif Bodvar Bjarki. History survives in the old Scandinavian saga Hr'fls kraka and Gesta Danorum Saxo. Hrofl Kraki, one of the Skildungs, even appears as Hrothulph in the Anglo-Saxon epic. Hence the story of him and his followers may have developed in the 6th century. International Folklore Sources See also: The Son of a Bear's Tale Bear Tale Friedrich Panzer (1910) wrote the thesis that the first part of Beowulf (Grendel's Story) included pre-existing folklore material, and that the folk tale in question was the Bear Son Of a Tale (Berenonmuyrchen) type that has surviving examples around the world. This type of fairy tale was later catalogued as the international folklore type 301, now officially titled Three Stolen Princesses in Hans Uther's catalog, although Son of a Bear is still used in beowulf criticism, if not so much in folklore circles. However, although this folklorist approach was seen as a step in the right direction, the fairy tale Son of the Bear was later regarded by many as not close enough to be a viable choice. Later, Peter A. Jorgensen, looking for a shorter frame of reference, came up with a two-troll tradition that embraces the Beowulf and Grettis sagas; the Norwegian ecotype in which the hero enters a cave and kills two giants, usually of different sexes; Which has become a more attractive folk tale in parallel, according to Andersson's 1998 estimate. Celtic tales the similarity of the epic with the Irish fairy tale The and the child was already noted by Albert S. Cook (1899), and others even earlier, Swedish folklorist Karl Wilhelm von Sydow (1914) then made a strong case for parallelism in Hand and Child, because the folkloric type demonstrated the motif of a monstrous hand that corresponded to Beowulf painfully from the hand of Gren. For no such correspondence can be perceived in The Tale of the Bear's Son or in the Grettis saga. James Carney and Martin Puvell also agree with the contextualization of Hand and Child. Puvell supported the Hand and Child theory through motifs such as (in Andersson's words) a more powerful giant mother, a mysterious light in a cave, a melting sword in the blood, the phenomenon of fighting rage, swimming prowess, fighting water monsters, underwater adventures and a bear fighting style. In Mabinogion Teyrnnon discovers the otherworldly boy Pryderi baf Pwylly, the principled character of the cycle, after cutting off the hands of a monstrous beast that steals foals from his stables, an episode that is very reminiscent in his description of Grendel's fairy tale. Classical sources Attempts to find a classical or late Latin influence or analogue in Beowulf are almost exclusively associated with The Odyssey of Homer or Aeneid Virgil. In 1926, Albert S. Cook offered homeric communication because of equivalent formulas, metonymies, and similar flights. In 1930, James A. Work also supported Homer's influence, stating that the meeting between Beowulf and Unferth was a parallel meeting between Odysseus and Euryalus in the books of 7-8 Odyssey, even to the extent that both characters gave the hero the same gift of the sword after it was proven wrong in their initial assessment of the hero's prowess. This theory of Homer's influence on Beowulf remained very common in the 1920s, but began to die out in the next decade, when a handful of critics claimed that the two works were simply comparative literature, although the Greek language was known in late 7th century England: Borde claims that Theodore Tarsus, a Greek, was appointed Archbishop of Canterbury in 668, and he taught Greek. Several English scholars and churchmen described Bede as fluent in Greek because of the teaching of it; Aid claims to be fluent in Greek. Frederick Kluber, in particular, advocated the connection between Beowulf and Virgil in the early 20th century, arguing that the very act of writing a secular epic in the German world represents the influence of the Virgils. Virgil was seen as the pinnacle of Latin literature, and Latin was the dominant literary language of England at the time, so Virgil's influence was highly likely. Similarly, in 1971 Alistair Campbell stated that the technique of apology used in Beowulf, so rare in epic poetry aside Virgil that the poet who composed Beowulf could not write a poem in this way without coming first through the virgil of scripture. Biblical influences cannot be denied that biblical parallels occur in the text, whether it is a pagan work with Christian coloring, added by scribes, or as a Christian historical novel, with selected bits of paganism deliberately laid as local color, as Margaret E. Goldsmith did in The Christian Theme of Beowulf. Beowulf directs the Book of Genesis, the Book of Exodus, and the Book of Daniel in its inclusion of references to the narrative of Genesis, the story of Cain and Abel, Noah and the Flood, the Devil, Hell and the Court of Justice. Дialeкт Часть серии наOld Английский Дialeкты Кентши Mercian Northumbrian Западно-Саксонская использование Антографии (Runic алфавит, латинский алфавит) Грамматика Фонология Фонологическая история Литература Beowulf англо-саксонской хроники Седмона Гимн История Развития старого английского влияния протогерманской латинской английской бриттологической истории Среднего английского раннего современного английского , хотя он преимущественно использует Западную Саксонию, как и другие старые английские стихи скопированы в то время. There is a wide range of linguistic forms in Beowulf's manuscript. It is this fact that leads some scholars to believe that Beowulf has endured a long and complex transmission through all the major areas of the dialect. The poem retains a complex combination of the following dialectal forms: Mercian, Northumbrian, Early West Saxon, Kentish and Late West Saxon. There are more than 3,100 different words in Beowulf, and almost 1,300 occur exclusively, or almost exclusively, in this poem and in other poetic texts. Significantly more than one third of the total vocabulary is foreign to the usual use of prose. In Beowulf there are three hundred and sixty uncoordinated verbs in noun numbers, and forty of them are poetic words in the sense that they are not written or rare in existing prose works. One hundred and fifty more occur with the prefix ge- (counting a few found only in the past-participle), but of these hundred also occur as simple verbs, and the console is used to make a shade of meaning that was well known and familiar, except for the last Anglo-Saxon period. Noun number sixteen hundred. Seven hundred of them, including those formed from consols, of which fifty (or significantly more than half) are gay, are mere nouns, with the highest calculation no more than a quarter absent in prose. The fact that this is to some extent due to randomness is clear from the nature of the words and from the fact that some reappear and are common after the Norman conquest. The shape and meter of an Old English poem, such as Beowulf, is very different from the modern Anglo-Saxon poets usually used alliterative verse, a form of verse in which the first half of the line (verse) is connected to the second half (b-verse) through similarities in the original sound. In addition, the two halves are separated by caesura: Of Scyld Scefnig and sceaf'ena sreatum (l. 4). This verse shaped map highlighted and unstressed syllables on abstract objects known as metric positions. There is no fixed number of strokes per line: the first quoted way has three (Of SCYLD SCEFNIG, with ictus on the suffix -ING), and the second has two (SCEAena SREATUM). The poet has a choice of epithets or formulas to use in order to perform alliterations. Speaking or reading old English poetry, it is important to remember for alliterative purposes that many letters are not pronounced in the same way as in modern English. The letter (h) for example, is always pronounced (Chronor, 'hro'bgar), and the digraph (kg) is pronounced dʒ as a word edge. Both (f) and (change) pronunciation depending on their phonetic environment. Between vowels or voiced consonants they sound like modern (v) and (z) respectively. Otherwise they are unvoiced as (f) in (and) in sitting. Some letters that are no longer in modern English, such as the thorn, (þ), and these, () - representing both the pronunciations of modern English (t) as /θ/ in things and /w/ in are widely used both in the original manuscripts and in modern English editions. The voiceover of these characters echoes the voice of (f) and (and). Both are voiced (as in the sea) between other voiced sounds: lakes, la, lei, southern. Otherwise, they don't have a call (as in the thing): zunor, Su, Sofest. Kennings are also an important motif in Beowulf. These are memorable poetic descriptions of everyday things, often created to fill the alliterative requirements of the meter. For example, a poet might call the sea a swan road or a whale road; king could be called a ring-giver. There are many kennings in Beowulf, and the device is typical of much classical poetry in old English, which is pretty much formulaic. The poem also widely uses elided metaphors. J. R. R. Tolkien argued in Beowulf: Monsters and Critics that the poem is not epic, and while no usual term exactly fits, the nearest would be the elegy. Interpretation and criticism of David Woodard appears as Beowulf and Grendel in the staging of The Explosion of Beowulf (Berlin, 2010) The history of contemporary critics of Beowulf is often said to begin with JR R. Tolkien, author and Merton professor of Anglo-Saxon at Oxford University, who in 1936 lectures at the British Academy criticized his contemporaries' excessive interest in its historical consequences. He noted in Beowulf: and critics that as a result the literary meaning of the poem was largely overlooked and argued that the poem is actually so interesting as poetry, in places poetry is so powerful that it rather overshadows the historical context... Paganism and Christianity in historical terms, the characters of the poem would have been nose pagans (historical poem events took place before the Christianization of Scandinavia) . But the poem was recorded by the Christian Anglo-Saxons, who mostly passed from their native Anglo-Saxon paganism around the 7th century — both Anglo-Saxon paganism, and Scandinavian paganism have a common origin, as both forms of Germanic language. Beowulf thus depicts the German warrior society, in which the relationship between the lord of the region and those who served under him is paramount. In terms of the relationship between the characters in Beowulf to God, you can recall a significant amount of paganism that is present throughout the work. Literary critics such as Fred K. Robinson argue that the poet Beowulf is trying to send a message to readers during Anglo-Saxon times regarding the state of Christianity in his time. Robinson argues that the reinforced religious aspects of the Anglo-Saxon period are essentially shaping the way the poet refers to the paganism represented in Beowulf. The poet calls on Anglo-Saxon readers to recognize the imperfect aspects of their supposed Christian way of life. In other words, the poet refers to their Anglo-Saxon cunningism. From the point of view of the characters of the epic itself, Robinson claims that readers are impressed by Beowulf's courageous actions and Hrothgar's speeches (181). But ultimately the men remain to be pitied, as they are completely detached from the supposed Christian truth (181). The relationship between the characters of Beowulf, and the poet's general message regarding their relationship with God is discussed among readers and literary critics alike. At the same time, Richard North argues that the poet Beowulf interpreted Danish myths in a Christian form (as a poem would serve as a form of entertainment for a Christian audience), and states, Until we came close to figuring out why the first audience of Beowulf liked to hear stories about people usually classified as cursed. This question is relevant, given ... that the Anglo-Saxons saw the Danes as pagans, not as foreigners. Grendel's mother and Grendel are described as descendants of Cain, a fact that some scholars associate with Cain's tradition. Other scholars, however, disagree on the meaning and nature of the poem: is this a Christian work written in a German pagan context? The question suggests that the transition from German pagan to Christian beliefs has been a long and gradual process during the centuries, and that's it unclear the final nature of the poem's message regarding religious beliefs at the time it was written. Robert F. Yeager notes the facts that form the basis for these questions: That the cotton scribes of Vitellius A.XV were Christians beyond any doubt, and equally certain that Beowulf was drafted in Christian England since the conversion took place in the sixth and seventh centuries. The only biblical references in Beowulf to the Old Testament, and Christ is never mentioned. The poem is set in pagan times, and none of the characters are clearly Christian. In fact, when we are told that anyone in the poem believes, we learn that they are pagans. Beowulf's own beliefs are not explicitly expressed. He offered eloquent prayers of the highest authority, turning to Father almighty or Own everything. Were these prayers of a pagan who used phrases that Christians subsequently appropriated? Or did the author of the poem intend to see in Beowulf his Christian hero, symbolically reluctant with Christian virtues? The composition of the poem is also highly contested. In 1914, F.W. Moorman, the first professor of English at the University of Leeds, claimed that Beowulf was composed in Yorkshire, but E. Talbot Donaldson claims that it was probably composed more than twelve hundred years ago, in the first half of the eighth century, and that the writer was a native of what was then called West Mercia, located in the West Midlands of England. However, the manuscript of the late tenth century, which itself preserves the poem, originated in the kingdom of Western Saxons - as it is more famous. Donaldson wrote that the poet who put the materials into their current form was a Christian and ... the poem reflects the Christian tradition. Politics and War Stanley B. Greenfield suggested that references to the human body throughout Beowulf underscore the relative position of the thanes to their master. He argues that the term shoulder-companion can refer to both the physical arm and the container (Escher), which was very valuable to his master (Hrothgar), after Escher's death, Hrothgar transforms into Beowulf in his new hand. In addition, Greenfield claims that the foot is used for the opposite effect, appearing only four times in the poem. It is used in conjunction with Unfer (a man whom Beowulf described as weak, treacherous and cowardly). Greenfield notes that Unfer is described as at the feet of the king (line 499). Unfer is also a member of the foot troops, who throughout history do nothing and usually serve as the backdrop for more heroic actions. Daniel Podgorsky argues that this work is best understood as a study of intergenerational conflict or enmity. In this context, the poem acts as an indictment conflicts as a function feature The workaroud, and long-lasting image of the Geatish-Swedish Wars- come in contrast to the depiction of the poem by the main character Beowulf as disassociating himself from the ongoing feud in every way. See also the Anglo-Saxon portland England's List of Characters Beowulf Translated by the beowulf Sutton Hu helmet German epic and the most famous work written by the Old Saxon reference notes means fight, battle, war, conflict and leaf means remain, left (that is, R.D. Fulk in 1992 the history of the old English meter. For example, Chauncey Brewster Tinker in Beowulf Translations, a comprehensive study of 19th-century Beowulf translations and publications. In Andersson's review, church or biblical influences are seen only as adding Christian color. Old English sources depend on the hypothesis that Genesis A precedes Beowulf. Ludwig Lystner (1889), I, page 25; Stopford Brook, I, page 120; Albert S. Cook (1899) p. 154-156. In the meantime, Max Deutschein (1909) credited Andersson to be the first person to present the Irish argument in academic form. He suggested the Irish holiday of Bricriu (which is not a fairy tale) as a source for the Beowulf-theory, which was soon refuted by Oscar Olson. Von Sydow was also expected by Heinz Demer in the 1920s, as well as 19th-century writers, pointing to Hand and Child as a parallel. Carney also sees the story of Tywin Be Freh (where a semi-seven hero fights a dragon in Black Pool (Dubch Lynn)), but it hasn't received much support for forty years, as Andersson wrote. Citations : Hannah, Ralph (2013). Introducing English medieval book history: manuscripts, their producers and their readers. 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