

## Coordinated Words Used As Variation In *Beowulf*

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The Old English heroic epic, *Beowulf* is said to occupy a unique position in the literature of Western Europe. The poem is unique not only in view of its antiquity and quality as the longest alliterative poem written in the vernacular tongue of Anglo-Saxons but also in view of the various verse techniques employed in the work. It is now common knowledge that *Beowulf* is rich in such verse techniques as 'oral formula' and 'variation'. Because of its alliterative requirement, the poem is also swarmed with unique poetic dictions like compounds, kennings, metonymy and archaic vocabulary peculiar to *Beowulf*. These poetic techniques and devices are freely and artistically employed in the poem. W.W. Lawrence describes the quality of Old English diction and style in *Beowulf* as follows:

In the very beginning, then, we must agree to judge *Beowulf*, the first great poem in a vulgar tongue in the "Gothick" period, not as the improvisation of an untutored minstrel, but as a well-considered work of art, composed according to strict rules by a well-trained poet...The art of the singer was coming to resemble that of a worker in a mosaic, placing in new combinations pieces ready to his hand... *Beowulf*, the finest extant example of this poetry, shows less exaggeration in rhetorical artifices, but enough to bear witness to their dangers...it is...extremely conventional, the product of an *ars poetica* of settled principles and careful development<sup>1)</sup>

None of these characteristics inherent in Old English poetry should be overlooked in the study of its style. Furthermore it may well be said that these verse techniques and poetic dictions are skillfully interacting

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with one another in the composition of *Beowulf*. However, in order to develop my present study, the most relevant item I wish to discuss is variation, one of the most important stylistic devices in *Beowulf*. Therefore in what follows I will try to sum up the various theories on variation first and decide which theory I should follow for the theoretical base of my study in this paper.

(I) Review of the major definitions of variation

As regards the definition of variation, there have been raised several definitions by different Old English scholars up to the present time. Therefore, kinds and forms of variation differ according to the respective definitions. But as Fred C. Robinson describes, discussion of Old English stylistic devices was problematic from the outset, for there were no contemporary treatises on style to help Old English scholars establish historically valid definitions<sup>2)</sup>. It is also the case with the term of variation. Though the abundant use of restatement of the same referent or carefully massed tautological expressions have been observed even in the days of John Milton<sup>3)</sup>, no term was contrived to describe such a stylistic phenomenon for a long time. It was not until 1875 that the term variation was invented by Richard Heinzel in his treatise "Über den Stil der altgermanischen Poesie (Strasbourg 1875) 3-9, 49."<sup>4)</sup> But his definition was somewhat vague, and his definition has been refined by subsequent Old English scholars. After Heinzel, an intensive study on variation was made by Walther Paetzel in 1913. In his treatise "Die Variationen in der altgermanischen Alliterationspoesie (Berlin 1913) pp. 3-4", he defines variation as follows:

ein für das Verständnis genügend gekennzeichnete Begriff wird, entgegen dem Gebrauch der Prosa, noch einmal und zwar oft mit Unterbrechung des syntaktischen Zusammenhanges dem Hörer oder Leser vor die Seele gerückt. Diese Ausdrucksform nenne ich Variation.<sup>5)</sup>

In his treatise he classifies variation into three groups: (1) Satzvariation (variation on clause or sentence level) (2) Gruppenvariation (variation on phrasal level) (3) Wortvariation (variation on word level) His criterion

as to variation was so strict that he excluded such examples, which were accepted by other definitions, as in "hie...Denigea leode" (they...the Danish people) (*Beowulf* 649-6), in which a pronoun precedes an appositional noun phrase and "Grendles modor, ides aglæcwif" (Grendel's mother, a woman she-monster) (*Beowulf* 1258-9), in which appositional phrases are paralleled and "Beowulf....., bearn Ecgþeowes" (Beowulf, son of Ecgþeow) (*Beowulf* 529, 631, 957, 1383, 1473, 1651, 1817, 1999, 2425), in all of which this formulaic expression is used. With his exclusion of these examples from variation I can not agree, for I believe that in Old English poetry oral formulas and variations are dexterously interwoven. Oral formulas and variations are not always separately used.

A.G. Brodeur criticizes Paetzel's definition by saying, "In his application of this definition he appears to me, on the one hand, to tend to excessive rigor, and on the other, to overlook the distinction between variation and parallelism."<sup>6</sup> By parallelism he means that the members of variation should possess the same grammatical structure. The case of variation in which the given members are of the same grammatical structure constitutes a parallelism as well as a variation. But he says not all variations are parallelisms, nor are all parallelisms variations. The following is the definition given by him.

I should prefer to define variation as double or multiple statement of the same concept or idea in different words, with a more or less perceptible shift in stress: one member of a variation may state the thought either more generally or more specifically than the other; or the second member, while restating essentially the same concept or idea, may do so in a manner which emphasizes a somewhat different aspect of it.<sup>7</sup>

As a typical example of true variation he quotes the following verses from *Beowulf*.

<p>.....  <i>freaan Scildinga</i>  <i>beaga bryttan,</i>  <i>peoden mærne</i></p>	<p>Ic þæs wine Deniga,  frinan wille,  swa þu bena eart,  ymb þinne sið,  (<i>Beowulf</i> 350-353)</p>
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I will ask *the lord of the Danes* about this, *the Scyldings' king*,  
*the ring-giver*, just as you request, will ask *the glorious ruler* about  
your voyage.

As he mentions in his definition, the fondness of the poet of *Beowulf* for grouping together different poetic appellations for a single referent is clearly shown in the form of variation in the above italicized parts. He also gives us a clear distinction between enumeration and variation. Unless each member of the sequence has the same referent, he says, it is not a variation, but an enumeration.<sup>8)</sup> As an example of an enumeration he quotes a few lines in which Wulfgar (an official at the court of Hrothgar) enumerates various kinds of weapons.

'Hwanon ferigeað ge	<i>fætte scyldas,</i>
<i>græge syrcan,</i>	<i>ond grimhelmas,</i>
<i>heresceafta heap?</i>	( <i>Beowulf</i> 333-335a)

Where do you bring those *gold-covered shields* from, *gray mail-shirts and visored helmets*, *this multitude of battle-shafts?*

Here different objects are enumerated one after another; shields, corslets, helmets and spears.

Fred C. Robinson, who made an exhaustive study on variations which appear in *Beowulf*, defines variation as follows:

syntactically parallel words or word-groups which share a common referent and which occur within a single clause (or, in the instance of sentence-variation, within contiguous clauses).<sup>9)</sup>

He calls the first component of a variation structure 'variatum,' and the second or the successive ones 'varians'. Like Paetzel he also classifies variation into three groups: (1) word-variation (2) grouped-words-variation (3) sentence-variation. In his definition every component must be parallel-ed in its form and syntactical function in one variation structure. By formal parallelism he means that a noun variation should be restated by a noun 'varians,' an adjective by an adjective, a verb by a verb, using the same part of speech, and a group of words by a group of words, a sentence by a sentence respectively. But if we follow and accept his definition of formal parallelism, a problem comes with the judgement of whether a predicate adjective should be taken as the predicative use of an adjective

modifying a subject or an object indirectly, or as the nominal use of an adjective functioning in apposition to a subject, or an object of a sentence. Decision for this mainly depends on an individual reader's appreciation of the poem. Take for instance, the lines from *Beowulf* cited below could be understood in two ways depending on whether the adjective 'hildedeore' is taken as a predicative adjective functioning as a subjective complement or as the nominal use of an adjective of a predicate appositive.

Pa ymbe hlæw riodan	<i>hildedeore,</i>
æpelinga bearn,	ealra twelfe,
woldon (care) cwīðan,	[ond] kyning mænan,
	( <i>Beowulf</i> 3169–3171)

(Translation by Clarence Griffin Child, 1904)

=Then about the mound rode the sons of athelings *brave in battle*, twelve in all. They were minded to speak their sorrow, lament their king.

(Translation by Francis B. Gummere, 1909)

=Then about that barrow *the battle-keen* rode, atheling-born,  
a band of twelve, lament to make, to mourn their king,

(Translation by R.K. Gordon, 1926)

=Then men *bold in battle*, sons of chieftains, twelve in all, rode about the mound; they minded to utter their grief,

(Translation by Mary E. Waterhouse, 1949)

=Then round about the mound in number twelve,  
*Brave warriors*, the sons of princes, rode;  
It was their part to mourn, bewail their king,

(Translation by Edwin Morgan, 1952)

=Then *famous fighters* rode round the mound,  
A dozen all told, of the children of men,  
To give voice to their elegy, to tell the man's history;

(Translation by David Wright, 1957)

=Then twelve chieftains, all sons of princes, rode round the barrow lamenting their loss, speaking of their king,

(Translation by Lucian Dean Pearson, 1965)

=Then *the warmen* rode about the barrow, sons of ætherings, twelve in all; they yearned to speak their pain and mourn the king,

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(Translation by E. Talbot Donaldson, 1966)

=Then *the brave in battle* rode round the mound, children of nobles,  
twelve in all, would bewail their sorrow and mourn their king,

(Translation by Howell D. Chikering, Jr. 1977)

=Then round the barrow twelve nobles rode, *war-brave* princes.

They wanted to mourn their king in their (grief),

Among the nine translations cited above, five translators rendered *hidedeore* as a noun, three as an adjective and one skipped this word in his translation. If *hidedeore* is taken as a noun, we will have a variation consisting of *hildedeore* and *æplinga bearn*, otherwise we will not. Situations being so, I would like to avoid adopting Robinson's definition of variation. As we have seen the three major definitions on variation, they are slightly different from one another especially in point of its application to the actual examples from Old English verses. But the phenomenon that so often appears in Old English poetry, in the form of restatement of the same referent, is the one all of them call variation. It seems to me that Brodeur's definition is clearest and most acceptable. So in what follows, I discuss variation in Brodeur's terms.

## (II) Coordinated Words As Variation

My chief concern in this paper is to investigate whether or not a phrase of 'A and B', which is positioned before or after a certain noun or an adjective in nominal use in parallel with the coordinated words, belongs to the device of variation. I examined all the 'A and B' constructions in *Beowulf* and verified that more than sixty examples belonged to variation, but being as space for citing them all is limited, I described only some of them fully in the following. And as for the rest of them, I have listed them in the last few pages.

As I mentioned in the previous section of this paper, variation is one of the most important verse techniques employed in the poem *Beowulf*. Variation technique produces descriptiveness in the scenes. Descriptiveness as a part of the language of *Beowulf* can be attributed to the deep-rooted character of Old English. In general, paratactic construction was more prevalent than hypotactic construction in the Old English period

as Alarik Rynell states.<sup>10)</sup> In his view oral poetry is especially favorable to parataxis.<sup>11)</sup> It is well-known that in any Germanic language the formal hypotactic stage is preceded by paratactic construction in which no syndetic connective word is employed. In paratactic clauses or sentences, it sometimes becomes necessary to add explanatory or after-thought or reminder-like words or phrases to the preceding words in order to make the whole idea of a sentence clearer. Therefore it is quite reasonable that variation techniques have developed in sentences in parataxis. The outstanding characteristic of variation lies in its focusing power according to Brodeur. The vivid descriptiveness of *Beowulf* is certainly due to this mode of expression. Brodeur emphasizes the stylistic effect of variation in *Beowulf* when he says:

The centrality, the focusing power, of variation becomes more apparent as the narrative advances. And it is in the use of variation that superiority of the poet of *Beowulf* over all others of his age is most manifest: in other Old English poems the device is too often conventional, flat, and trite; in *Beowulf* it is an instrument of power and beauty.<sup>12)</sup>

Two or more components of variation are placed in parallel without any syndetic connective words between them. Consequently the live audience of the poem is compelled to return to the focusing subject matter as the narrative proceeds. The simplest form of variation consists of two components as illustrated below.

<i>corna caldast,</i>	<i>hægl feol on eorpan</i>
	( <i>The Seafarer</i> 32b-33a)
= <i>Hail fell on earth the coldest corn,</i>	

However, in many cases several components are piled one after another as seen in the following example.

<i>Ƣa wæs on salum</i>	<i>sinces brytta</i>
<i>gamolfeax ond guðrof;</i>	<i>geoce gelyfde</i>
<i>brego Beorht-Dena;</i>	<i>gehyrde on Beowulfe</i>
<i>folces hyrde</i>	<i>fæstrædne gepoht.</i>
( <i>Beowulf</i> 607a-610b)	

= Then was *the giver of treasure* in gladness,

*gray-haired and battle-brave, the lord of the Bright-Danes* could not count on help. *The Folk's guardian* had heard from Beowulf a fast-resolved thought.

In these verses the subject brought into focus is Hrothgar, king of the Danes. Here four components are directed toward him without any formal linking word. As a matter of course, variation is not only confined to nouns but is observed in adjectives, adverbs, verbs or even in phrases of different forms. Sometimes two or more different kinds of variations are complicatedly employed in one passage. In the next example five different kinds of variations are observed. (They are numbered from 1 to 5).

pæt we <i>peodcyning</i> (1)	Nu is ofost betost,
ond <i>pone gebringan</i> ,	pær sceawian,
ond <i>pone gebringan</i> ,	<i>pe us beagas geaf</i> , (1)
on adfære.	pe us beagas geaf,
meltan mid pam modigan,	Ne scel anes hwæt
<i>gold unrim</i>	ac pær is <i>maðma hord</i> , (2)
ond nu æt siðestan	<i>grimme gecea (po)d</i> , (2)
<i>beagas (geboh)te</i> :(2)	<i>sylfes feore</i>
<i>æled peccean</i> , (3)	pa sceall <i>brond fretan</i> (3)
maððum to gemyndum,	nalles eorl wegan
habban on healse	ne mægð scyene
ac sceal <i>geomormod</i> , (4)	hringweorðunge,
oft nalles æne	<i>golde bereafod</i> (4)
nu se herewisa	elland tredan,
<i>gamen ond gleodream</i> . (5)	<i>hleahor</i> (5) alegde,
	( <i>Beowulf</i> 3007a-3021a)

= Now haste is best, that we look on *the people's king* (1) there and bring him *who gave us rings* (1) on his way to the funeral pyre. Nor shall only a small share melt with the great-hearted one, but there is *a hoard of treasure* (2) *gold uncounted* (2), *grimly purchased, and rings bought at the last now with his own life* (2). These shall *the fire devour* (3), *flames enfold* - no earl to wear ornament in resembrance, nor any bright maiden add to her beauty with neck-ring; but *mournful-hearted* (4), *stripped of gold*



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(4) they shall walk, often, not once, in strange countries - now that the *army-leader had laid aside laughter* (5) *his game and his mirth* (5)

Thus *Beowulf* is rich in variations of various types. Fr. Klaeber describes as to this: "As regards the handling of the sentence by far the most important rhetorical figure, in fact the very soul of the Old English poetical style, is of course the device of variation, which may be studied to perfection in *Beowulf*." <sup>13)</sup> According to F. Robinson's survey, there are 600 variations in *Beowulf* (560 word-variations and 40 grouped-words-variations) <sup>14)</sup>

Next let me get down to what is more my specific interest of variation in which the 'A ond B' construction is dexterously used as a member of the variation. In lines 1671a-1674a, a threefold statement of the same referent is made by three grouped-words.

Ic hit þe þonne gehate,	þæt þu on Heorote most
sorhleas swefan	mid <i>þinra secga gedryht</i> ,
ond <i>þegna gehwylc</i>	<i>þinra leoda</i> ,
<i>duguðe ond iogoþe</i> ,	( <i>Beowulf</i> 1671a-1674a)

=I therefore promise you that you may sleep in Heorot without care with *your band of retainers*, and with *all the thanes of your people*, *the band of retainers old and young*,

#### (1) Coordinated Nouns Used As Variation

Variation, in one respect, is a tautological expression, therefore it seems loose and circumlocutional. But it is due to this oral poetic style and technique that brings out, when the poem is read aloud, a touch of gravity on the subject or the object by which it is modified. Very often in *Beowulf* two words of synonymous meaning are coordinated by 'ond' and they are almost always placed before or after another synonymous word. This mode of expression is seen in tens of places in *Beowulf*. I believe that this combination of two synonymous words with another preceding or following word reveals that this mode of expression belongs to the variation technique. Most of the pairs consist of abstract nouns and they are, in general, rather euphonious, but semantically either of two words suffices in a given sentence. The reason for placing abstract

nouns side by side lies in the fact that abstract nouns are generally more vague in their meanings, especially when heard, than concrete ones. Therefore in order to avoid ambiguity and misunderstanding, another synonymous word must have been added by the scop of the poem. So it is very reasonable for an abstract word to be doubled or even sometimes tripled for aural comprehension's sake. In the following verses a direct object is seen in the preceding verse and after the direct object a pair of synonymous words is added in an additional and explanatory manner to the first direct object so that it could be emphasized and made to sound more impressive to the ears of the audience.

ac ymb ane niht	eft gefremede
<i>morðbeala mare,</i>	ond nō mearn fore,
<i>fæhðe ond fyrene;</i>	( <i>Beowulf</i> 135a-137a)

=but after one night (Grendel) again did *greater slaughter* - and had no remorse for it *-vengeful acts and wicked:*

Here *morðbeala mare* is the first object of the verb *gefremede* and then *fæhðe ond fyrene* is added as an appositional object paralleled with the first object, as it were, as a form of reminders. In the next example, a pair of synonymous nouns is enclosed by two direct objects.

	pætte Grendel wan
hwile wið Hropgar,	<i>heteniðas wæg</i>
<i>fyrene ond fæhðe</i>	fela missera,
<i>sigale sæce;</i>	( <i>Beowulf</i> 151b-154a)

=that Grendel had fought for a long time with Hrothgar, carried on *enmities, crime and violence* for many half-years, *continual strife,*

As seen in the above example, four nouns in the accusative case are paralleled as direct objects of the verb *wæg*. In the composition of this sentence, *heteniðas* is enough as the object, but for the sake of reassurance and emphasis, *fyrene ond fæhðe* and *sigale sæce* are added. The following example has an introductory *pæt* which works as an object of the verb in on-verse of 2479 and then a pair of words in the accusative is placed in an appositional way in the next line.

*Pæt* mægwine mine gewræcan,  
*fæhðe ond fyrene,* swa hyt gefræge wæs,



Hæfde landwara <i>bæle ond bronde;</i>	<i>lige</i> befangen, ( <i>Beowulf</i> 2321a-2322b)
=He had seized the land-dweller <i>with flame, with fire and burning,</i>	
leoda landgeweorc <i>scuccum ond scinum</i>	<i>þæt hie wideferhð</i> <i>lapum</i> beweredon ( <i>Beowulf</i> 937b-939a)
=that they could ever defend the stronghold of people <i>from foes, from demons and evil spirits,</i>	

Though *lapum* is an adjective in the dative case, it is used as a noun in this context. And it is in apposition to the following *scuccum ond scinum*, the sound *sc* of which is required to alliterate with the following *scealc* (warriors) in off-verse.

## (2) Coordinated Adjectives Used As Variation

Now let us examine adjective pairs. Old English adjectives were inflected to indicate distinctions in gender, number and case. Every adjective was capable of being declined as being strong or weak. Adjectives sometimes could be understood as nouns. This nominalization of adjectives frequently occurs especially when they are in the nominative case. All the adjectives coordinated by *ond* can be taken as nominal use of adjectives as we will see below. The position of a pair of adjectives linked by *ond* is usually placed after the noun which indicates the same referent with the adjective pairs. But this postpositive use of adjective pairs has been interpreted in two ways. One interpretation is to take the pair of adjectives as a modifying group of words of the subject or object which precedes the pair in an attributive way. Another interpretation is as an appositive nominal use of adjectives of predicative use. If taken as the latter, adjective pairs work as variation. These two functions of adjective pairs in the nominative case, for instance, are seen in the following verses.

<i>grim ond grædig,</i>	Wiht unhælo,
<i>reoc ond reþe,</i>	gearo sona wæs,
<i>þritig pegna;</i>	ond on ræste genam ( <i>Beowulf</i> 120b-123a)

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=The creature of damnation *grim and greedy* was soon ready, *fierce and cruel*, and seized thirty retainers in their resting place;

Two pairs of adjectives, *grim ond grædig* and *reoc ond reþe* are paralleled and both of them could be interpreted either as modifying words of *Wiht unhælo* or as subjective complements of the subject. In view of variation, it goes without saying that variation here consists of *grim ond grædig* and *reoc ond reþe*. Further, if these four adjectives are taken as nominal use, all of them equally come to indicate the subject and *Wiht unhælo* comes to be included as one component of the variation. Judging from the nature of *Beowulf* as an oral poem, I would like to take all the adjectives used like this as being a case of nominal use. From the stylistic point of view, these postpositive uses of adjective pairs, when compared with those of noun pairs, sound more connotative in the description and leave more room for the audience to use their imagination. Nouns in general, with no regard to whether they are abstract or concrete nouns, are likely to denote referents plainly and straightforwardly, while adjectives, whose main functions lie in the modification, qualify nouns in an abstract manner.

*heah Healfdene;*  
*gamol ond guðreoww*

op þæt him eft onwoc  
heold penden lifde  
glæde Scyldingas.

(*Beowulf* 56b-58)

=until later *great Healfdene* was born to him as long as he lived, *old and fierce in battle*, he upheld the glorious Scyldings

Here it seems that a pair of words can be understood either as predicative use of adjectives to modify the subject *heah Healfdene* or as nominal use of adjectives so as to function as the subject of the verb *heold*. But as great Healfdene could not have been old and fierce in battle when he was born, the latter interpretation seems better. Next let me cite a few more examples of coordinated adjectives used as variation in *Beowulf*.

Þæt fram ham gefrægn  
god mid Geatum,  
se wæs moncynnes  
on þæm dæge  
*æpele ond eacen,*

*Higelaces þegn*  
Grendles dæda;  
mægenes strengest  
þysses lifes,  
(*Beowulf* 194-198a)

= *Athane of Hygelac*, a good man among the Geats, heard in his homeland of Grendel's deeds; of mankind *he* was the strongest of might in the time of this life, *noble and great*.

The last pair of adjectives used nominally is very effective in terms of its suggestiveness of the great thane called Hygelac.

	Ic pæs Hroðgar mæg
purh rumne sefan	ræd gelæran,
hu <i>he</i> <i>frod ond god</i>	feond oferswyðep

(*Beowulf* 277b-279)

= In openness of heart I may teach *Hrothgar* remedy for that, how *he wise and good*, shall overpower the foe,

Here coordinated words *frod ond god* play an important role in qualifying *Hrothgar* as a wise and good king. The pair of adjectives are placed just after the pronoun *he* appositively. So functionally speaking these adjectives could be understood as nouns meaning *a wise and good one(king)* as a variation of *Hrothgar*.

Hwearf þa hrædlice	pær Hroðgar sæt
<i>eald ond anhar</i>	mid his eorla gedriht;
eode ellenrof,	( <i>Beowulf</i> 356-358a)

= He returned at once to where *Hrothgar* sat *old and hoary*, with his company of earls. The man known for his valor went forward,

Hæfde þa gefælsod	se þe ær feorran com,
<i>snotor ond swyðferhð</i> ,	sele Hroðgares,
genered wið niðe.	( <i>Beowulf</i> 825-827a)

= Thus *he who had lately come from far off, wise and stout-hearted*, had purged Heorot, saved *Hrothgar's* house from affliction,

Þa wæs on salum	sinces brytta
<i>gamolfeax ond guðrof</i> ;	geoce gelyfde
<i>brago Beorht-Dena</i> ;	gehyrde on Beowulfe
<i>folces hyrde</i>	fæstrædne gepoht.

(*Beowulf* 607-610)

= Then was *the giver of treasure* in gladness, *gray-haired and battle-brave*, *the lord of the Bright-Danes* could count on help, *the folk's guardian* had heard from *Beowulf* a fast-resolved thought.

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Sona pæt onfunde  
heorogifre beheold  
grim ond grædig,  
ælwihtra eard

se ðe floda begong  
hund missera,  
pæt pær gumena sum  
ufan cunnode,

(*Beowulf* 1497-1500)

= Straightway that which had held the flood's tract a hundred half-years,  
ravenous for prey, *grim and greedy*, saw that some man from above  
was exploring the dwelling of monsters,

buton hit wæs mare  
to beadulace  
god ond geatolic,

pæt [wæs] wæpna cyst,-  
ðonne ænig mon oðer  
ætberan meahte,  
giganta geweorc.

(*Beowulf* 1559b-1562)

= it was *the best of weapons*, except that it was larger than any other  
man might bear to war-sport, *good and adorned, the work of giants*,

ponne he mid fæmnan  
dryhtbearn Dena,  
on him gladiað  
heard ond hringmæl

on flett gæð:  
duguða biwende;  
gomelra lafe,  
Heaða-Bear[d]na gestreon,

(*Beowulf* 2034-2037)

= when he goes in the hall with the woman, the noble sons of the Danes,  
her retainers, (are) feasted, the heirlooms of their ancestors will be  
shinning on them- *the hard and wave-adorned treasure of the Heatho-*  
*Bards,*

#### Conclusion

As observed above, in many verses, coordinated words are placed appositionally with the preceding or rarely with following words. Contextually speaking, some of the coordinated words look redundant. But this is the outstanding stylistic device frequently used by the poet of *Beowulf* intentionally when he had to recite the epic before an audience, trusting thoroughly to his memory. In reciting a long narrative poem, stocks of alliterative words, oral formulaic expressions and words, phrases or clauses belonging to variation, or some variation-like expressions must have been indispensable mnemonic devices for the scopos then. Another

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reason for the extensive use of coordinated words as variation is that they would have had a fine audio-lingual effect on the hearers of the poem, making the contents or scenes of the verses read more vividly and clearly. It must have been especially so when the scop used abstract words or adjectives as we have observed in many verses. The tautological use of the paired words after the word of synonymous meaning was necessary for the scop to call the special attention of the audience to some particular point in given verses. And frequent use of such coordinated words could also be explained from the point of alliteration. They were often used as space-fillers for alliterative need as seen in lines 2316a-2317b and in many other lines in *Beowulf*.

Wæs þæs wyrmes wig

wide gesyne,

nearofages nið

nean ond feorran,

=The worm's warfare was widely seen, his cruel malice, near and far.



A List of a Pair of Words Used As Variation

Lines	Pairs of Words	Lines	Words Organizing Variations with the Pair of Words
39a-b	hildweþnum ond heaðowædum (with weapons and armors)	40a	billum ond byrnum (with swords and corslets)
58a	gamol ond guðreow (aged and fierce in battle)	57a	heah Healfdene (Healfdene the great)
104a	fen ond fæsten (the fen and fortress)	103b	moras (moors)
112a-b	eotenas ond ylfe on orcnêas (giants and elves and evil spirits)	111a-b	untydras eall (all evil breeds)
121a	grim ond grædig (grim and greedy)	120b	Wiht unhælo (the creation of damnation)
122a	reoc ond repe (fierce and cruel)	120b	Wiht unhælo (the creation of damnation)
137a	fehðe ond fyrene (violence and crime)	136a	morðbeala mare (further murder)
153a	fyrene ond fehðe (crime and violence)	152b	hetenðas (enmity)
198a	æpele ond eacen (noble and stalwart)	194b	Higelaces pegn (Higelac's thane)
277a	hynðu ond hrafył (harm and slaughter)	196a	se (he)
279a	frod ond god (old and wise)	276b	uncuðne nið (unknown violence)
		277b 279a	Hroðgar (Hrothgar) he (he)

350a	wig ond wisdom (valor and wisdom)	349a	his modsefa (his character)
357a	eald ond anhar (old and hoary)	356b	Hroðgar (Hrothgar)
602a	eafōð ond ellen (the strength and courage)	603a	gufe (warfare)
608a	gamolfeax ond guðrof (grey-haired and war-famed)	607b	sinces brytta (the giver of reasure)
		609a	brego Beorht-Dena (the lord of the Danes)
		610a	folces hyrde (the protector of his people)
745a	fet ond folma (feet and hands)	744a-b	unlyfigendes eal (all of the dead man)
780a	betlic ond banfag (splendid and horn-bright)	779a	hit (it) (=771b, se winsele (the wine-hall))
826a	snotor ond swyðferhð (prudent and brave-hearted)	825b	se þe ær feotran com (he who before had come from afar)
835a	earm ond eaxle (the arm and the shoulder)	834b	hond (hand)
		836a	Grendles grape (Claw of Grendel)
902a	eafōð ond ellen (strength and valor)	901a-b	Heremodes hild (the warfare of Heremod)

939a	succum ond scinum (devils and evil spirits)	938b	lapum (foes)
972a	earn ond eaxle (the arm and the shoulder)	970b	his folme (his arm)
1063a	sang ond sweg (song and music)	1065a-b	gomen wudu greted, gid oft wrecen (the wooden harp touched, tale often told)
1074a	bearnum ond broðrum (sons and brothers)	1073a	leofum (dear ones)
1189a	Hreðric ond Hroðmund (Hrethric and Hrothmund)	1188b	hyre byre (her sons)
1273a	frofre ond fultum (comfort and help)	1272a-b	Anwaldan are (the mercy of Lord)
1325a-b	min runwita ond min rædþora (my trusted counselor and my adviser)	1324a-b	Yrmenlafes ylðra broþor Yormentlaf's elder brother
1444a	sid ond searofah (broad and cunningly decorated)	1443a-b	herebyrne hondum gebroden (his war-corslet woven by hands)
1499a	grim ond grædig (grim and greedy)	1497b-	se ðe floda begong heorogifre beheold hund
1546a	brad [ond] bruneæg (broad and bright-edged)	1498b	missera (the one who guarded the water of fierce region for 50 years)
1562a	god ond geatlic (good and adorned)	1545b	hyre seax (her dagger)
1564a	hreoh ond heorgrim (fierce and sword-grim)	1559b	wæpna cyst (the best of weapons)
		1563b	freca Scyðinga (the bold one of the Scyðings)

1575a	yrre ond anræd (angry and resolute)	1574b	Higelaces ðegn (Hygelac's thane)
1674a	duguðe ond iogope (band of retainers young and old)	1672a	pinra secga gedryht (your band of retainers)
1698a	wreopenhilt ond wyrmfah (its hilt twisted and ornamented with snakes)	1673a-b	pegna gehwylc pinra leoda (each thane of your people)
1856a-b	Geata leodum ond Gar-Denum (the Spear Danes and the Great nation)	1696b	pæt sweorð (that sword)
1921a	frætwæ ond fætgo ld (ornaments and plated gold)	1697a	irena cyst (best of irons)
2037a	heard ond hringmæl (the hard and wave-adorned)	1855b	pam folcum (between our peoples)
2086a	sid ond syllic (huge and wonderful)	1920b	æpelinga gestreon (the prince's wealth)
2105a-b	gidd ond gleo (song and mirth)	2036b	gomelra lafe (the heirlooms of their ancestors)
2175a	swancor ond sadolbeorht (supple and saddle-bright)	2085b	Golf (glove)
		2107b	hearpan wynne (the harp's joy)
		2108a	gomen-wudu (wood of mirth)
		2174b	prio wigg (three horses)

2296a	hat ond hreohmod (hot and fierce-hearted)	2293b	Hordweard (the hoard-guard)
2317b	nean ond feorran (near and far)	2316b	wide (far and wide)
2322a	bæle ond bronde (with fire and burning)	2321b	lige (with flame)
2349a	eafod ond ellen (strength and courage)	2348a	pæs wyrmes wig (the dragon's power)
2449a	eald ond infrod (old and wise)	2448b	he (he)
2462a	wongas ond wicstede (the land and the dwellings)	2461b	eall (all)
2480a	fæhðe ond fyrene (feud and crime)	2479a	Pæt (That)
2509a	hond ond heard sword (the hand and hard blade)	2508b	billes ecg (the sword's edge)
2523a	[o] reðes ond attris (steam and poison)	2522a-b	heaðufyres hates (hot battlefire)
2621a	bill ond byrnan (sword and coat of mail)	2620a	frætwe (decorated weapons)
2638a	helmas ond heard sword (helmets and hard swords)	2636a	guðgetawa (war-equipments)
2682a	gomol ond grægmal (ancient and steelgrey)	2681b	sweord Biowulfes (the sword of Beowulf)

2691a	hat ond headogrim (hot and fierce in battle)	2688a	peodscæða (people's foe)
2701a	fah ond feted (shining and gold-plated)	2689a	frecne fyrdraca (fearful fire dragon)
2704a	biter ond beaduscearp (biting and war-sharp)	2700b	ðæt sword (that sword)
2763a	eald ond omig (ancient and rusty)	2703b	wæll-seaxe (battle-knife)
2929a	eald ond egesfull (old and terrible)	2762b	helm monig (many a helmet)
2932a-b	Onelan modor ond Ohthere (mother of Onela and Ohthere)	2928a-b	se froda fæder Ohtheres (the wise father of Ohthere)
2943b	horn ond bynman (horn and trumpet)	2931a	gomela iomeowlan (old woman of times past)
2946a-b	swatswaðu Sw [e] ona ond Geata (the bloody track of Swedes and Geats)	2944a	gealdor (sound)
2999a-b	sio fahðo ond se feondscepe (the feud and the enmity)	2947a	wælræs weora (the slaughter of men)
3105a	beagas ond brad gold (rings and broad gold)	3000a	wælnið wera (the death-hatred of men)
3181a-b	manna mildust ond mon (ðw) ærust (the mildest of men and gentlest)	3102b	searo [grimma] gepræc (the heap of precious jewels)
3182a-b	leodum liðost ond lofgeornost (kindest to his people and most eager for fame)	3180a-b	he.....wyruldcyning [a] (he.....of earthly kings)
		3180a-b	he.....wyruldcyning [a] (he..... of earthly kings)

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## Notes

1. W.W. Lawrence., *Beowulf and Epic Tradition*, Harvard University Press, 1928, pp. 2-4 (Reprinted: Hafner Publishing Company, 1961)
2. Fred C. Robinson, "Two Aspects of Variation In Old English Poetry" *Old English Poetry Essays On Style*, edited by Daniel G. Calder, University of California Press, 1978. p.127.
3. *Ibid.*, p.128.
4. *Ibid.*, p.128.
5. The definition in German is a second citation from *Outline of English Linguistics*, edited by Akira Ota., Vol. 8. *History of English I.* by Shigeru Ono & Toshio Nakao, Taishukan Publishing Company, 1980. p.580. The following is a rough translation of mine. "For understanding, sufficiently characterized conception will be shifted, once again and so often, in opposition to the use of prose, with syntactic coherency broken, before the soul of hearers or readers. This mode of expression I call variation
6. A.G. Brodeur., *The Art of Beowulf.*, University of California Press, 1960, p.40.
7. *Ibid.*, p.40.
8. *Ibid.*, p.41.
9. Fred C. Robinson., 1978, p.129 ("Variation: A Study in the Diction of Beowulf" University of North Carolina Dissertation, 1961, p.18)
10. Alarik Rynell., *Parataxis and Hypotaxis as a Criterion of Syntax and Style*, Especially in Old English Poetry, Lund, 1952, p.32.
11. *Ibid.*, p.32. Oral poetry especially favourable to parataxis) "This resemblance of the wage of poetry to that of the spoken language is naturally quite particularly prominent in early poetry which was largely meant to be recited, or even sung or chanted, and was thus intended for the ears of a listening audience rather than for the eyes of a reading public."
12. A.G. Brodeur., 1960, p.44.
13. Fr. Klaeber., *Beowulf and The Fight at Finnsburg.*, D.C. Heath And Company., third edition, 1922. p. 1 xv.
14. F. Robinson., "Variation: A Study in the Diction of Beowulf" (University of North Carolina Dissetation) pp. 125-131.