

UNIVERSIDADE DA CORUÑA

“The Study of Kennings in the Anglo-Saxon epic poem *Beowulf*”

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Trabajo Fin de Grado UDC/2015-2016

Facultad de Filología

Grado en Inglés: Estudios Lingüísticos y Literarios

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Table of Contents

Abstract	4
1 Introduction	5
2 The Origins of Beowulf	7
3 Beowulf in the Anglo-Saxon Literary Tradition	12
4 What is a Kenning?	18
5 Analysis: Kennings as Image-metaphors in <i>Beowulf</i>	22
5.1 Positive kennings	23
5.1.1 Kennings for “King”	24
5.1.2 Kennings for “God”	27
5.1.3 Kennings for “Sun”	28
5.1.4 Kennings for “Sea”	28
5.1.5 Kennings for “Ship”	29
5.1.6 Kennings for “Armour”	30
5.1.7 Kennings for “Warrior”	31
5.1.8 Kennings for “Body and Breast”	33
5.2 Negative kennings	34
5.2.1 Kennings for “Battle”	34
5.2.2 Kennings for “Sword”	35
5.2.3 Kennings for “Dragon”	36
6 Conclusion	38
References	40
Appendices	43
Appendix A: Positive kennings	43
Appendix B: Negative kennings	45

Abstract

Beowulf is an anonymous poem written in the Anglo-Saxon period (449-1066 AD), considered nowadays an English literary masterpiece and the most relevant epic poem in existence. It springs from Germanic oral tradition and it includes aspects of the epic. Epic poetry traditionally deals with the adventures of a hero who fights to defend his culture. Some of the formal elements characteristic of this genre are alliteration, the repetition of the same sound at the beginning of nearby words, and kennings, a device typical of Germanic poetry that are, therefore, also present in Anglo-Saxon Literature. The following work is a brief study of the meaning of kennings in the Anglo-Saxon epic poem *Beowulf*, a good representative of Old English tradition. The study will focus on a semantic classification and analysis of kennings according to their positive or negative meaning and their contribution to the overall effect of the poem.

1 Introduction

In the long history of writing and even previous to it, poetry has had a special importance for human development. It is one of the genres, together with fiction, that I have studied in these four years of University training. There are different sub-genres within poetry, and Germanic poetry is not an exception. The Germanic epic poetry sings the great feats of a particular, character, known as hero, who is characterised by his courage and force, which guide his actions attending to honour-related criteria. Among the distinguished works of this tradition, I have chosen *Beowulf* as the basis for this essay. Mine will not be a complete analysis of the poem *Beowulf* itself, but rather what I intend with this work is to carry out a study on how the author of the text used kennings in order to give shape to the whole poem. The materials used in order to reach my objective are the book of *Beowulf A New Verse Translation* by Seamus Heaney which includes the text in English and Old English, *A Concise Anglo-Saxon dictionary* by Hall Clark in order to find the meaning of kennings and other sources which contain plenty of information relating to *Beowulf* and the Old English period.

I have divided this essay in six main sections. After this introductory section, section 2 deals with the Anglo-Saxons who settled Britain and were at the same time pioneers of this extensive literature. In the third section, I will place the *Beowulf* poem within its literary and cultural tradition, including its origin, plot summary and information about the manuscript. In the fourth section, I will provide a brief explanation of the term *kenning*, as a characteristic feature of the Germanic and Old English poetry. In addition, I will also show the controversy the term provokes as it was object of study by some scholars. The central objective of my essay is to present which of the kennings used in the poem have a positive meaning and which of them have a negative one, and

this is what I do in section five. Finally, the sixth section shows the corresponding conclusions which summarise the main aspects of this essay.

2 The Origins of Beowulf

The origin of Old English (OE henceforth), the language spoken in Anglo-Saxon England (Robinson, 1998: 142), goes back to the fifth century when some Germanic tribes invaded Britain and the Romans staying there withdrew. In turn, the end of the Old English period is marked by the Norman Conquest in 1066. From a linguistic point of view, the OE period is normally defined as the period from 600 to 1100 (Hadke, 2012) although periodisation is still subject to discussion.

Other languages existed in the British Isles as a substratum before OE such as Pictish, Goidelic or Brythonic (Matasovic, 2012: 153). The first Indo-European speakers to arrive to the territory we now call Great Britain were probably the Celts. We do not know exactly the date of their arrival, but they were already on the British Isles several centuries before the birth of Christ. Later on, beginning in 55 BC the Roman Emperor Julius Caesar made several attempts to invade Britain, but it was not before 50 AD that Britain was under Roman control. Hadrian's Wall represents the borderline between the Roman Empire and the Celtic territory (Hadke, 2012), which today separates England from Scotland, as image (1) below shows:



Image 1: Anonymous, Location of Hadrian's Wall. Wikipedia® (2016)

In 410 AD, the Roman legions withdrew from Britain because Rome itself was under huge pressure from invasions and this provoked a chaos. Taking advantage of this situation, the Picts and Scots raided the island from the north, while the Jutes, the Saxons and other Germanic tribes attacked the eastern coasts from ca. 450 AD (Hadke, 2012).



Image 2: Jonhson, Ben. Invaders. © Historic UK 2016.

The map in image (2) above represents the journeys of the tribes (Saxons, Jutes, Scots and Picts) that invaded England (410- 450 AD) and the areas they occupied.

Throughout the fifth and sixth centuries the Britons, Celtic inhabitants of Southern Britain before and during Roman times, were slowly driven back onto the mountain areas of Cumbria and Wales. The Germanic-speaking tribes replaced the Celtic peoples, and the Celtic languages gradually became minority ones (Millward, 1996: 80).

The Anglo-Saxon religion of that time was Germanic paganism. Pagan traditions lasted several centuries although Pope Gregory sent the first mission, the Augustinian mission under Saint Augustine, to Christianise the inhabitants of the island in 597. One of the consequences of such mission was that the Roman alphabet was introduced in Great Britain and a Christian literature in English began being produced very extensively (Hadke, 2012). Some time later other Christian missions arrived from Ireland and England. However, this would not be the last external influence on language and culture before *Beowulf* was composed. For a 250-year period known as the Viking Era (Moskowich-Spiegel, 2011), different groups of people from Scandinavia were especially active across Northern Europe mainly due to changing economic and social conditions. The first Viking Raid took place in 787 and from that moment onwards constant invasions affected life in England. The situation was chaotic since raids and fighting were constantly occurring. The feeling of nationhood did not exist and England, after all, was not one kingdom when the Scandinavians first arrived. The original Germanic tribes that had invaded Britain in the 5th century had organised themselves into seven different kingdoms: Kent, Sussex (South Saxons), Wessex (West Saxons), East Anglia, Essex (East Saxons), Mercia (including the Middle Angles), and Northumbria (Blair, 2001: 69). Due to the existence of these seven independent kingdoms the period of time from the arrival of the Germanic tribes to the 9th -11th

century is known as the Anglo-Saxon Heptarchy and this is the situation the Scandinavians found when they arrived to Northumbria and other territories.

When, after the initial raids, the Scandinavians migrated to settle in England, this fragmented organisation and lack of national feelings favoured that the Germanic tribes had no problem in sharing part of the English territory with the newcomers. They settled down in what was then called the Danelaw, that is, the territory under Danish rule and legislation. There is evidence of coexistence of both Anglo-Saxons and Scandinavians there, with linguistic and social implications and pagans and Christians lived side by side as the former were used to having many gods and the Christian one was not more relevant than other deities (Moskowich, 2011).

This is the socio-historical context in which *Beowulf* was composed. Providing a date for *Beowulf* is something difficult because in early Old English poems were not originally written down. They were orally transmitted as songs from the speaker to the audience, and some of them were transcribed later on. There is not clear evidence when the poem was first composed, but it cannot be later than 1000 AD because the manuscript already existed by then. According to the dates that many scholars (Müller, 1815, Outzen, 1816 and Grundtvig, 1817) mention, we can say that the poem was probably created between the period of Christianisation (there are clear references to Jesus, but two passages in the poem refer to the Creation, the Fall and the death of Abel and one alludes to the Flood: vv. 90-113; 1261-1266, and 1687-1693) and of the Viking invasions and Danish settlers together with the gradual unification of England under the hegemony of the kingdom of Wessex. Nevertheless, the events narrated in the poem seem to have taken place at some time between the fifth and seventh century AD.

In short, the origins of the poem are still object of discussion. Scholars attempt to establish *Beowulf's* date of composition by applying different methods of study, including historiographical, linguistic or stylistic ones, but none of them led to establishing a definitive date and they leave quite vague answers.

3 Beowulf in the Anglo-Saxon Literary Tradition

As I have mentioned in section 2, *Beowulf* is generally held to be the first great narrative poem in the Old English language, the name given to the Germanic language spoken in part of the British Isles between the Germanic invasions in the fifth century and the Norman Conquest of the eleventh. This particular poem is a heroic narrative, more than three thousand lines long, concerning the deeds of a legendary Geatish hero, *Beowulf*, during the period when the Germanic precursors of the English were still migrating to Britain (Robinson, 1998: 142). The Geats were members of an ancient Germanic people of Southern Sweden to which *Beowulf* belonged. The poem is strongly linked to the Germanic roots of the English nation and displays the qualities of English before the language and literary tradition became intermingled with French, classical and other non-Germanic cultures (Robinson, 1998: 142). *Beowulf* stands out as one of the foundation works of English poetry, but the fact that the English language has changed so much in the last thousand years means, however, that the poem is now generally read in translation and mostly in English courses at schools and universities (Heaney, 1999: I). As Robinson (1998:142) notes “ indeed, although it is usually seen as the first masterpiece of English literature, from another perspective it may be said that by virtue of its large scale, refined style and lofty theme, *Beowulf* is also the chief glory of early Germanic poetry at large”.

Like most Old English poems, *Beowulf* has no title in the unique manuscript in which it survives (British Library, Cotton Vitellius A. xv) copied around the year 1000, but modern scholars agree in naming it after the hero whose adventures we are told (Robinson, 1998). The poem was written in England but the events it describes are set in Scandinavia or Northern Germany, the vary regions from which the Angles, Saxons,

Jutes, and Frisians migrated to England in the fifth and sixth centuries (Robinson, 1998; Heaney, 1999). The map in image (3) below shows the tribes inhabiting Northern Europe at fifth AD (Klaeber, 1950).



(After Fr. Klaeber, *Beowulf*)

Image 3: Klaeber, Fr. *The Geography of Beowulf*.

In fact, the poem describes how a powerful warrior, nephew and protégé of Hygelac, travels to Denmark to help Hrothgar, the king of the Danes, whose mead hall is under the siege of some kind of gigantic monster named Grendel. Beowulf defeats Grendel and then returns to Geatland, where he puts his great strength at the service of his own people in their wars against hostile neighbours. We next find him more than 50 years later. He is now the King of the Geats and has to give his life slaying a dragon that had

threatened to destroy his nation. He falls injured in this fight and he finally dies. In the following days, the Geats, bury him in the middle of forebodings of disaster because they will not be able to resist their enemies without Beowulf's strong supporting hand (Mitchell & Robinson, 1964-1968: 283).

As all Germanic poems, *Beowulf* was originally, an oral poem, which means that it was told by heart and passed along from person to person, from tribe to tribe, and from generation to generation (Masullo, 2013). This oral poetry is entirely made of formulas, large and small, while lettered poetry is never formulaic (Waldron, 1957: 792). It is also clear that oral poems did not have a fixed text until they were written down (Magoun, 1991: 46) which means that the version of *Beowulf* I will analyse here is only one of the versions. As for its date of composition, we have just said in section 2 that nobody knows for certain when the poem was first composed. Most scholars in the nineteenth century agreed that the poem was a product of the eighth century, a period of cultural flourishing in England (Robison, 1998: 157). In fact, only two scholars have dated the poem later than that. Schücking (1917) placed the poem in a Danelaw court around the year 900, while Whitelock (1951: 24) states that "the poem is surely pre-Viking Age".

Another aspect of the work that is not clear is its authorship about which we have no information. Basing on the content of the poem, the conclusion we as well as Klaeber or Walsh reach is that the author or authors had to know both Christian and Germanic traditions.

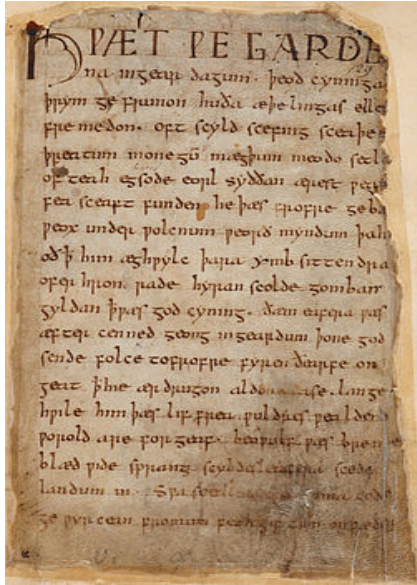


Image 4: *Beowulf*. Manuscript. British Library Cotton MS Vitellius A.XV, f.132. Copyright © The British Library Board.

Beowulf was copied into the Cotton Manuscript (British Library, London) by two different scribes. Image (4) above shows the first page of *the* poem written in the West Saxon dialect of Old English. The first hand is typical of the late 10th century, whereas the other is closer of the 11th century. There is no evidence about who these copyists were, but we know that they were two and the second scribe began his work in line 1939, near the end of the first section of the poem. Both scribes have carefully proofread their copies and have made many corrections. Kiernan (1997: 171) affirms that the second scribe has even proofread the first scribe's work. There are some indications that show that two distinct texts of the poem were combined for the first time in the extant manuscript, and that many years after the manuscript was copied, the second scribe was still working on it (Kiernan, 1997: 171).

Our knowledge about the poem is more or less by chance, because according to Frantzen (2006: 174):

Beowulf exists only in a single, imperfect copy in a tenth century manuscript now in the British Library, London, known as a Cotton Vitellius A.xv, and sometimes also as the

Nowell Codex after the sixteenth-century scholar Laurence Nowell, who once own the manuscript. There is no record of anyone's having read or understood *Beowulf* before 1705, when Humphrey Wanley, an Oxford scholar and librarian, catalogued the manuscript (...). The *Beowulf* manuscript had been badly damage in a fire in 1731, and in the course of the eighteenth century words and letters were lost as its burned edges crumbled

Beowulf, as part of the Germanic poetic tradition, is noted specially for the use of two literary devices: alliteration and kenning. According to Robinson (1998: 156) the traditional Germanic verse form is handled with classical perfection in *Beowulf*. It consisted of two hemistichs or half lines separated by a pause. Germanic poetry resorts to initial rhyme or alliteration instead of final rhyme as we can find in Romance languages. Such alliteration depended on the rhythm marked by the stressed syllables (normally two in each foot or half line). There were several alliterative patterns, as the one in which the first hemistich contains two alliterating word-forms as against a single form in the second (Kurylowicz, 1978: 118). This is what we have in example (1):

(1) Of **Scyld** **Scefing** **sceathena** threatum
monegum **maegthum** **meodose**ta ofteah" (lines 4-5).

According to Kendall (1991: 13) in "this type of poetry alliteration is not an accidental adornment to be applied or not at the whim or will of the poet. Nor is it, a repeated pattern of sound affecting whatever part of speech happens to occupy a fixed position". On the contrary, alliteration marks the stressed syllables of syntactically prominent words in predictable ways. Notice in example (1), above the repetition of the digraph <sc> in line four and the repeated <m> in line five. As expected in Germanic poetry in general and in Old English poetry in particular, each line of *Beowulf* consists of two

half-lines containing two stressed syllables each and a varying number of unstressed syllables as we can see in example (2):

/ X / / X

(2) **monegum maegthum** **meodosetla ofteah** (line5).

As Roy (1999: 41) says “the half-lines are linked by alliteration between one or both stressed syllables in the first half-line and the first stressed syllable of the second half-line”. The most common alliterative pattern is the one we have just mentioned (represented as aa:aX¹). Although, there are other two possible patterns of alliteration aX:aX or Xa:aX.

The second typically Germanic poetic device mentioned above is what has been labelled *kenning*. I will try to provide a definition for it in the following section.

¹ In the pattern aa: aX, the vowel <a> makes reference to the stressed syllables or lifts and the <X> refers to the unstressed ones, called drops. The same happens with the other two possible patterns: aX: aX or Xa: aX.

4 What is a Kenning?

Since the aim of my study is to analyse the kennings in *Beowulf*, it is necessary to provide a definition and description of them. *Kenning* is a term referring to a stylistic feature typical of Germanic and, therefore, Old English poetry, in which the author takes advantage of circumlocutory words, a metaphor or a poetic phrase to refer to a person, object, place, action or idea, by one of its characteristics. In other words, it is a way of describing a common thing using clues in order not to say directly what it is. The *Oxford English Dictionary* (*OED*, henceforth) defines kenning² “as one of the periphrastic expressions used instead of the simple name of a thing, characteristic of Old Teutonic, and esp. Old Norse, poetry”.

Over the last century, the diction of *Beowulf* has attracted a good deal of attention on a variety of aspects. Apart from the interest in individual words and semantic fields, the study of the language of *Beowulf* has also focused on synonyms, compounds and kennings. A considerable number of works has been devoted to defining and exploring the nature of compounds in the poem and refining the definition and applicability of the word *kenning* to a particular class of compounds. Compounding was an important means of addition to the lexis in OE, particularly in the diction of poetry (Burnley, 1992: 441). One of the explanations for this is the very nature of OE poetry. As we have seen above, the poetic verse was alliterative. Therefore the *scop* or poet needed a variety of synonyms denoting the same concept in order to have a word that began with the same sound and thus preserve alliteration and avoid excessive repetition. In fact, the great majority of poetic words were compounds (Millward, 1996:

² Etymologically, *Kenning* (n.) is related with the Old English word *cenning* meaning “procreation; declaration in court” (Online Etymology Dictionary, 2001).

115). The Norman Conquest, however, transformed the poetic production rapidly. The invention of compounds declined markedly from a mainstay of poetic diction to an occasional device of poetic ornament because French became the greatest influence on Middle English compounding (Burnley, 1992).

The definition of the term *kenning* has not been always clear. Some scholars (Meissner 1921; Heusler 1922; Klaeber 1950; Brodeur 1960; Mitchell and Robinson 1998, and Broz 2011) disagree on what constitutes a kenning and on what distinguishes it from the wider class of compounds. Friedrich Klaeber (1950: 62), a German philologist who wrote *Beowulf and the Fight at Finnsburg*, labels as kennings any compounds made of circumlocutory words. This approach was first adopted by Rudolf Meissner, a German teacher who described *kenning* as “any two-membered substitution for a substantive of common speech” (1921: 2). However, some scholars criticise these definitions because they consider the “two-membered” criterion as too general. Among them, Heusler (1922: 130), a Swiss medievalist specialising in Germanic and Norse studies, offers a more precise definition of the term in his 1922 review of Meissner’s work. He proposes *kenning* as “a metaphor with an associating link”. In this view, kennings are only those two-membered expressions which consist of a metaphorical base and a limiting word which links the base to its referent (Broz, 2011: 165).

Mitchell and Robinson (1998: 26), say that a construction is a kenning when the base word is wholly metaphorical, that is, when it literally denotes something different from the referent. The base word is the second element in a compound of the noun qualified by a genitive noun, as exemplified below:

3. *Beadoleoma* (line 1523), PE “the light of battle” with
the meaning of “sword”.

4. *Lyftfloga* (line 2315), PE “flyer through the air” with the meaning of “dragon”.

These authors explain that *beadoleoma* is a kenning because a sword is not considered literally as a light. However, the second example, *lyftfloga* is not qualified as a kenning because a dragon was really thought to fly through the air (Mitchell and Robison 1998: 27). Brodeur (1960, 92) in *The Art of Beowulf* follows the same line and restricts the concept of kenning to “those periphrastic appellations in the base-word of which a person or thing is identified with something which it actually is not”.

In my opinion, kennings are nouns and they are formed in one of the following ways: the most frequent type found consists of two nouns although the adjective + noun combination is distinguished too. Some examples inside each type are (Moskowich, 1999: 116):

- Noun + noun= noun, for instance *hron-rāde* “whale road”, *mere-hengest* “sea horse”, *hring-edstefna* “ring prowed ship”, *beadulāc* “war-play”, *hildeleoma* “light of battle” or *lyft-floga* “flyer through the air”.
- Adjective + noun= noun, for instance *alwalda* “ruler of all”, *frēa-drihtnes* “noble lord”, *heaðo-grim* “battle-grim”, *heaðo-steapne* “battle-steep”, *heaðutorht* “clear as a battle-cry”, *heaðo-sīocum* “battle-sick” *beaduscearp* “sharp in battle” and *nearofāg* “intensely hostile”.

As we can see, there are many problems to achieve a clear definition of the term *kenning*. The different definitions scholars propose allow us to conclude that a typical definition of a *kenning* would be any two-part word used instead of a simple word or name, but, for the purpose of the present analysis I will add that it should be used in a

figurative way, that is, a way in which the compound does not express its literal meaning. From now onwards, I will focus my attention on the central point of my essay, the study of kennings in *Beowulf* and their classification according to their positive and negative meaning.

5 Analysis: Kennings as Image-metaphors in *Beowulf*

In the OE period, poetry was designed to be performed orally so that the elements that form it would be of great importance for the attainment of its harmony. I have already mentioned that Anglo-Saxon poetry made use of the poetic formulas of Germanic background. These formulas away from evoke apprehension; they gave a great impression of cultural richness that poets frequently drunk from. Metaphorical word compounds such as kennings are traditionally included within the Old English poetic formulas.

There are many kennings throughout the 3182 lines of *Beowulf* and probably most of them are used over and over. Kennings usually use colourful figures of speech that substitute the common name of a thing, one of its attributes or something closely related to it. They produce evocative images which delight and stick in the mind of the audience (Douglas, 2005: 135). However, the task of deciphering something particular is still complex, considering that the audience may often have to work hard to find the solution, particularly if they are unfamiliar with the conventions of kennings. In this sense, kennings may seem an exclusive, even secretive way of talking about things (Cambridge University, 2013).

As for the methodology used to write the following sections I have used the edition of the poem by Seamus Heaney. Firstly, I read the whole poem to understand it. Next, I examined several research papers on. Once I had developed my ideas and understood the term, I examined some kennings in the poem with the purpose of making a list and classifying them³ into two different groups: those with a positive meaning (dealt with in section 5.1) and those with a negative one (section 5.2). It was an arduous

³ See appendices A and B.

and time-consuming task. Once the list was made, I used an Old English dictionary, *Concise Anglo-Saxon dictionary* by James Clark, to find their meanings and assign their referent. Since there are so many, I will concentrate on kennings with particular referents, namely, those used to refer to “king” and “God”; kennings for the “body” or “breast”; kennings denoting the “sea”, the “sun” and the “ship”; and kennings referring to “battle”, “sword”, “armour” and “warrior” because they are basic terms that could be considered part of the core vocabulary of epic poetry.

5.1 Positive kennings

This sub-section will focus on the examination of kennings with a positive meaning. I use the word *positive* here in the sense that these words denote the presence or possession of a positive quality. This is the case of the referents “king”, “God”, “warrior”, “armour”, “sun”, “sea”, “ship” and “body”. The king and God, both represent figures of power in Germanic cultures. The warriors represent the responsibility and courage to defend their king and their own country whereas the armour represents the honour for the tribe. The Sun symbolises tranquillity and protection against the monsters of the night. The sea is viewed as a hostile element because it is associated with death and it is the scenario of important battles. But it also symbolises the travel though the poem, that is, the action of the poem takes place on a sea which is crossed with no pause (Maggenis, 2006: 125). The ship is described as a burial place and the body symbolises the dwelling of the soul.

Not all the kennings contained in the poem are equally distributed. The poet often uses these compounds linked to the aristocratic figure. In fact, I have recorded twenty occurrences throughout the poem. “Armour” compounds occupy the second place with nineteen hits. In the third position we find “warrior” kennings with eleven.

The image-metaphors for “sea” keep in the fourth position with nine kennings. The fifth and sixth places go to “god” and “body and breast” compounds with eight cases each. The “sun” images occupy the seven place with four compounds and the last position goes to “ship” kennings with five. I will refer to all of them separately in what follows in the order they were found in the text.

5.1.1 Kennings for “King”

Anglo-Saxon history opens with kings holding the rule. Neither history nor tradition records a form of government other than kingship for any of the states established in England by the Germanic invaders. Monarchy is the Anglo-Saxon political institution *par excellence* and gives cohesion to the realms established by the invading tribes (Chaney, 1970: 7). The antiquity of the monarchic institution is reflected in the highly developed terminology for the lexical field of kingship, as in the twenty kennings for “king” used by the *Beowulf* poet (Chaney, 1970: 8⁴).

The king represents the aristocratic figure in the poem. He is the symbol of a leader and protector, and he is characterised by a series of qualities and skills that make him different from the rest of the population. The most fundamental concept in Germanic kingship is the indissolubility of its religious and political functions. The king is above all the intermediary between his people and the gods, the charismatic embodiment of the “luck” of the folk (Chaney 1970: 11-12). He is even sometimes associated with the divine figure (God). One of his main functions as a divine figure is to ensure the favourable actions of the gods toward the tribe: the king acts as a mediator between them, sacrificing for victory, for good crops and for peace (Chaney 1970: 12). He is the

⁴ C.M Bowra, *Heroic Poetry* (London 1952), p.244.

leader of the folk and the guarantor of their heel who acts so that the gods may bless them (Chaney 1970: 12). Bearing this in mind, the terminology for “king” assembles the kennings into four different levels:

- The first level denotes the king simply as a “leader” or “lord”; as a “chief of retainers” or as a “prince”. He is the one who makes all the decisions in the mead hall. These terms are *land-fruma*, “land holder” in line 31; *freawrasnum*, “splendid chain” in line 1452 or *frēa-drihtnes*, “noble Lord” in line 796; *beorn-cynig*, “lord of heroes” in line 2148; *mandryhten* or *mondryhten*, “lord” in lines 1978, 2647 and 2865, and *gum-dryhten* and *gumena-dryhten*, “the Lord of men” in lines 1642 and 1824 or *winia bealdor*, “chief of retainers” in line 2567.
- Further, one kenning applies to “king” as a protector, namely, *lēod-gebyrgea*, “protector of people” in line 269. He must protect his people and give answer to their needs.
- In the third level the king is regarded as “dispenser of treasure”: *beaga bryttan*, “dispenser of treasure” in lines 35 and 352 and *sinces brytta* “dispenser of treasure” in lines 607, 1171, 1927 and 2072. In the Germanic tradition, the treasure represents the material wealth, the accumulation of valuable possessions, mainly vessels, helmets, armour or swords. The king has two forms to acquire the treasure: on the one hand, he provides his thanes with arms earning their loyalty in exchange for protection. On the other hand, the king obtains his treasure through the defeating of enemies in battles (Workman, 2005: 2). Therefore, the amount of wealth the king possesses proves his prosperity in the reign (Loughman & Finley, 2010: 157). Likewise, the treasure symbolises what is of great value and the kind of treasure that a king seeks indicates what he

esteems as most important. What is really important to him is gaining the treasure in battles and being remembered afterlife.

- Finally, the king is presented as “a giver of” or as a “lord of rings” under four terms: *bēag-gyfan* “ring giver” in line 1102, *gold-wine* “liberal Lord” in line 1170; *hringa fengel* “the lord of the rings” in line 2345 and *gold-gifan* “gold giver” in line 2653. The motif of gift-giving is also central to the Germanic culture and the *Beowulf* poet uses it repeatedly through the usual kenning for “king”. The functions of the gifts were not only material but also symbolic. Gifts confirmed the bond between the chief and his warriors. They served as a reward for service, and gift giving was surely an occasion held before witnesses, usually in the king’s hall (Olexová, 2007: 16-17). The chiefs took special pleasure in gifts from neighbouring tribes, which came not only from individuals, but from the general body as well, and took the form of choice steeds, massive arms, pendants and necklets (Fyfe, 2013: 98).

Gift-giving was a basic royal function and in *Beowulf* we can see that this is a custom that a good king should never break (Olexová, 2007). The relationship between the king and his companions was one of mutual obligation, and the bonds were cemented through oaths of loyalty and ring-giving on the part of the king. Ring-giving became not simply the dispensing of treasure but the outward symbol of the lord’s fulfilment of his role, and just as a thane’s worth is judged through his ability to fulfil his oath, the king’s worth becomes defined through his generosity (Drout, 2007: 570). In the following section I will examine the compounds associated with the Supreme Deity.

5.1.2 Kennings for “God”

According to Feldam (1975: 100) “*Beowulf* is an epic celebration of the new religion of Christianity”. In it, one may find many elements that make reference to the figure of God. God is represented as a Divine Supremacy which acts as an intermediary between him and mankind. His best-known characteristic is that he is responsible for people’s welfare, and for this reason He was taken to the cross and gave His life. Another of His functions is sharing out luck and pardon among human beings. “God” is the most frequent word in *Beowulf*, but there are other seven forms that make reference to God and these are kennings. Three terms, *alwalda* “ruler of all” in lines 315, 955 and 1314; *wuldurcynige* “the protector of heaven” in line 2795 and *frea* “king of lord” in lines 27 and 2794, assign the Supreme Deity the idea of “almighty” as the one responsible for the creation of the world and with power over everything in the sense that He is the one who makes decisions that concern people’s destiny. Likewise God is responsible when something is wrong because people consider that it is His will. The poet uses the word *līf-frea*, “lord of life” in line 16 to refer to God as the creator. He is involved in the creation and endowment of the world and he rules life as the king rules his people. The three remaining words *wuldres-hyrde* “the protector of heaven” in line 931, *rodera-rædend* “heavens-controller” in line 1555 and *heofena-helm* “heaven’s joy” in line 182 make reference to “God” as protector of the place that human beings occupy in the afterlife.

The analysis of all this terminology seems to indicate that God in *Beowulf* is a powerful protector, a guardian and a sovereign leader. In the following section, I will examine the compounds associated with the concept of the sun.

5.1.3 Kennings for “Sun”

In Germanic mythology the sun is represented by a goddess. She is one of our oldest deities and the most important celestial body for Humankind. It is the centre of our solar system, our source of light, and it is of great importance to those places where winters are dark, long and harsh (Hupfauf, 2003: 17). As Simek points “the sun is viewed as a life-giving heavenly body to the Bronze Age Scandinavians, and it received an amount of veneration” (wikipedia). For this reason it dies every day and comes back to life every morning. Furthermore, it is the image of balance and the source of life. In *Beowulf*, the four kennings for “sun” are the ones commented and exemplified below:

The poet describes the “sun” as *woruld-candel* “world lamp” in line 1965 or *rodres candel* “heaven’s candel” in line 1572. Both image-metaphors link the concept of “sun” to “candel” and “lamp”, that is, to brightness. The other two kennings *heofoneswynne* “heaven’s joy” in line 1801 and *heofones grim* “heaven’s gem” in line 2073 describe the sun as a jewel that shines in the sky. Next, in the following section I will analyse the image-metaphors related to the concept of the sea.

5.1.4 Kennings for “Sea”

The sea is an eternal theme in British literature (Fidalgo 1999: 155) and it stands out especially for its presence in poetry. There are many poems in which it functions as the main element, and *Beowulf* is one of them. The sea represents a source of anxiety, a border to be watched, and an entity to be walled out. From the sea comes invasion and on the sea men trust their fortunes. We have also noted the sea’s associations with life processes (Rosen, 1993: 14). The poem begins with a maritime image, that of the funeral of Scyld (Fidalgo 1999: 156). On the other hand, it is also the setting for the most important battles in the poem, the first, between two men (*Beowulf* and *Breca*),

and the second between a man and a monster (Beowulf and Grendel's mother) (Fidalgo, 1999: 157).

The sea has traditionally been an element that describes maritime images. In *Beowulf* the poet represents the sea making reference to two animals that live in that environment such as the whale and the swan, through the terms *hron-rāde* "whale-road" in line 10 and *swamrād* "swan's-road" in line 200. The meaning of the first compound is easier to account for because the whale is an animal that lives in the sea, while the swan is an animal that lives in lakes. So, why is the swan considered a kenning for the sea? The body of the swan suggests the curved prow of the ancient Scandinavian vessels, the *drakkars*. (Broz, 2011: 170). Given this, German peoples felt that the sea was a human being. Furthermore, other three kennings denote spatial attributes describing the sea as tossing water such as *lagu-stræt* "sea-path" in line 239; *Æg-weard* "watch on the shore" in line 241, and *merestræt* "sea-path" in line 514. *Ýð-lāf* "leaving of waves" in line 566 and *yd' -gewinnes* "wave strife" in lines 1434, 1469 and 2412 make reference to what is left by the water, that is, the movement of the waves. Finally, *wind-geard* "wind-yard" or "wind-dwelling" in line 1224 reflects the sea as a dwelling-place for winds. As we can see, the kenning for sea is related to animals (the swan and the whale), natural elements (waves and wind) and spatial qualities (the road and the shore). In the following section, I will examine the image-metaphors associated with the concept of "ship".

5.1.5 Kennings for "Ship"

As well as the sea, the term "ship" is associated with a negative meaning. Its presence is constant in many civilisations. It is used as a symbol of the journey from life towards death, the journey that takes the soul of the deceased to the other world. Proof of this in

Beowulf is the ship that takes Scyld's body to his journey's end in the very first verses. However, as well as the sea, the ship has also positive connotations, although they are not present in the poem. It could refer to the journey towards life, that is, it could be associated to the idea of giving birth. Bearing this in mind, the poet uses a variety of images to express the idea of "ship". One of them describes the curving prow of a ship as a *hrin-gedstefna* "ring prowed ship" in lines 32, 1131 and 1897. Besides, the poet uses the simile of an animal, a horse: to make reference to the maritime vehicle he wants really to talk about, he uses the compound *mere-hengest* "sea horse" in line 124. Thirdly, there are explicit references to a ship made of wood: on their way to kill Grendel, Beowulf and his men travel on a boat which in the poem is referred to as *sundwudu* "sea-wood" in lines 208 and 1906 and *sæwudu* "sea-wood" in line 226 (Bintley & Shapland, 2013: 168). Finally, the *Beowulf* poet associates the ship with the medium in which it floats through *weg-flota* "wave-floater" in line 1907. In the following section, I will examine the compounds relating to the concept of "armour".

5.1.6 Kennings for "Armour"

The background of *Beowulf* is a warlike society in which metal is really important as a basic element (Walsh, 2012). The armour was introduced among the Germanic tribes during the great migrations between 300 and 700 (Gummere, 1892: 253). In *Beowulf* there is frequent mention of this strong covering. Armour is a human artefact, an instance of man's creative power and his control over nature (Clark, 1965: 409). It is a symbol of protection against threats such as the menaces that the mother of Grendel launches to Beowulf. The armour keeps the body free from any attack that may cause any damage. In short, it is the perfect accessory to a warrior. Therefore, kennings for

“armour” abound in the poem from Scyld’s funeral at the beginning of the poem to Beowulf’s at its end (Clark, 1695).

The armour provides the main source of protection for Germanic warriors and this is why it is widely represented by nineteen image-metaphors throughout the poem. Three of them define the armour as a war-clothing. While clothing may be seen as a sign of rank, profession or marital status, the armour represents the military status (Howard, 2008: 3). The terms that reflect this sense are *heaðo-wædum* “battle-dress” or “battle weeds” in line 39; *heaðo-reaf* “battle dress” in line 401, and *beadu-scrūda* “battle clothing” in line 453. Likewise, there are images naming the components of the warrior’s protection that may be said to constitute a different group of terms. Among them, I have found the following: *hildebord* “buckler” in line 397, *brēost-gewædu* “breast-mail” in line 1211, *bord-wudu* “battle-shields” in line 1243, *fyrðhrægl* “army garment” in line 1527, *herenet* “army net” in line 1548, *heaðo-byrne* “war-corslet” in line 1552, *bord-hrēoða* “board cover” in line 2203, *beado-grīm* “the war-mask” in line 2557, *here-pād* “army-coat” in line 2258, *breostweorðunge* “breast-ornament” in line 2504 and *beaduserce* “coat of mail” in line 2755. As we can see, all these kennings refer to any defensive covering worn by Germanic warriors to prevent injury to the body in battle (Collins English Dictionary). In the following section, I will analyse the compounds related to the concept of the warrior.

5.1.7 Kennings for “Warrior”

The world of OE literature is a world of warriors and battles, a world where the individual, if not under the protection of his local lord, is a solitary outsider in a harsh and difficult society (Carter & McRae, 1997: 15-16). I have already mentioned in previous sections that the Germanic tribes that inhabited the British Isles from the 5th

century onwards had a warrior culture and no strong centralised government. This led to the development a society of warriors who owed loyalty only to their lord (Lowrey, 2009: 5). According to Walsh (2012: 96) “loyalty is best expressed by making good use of war gear and sharing the golden rewards of battle”. A Germanic leader was expected to be a strong, intelligent and courageous warrior and had to prove himself in battle, fighting to death for his glory and people (Lowrey, 2009). Because the Germanic culture was warrior-based some examples of kennings that make reference the concept of “warrior” appear in *Beowulf* and are the ones described below:

Five compounds show the warrior as a person who is experienced in armed conflicts such as *heaðo-rincum* “battle-warriors” in lines 370 and 2466; *hilde-mecgas* in line 799; *beado-rinc* “battle-man” in line 1109; *hildesæd* “battle worn” in line 2723, and *hilde-rinces* “battle-man” in line 986. Four additional compounds identify the warrior as a brave person who possesses a wide range of weapons such as armour, shields or spears that reflect the wealth of a man of the warrior class (Prozesky, 2006: 66): *searo-hæbbendra* “armor.possessor” in line 237; *lind-hæbbende* “shield-possessor” in lines 245 and 1402; *rond-hæbbendra* “shield-owner” in line 861, and *æsc-wiga* “spear-warrior” in line 2042. The remaining word, *hilde-wīsan* “battle-leader” in line 1064, denotes the conception of warrior as the person who holds a superior position in battles. In the following section, I will examine the image-metaphors associated with the concepts of “body and breast”.

5.1.8 Kennings for “Body and Breast”

The body is the physical and mental structure of human beings. Its anatomy is furnished with blood, bones and hair. Due to this, it has a positive treatment in *Beowulf*. The kennings expressing the concept of human body are described via the image-metaphor of a “house”: *feorgbold* “spirit house” in line 73; *bān locan* “bone-locks” in lines 742 and 818; *bān-fatu* “bone container” in line 116; *bāncofa* “bone chamber” in line 1445; *bān-hringas* “bone-ring” in line 1567; *flāsc-homan* “flesh chamber” in line 1568; *brēost-hord* “breast’s treasure” in line 1719, and *bān-hūs* “bone house” in lines 2508 and 3147. Although the body is not a house, it may be called “dwelling” because it contains the skeleton and the soul as a house contains its inhabitants (Brodeur, 1959:248-253).

5.2 Negative kennings

In opposition to what I have presented in the previous subsection (5.1), here I group the terms that have some negative value in the poem. Among them, I have found the following: the battle, the sword and the dragon. The battle represents the courage of the king's thanes towards adversity. The sword symbolises the sinful through bad emotions and, finally, the dragon is a symbol of the evil. In the following pages I will explain them in some detail.

5.2.1 Kennings for "Battle"

We have already mentioned that *Beowulf* is an epic poem dealing with the adventures of that hero, a warrior who comes to the Scandinavian kingdom in order to save the king's hall from Grendel the monster and his mother. Apart from this, the poet represents three more battles: a flashback of the physical fight during a swimming match with Breca, a childhood friend of Beowulf, a flashback of the engagement with Daeghrefn and, finally, the struggle with the dragon (Clark, 1965: 425). These encounters cause the dissolution of peace and give way to the establishment of fear, brutality and misfortunes.

Battles are the scenario where the Germanic warrior shows his intelligence, strength and courage. Many kennings refer to that idea throughout the poem. The poet uses the concept of battle to denote competition: *hilde-raes* "battle-race" in line 300; *hond-gemōta* "hand-meeting" in lines 1526 and 2355, and *beadulāc* "war-play" in line 1561. *Heaðo-lāce* "field of battle" in line 584 identifies the battle with spatial qualities.

Three additional compounds associate the battle with arms (shield or sword): *lindplega* “shield-play” (lines 1073 and 2039); *bite-īrena* “the swords bite” (line 2259), and *isernscur* “iron-shower” (line 3116) and it is precisely the compounds associated with the concept of sword what I will analyse in the following section.

5.2.2 Kennings for “Sword”

The sword is a symbol of power and strength in the Germanic Middle Ages, so we could interpret it as something positive. However, it has a hideous origin in *Beowulf* (Drout, 2007: 704). It is linked to the only tool that the hero has in order to defeat Grendel’s mother. It is a powerful and heavy sword that Beowulf sees in Grendel’s mother lair, and holding it quickly he decapitates her in a way that the ancient giant-sword transfers all the strength and fierce monsters possess. This is the reason I say the roles are exchanged. Thanks to that he defeated the monster. In other words, the sword merges all the strength of the monster, and for this reason it has a negative meaning.

The Germanic warrior used mainly the spear and the sword as offensive weapons (Green, 2000: 69). Given this, one word in *Beowulf* we find a compound formed by using the word for “sword” as a base and adding the term “battle” to it, as is the case with *hildemēce* “sword” in line 2202. Further, a small group of words express the concept of “sword” through the words “friend”, “light” or “what is left”. These terms are *fela laf* “leaving of files” in line 1032; *hilde-lēoman* “battle ray” or “battle flame” in line 1143; *beadoleoma* “battle-light” or “battle-gleam” in line 1523; *guð-wine* “war friend” in line 1810; *hildeleoma* “light of battle” in line 2583, and *ǣled- lēoman* “lighted torch” in line 3125. Finally, four additional compounds refer to “sword” as a valuable object that has belonged to a particular family for several generations. These words are *ealde-lāfe* “the heirlooms of men” in line 1488; *gometra- lāfe* “the heirlooms

of their late” in line 2563; *gomele- lāfe* “ancient heirloom” in line 2563, and *incge- lāfe* “ancient heirloom” in line 2577. In the following section, I will analyse the compounds associated with the concept of “dragon”.

5.2.3 Kennings for “Dragon”

Dragons are legendary creatures with great importance in Eastern cultures. In Asia, people associate them with wisdom, longevity and water. Dragons usually possess some form of magic or supernatural powers. Oriental dragons tend to be benevolent (Gajek, 2015: 23). In contrast, European people consider dragons as imaginary beasts that make people suffer and, therefore, they are malevolent. This view is present in *Beowulf*. The dragon is portrayed as an uncomfortable figure that becomes the enemy of the whole nation because of the destruction that it provokes and because of the threat that it raises. Two dragons are described in the poem. One is the dragon slain by Sigmund, whose exploit is narrated by the court minstrel in Denmark. This dragon is well known in Germanic legends outside this poem. The second dragon that kills Beowulf at the end of the poem seems to be much the same kind of creature which shows that at least some Anglo-Saxons continued to believe in the existence of dragons. But most references to dragons are to be found in legendary literature, both pagan and Christian (Robison, 1998: 149). It is noteworthy that among the kennings for “dragon” only one identifies the monster as an animal that flies *lyft-floga* “flyer through the air” in line 2315. Likewise, the other four kennings in the poem associate the malevolent creature with evil through *nearofāg* “intensely hostile” in line 2317, *āglácean* “a monster depredator” in lines 425, 2520 and 2557, and with criminality in *āhléc can* “a monster depredator” in lines 646 and 989 and *ūht-sceada* “depredator by night” in line 2271.

The kennings which have been analysed seem to demonstrate that there are this special type of compounds is preferred for positive than for negative referents since there are 103 positive kennings (counting all uses) while only 44 kennings are used with a negative meaning. Then, the difference between the two is clearly visible.

6 Conclusion

Old English poetry is the earliest historical form of the English language at our disposal and a labyrinth of literary devices. Today, it may seem strange and meaningless, but at that moment it was a genre with a great evocative strength and an inconceivable imaginative power. As stated before, the basic foundation of Anglo-Saxon poetry is alliteration, a stylistic device with a limited number of schemes that force the poet to use a great number of synonyms called kennings in order to maintain the formal rigidity. I have tried to show how these two techniques are present in the Anglo-Saxon masterpiece called *Beowulf*.

The methodology used, beginning with the literature search, has provided information both general and specific. It has been based not on sources about the author because he is unknown, but on sources about the work *Beowulf*, the poem I used to develop the analysis.

The main purpose of this essay was directed towards a semantic classification and analysis of kennings in *Beowulf* and their contribution to the overall effect of the poem. Once I have finished the analysis I can say that I reached the targets set. The poet made an extraordinary use of kennings throughout the poem, challenging the reader's cleverness. Throughout this work a large number of words grouped in two subsections have been used. This allowed me to know the positive and negative elements that surround the world of *Beowulf*. If we pay attention to the numbers, the positive elements have a great presence in his world beyond the negative ones. There are one hundred three positive kennings, while forty-four are negative, which implies a great difference (fifty-nine compounds). This significant information shows the values that move the society around which *Beowulf*'s poem is structured. The most repetitive

are kennings related to the figures of power (King and God), as well as, figures and elements of resistance (Warrior, Armour), while kennings attached to mythology and nature are less recurring.

The quality of the material found in order to develop the study can be considered satisfactory. It was a pleasure for me to study this rhetorical figure because it helped me to understand the origins of the Anglo-Saxons, their language and culture which, through different struggles and invasions, founded the world we currently live in. Since it is an initial study on kennings, it is not fully closed and it must be regarded as a first approach to further projects.

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Appendices

Appendix A: Positive kennings

Anglo-Saxon	Literal Translation (PE)	Meaning	References
<i>Land-fruma</i>	“land holder”	king	1
<i>Freoðoscealc</i>	“a minister of peace”	king	1
<i>Bēaga bryttan</i>	“dispenser of treasure”	king	2
<i>Lēod-gebyrgea</i>	“protector of the people”	king	1
<i>Sinces brytta</i>	“distributor of treasure”	king	4
<i>Frēa-drihtnes</i>	“noble Lord”	king	1
<i>Bēah-hordes</i>	“treasure hoard”	king	1
<i>Bēag- gyfan</i>	“ring giver”	king	1
<i>Gold-wine</i>	“liberal Lord”	king	1
<i>Freawrasnum</i>	“splendid chain”	king	1
<i>Gum-dryhten and gumena-dryhten</i>	“the Lord of men”	king	2
<i>Ylda waldend</i>	“men-ruler”	king	1
<i>Mandryhten or mondryhten</i>	“lord”	king	3
<i>Beorn-cynig</i>	“lord of heroes”	king	1
<i>Eorl-gestrēona and eorla gestrēon</i>	“the ancestral treasure”	king	2
<i>Hringa fengel</i>	“the lord of the rings”	king	1
<i>Frēawine</i>	“lord and friend”	king	3
<i>Winia bealdor</i>	“chief of retainers”	king	1
<i>Gold-gifan</i>	“gold-giver”	king	1
<i>Liffrea</i>	“lord of life”	god	1
<i>Frean</i>	“king” or “lord”	god	2
<i>Heofena-helm</i>	“the protector of heaven”	god	1
<i>Alwalda</i>	“Ruler of all”	god	3
<i>Wuldres-hyrde</i>	“the protector of heaven”	god	1
<i>Rodera-rædend</i>	“heavens-controller”	god	1
<i>Wuldurcyninge</i>	“King of Glory”	god	1
<i>Rodores candel</i>	“heaven’s candel”	sun	1
<i>Heofoneswynne</i>	“heaven’s joy”	sun	1
<i>Woruld-candel</i>	“world lamp”	sun	1
<i>Heofones grim</i>	“heaven’s gem”	sun	1
<i>Hron-rāde</i>	“whale-road”	sea	3
<i>Swamrād</i>	“swan’s-road”	sea	1
<i>Lagu-stræ t</i>	“sea- path”	sea	3
<i>Æg-weard</i>	“watch on the shore”	sea	1
<i>Merestræt</i>	“sea path”	sea	1
<i>Ýð-lāf</i>	“leaving of waves”	sea	1

<i>Wind-geard</i>	“wind-yard” or “wind-dwelling”	sea	1
<i>Yd’-gewinnes</i>	“wave strife”	sea	1
<i>Sund-wundu</i>	“sea-wood”	sea	1
<i>Hring-edstefna</i>	“ring prowed ship”	ship	1
<i>Mere-hengest</i>	“sea horse”	ship	1
<i>Yð-lida</i>	“wave-sailor”	ship	1
<i>Sæwudu</i>	“sea-wood”	ship	1
<i>Weg-flota</i>	“wave-floater”	ship	1
<i>Heaðo-wædum</i>	“battle-dress” or “battle weeds”	armour	1
<i>Hringiren</i>	“ring mail”	armour	1
<i>Hildebord</i>	“buckler”	armour	1
<i>Heaðo-reaf</i>	“battle-dress”	armour	1
<i>Beadu-scrūda</i>	“battle-clothing”	armour	1
<i>Beado-rægl</i>	“war-sail [rail]”	armour	1
<i>Brēost-gewædu</i>	“breast-mail”	armour	1
<i>Bord-wudu</i>	“battle-shields”	armour	1
<i>Fyrðhrægl</i>	“army garment”	armour	1
<i>Herenet</i>	“army-net”	armour	1
<i>Heaðo-byrne</i>	“war-corslet”	armour	1
<i>Hrin gnet</i>	“ring-net”	armour	2
<i>Here wædum</i>	“army weeds”	armour	1
<i>Bord-hrēoða</i>	“board-cover”	armour	1
<i>Beado- grīm</i>	“the war-mask”	armour	1
<i>Here-pād</i>	“army-coat”	armour	1
<i>Breostweorðunge</i>	“breast-ornament”	armour	1
<i>Bord-rand</i>	“rim of shield”	armour	1
<i>Beaduserce</i>	“coat of mail”	armour	1
<i>Searo-hæbbendra</i>	“armor-possessor”	warrior	1
<i>Lind-hæbbende</i>	“shield possessor”	warrior	2
<i>Heaðo-rincum</i>	“battle-warriors”	warrior	2
<i>Hilde-mecgas</i>	“battle-man”	warrior	1
<i>Rond-hæbbendra</i>	“shield-owners”	warrior	1
<i>Hilde-rinces</i>	“battle-man”	warrior	1
<i>Hilde-wīsan</i>	“battle-leader”	warrior	1
<i>Beado-rinc</i>	“battle-warrior”	warrior	1
<i>Æsc-wiga</i>	“spear-warrior”	warrior	1
<i>Hildesæd</i>	“battle-worn”	warrior	1
<i>Feorgbold</i>	“spirit house”	body and breast	2
<i>Bān locan</i>	“bone-locks”	body and breast	1
<i>Bān-fatu</i>	“bone container”	body and breast	1
<i>Bāncofa</i>	“bone chamber”	body and breast	1
<i>Bān-hringas</i>	“bone-ring”	body and breast	1

<i>Flǣsc-homan</i>	“flesh chamber”	body and breast	1
<i>Brēost-hord</i>	“breast’s treasure”	body and breast	1
<i>Bān-hūs</i>	“bone house”	Body and breast	2

Appendix B: Negative kennings

Anglo-Saxon	Literal Translation (PE)	Meaning	References
<i>Hilde-raes</i>	“battle-race”	battle	1
<i>Beadurūn</i>	“secret of a quarrel”	battle	1
<i>Heaðo-ræs</i>	“battle-rush”	battle	1
<i>Heaðo-grim</i>	“battle grim”	battle	1
<i>Heaðo-lāce</i>	“field of battle”	battle	1
<i>Lindplega</i>	“shield-play”	battle	2
<i>Hrēa-wīc</i>	“place of corpses”	battle	1
<i>Hand-gemōta</i>	“hand-meeting”	battle	2
<i>Heaðo-steapne</i>	“battle-steep”	battle	2
<i>Beadulāc</i>	“war-play”	battle	1
<i>Bite-īrena</i>	“the swords bite”	battle	1
<i>Heaðo-fyres</i>	“battle-fire”	battle	2
<i>Heaðutorht</i>	“clear as a battle-cry”	battle	1
<i>Heaðo-sīocum</i>	“battle-sick”	battle	1
<i>Heaðo-sceard</i>	“dinted in war”	battle	1
<i>Isernscur</i>	“iron shower”	battle	1
<i>Hilde-bilde</i>	“battle-bill”	sword	1
<i>Fela laf</i>	“leaving of files”	sword	1
<i>Yrfe-lāfe</i>	“battle-bill”	sword	2
<i>Hilde-lēoman</i>	“battle ray” or “battle flame”	sword	1
<i>Ealde-lāfe</i>	“the heirlooms of men”	sword	1
<i>Beadoleoma</i>	“battle-light” or “battle-gleam”	sword	1
<i>Guð-wine</i>	“war friend”	sword	1
<i>Gomelra-lāfe</i>	“the heirlooms of their late”	sword	1
<i>Hildemēce</i>	“sword”	sword	1
<i>Gomele-lāfe</i>	“ancient heirloom”	sword	1
<i>Incge-lāfe</i>	“ancient heirloom”	sword	1
<i>Hildeleoma</i>	“light of battle”	sword	1
<i>Guð-bill</i>	“battle bill”	sword	1
<i>Beaduscearp</i>	“sharp in battle”	sword	1
<i>Æled-lēoman</i>	“lighted torch”	sword	1
<i>Āglácean</i>	“fierce enemy”	dragon	3
<i>Āhlé can</i>	“a monster depredator”	dragon	2
<i>Ūht-sceada</i>	“depredator by night”	dragon	1
<i>Lyft-floga</i>	“flyer through the air”	dragon	1
<i>Nearofāg</i>	“intensely hostile”	dragon	1