**Beowulf and Grendel: the fight**

The text is an extra from the epic poem “Beowulf” a superb example of Anglo-Saxon literature. In the present work a structural analysis of the text will be carried out followed by a linguistic scrutiny of the use of the language made by the composer in order to find out how literary language conveys the idea of what made a hero in Anglo-Saxon culture. The text communicates the nature of fight between Beowulf and the monster Grendel. It consists of four component parts having different functions. The first section immediately sets the atmosphere pervading the setting and the right from the start displays the typical features of Anglo-Saxon poetry. Indeed, alliterative verse and the use of kenning contribute to help the reader make up a mental image of the fight and, last but not list, to characterize the actors of the fight. From the first line, “moors” and “the mist land” contribute to the idea of a dark environment where finding directions is hard. In addition the repletion of sound “s” seems to invoke silence from the reader, as if he were in front of a difficult, hard and tragic event. The scenery is suitable to introduce the monster, one that scare human beings, because he is, as the kenning (line 2) suggests, “god cursed”, not only does the kenning create suspense and mystery, it also plays on the level of sound when the intelligent reader can perceive the harsh sound of his name “Grendel”, that is a literation with “god cursed”. In addition, the effect is highlighted by the following advert(“Greedily”), that adds to the greedily nature of the first character introduced. It goes without seeing that the phrase “god cursed” hints at the religion code as well as the coming kenning “the bane of the race of the men” and therefore just from its very appearance in the text the reader cannot but create a negative idea of the monster. But what does “the monster” show? His nature is very well conveyed by the semantic choices of the composition. He is “god cursed”, “greedy”, he “lops” and therefore he must be huge, besides he is the bane a race and definitely he is desperately looking for a prey. As a result, Grendel is characterized as half-man and half-animal, the narrator tells the reader all that he does and therefore Grendel’s characterization is made up through action verbs. He lops, he roams forth, he hunts for a prey, he moves in search of a prey, in a few words he shows the same behavior of a predator, the setting he moves around is a glooming and dark one, it is full “cloud-murk”, but where does Grendel head forth? He wants to reach the high fall. A place that differently from his environment “shown above him”. Furthermore it is “a sheer keep of fortify gold” (lines 6-7) as the run-on-line displays. Again the intelligent reader may easily realize that the compose of the poem probably wanted to creates a contrast between the place of the minster, a dark moor, and the “light” of the high hall, where human beings are peacefully spending their time. Evidently black and dark colors are associated with negative devilish values. The ones that imply damnation, on the fortress not only is sheer, but it shines and is golden. It follows that the forest, the moor and the cloud-murk are associated to hell, while the golden hall is high, shining and full of light. As the paradise! But one additional feature adds to the monster, making him a character of exceptional creature: “This is not the first time he approaches dwellings where he goes southing”. He is therefore huge, strong, fearless , an exceptional creature. The second section makes the reader become gradually aware of the qualities that make of Grendel the exceptional monster he is. In this section he is referred to as “the creature” that has become the monster he is, thanks to his instinctiveness. He gives not any time to his prey. Indeed he “struck suddenly” (line 10) and therefore his preys were taken by surprise and had no escape. The verbs chosen add concreteness and realism to Grendel’s actions “grabbed and mauled” (line 11), “bit into his bone-lappings” (line 12), “bolted down his blood” (line 12), “gorged on him lumps” (line 13), and “eaten up” (line 14). The monster’s hunger comes to surface vividly and conveys to the reader all its strength, fast action and desire to kill his preys. But when it comes to Beowulf, the devilish creature that the composer calls “the captain of evil” resorting to a kenning once again is taken by surprise by a “handgrip harder than anything he had ever encountered in any man on the face of the earth” (lines 21-22). It is worth underlining the use not only of run-on-line, that adds a frantic rhythm of the description, but also the way Beowulf is characterized by the composer “any men on the face of the earth” the phrase makes of Beowulf the hero he is, he distinguish himself from the rest of mankind and this is why he becomes the legendary hero and the protagonist of the epic poem himself and stands for the man of courage, brave and ready to defend his races to any enemy. Beowulf’s feature are well expressed in lines 23-24, where the monster reaction are conveyed in vivid way “his body quailed and recoiled” (line24) and “he could not escape” (line24). Once and again Beowulf’s outstanding personality comes to surface as well as the value of mutual help and solidarity of his men. Beowulf’s warriors display their head’s quality through “laying about them” (line 27), “with ancestral blades” (line 28) and they revealed to be “stalwart in action” (line 25) and kept striking out” (line 25) in view/with the aim of cutting “straight to the soul” (line 31). The composer insist on the extraordinary features of Beowulf and his warriors, as the repetition of expressions that underline their singularity well exemplify “that no blade on earth, no blacksmith’s art could ever damage their demon opponent” (lines 32-33). Time and again the monster is compared to a devilish creature almost close to one with supernatural power “he had conjured up the harm from the cutting edge of every weapon”. The reader can surely understand that Grendel is been portrayed witch words and expressions that belong to the religious code and he/she can rightly think that the composer of the poem might be a Christian one, an example is offered by “straight to the soul” (line 31). One more is “demon opponent” and last but not list, also the phrase “he had conjured” hints to a supernatural power, but at the same “the monster’s whole body was in pain” (lines 37-38). The wound is “tremendous” (line 38) and his sinews split and “the bone-lapping burst” (line 39). Beowulf victory appear to be, therefore, not only one that highlights, once more, his strength, it is also the victory of the good over the evil, according to a manicheian vision of the world. The composer image of the fighting reinforcing Grendel’s defeat saying he is “ fatally hurt” ( line 42) and the use of the advert “fatally” brings to surface the supernatural nature of the vision of the fight. The monster is sent back “under the fan-banks” (line 42) and his “desolate lair” (43). The reader’s sensitivity brings home the image of Beowulf’s winning glory, but the solitude of the monster as well. The monster is alone, while the protagonist of the epic deeds is supported by the solidarity of his warriors, this explains for the relevance of solidarity, unity and community in winning the fight, thus providing the reader information about Anglo-Saxons civilization.