Altruism, Love, and Justice in Beowulf: A Critical Discourse Analysis with an Evolutionary Perspective

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Abstract

In this paper, the projections of the evolutionary archetypes in discursive and narrative texts are analyzed through Critical Discourse Analysis with an evolutionary perspective of not only natural selection but also sexual selection. Accordingly, contents such as altruism, love and justice which refer to uneconomical and superfluous human behaviors in terms of natural selection but certifiable in terms of sexual selection were analyzed, categorized, compared, and contrasted in discursive and narrative texts quoted from the old English epic poem 'Beowulf'. For this purpose, the epic poem was initially identified in terms of two level of texts: narrative and discursive texts which were identified on the basis of their grammatical contents such as person, modality, and tense as well as space and time references. Next, the distribution of the concepts related to altruism, love, and justice as well as their synonyms, or closely related lexemes such as selfishness, sex, and interest in narrative and discursive texts were identified and categorized. Finally, these qualitative findings were compared, contrasted, and criticized through evolutionary archetypes. In conclusion, contents such as altruism, love and justice which refer to uneconomical and superfluous human behaviors in terms of natural selection but certifiable in terms of sexual selection were largely found to be used in the discursive text. However, originally pragmatist contents such as utility, sex, and interest which refer to our evolutionary subluminal experiences were largely found to be used in the narrative text. That is to say, discursive contents contradict with our evolutionary background but conforms to the political or sexual strategies, seeking 'will to power' or 'will to mate'. This study is significant not only because the literary data were discussed through an evolutionary critical analysis but also because it identifies a clear distinction between discourse and narrative on the basis of conceptual manipulation.

Keywords: altruism, love, justice, Beowulf, evolutionary critical, discourse, selection

BEOWULF'TA İYİLİK, AŞK VE ADALET: EVRİMSEL BİR BAKIŞ AÇISIYLA ELEŞTİREL SÖYLEM ÇÖZÜMLEMESİ

Öz

Bu makalede, söylem ve anlatı metinlerindeki evrimsel arketiplerin izdüşümleri yalnızca doğal seçilimi değil aynı zamanda cinsel seçilimi de kapsayan evrimsel bir bakış açısıyla Eleştirel Söylem Analizi yoluyla incelenmiştir. Buna göre, doğal seçilim açısından ekonomik olmayan ve gereksiz sayılabilecek, cinsel seçilim açısından ise uygun görülebilecek insan davranışlarına göndermede bulunan iyilik, aşk ve adalet gibi içerikler, bir İngiliz destanı olan 'Beowulf' şiirinden yapılan alıntılardaki söylem ve anlatı metinlerinde incelenmiş, sınıflandırılmış ve elde edilen veriler karşılaştırılmıştır. Bu amaçla ilk olarak şiir kişi, kiplik ve zaman gibi dilbilgisel içeriklerin yanı sıra zaman ve uzam bağlamlarında da tanımlanan anlatı ve söylem metinleri olarak iki ayrı metinsel düzeyde

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tanımlandı. Daha sonra iyilik, aşk ve adalet ile ilgili kavramlar ile bencillik, cinsellik ve çıkar gibi diğerleriyle eş veya yakın anlamlı kavramların anlatı ve söylem metinlerindeki dağılımları tanımlandı ve sınıflandırıldı. Son olarak bu nitel bulgular doğal ve cinsel seçilim, evrensel arketipler ve deneyimler bağlamında karşılaştırıldı ve değerlendirildi. Sonuç olarak doğal seçilim açısından ekonomik olmayan ve gereksiz sayılan, cinsel seçilim açısından ise tasdik edilebilir görülebilen içeriklerin söylem metninde kullanıldığı görülmüştür. Öte yandan bencillik, cinsellik ve çıkar gibi evrimsel bilinçaltı deneyimlerimize atıfta bulunan daha bencil ve faydacı içeriklerin büyük ölçüde anlatı metininde kullanıldığı görülmüştür. Diğer bir deyişle, söylemsel içerikler evrimsel geçmişimizle çelişirken, "iktidar arzusu" veya "çiftleşme isteği" gözeten siyasi veya cinsel stratejilere uygundur. Bu çalışma, sadece yazınsal verileri evrimsel eleştirel analiz yoluyla incelediği için değil, aynı zamanda kavramsal manipülasyon temelinde söylem ve anlatı arasında açık bir ayrım ortaya koyduğu için de önemlidir.

Anahtar Sözcükler: iyilik, aşk, adalet, Beowulf, evrimsel eleştiri, söylem, seçilim

INTRODUCTION

Friedrich Nietzsche (1979) allegorically attributes the reason of the variety of languages on Earth to the inadequacy of words for the question of truth and expression, and concludes that "otherwise, there would not be so many languages" (p. 82). This conclusion may be a good introduction for us to hypothesize that discourse is so distinct from narrative in any language that discourse and narrative could be regarded as two distinct codes even though they both are established on almost the same linguistic properties except for their genre-specific modal morphology and lexicon. Considering different languages as results of different habitats, we may as well assume that two enunciation varieties of a single language also differ in different contextual, or pragmatic conditions. Accordingly, discourse can be described as an enunciative variety of language which has an original lexicon and morphology of moods, modalities and aspects used in order to manipulate the addressee so as to achieve the 'will to power', a fundamental concept in Nietzschean philosophy. Narratology, on the other hand, can be described as an enunciative variety of language used in order to inform and transfer knowledge to other communities or generations in pursuance of survival concerns. Narration has always been the focus of communication since "human beings love to tell stories" (Landau, 1984, p. 262). In fact, it is also argued that we have not only different versions of stories but different versions of reality which are shaped by these basic stories" (Landau, 1984, p. 262; see also Benveniste, 1995 for narration and discourse).

The difference between discourse and narrative evokes the fine line between lie and truth, which was already described by Nietzsche (1979). Accordingly, truths may be exchanged for illusions by the narrator, and real situations may be exchanged for unreal ones by the liar through the manipulation of words, saying "I am rich" although his real condition would better be designated as "poor". It runs on a verbal camouflage, substituting rough and crude words reflecting our primitive, instinctive, and original thoughts, or desires, by more elegant, courtly, or political words. In other words, while narrative can be described as the act of telling the truth, discourse can be described as the act of telling a lie. The truth is our evolutionary subliminal experiences and their tautological narratives. A lie, on the other hand, is the discursive enunciation which contradicts with our evolutionary background but conforms to the will to the power. Thus, within an evolutionary critical perspective, altruism can be regarded as the discursive aspect of selfishness; love can be regarded the discursive aspect of sex; and justice can be regarded as the discursive aspect of interest. In other words, relatively abstract or speculative discursive contents such as altruism, love and justice which refer to uneconomical, luxurious and superfluous human behaviors in terms of natural selection but certifiable in terms of sexual selection are assumed to be manipulated to alleviate instinctive desires originally

willing utility, sex, and interest. In this paper, these conceptual contents are analyzed, categorized, compared, and contrasted in discursive and narrative texts quoted from the epic poem 'Beowulf'. Therefore, this study is significant not only because the literary data is discussed through an evolutionary critical analysis but also because it identifies a clear distinction between discourse and narrative on the basis of conceptual manipulation.

The paper proceeds as follows. First, we introduce the theoretical background for the evolutionary criticism to discourse. Next, in the method section, we give a short background information about Beowulf as an epic poem and describe the sampling, data collection and analysis methods and techniques in the study. Then, in the following section, the findings about the distribution of the contents related to selfishness, sex, interest, altruism, love, and justice in discursive and narrative quotations are compared, contrasted, and discussed through an evolutionary perspective of natural and sexual selection.

EVOLUTIONARY CRITICISM TO DISCOURSE

Discourse is a linguistic output which is produced for communicative purposes in an appropriate context (Günay, 2013; Kıran & Kıran, 2000). Discourse analysis, on the other hand, is "an attempt to determine what the speaker says, what he wants to say and what he does not want to say in any speech produced" (Günay, 2013, p. 52). Critical analysis, in addition, interprets and explains different domains of social life (Fairclough, 2010, p. 8). The type of discourse analysis that examines the reflection of ideological, religious, ethnic, national, racist, sexual or ideological approaches and social power relations is called critical discourse analysis (CDA) (Günay, 2013; Büyükkantarcıoğlu, 2001). It should be noted that discourse cannot be defined or analyzed independently. Indeed, it must be handled through "sets of relations" (Fairclough, 2010, p. 4-7). Accordingly, CDA is not only a descriptive method of text analysis but also "a systematic transdisciplinary analysis of relations between discourse and social process addressing social wrongs and the possible ways of righting them" (Fairclough, 2010, p. 11). In consequence, CDA is a transdisciplinary method of linguistic analysis which deals with cultural, social, psychological, sexual and ideological meaning in spoken and written texts (see Büyükkantarcıoğlu, 2001; Fairclough, 2010; Günay, 2013; Şeker, 2017). It is generally concerned with how power is exercised through language (see Fairclough, 2010) largely because power is closely associated with discourse in post-structuralist approach (see Foucoult, 2010; Nietzsche, 1954).

Discourse analysis runs on a three-way approach: methodological approach, linguistic approach, and critical approach. First, methodological approach determines the philosophical attitude towards the study: structuralist, de-structuralist, or post-structuralist, synchronic, or diachronic etc. Second, linguistic approach determines the genre and limitation of the sampling: syntactical, morphological, semantical, grammatical or textual analysis. Finally, critical approach determines the perspective, or the criteria, on which the criticism is established: ideological, political, Marxist, neo-Marxist, theological, literary, psychoanalytic, or evolutionary criticism. Although earlier CDA studies were mostly ideologically criticized (i.e. Marxist) thanks largely to the pioneer practitioners of discourse analysis (e.g. Marx, Foucoult, and Fairclough), later studies of CDA have been on a wide range of critical references, one of which is evolution (see Karshan, 2009).

Evolution now takes its place in criticism (see Karshan, 2009 and Abel & Sementelli, 2005 for evolutionary criticism; O'Halloran, 2005 for a critical discourse analysis with evolutionary perspective etc.). Accordingly, many of our behaviors or statements are shaped by our ancestral past. These patterns of behaviors or speech are called *archetypes* (Knox, 2003). They are "deeply embedded in modern human consciousness", and they are by-products of human evolutionary experience (Krashan, 2009,

p. 296). In addition, the concept of archetype was proposed by Carl Jung (1969) as a collectively in-herited unconscious images which we inherited from our ancestors (Goethals & Allison, 2014, p. 113). These metaphors have been developed diachronically and they are familiar to us since "they go back to the evolution of human mind" (Krashan, 2009, p. 296). The discussion that "all evolutionary the-ories are hero myths" (Landau, 1984, p. 266) or all hero myths are of evolutionary roots (Campbell, 2003) demonstrates us that there is a close relationship between mythological narration, archetypes and human evolutionary heritage. As an example, humans are inclined "to punish those who cheat the innocent and cheer on the punishers" due to our evolutionary heritage (Flesch, 2007, p. 67). The hero prototype is also a frequent archetypical reference. In Goethals and Allison (2014, p.112), this prototype is described as an unusually competent, powerful, and despotic male ruling the primitive form of human society with greater force and more freedom of libido. According to many scholars such as Jung (1969), and Jung and von Franz (1964), there is a will, or a kind of readiness, among hu-mans to go after heroes, because it provides an evolutionary advantage for reproduction to live in non-chaotic groups (Van Vugt, 2006). Human historical narrative and discourse are crucial fields of research to track down human evolutionary heritage and archetypes such as heroes. In this paper, I aim to explore the projections of the evolutionary archetypes in discursive or narrative texts through CDA with an evolutionary perspective of not only natural selection but also sexual selection.

METHOD
Sampling

'Beowulf' is an Old English epic poem by an unknown author in Anglo-Saxon literature dating back to 8-10 AD. It portrays Beowulf as a hero (Prologue:18-58) and depicts his fight against the mon-ster 'Grendel' (Part 1A: 86-1250) and more significantly 'Grendel's mother' (Part 1B:1255-1900) as well as an unnamed dragon (Part 2: 2209-3192). However, since this paper merely focuses on Be-owulf's struggle with Grendel and his mother, Part 2 is ignored in the analyses.

The poem begins with the narrative technique of 'in medias res', including the flashback of the ascending of the well-known successful warrior 'Hrothgar' to the throne as the Danish King (Pro-logue, 64-73). It follows with the building of a hall called 'Heorot' and the celebrations by Danish soldiers upon its completion. Then, one night, provoked by these celebrations, Grendel arises in Heo-rot. Grendel, a monster-like character, who lives in a nearby swamp appears at the hall and kills thirty of the soldiers while they were sleeping (Part 1A: 115-188). Grendel's fury lasts unceasingly for the next twelve years (Part 1A: 147). Hrothgar and his men cannot find a way out to soothe this harassing terror (Part 1A: 171-174). Grendel's doings are heard among 'Geats' and by their king 'Hygelac' and his thane Beowulf (Part 1A: 194-209). Beowulf chooses fourteen of his keenest and bravest warriors and sails to Danish land (Part 1A: 194-209). After Beowulf introduces himself as a successful warrior fighting against sea monsters and his willing to help them, the Geats are welcomed by Hrothgar (Part 1A: 258-370). At the end of this acquaintance phase, Hrothgar gets hopeful and pledges Beowulf to grant great treasures in the event that he could outbrave Grendel (Part 1A: 608-662). After the banquet, when warriors fall into sleep, Grendel appears at Heorot again (Part 1A: 711-721). However, for this time, Beowulf is there and combats against the monster bare-handed (Part 1A: 730-810). He tears off Grendel's arm and then Grendel gets away, but dies soon in the swamp where he and his mother live (Part 1A: 811-837). Then, the Danish soldiers celebrate the triumph over the monster and honor Beowulf (Part 1A: 838-925). Hrothgar rewards Beowulf with treasures and a banquet in his honor (Part 1A: 926-1051).

Grendel's mother plans to avenge Grendel's death. She appears at Heorot while the soldiers

are sleeping and kidnaps one of Hrothgar's advisors (Part 1B: 1260-1324). Beowulf and his warriors follow Grendel's mother and find the place where she lives (Part 1B: 1412-1446). Beowulf dives into the water to battle with Grendel's mother (Part 1B: 1498-1500). The monster takes Beowulf down to her underwater lair and they go on fighting there (Part 1B: 1506-1520). Beowulf kills Grendel's mother with her own weapon, a magical sword hanging on the wall of her lair (Part 1B: 1521-1577). There, he comes across Grendel's dead body, sabers the head, and takes it to the soldiers waiting hopefully for him on the land (Part 1B: 1580-1637). Beowulf and the soldiers return to Heorot and herald Hrothgar the victory, celebrating the death of the monsters (Part 1B: 1638-1874). Finally, Hrothgar awards more treasures and makes his farewell to Beowulf who sets out to return to his homeland (Part 1B: 1875-1896).

Data Collection

In this paper, the narrative and discursive data were collected from an epic poem titled 'Beowulf'. The quotations and their references to the number of lines were organized according to Francis Barton Gummere's (2001) translation. Initially, the narrative and discursive texts in the poem were identified on basis of their contents of grammatical features such as person, modality, and tense as well as space and time references. After the introduction of these two enunciation levels, the distribution of the concepts related to altruism, love, and justice as well as their synonyms, or closely related lexemes such as selfishness, sex, and interest in narrative and discursive texts were collected and categorized. These concepts are chosen as the conceptual criteria to identify the distinction between narrative and discursive contents. This is because altruism, love and justice are regarded as courtship strategies in terms of sexual selection (see Dunbar, 1996; Miller, 2001) contradicting directly with the basic survival concepts such as selfishness, sex, and interest in terms of natural selection. These concepts are also closely related to the domains of power. Finally, this study is limited to a single source (i.e. Beowulf) in terms of narrative and discursive texts.

Data Analysis

In terms of methodological approach, I follow up a post-structuralist approach to the analysis of the texts through Critical Discourse Analysis (CDA). Therefore, the reference signifiers of altruism, love, and justice are not described only through dichotomies, or antonyms, like selfishness and altruism, but synonyms, or closely related lexemes, such as sex and love, or interest and justice. As to the linguistic approach, on the other hand, these concepts as well as the grammatical features such as mood, tense, person and number were analyzed qualitatively in narrative and discursive written texts in Beowulf sampling on bases of power, subject, and discourse relations. The concepts concerning with altruism, love, and justice were analyzed, categorized, compared and contrasted in tables according to their appearances in narrative and discursive texts. Finally, as to the critical approach, these qualitative findings were criticized comparatively through an evolutionary perspective. That is, the findings were explained through archetypes and diachronic evolutionary experiences of natural and sexual selection.

FINDINGS AND DISCUSSION

The poem is established on two basic structures, one of which is a narrative while the other of which is a discourse. These two structures are two different enunciation planes which make up the poem integrated (see Benveniste, 1995 and Kıran and Kıran, 2010 for enunciation planes). The narrative makes up the superstructure where the author is the bard but not the subject. The narration of

the events sounds as if they were happening spontaneously, in which the characters or other third persons in the poem are the subjects:

To *Beowulf* now the glory was given, and *Grendel* thence death-sick *his* den in the dark moor sought, noisome abode: *he* knew too well that here was the last of life, an end of *his* days on earth (Part 1A: 820-824).

The narrator, or the author, does not address the reader, or the listener, and does not interfere with the recitation and never expresses his/her feelings or opinion. The discourse, on the other hand, makes up the substructure where the characters, antagonists or protagonists, in the poem are addressers or addressees:

Quaff of this cup, *my* king and lord, breaker of rings, and blithe *be thou*, gold-friend of *men* (Part 1A: 1172-1178) (From Wealhtheow to Hrothgar).

The 1st- person addresser is the subject whereas the 2nd person is the addressee and the 3rd person is the one of the other characters apart from the addressee and the addresser in the poem. The events in the narrative superstructure happen out of the narration time and space whereas they occur at a contextual time and space (e.g. today, now, here, there) in the discursive substructure (see also Kıran and Kıran, 2010: 191 for the comparison of historical narrative and discourse):

The queen of Hrothgar, greeted the men *in the hall*. The noble woman, *first* offered the ale-cup to the lord of the land of East-Danes (Part 1A: 1163-1166)

Now Beowulf bode in the burg of the Scyldings, (Prologue 53)

All men speak softly, *here*, speak mildly and trust their neighbors, protect their lord (Part 1A: 1228-1231) (From Wealhtheow to Hrothgar).

O Warriors'-shield, *now* I've wandered far,— that I alone with my liegemen *here*, *this* hardy band, may *Heorot* purge! (Part 1A: 431-433) (from Beowulf to Hrothgar).

When *first* I was ruling the folk of *Danes*, wielded, youthful, this widespread realm, *this* hoard-hold of heroes (Part 1A: 466-468) (from Hrothgar to Beowulf).

In the narration below, the verbs in the narrative part are in present (e.g. v3, v4, v5, v6), past (e.g. v1, v2, v7, v8), or past participle (v9) forms, all of which express completed actions at a distant past. They follow each other to express successive events at a distant past.

The lay *was* (v1) finished, the gleeman's song. Then glad *rose* (v2) the revel; bench-joy brightened. Bearers *draw* (v3) from their "wonder-vats" wine. *Comes* (v4)   Wealhtheow forth, under gold-crown *goes* (v5) where the good pair *sit* (v6), uncle and nephew, true each to the other one, kindred in amity. Unferth the spokesman at the Scylding lord's feet *sat* (v7): men *had* (v8) faith in his spirit, his keenness of courage, though kinsmen *had found* (v9) him unsure at the sword-play (Part 1A: 1162-1171).

On the other hand, the verbs in the discursive part are in present, past or participle as well as in modal forms expressing present, close or distant past, future, necessity, suggestion, ability, obligation, request, imperatives or other attitudes and feelings of the subject speaker as shown in quotations 9 and 10 below:

(9) *Thou* Hrothgar, hail! Hygelac's *I*, kinsman and follower. Fame a plenty *have I gained* in youth! These Grendel-deeds *I* heard in *my* home-land heralded clear (Part 1A: 408-411) (from Beowulf to Hrothgar)

(10) Lo, we seafarers say our *will*, far-come men, that *we* fain *would seek* Hygelac *now*. *We here have found* hosts to our heart: *thou* hast harbored *us* well. *If* ever on earth *I am able* to win *me* more of thy love, O lord of men, *aught* anew, than *I now have done*, for work of war *I am willing still*! (Part 1A: 1827-1834) (from Beowulf to Hrothgar)

As for the content of the quotations above, while the narratives (e.g. 1, 3, 4, and 8) include informative statements about the plot and the chronology, the discursive quotes (e.g. 2, 5, 6, 7, 9 and 10) include political, strategical, flirtish, or illusive messages of the addresser to manipulate the addressee. According to the findings above narrative and discursive enunciation planes can be contrasted as shown in the table below:

Table 1. Narrative and Discourse

Enunciation	Narrative	Discourse
Subject	narrator (the poet, the author)	addresser, addressee (the characters: Beowulf, Hrothgar, Wealhtheow, Unferth, Grendel, Grendel's Mother)
Person	3rd person	1st, 2nd, and 3rd
Time	chronology, once upon a time (indefinite past), at that time, before the time of narration, e.g. then, now (at that time), that day, early time of man, till one began	now, at the time of speaking, before the time of speaking, after the time of speaking, e.g. soon, while you live, ever, from now on
Space	a splendid building, the hall, the underwater lair, there, the earth etc.	Hereot, Dane, Geatland, this cup, here,
Modality	-	ability, certainty, possibility, necessity, suggestion, obligation, polite request, permission, like, dislike, willingness etc.
Tense	past (distant)	present, future, past (close or distant)
Content	informative, didactic, instructional, pragmatic	political, strategical, flirtish, illusive, costly

Content informative, didactic, instructional, pragmatic political, strategical, flirtish, illusive, costlyAccording to the findings above, narratology can be described as "the recitation of an event or series of events", while discourse can be described as "verbal exchange, or conversation" (see Benveniste, 1971). Discourse, on the other hand, can be described as the strategical use of language in a social context. Thus, without a social worry, there would be no need for a strategical use of language, or discourse since there would be no power struggle (see also Kramsch, 1995). According to Kramsch (1995), the speaker's personal thought and his choice of words accordingly is restricted by the social context. In broader sense, considering the social context under the effect of the dominant power, discourse can be regarded as a verbal camouflage, substituting rough and crude words reflecting our primitive, instinctive, and original thoughts, or desires, by more elegant, courtly, or political words in pursuance of the will of the power. Accordingly, *altruism* can be described as the discursive projection of *selfishness*; *love* can be described as the discursive projection of *sex*; and *justice* can be described as the discursive projection of *interest*. In other words, relatively abstract or speculative discursive contents such as altruism, love and justice which refer to uneconomical, luxurious and superfluous human behaviors in terms of natural selection are manipulated to alleviate instinctive desires originally willing utility, sex, and profit.

Selfishness and Altruism

Regarding altruistic content in any piece of language as the discursive aspect of originally pragmatist thoughts, we analyze the altruistic and pragmatist content in the poem as to their narrative and discursive enunciation levels. Among these contents, 'kinship' is one of the most prominent item

which is pragmatically, politically or strategically handled throughout the poem. In a pragmatist point of view, kinship is narrated as an informative reference to introduce people and the relations between them:

(11) Grendel this monster grim was called, march-riever, mighty, *in moorland living,* in fen and fastness (Part 1A: 102–104)

Here, Grendel is described as a monstrous demon creature, leading an isolated life not having any kinship relation.

(12) *On kin of Cain* was the killing avenged by sovran God for slaughtered *Abel* (Part 1A: 107–108)

The myth of Cain and Abel is referenced by the narrator so as to confess that pragmatic expectations and selfishness outbalance kinship, as a result of which envy naturally arises.

(13) Comes Wealhtheow forth under gold-crown goes where *the good pair sit, uncle and nephew,* (Part 1A: 1165-1168)

(14) Then she turned to the seat where *her sons* were placed, *Hrethric and Hrothmund,* with heroes' bairns, young men together: *the Geat,* too, sat there, Beowulf brave, *the brothers between* (Part 1A: 1191-1194)

(15) *Hygelac Geat, grandson of Swerting,* on the last of his raids this ring bore with him (Part 1A: 1205-1206)

As for the content of 13-15 above, kinship relations are frequently narrated to introduce the characters and the relations between them. As to a more political and strategical point of view, on the other hand, kinship is manipulated as a source of statue, nobility, reputation, strength, favoritism or pride by the addresser. 'Kin selection' is a frequently highlighted overtone in the poem. For example, Beowulf is proud of being the kin of Geats, Hygelac's own heart-fellow and son of his well-known noble father (see 16 below):

(16) "We are *by kin of the clan of Geats, and Hygelac's own hearth-fellows* we. To folk afar was *my father known, noble atheling,* Ecgtheow named." (Part 1A: 260-263) (from Beowulf to Hrothgar's henchman)

(17) Breca ne'er yet, not one of you pair, in the play of war such daring deed has done at all with bloody brand, I boast not of it! Though thou wast *the bane of thy brethren dear, thy closest kin*! (Part 1A: 584-589) (from Beowulf to Unferth)

In 17, the poet narrates Beowulf's condemning Unferth for killing his own brother, through which Beowulf manipulates the myth of Cain and Abel, and likens him to Cain who is the well-known doer of the worst crime ever committed on Earth. Below are the examples for favoritism. Wealhtheow politically demands Hrothgar to hand down his power to his kinsmen (see 18) and Beowulf to supervise and favor her sons (see 19):

(18) leave the nation to your *kinsmen* (Part 1A: 1181-1182) (from Wealhtheow to Hrothgar)

(19) *To son of mine be helpful* in deed and *uphold his joys*! (Part 1A: 1231) (from Wealhtheow to Beowulf)

In 20, Hrothgar strategically addresses Beowulf as his own son so as to gain a political ally through kinship:

(20) Now, Beowulf, thee, of heroes best, *I shall heartily love as mine own, my son; preserve thou ever this kinship new*! (Part 1A: 948-950) (from Hrothgar to Beowulf)

Hrothgar's annunciation that Beowulf is henceforth a son to him is a strategical and political move aiming to set diplomatic ties with the greatest warrior in the world by claiming him as family.

(21) *I knew him* of yore in *his youthful days*; his aged father was Ecgtheow named… *for thanks,* he

has thirty men's heft of grasp in the gripe of his hand, the bold-in-battle (Part 1A: 372-381) (from Hrothgar to his warriors)

Here, Hrothgar remembers Beowulf and reminds him his assistance of Beowulf's father, Ecgtheow years ago. Beowulf displays reciprocal altruism (or loyalty and fidelity) and comes to the assistance of the Danes to pay an old debt that his family owes to Hrothgar.

'Generosity', or provision of resources, is another noteworthy item which was determined to be frequently used for informative and strategic purposes. In narrative pragmatist content (see 22-25), resources are supplied to the subject hero by the power as gifts in exchange for short-term tangible benefits such as his/her bravery and victory cases:

(22) *To Beowulf gave* the bairn of Healfdene *a gold-wove banner, guerdon of triumph, broidered battle-flag, breastplate and helmet; and a splendid sword*…For *such costly gifts* he suffered no shame (Part 1A: 1022-1029)

(23) *To him* in the hall, then, Healfdene's son *gave treasures* twelve, and the trust-of-earls *bade him fare with the gifts to his folk beloved* (Part 1B: 1875-1878)

(24) Of wounden gold, she *offered*, to *honor him, arm-jewels twain, corselet* and *rings*, and *of collars the noblest* that ever I knew the earth around (Part 1A: 1197-1199)

(25) Joyous then was the *Jewel-giver*, hoar-haired, war-brave; help awaited the Bright-Danes' prince, from Beowulf hearing, *folk's good shepherd*, such firm resolve (Part 1A: 608-611)

In discursive altruistic content (see 26-28), however, provision of resources is manipulated to seduce, mislead, deceive, trick, or cheat the addressee for sexual, political or strategical purposes. In 26, for example, Beowulf displays Wealhtheow his generosity by emphasizing his readiness to risk even his life for them, which also shows the reciprocal altruism between the power and the followers:

(26) I *would work for the will of your people fully*, or *fighting fall in death*, in fiend's gripe fast. I am *firm to do an earl's brave deed*, or *end the days of this life of mine* in the mead-hall here (Part 1A: 635-639) (from Beowulf to Wealhtheow)

(27) *This jewel enjoy* in thy jocund youth, Beowulf lov'd, these battle-weeds wear, *a royal treasure, and richly thrive*! (Part 1A: 1220-1222) (from Wealhtheow to Beowulf)

(28) They are *welcome guests to folk of the Danes* (Part 1A: 388-389) (from Hrothgar to his warriors)

The poet also narrates the helplessness of the people against the challenges in 29 since despair is a prevalent theme not only in mythological narration but also in other literary works which provides the necessary conditions for a hero to emerge.

(29) *Sore* was *the sorrow* to Scyldings'-friend, *heart-rending misery*. Many *nobles sat assembled*, and *searched out counsel how it were best for* bold-hearted men *against harassing terror* to try their hand (Part 1A: 170-174)

The impotency of the individuals calls for a hero, or a messiah, who can eliminate these challenges for them. This is a call for the hero, or "will to obey". This is an opportunity for a hero to prove himself and gain a status, and ends with the hero's response to the call (see 30).

(30) *This heard* in his home Hygelac's thane, great among Geats, of Grendel's doings… A stout *wave-walker he bade make ready*. *Yon battle-king*, said he, far o'er the swan-road he fain would seek, *the noble monarch who needed men*! (Part 1A: 194-209)

Praise can also be regarded as another form of generosity, or altruism, and 'will to obey' which is frequently manipulated in the discursive content of the poem:

(31) *Blessed God* out of his mercy *this man* hath *sent to Danes* of the West (Part 1A: 381-383) (from Hrothgar to his warriors)

The hero's selection of the fittest narrated in 32 can be scored as another pragmatist content:

(32) And now the bold one from bands of Geats comrades *chose, the keenest of warriors* e'er he could find (Part 1A: 204-207)

According to the findings on pragmatist and altruistic contents, narrative and discursive enunciation levels can be contrasted as shown in the table below:

Table 2. Pragmatist and Altruistic Contents

Enunciation level	Pragmatist Contents	Altruistic Contents
Narration	kinship envy fitness conditions to call for help waiting for hero nominate hero for help will to obey	generosity, provision of resources
Discourse	kin selection and favoritism	nobility reputation status generosity, hospitality, provision of resources loyalty and fidelity praise

praise According to the results obtained from the analysis of the narrative and the discourse, there is a significant difference as to the contents in the poem. Altruistic contents displaying provision of resources, generosity, nobility, kin selection, favoritism were found highly discursive except for provision of resources and generosity which were also found in narrative texts. On the other hand, pragmatist, or selfish, contents asserting utilization, competition, or envy, economy, and fitness were found highly narrative. Kinship as a primitive and pragmatist content was found not only in narrative but also discursive texts. These common uses demonstrate us that although there is not a sharp border between the lexicons of two levels of enunciation, there is still a difference between the discursive and narrative contexts of these concepts. Accordingly, while narrative texts were found to contain pragmatist elements "evaluating things solely by their practical consequences and bearing on human interests" (Ormerod, 2006, p. 894), discursive texts were found to contain more symbolic, luxurious, abstract, idealistic contents. In other words, whereas narrative can be called naturally selective, discourse can be called strategically, sexually, or politically selective. Therefore, in pragmatist addressing, events are "judged against the outcomes rather than abstract principles" (Ormerod, 2006, p. 892). In altruistic addressing, in contrast, abstract principles, courtship strategies or political interests may inspire the addresser.

Discursive altruism works on the basis of the principle of reciprocity which is described as "a temporarily devotion of one's fitness for another organism's sake, with an expectation of a similar manner at a later time (Trivers, 1971). Therefore, this reciprocity expectation brings about indirect, political and strategical discursive altruistic concepts which, in fact, refer to their original pragmatist counterparts. Accordingly, evolutionary forces such as reciprocity expectation may have shaped human altruism, which may have, in turn, shaped human language in discursive way (see Fehr and

Fischbacher, 2003 for the relation between evolutionary forces and development of human altruism). In consequence, as stated by Nietzsche, "if all alms were given only from pity, all beggars would have starved long ago."

Sex and Love

In this part of the study, the findings of the analysis of *sex* and *love* related contents in terms of narrative and discursive enunciation levels of the poem are discussed. As stated by Procazkova (2007, p. 8), in Beowulf, women "draw their importance from their sons", for whom they mourn or pride. In the first instance, Grendel's mother's feminine archetype characterized by motherhood, maternal drives, and her revolt against patriarchal order is highly narrated in the poem:

(33) The livelong time after that grim fight, Grendel's *mother*, monster *of women*, mourned her woe (Part 1B: 1261-1263)

(34) Then the warrior was aware of that *wolf-of-the-deep*, *mere-wife monstrous* (Part 1B: 1524-1525)

The hero possesses all the qualities of an ideal mate. Frequently highlighted characteristics such as status, strength and bravery are among not only the most important signs for sexual selection but also the necessary qualifications for the domination of justice on the earth:

(35) He was *the mightiest man of valor* in that same day of this our life, *stalwart and stately* (Part 1A: 196-198)

Beowulf himself describes the reason why he can be nominated as the messiah for the Danes:

(36) We are *by kin of the clan of Geats*, and *Hygelac's own hearth-fellows we*. To folk afar was *my father known, noble atheling*, Ecgtheow *named* (Part 1A: 260-263) from Beowulf to Hrothgar

(37) *Thou Hrothgar*, hail! *Hygelac's I, kinsman and follower*. *Fame a plenty have I gained* in youth! (Part 1A: 408-410) from Beowulf to Hrothgar

Such descriptions as a warrior, a grim and gloomy monster, a cursed lady for a female character in the descriptions above are not only because Grendel's mother "disturbs the patriarchal social order," or the power (Oswald, 2009, p. 67), but also because they reflect the burden of female choice on males. The fight between Beowulf and Grendel's monstrous mother and his victory over her can be interpreted as a masculine victory over all demanding females. Motherhood can be seen as the fundamental underlying reinforcement of female mating strategies and the reason for difficult mate selection criteria. The monstrous feminine character is the "reflection of dark feminine archetypes or as a symbol of feminine deity" (Procazkova, 2007, p. 31). The male hero and warriors with fitness, strength, and fame, run after a monster-like female.

(38) The ocean floods closed o'er the hero (Part 1B: 1499-1500)

(39) Less grim, though, that terror, e'en as *terror of woman* in war *is less*, might of maid, *than of men in arms* (Part 1B: 1287-1290)

(40) S*ome man, was raiding her monster-realm* (Part 1B: 1505)

Wealhtheow and Grendel's mother are contrasted by Procazkova (2007, p. 35). Accordingly, Wealhtheow represents "light and order", while Grendel's mother represents "darkness and chaos." In addition, Grendel's and his mother's outcast lives from society are described in the following lines (see also Porter, 2001):

(41) Grendel this *monster grim* was called, march-riever mighty, *in moorland living, in fen and fastness* (Part 1A: 102-106)

(42) She *was doomed* to dwell *in the dreary waters, cold sea-courses* (Part 1B: 1265)

The isolated life of Grendel's mother in her underwater lair is likened to the womb of mother. It is pointed out that the use of earth and water symbolism, as well as Beowulf's coming back to the

surface, is "a symbol of rebirth", where "the underwater lair stands for the suffocating womb" (Morgan, 1991, p. 56):

(43) Then *bore* this brine-wolf, when *bottom she touched*, the lord of rings to the lair she haunted, whiles vainly he strove, though his valor held, weapon to wield against wondrous monsters that sore beset him; *sea-beasts many tried with fierce tusks to tear his mail*, and swarmed on the stranger (Part 1B: 1511-1517)

Grendel's mother's isolated life in her underwater lair also sounds like Poseidon's underwater shelter. In Greek mythology, Poseidon is known as the god of sea. He is bad-tempered, moody and greedy (see Hamilton, 2017). He lives in an underwater palace on the ocean floor (Hamilton, 2017, p. 38).

Second, cup bearing, or the hostess role, is one of the most important social roles of the women in Beowulf:

(44) Quaff of *this cup*, *my king and lord*, breaker of rings, and blithe be thou, *gold-friend of men* (Part 1A: 1171-1175) (from Wealhtheow to Hrothgar)

(45) The *high-born lady* handed the cup, *first to the* East-Danes' heir and warden (Part 1A: 616-619)

(46) *Through the hall* then *went the Helmings' Lady*, *to younger and older everywhere carried the cup* (Part 1A: 621-625)

In cup bearing, "the order of serving" is important (Phipps, 2012, p. 2; see also Porter, 2001). The cup bearer's task is "to deliver the cups to the retainers according to their prominence". She "praises the warriors and politely reminds them of their loyalty to the king" (Procazkova, 2007, p. 9). Wealhtheow is also described as a gift-giving queen, which was a portrait in Anglo-Saxon times (Procazkova, P. (2007, p. 9). Not only cup bearing but also gift giving sound like a mate selection process:

(47) A *cup she gave him*, with *kindly greeting* and *winsome words*. Of wounden gold, *she offered, to honor him, arm-jewels twain, corselet and rings, and of collars the noblest* that ever I knew the earth around (Part 1A: 1195-1199)

(48) Went then to *her place*. That was proudest of feasts; *flowed wine for the warriors* (Part 1A: 11236-1237)

Ornamentation with gold, being wife or queen of a king are the signs for the rich resources:

(49) Came Wealhtheow *forth, queen of Hrothgar, heedful of courtesy, gold-decked*, greeting the guests in hall (Part 1A: 613-615)

The feminine characters (i.e. Wealhtheow and Grendel's mother) in Beowulf with their strong, self-assured, and assertive personalities are distinctive (see Porter, 2001; Phipps, 2012). According to Phipps (2012), "women of Beowulf are not only peace-weavers, or cup- bearers but also powerful, plot-driving and complex characters who can be dangerous as well as peaceful" (Phipps, 2012, p. 3-4). Analyzing the roles of the women in Beowulf, Porter (2001) demonstrated the dominance of female characters in Beowulf.

In the following discursive quotation addressed from Hrothgar to Beowulf, on the other hand, heroes' greeting each other with gold, or the heroes with gold greeting each other, is considered equivalent to the courtship behavior of bears with a ringed prow ornamentation:

(50) Long as I rule this realm so wide, let our hoards be common, *let heroes with gold each other greet* o'er the gannet's-bath, and *the ringed-prow bear o'er rolling waves tokens of love*. 1868-1872 (from Hrothgar to Beowulf)

Next, Hrothgar's annunciation that Beowulf is henceforth a son to him is another noteworthy part of the poem, which demonstrates us that kinship as a status is also of great importance in the discourse of love (Part 1A: 926–957).

(51) Now, Beowulf, thee, of heroes best, *I shall heartily love as mine own, my son*; *preserve thou* ever *this kinship* new: (Part 1A: 947–950).

Finally, the scene of fight between Beowulf and Grendel's mother makes up a violent and just as an erotic climax in the poem. The male hero defeats the female monster with her own strategy in her lair. The magical sword on the wall of the lair is narrated as a sexual ornament (see Part 1B: 1521-1577):

(52) She *grasped out for him* with grisly claws, and the warrior seized; yet *scathed she* not *his body* hale; *the breastplate hindered*, as *she strove to shatter* the sark of war, the linked harness, *with loathsome hand* (Part 1B: 1506-1510)

(53) Then *sang on her head* that seemly blade its *war-song wild* (Part 1B: 1526-1527)

In this scene, the battle, or the wrestling match, between Beowulf and Grendel's mother in the lair is narrated like an erotic scene. "The poet exploits the basic resemblance between sexual intercourse and battle" (Chance, 2005, p. 102; see also Oswald, 2009, p. 70). "Clutching, grasping, and embracing while they fight; the contest for a dominant position, and the use of fingers, knife, or sword to penetrate clothing or the body" sound like an erotic scene (Nitzsche, 1980, p. 293). Furthermore, Nitzsche (1980, p. 293) also points out "the implied figurative kinship between the sword and the phallus, decapitation and castration, and such erotic descriptions as battles between a male and female, or a Christian woman and a pagan man, and the saint's struggle to preserve her chastity, or the description of the virgin's rape" as common sexual symbolism of the act of intercourse (Nitzsche, 1980, p. 293-295).

The poet's narration of Hrothgar's and warrior's waiting on the shore for Beowulf to come reveals the despair of weaker males against the overloading sexual selection criteria by females and their expectation for a liberator, or a messiah, to overcome these challenges on behalf of them:

(54) Soon, then, saw the *sage companions who waited with Hrothgar, watching the flood*, that the tossing waters turbid grew, blood-stained the mere. (Part 1B: 1596-1600)

(55) The *guests sat on*, *stared at the surges, sick in heart*, and wished, yet w*eened not, their winsome lord again to see* (Part 1B: 1601-1610)

The weaker, unpretentious and uncompetitive males (i.e. the warriors, or guests) waiting for the hero, Messiah, or say Godot, to make justice dominate the earth. The Messiah comes with the evangel that heralds the death of monster and finally the domination of justice.

courtshipAccording to the results obtained from the analysis of the narrative and the discursive texts in the poem, there is a significant difference also as to the contents of sex and love. While the lexical

Table 3. Contents of Sex and Love

Enunciation level	Contents of Sex	Contents of Love
Narration	wife as a bedfellow to the husband maternal drives, motherhood (kinship) eroticism (i.e. wrestling between Beowulf and Grendel's mother in the lair) cup bearing or hostess role	-
Discourse	-	love as own son (kinship) ornamentation (i.e. tokens of love) courtship

love enunciated for kinship, ornamentations or courtship concerns were found highly discursive, lexical contents asserting sex, sexuality, eroticism, maternal drives, and motherhood were found highly narrative. Such characteristics as heroism, altruism, savagery, fierceness, violence, loyalty, boast, praise, fame, jealousy, and rivalry occupying particularly the center of this epic are originally courtship strategies in mating, which can be described as 'will to mate' (see Miller, 2001). The relation between sex and violence comes to light and their lexical contents get closer to each other when the narrative way of enunciation is preferred and they get more distant when there is a shift to the discursive mode like in the case of the spacing between the blades of the scissors.

The discourse of love is expected to involve love-makers as the subject, or the addresser, and the object, or the addressee, of love, the quality of love explaining whether it is a romantic one or an erotic one, symbolic one or literal one. However, the fundamental purpose in the discourse of love is to camouflage and replace the wild way of calling for sex with a more strategical, attractive, and altruistic content words. Such discursive contents as love assert more symbolic, abstract, luxurious and idealistic understanding of sex and sexual contents. Consequently, love may be described as a discursive content word substituting the pragmatic concept of sex, which is strategically chosen by the addresser so as to cheat, seduce or allure the addressee.

Interest and Justice

In this part of the study, the findings of the analysis of lexical contents such as interest and justice are discussed in terms of narrative and discursive enunciation levels of the poem. Initially, the poet also describes Heorot as the place where Hrothgar, the king, or the power, and Wealhtheow, the queen, warriors and followers gather:

(56) It fell, as he ordered, *in rapid achievement* that ready *it stood there*, *of halls the noblest: Heorot* he named it *whose message had might in many a land* (Part 1A: 74 -79)

(57) Courageous men *carried the head from the cliff* by the sea, …*to the gold-hall* (Part 1B: 1640-1645)

(58) And next by the hair *into hall* was borne *Grendel's head* (Part 1B: 1653-1656)

This kind of places are the buildings where justice is thought to be demanded or delivered. Such arty and spectacular buildings, or halls, as altars representing the power and shelter where people gather and demand resources or justice have also been observed in the ancient ruins, legends, or epics (e.g. Göbeklitepe and Stonehenge ruins in Anatolia and England, Olympus in Ancient Greek mythology, Armageddon and doomsday in Christianity and other divine religions, Pharaoh's palace in Josephs story etc.).

Second, 'peace-weaving' is another prominent item which is pragmatically, politically or strategically handled throughout the poem. Peace-weaving is narrated as a way of peacemaking between two clashing clans. In a pragmatist point of view, a woman from the peace-seeking clan mates with another man from the other clan "in order to secure peace between the two groups" (Procazkova, 2007, p. 7-8). It is a different form of kinship relation based on mutual interest and, therefore, it is important for the survival struggle since favoring kinship or blood bond is a very primitive societal behavior which may outbalance justice:

(59) Healfdene's hero, Hnaef the Scylding, was fated to fall in the *Frisian slaughter*. Hildeburh needed not hold *in value her enemies' honor*! Innocent both were the loved ones she lost at the linden-play, bairn and brother, they bowed to fate, stricken by spears; *'twas a sorrowful woman*! (Part 1A: 1071-1077)

A peace-weaver is "a woman married into one group from another, in an attempt to weave peace among them" (Procazkova, 2007, p. 7-8). A peace-weaver woman "has the potential to influ-

ence both groups" (Phipps, 2012, p. 14). The women looking out for their own interests as hostesses or peace-weavers are common characters in the poem (Porter, 2001).

Next, every time there is a banquet or celebration, a slaughter occurs. On the other hand, every time there is a slaughter, a victory and a celebration follow. This is a kind of archetype of justice and balance. It posits that every positive is followed by a negative and every negative is followed by a positive. This can be frequently observed in narrative literary products as well as in holly divine texts (e.g. Qoran 94/5-6; see Öztürk, 1995):

(60) *Then from the moorland*, by misty crags, with God's wrath laden, *Grendel came* (Part 1A: 711-712)

(61) *The morning sun was climbing higher… Warden of treasure, crowned with glory, the king himself, with stately band from the bride-bower strode*; and w*ith him the queen and her crowd of maidens* measured the path to the mead-house fair (Part 1A: 918-925)

(62) A *throng of sorrows I have borne from Grendel*; but *God still works wonder* on wonder, the *Warden-of-Glory* (Part 1A: 926-932) (from Hrothgar to warriors)

In addition, the poet frequently emphasizes a kind of 'tit for tat'. Brendel kills the soldiers with his bare hands using his arm. 'Arm' is also the homonym of 'weapon':

(63) For him the keen-souled kinsman of Hygelac *held in hand*; hateful alive was each to other. The outlaw dire *took mortal hurt*; *a mighty wound showed on his shoulder, and sinews cracked* (Part 1A: 814-819)

Grendel's mother's revenge is also narrated as a demand for 'tit for tat'. 'Tit for tat' is a kind of exchange and the most primitive and ancient manifestation of justice, which can also be observed in mating, fighting, and trading. Tit-for-tat is also regarded as a form of reciprocal altruism (see Fehr & Fischbacher, 2003). Revenge has always been a part of human nature and was prevalent among Anglo-Saxon tribes (Fletcher & Fletcher, 2003). It was considered as an act of justice and honor. Revenge is a frequent motif in the poem. For instance, Grendel's mother is narrated as a monstrous mother who aspires to avenge the death of her offspring:

(64) The *livelong time* after that grim fight, Grendel's mother, monster of women, *mourned her woe* (Part 1B: 1260-1263)

(65) *She was doomed to dwell* in the dreary waters, cold sea-courses, since *Cain cut down with edge of the sword his only brother,* his father's offspring (Part 1B: 1264-1269)

"Cain, son of Adam and Eve, killed his brother Abel out of jealousy" (Genesis 4; Alter, 2008). Thus all the monsters on earth are damned and known as Cain's descendants (see Alter, 2008).

(66) And *his mother now, gloomy and grim*, would go *that quest of sorrow, the death of her son to avenge* (Part 1B: 1280-1282)

The poet frequently narrates the monster's (either Grendel's or Grendel's mother's) appearance during the victims' sleep:

(67) He (i.e. Grendel) spied in hall the *hero-band, kin and clansmen clustered asleep* (Part 1A: 729-730)

(68) To Heorot came she (i.e. Grendel's mother), *where helmeted Danes slept in the hall* (Part 1B: 1282-1284)

Manslaughter or disasters usually catch victims during their sleep. Sleeping is the moment when people are the most vulnerable and defenseless. This is unjust. Monster and soldier combat, swamp and hall contrariness, manslaughter during sleep are typical elements in mythical narration. Injustice is correlated with the monstrous competitors. Monstrous characters such as Grendel seem to represent the harsh extraordinary natural and environmental challenges and chaos which individuals must overcome to survive:

(69) *Unhallowed wight, grim and greedy*, he grasped *betimes, wrathful, reckless, from resting-places,* thirty of the thanes, and thence he rushed *fain of his fell spoil, faring homeward, laden with slaughter, his lair* to seek (Part 1A: 120-125)

The poet also narrates a kind of award-winning after each victory over the monsters and the reward of the heroism is enunciated through discursive contents. The obedience and fidelity are rewarded by the power, which demonstrates a strong 'will to power':

(70) *Thou shalt never lack wealth of the world* that I wield as mine! (Part 1A: 950-951) (from Hrothgar to Beowulf)

(71) *Be glad at banquet*, warrior worthy! *A wealth of treasure at dawn of day*, be dealt between us!" (Part 1B: 1791-1792) (from Beowulf to his warriors)

Finally, jealousy is another theme in the poem which appears in the narrative as a conflict of interest between Beowulf and Unferth who is jealous of Beowulf's prowess:

(72) Ever *he (i.e. Unferth) envied that other men should more achieve* in middle-earth of fame under heaven *than he himself* (Part 1A: 504-506)

(73) *Art thou that Beowulf, Breca's rival*, who *emulous swam on the open sea, when for pride the pair of you* proved the floods, and *wantonly dared in waters deep to risk your lives*? (Part 1A: 507-511) (from Unferth to Beowulf)

Grendel, as a monster and a descendant of Cain, who is eternally damned, assaults the warriors in the hall with envy:

(74) *With envy and anger* an *evil spirit endured the dole in his dark abode*, that he heard each day the din of revel high in the hall (Part 1A: 86-89)

Jealousy occurs between competitors. Honor, status, and fame bring resources and superiority over other potential competitors not only for survival but also for mating concerns. Fighting barehanded, or wrestling, is a sign for fitness and strength. Fame, status, strength and fitness are the signs for an ideal mate who are the common characteristics of heroes as well. Therefore, wherever there is a competition, jealousy is inevitable as in the case of the legend of biblical Abel and Cain, sons of Adam. As stated by Trivers (1971, p. 49), "injustice, unfairness, and lack of reciprocity often motivate human aggression, and indignation."

will to powerRegarding justice as the discursive aspect of original interest concerns, we analyzed the contents of justice and interest as to their narrative and discursive enunciation levels in the poem. The fundamental purpose in the discourse of justice is to camouflage and replace the natural

Table 4. Contents of Interest and Justice

Enunciation level	Contents of Interest	Contents of Justice
Narration	Cain and Abel	-
	jealousy	
	revenge	
	tit-for-tat	
	peace-weaving	
	reciprocity	
	positive followed by a negative	
	negative followed by a positive	
Discourse	-	Hereot
		reward, award

way of looking after one's own interest with a more strategical, legal and political content word called 'justice'. Justice as a discursive content word asserts more political, strategical, and symbolic understanding of interest. Consequently, we can conclude from the findings in this paper that justice may be described as a discursive content word substituting the original concept of interest, which is strategically chosen by the addresser so as to cheat, seduce or allure the addressee. As seen in Table 4, as for the discourse of the poem, justice is associated with *Hereot, reward, glory, God* and *power.* On the other hand, the narrative poem frequently focuses on revenge, tit-for-tat, jealousy, and reciprocity as for the related topics (i.e. interest and justice). In consequence, as stated by Nietzsche, "as long as we do not have power, we want freedom. Only when we have, might we want superiority. If we do not achieve success, we want justice, i.e. equal power." This proposition of justice unearths the relation of truth and lie. Similarly, the differences found between discourse and narrative in this study evokes the fine line between lie and truth, which was already described by by Nietzschean philosophy. That is to say, as long as we do not achieve or get something that we really need, we produce discourse through which we strategically identify what we wish to have. Only after we achieve it, do we start to pragmatically narrate what we exactly have.

CONCLUSION

Considering that discourse is so distinct from narrative in any language that discourse and narrative could be regarded as two distinct dimensions of a language, I identified the narrative and discursive texts in the poem on the basis of some morphological and lexical criteria. Accordingly, the poem was found to be established on two basic structures, one of which is narrative while the other of which is discursive. Contents such as altruism, love and justice which refer to uneconomical, luxurious and superfluous human behaviors in terms of natural selection but certifiable in terms of political or mating strategies were analyzed, categorized, compared, and contrasted in discursive and narrative texts quoted from the epic poem 'Beowulf'. According to the results obtained from the analysis of the texts, there were significant differences as to the distribution of the contents in the poem although the narrative and discursive data were from the same single work. Accordingly, altruistic expressions or signifiers found in discursive texts were concluded as the strategically signified projections of originally pragmatist thoughts and feelings; love oriented romantic contents or signifiers found in discursive texts were concluded as the strategically signified projections of originally sexual and erotic thoughts and feelings; and justice oriented political contents or signifiers found in discursive texts were concluded as the strategically signified projections of originally utilitarian and self-seeking thoughts and feelings. In brief, relatively abstract or speculative discursive contents such as altruism, love and justice which refer to uneconomical, luxurious and superfluous human behaviors in terms of natural selection were interpreted as the manipulative strategical entries used to alleviate originally instinctive desires willing utility, sex, and profit. That is to say, narratives conform to our evolutionary subluminal experiences, whereas discursive contents contradict with our evolutionary background but conforms to the political or sexual strategies seeking 'will to power' or 'will to mate', which is also compatible with the description of truth and lie in Nietzschean philosophy. That is, the difference between discourse and narrative evokes the fine line between lie and truth, which was already described by Nietzsche (1979). Accordingly, truths may be exchanged for illusions by the narrator, and real situations may be exchanged for unreal ones by the liar through the manipulation of words. The results in the study are significant because the distribution of the reference concepts in discursive and narrative texts were distinctive although the quotations were from the same work of the same author. Therefore, as a suggestion for further studies, a similar study comparing the distribution of these reference concepts (i.e. altruism, love and justice) or some others in different narrative or discursive sources may prove more meaningful results.

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DR. VELİ UĞUR
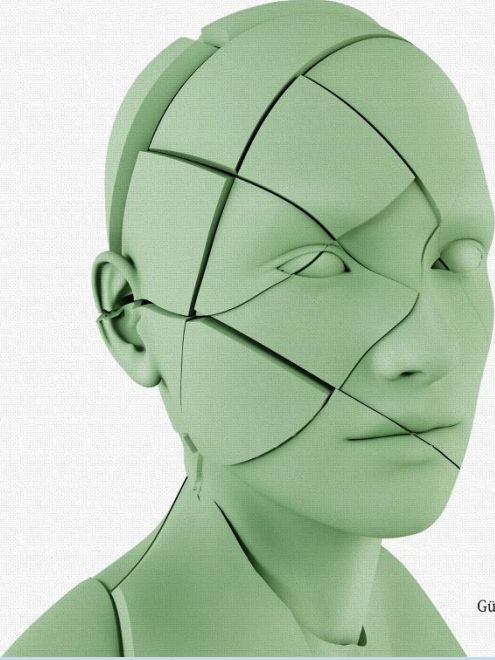
Günce Yayınları

Oktay Yivli

Öykü Nasıl Okunur

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Edebiyatın Ebemkuşağı

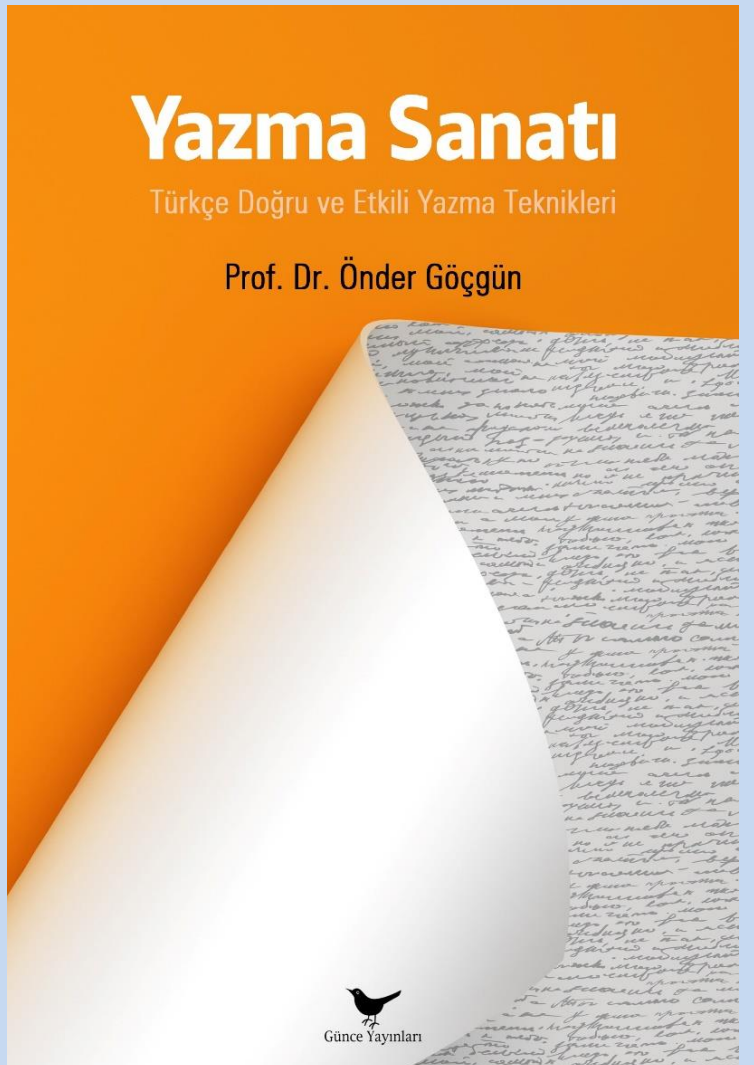## Halit Ziya Hikâyeciliğinde Renklerin Dili

Günce Yayınları

Yazma Sanatı

Türkçe Doğru ve Etkili Yazma Teknikleri

Prof. Dr. Önder Göçgün

Günce Yayınları