

## The Monster as Marginalized Subject: Intergenerational Trauma, Xenophobia, and the Violence of Exclusion in Grendel's Perspective

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### Abstract

The figure of monsters and the monsters themselves, such as Grendel and Grendel's mother, have been conveyed through oral tradition or manuscripts, reflecting their historical significance in today's society. This paper examines the representations of Grendel and Grendel's mother within the broader framework of the *Beowulf* narrative and its modern interpretations, at the intersection of psychoanalytic, exclusion, and cultural critical approaches. It is argued that Grendel's mother is a figure positioned outside the symbolic order but serving an essential part in the establishment of heroism and cultural identity. Beyond that, the study also asserts that by reconciling Grendel's stigmatization with original sin stemming from ancestral corruption rather than personal guilt, the text renders visible medieval anxieties with regard to lineage, destruction, and moral determinism, with their impacts that endure in families and communities of contemporary society. These themes are addressed alongside contemporary psychological readings that juxtapose Grendel's position of exclusion with the hardship of immigrants; in particular, the socio-emotional consequences associated with Xenophobia and exclusion due to differences. In conclusion, the lasting effect of Grendel's narrative on modern concerns regarding marginalization with the fragility of identity sheds light on these dynamics in the construction of reflective attitudes of Grendel on modern perception.

### Introduction

Monsters possess a subconscious akin to humans in a different dimension, and this consciousness is woven into works of art, narratives, and mythology

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as frightening and destructive elements. Monsters serve a purpose for humans and heroes. These effects can vary significantly in terms of the monsters' intentions and what they are capable of causing. "Monsters are fictional, but they are often fictionalizations of real people. It is common for dehumanized people to be explicitly represented as monsters or described in terms that capture their monstrous" (Smith, 2016, p. 433). Monsters originate from the underclass and lower strata of society, and this greatly influences their appearance, distorted ideas, and behavior. "The subject of the 'uncanny' is a province of this kind. It is undoubtedly related to what is frightening—to what arouses dread and horror; equally certainly, too, the word is not always used in a clearly definable sense, so that it tends to coincide with what excites fear in general" (Freud, 2020, p. 59). They appear to humanity as phenomena remarkably uncanny, yet their destructive nature and depraved minds enable them to achieve their goals by the devastation they cause to society. Monster figures in literature are not just plain narrative gimmicks that attract the reader's attention; on the contrary, they are very complex tools with profound cultural, symbolic, and psychological effects. The era in which these characters were created through the author's reflection of the social norms, the people's fears, and the desires that were not openly expressed, has a significant influence on how the monsters are recognized and defined. For humans, the monsters represent chaos, savagery, or the supernatural; in other words, they operate through defining this opposition for themselves, deviating from socially acceptable circumstances.

In accordance with the idea that the monster's influence and, consequently, the concept of heroism are inextricably linked, this formation combines the monstrous nature and heroism found in the epic poem *Beowulf*, as well as monstrous figures with Paganism and Christianity. In the epic narrative, Beowulf sets out as the Danes' spearman in order to protect Hrothgar's Heorot from Grendel and Grendel's mother. Further, *Beowulf* respects the ideological hero figures based on the Anglo-Saxon worldview by incorporating many Christian and Pagan principles for expressing the ideals of loyalty and heroism. When analyzing the monster representations, it is also necessary to take into account that *Beowulf* is widely recognized for illustrating the shift from Paganism to Christianity. Grendel is a figure who requires being viewed inside his own framework, with the background information that a monster possesses, even though Grendel portrays the attack as a typical demonstration of power within his own monster code. The main protagonists of the *Beowulf* epic are monsters, individually Grendel and his mother. After arising from an indication of power (Heorot), they stand for anarchy, marginalization, and the *Other* in opposition to social order.

The epic's central theme of the conflict between Christianity and Paganism, civilization and savagery, is embodied by the presence of monsters. Therefore, the defeat of the monsters stands out as a work representing the triumph of human order and the virtues of heroism over chaos.

### Grendel and Grendel's Mother

Grendel and Grendel's mother reflect a universal foundation in that poem, with blended creatures that are banished by God, and their purpose is to be justified by the protagonist of the work. Religion and belief systems have profoundly employed subtle meanings in morality. Concerning *Beowulf's* Grendel in terms of his divine purpose with his mother, the phenomenon will be analyzed in the upcoming chapters of the figure of monsters by universal psychology over characters. Furthermore, *Beowulf* is blended with symbolic and theoretical figures to pave a way for monsters due to the clash between Pagan and Christian, which triggers Beowulf and Grendel to form a vital catalyst for the purpose of the monster figure. "But the gigantic foes whom Beowulf has to meet are identified with the foes of God" (Tolkien, 1936, p. 8). Thus, Beowulf stands as a synthesis of Pagan Germanic tradition and Christian moral interpretations, presenting the scope of the heroic deeds through a warrior of the Geats to help King Hrothgar in his great hall, Heorot, by facing brutal monsters to protect his title and honor. That poem recounts the heroic exploits of the eponymous protagonist. As the story is told orally and anonymously, the narrator attributes monsters such as those described in the Bible.

While the poem is considered an ode to a hero, it enlarges its hidden interpretation from those theological elements or the clash between monsters. "Most important is it to consider how and why the monsters become 'adversaries of God', and so begin to symbolize (and ultimately to become identified with) the powers of evil, even while they remain, as they do still remain in Beowulf, mortal denizens of the material world, in it and of it" (Tolkien, 1936, p. 8). Monsters are the pivotal instance to underline how they are mortal in Beowulf. Grendel and Grendel's Mother, in *Beowulf*, precisely rehearse this ideological tension between pagan valor and Christian redemption forms of the moral axis of Beowulf. The Monsters, such as Grendel, act as intermediaries through which the poem negotiates this duality. Even while their destruction validates the hero's materialistic glory, their biblical ancestry places the struggle within a moral sphere ruled by divine justice.

As a result, monstrosity becomes a moral metaphor that makes use of the outward expression of spiritual corruption rather than just a physical

condition. The matter of the monster figure of Grendel is related to heroic deeds to be embodied by its purpose of making a moral attack on the protagonists of the stories, as it can be witnessed in *Beowulf*. Depictions of monsters have expressed the genuine fear of cultures concealing their appearance and their purposes, attributing human features to them, in accordance with their cultural and religious testimonies. “For the ambiguous standing of the Beowulf monsters, and more specifically the liminality of the brood of Grendel, who is neither fully human nor fully bestial, is an essential defining characteristic of the particular challenge to human community that the poet wishes to pose” (Parks, 1993, p. 1). It clarifies that human perception through monsters enables people to create their own version to get meaning in life with challenges. Therefore, human beings have often interpreted unknown forces and phenomena through their own limited understanding, transferring these interpretations into literature. These capabilities are shown as a battle or a monster. Monstrosity characterizes their adversaries as monsters, providing them with strength, and illustrates how the monster and the hero have a mutually beneficial relationship. Beowulf would not be seen as a hero or as a Thor-like character without Grendel. Grendel would not have died if it had not been for Beowulf. The characters complement one another forming a complete unity. The nemesis roots in this direction and the hero can sense the monster's purpose as a result of this dual completion.

### Inherited Sin

Predominantly, the notion of Grendel serves as a banished creature of God in the Christian perspective. “Grendel was that grim creature called, the ill-famed haunter of the marches of the land, who kept the moors, the fastness of the fens, and, unhappy one, inhabited long while the troll-kind's home; for the Maker had proscribed him with the race of Cain” (Tolkien, 2016, p. 16). This aspect provides proof of what kind of monster Grendel is and how he adopts this characteristic to carry out his crimes. That matter discloses bloodshed in menace among humanity, as his instinct could be a phenomenon of why he is brutal to condemn his biblical symbol for the reason that Cain slew Abel. His punishment alters his identity on Earth to complete his inner conflict with blood, as if Grendel were a wild creature that is unable to be domesticated. Divine punishment lays out Grendel's appearance to the creature of darkness, composing a horror element that occurs in Heorot of the Scyldings. As his attacks are a terror of his kin, disturbing Beowulf and Hrothgar in peril as an inevitable outcome of his punishment:

He came now to the house, a man-shape journeying of men's mirth shorn. The door at once sprang back, barred with forged iron, when claws he laid on it. He wrenched then wide, baleful with raging heart, the gaping entrance of the house; then swift on the bright-patterned floor the demon paced. In angry mood he went, and from his eyes stood forth most like to flame unholy light. (Tolkien, 2016, p. 33)

Grendel's claws are his eternal weapon, and it is possible to interpret that the projection of his divine punishment plants Grendel's nature of a bloodthirsty monster to grasp the meaning of Pagan elements as well. Grendel's attack justifies the action of murdering as heroic deeds in the monster realm, as Beowulf accomplishes among the nations. Their testimonies conclude that Grendel is a catalyst for Beowulf because Beowulf pulls off his heroic title by slaying the monster without any hesitation to compromise the symbolic relation between the monster and the hero. That conclusion suggests Grendel is a blended cultural product of both Pagan and Christianity. Turbulence of Meadhall is the prominent effect of his attack.

However, Grendel intends to take vengeance on God due to his punishment. Descending from Caine justifies Grendel's action in being a bloodthirsty creature in an impulsive manner. "Unconscious and conscious transmission of parental traumatization always takes place in a certain family environment, which is assumed to effect a major impact on the children" (Kellermann, 2001, p. 262). The transmissions that Grendel's mother passed by internalizing the crimes of her predecessors claim that Grendel only serves to make situations worse for himself. Traumatic experiences live beyond those who are the direct recipients. 'We know how unwittingly new generations, in fact, can inhabit a past that preceded them, can be carriers of it, can continue to live it, reproduce it, pass it on' and, at the same time, imagine or think themselves free from their history' (Prager, 2016, p.18). In modern times, generations suffer under the weight of twisted ideals and broken identities as a result of the hardships endured by the family. The next generation takes up these issues as well, sometimes even using transmitted traumas as an excuse for criminal behavior.

The Lineage of Grendel acquires the divine curse that was committed as the first kill by Caine, composing that Grendel is an outcast not just for being a monster but for having a fragmented consciousness. Therefore, inherited sin as a key fundamental element of Grendel outlines that Grendel is the inevitable hostile figure that paralyzes his actions rooted in nature in terms of impulsiveness. Thus, Grendel's motivation to massacre the people of Meadhall is the outcome of that theological frame that shapes Grendel's exile for showing alienation among humanity. "...but God drove him for

that crime far from mankind” (Tolkien, 2016, p.16). That line supports the idea that Grendel and his mother are exiles and marginalized. Given that he lacks an explicit ideology and is motivated solely by his destruction of humans instead of through greatness, he is not regarded as a true villain either. The fact that his actions take place within the hall of Heorot and in opposition to Beowulf prevents him from transcending the role of a mere monster. His motivations, rooted in impulsive and primal instincts, render him not a deliberate antagonist but rather an uncontrollable force of nature—one that, in the end, seems to sacrifice itself to elevate the characters who are struggling to emerge from their former selves.

### **Grendel's Attacks**

Grendel embarks on his massacre in Meadhall, a hall which is regarded by the Scylding people as the center of joy. Indeed he aims to demonstrate his inherited sin during these attacks. Besides, Heorot stands for the first reflection of that issue as unconscious upheaval for the outcast, although Meadhall is the communal subject to gather people as to establish an ordered society, which Grendel lacks in terms of his divergent psyche, altering his manner. “One way, therefore, to think about narrative intimacy as it operates here is that it creates or reinforces a community around a shared body of knowledge, but it also has the potential to disrupt that community as it introduces knowledge from the outside” (Saltzman, 2019, p. 34). It demonstrates that Grendel's attack is incorporated within his behavioral and psychological perceptions, which result from his outcast concept and provide the way for other people's disturbed behavior.

He came now from the moor under misty fells, Grendel walking. The wrath of God was on him. Foul thief, he purposed of the race of men someone to snare within that lofty hall. Under cloud, he went to where he knew full well that house of wine was, hall of men with gold bright-plated. (Tolkien, 2016, p. 33)

Grendel's attack on Heorot, combined with the beauty of Meadhall and Grendel's wrath, provided by his envy, sheds light on the resemblance of political and social corruption in the world. For instance, the average annual rate of student exposure to school shootings increased from 19 per 100,000 in 1999-2004 to 51 in 2020-2024, according to KFF analysis of the Washington Post's school shooting database (Panchal & Zitter, 2025). The scenario provides a contemporary view through the lens of school shootings in the US, which is similar to Grendel's attack in that people are acting rashly and trying to kill others, because they feel like outcasts and a part of society that has been neglected.

In several cases, individual attackers had experienced bullying and harassment that was long-standing and severe. In some of these cases, the experience of being bullied seemed to have a significant impact on the attacker and appeared to have been a factor in his decision to mount an attack at the school. (Vossekuil et al., 2004, p. 21)

In addition to that finding, Grendel is viewed as a cause of nuisance to disturb people, which is a reflection of his bearing the very antithesis of the established state order that Beowulf possesses. The state of order and harmony upsets Grendel in Heorot, where entertainment and order are sovereign enabling people peace of mind. While he is serving his punishment in the wilderness, his arbitrary attacks on humans indeed portray him as an anarchic monster against this order. The conflict between order and chaos, embodied by the savage code within Grendel, is reflected today, particularly in the attacks on schools in the US. Schools, where entertainment, order, and progress are paramount, share the same foundational level as Heorot. In this respect, school shootings stand as modern times' Grendel attacks. People who are marginalized by society, both inside and outside of schools, are the contemporary Grendel-ones who perpetrate these murderous acts. Much like Grendel, who seeks a method to articulate his fury, individuals, such as a kid in the rear of the classroom or someone subjected to ridicule for their appearance, exemplify the consequences of bullying and exclusion, commonly being categorized as outcasts. The violence of Grendel embodies a specific form of chaos due to being a descendant of Cain. Reminiscent of school shootings that still happen today, this spontaneous act, which is the result of Grendel's rejection, is sparked by a desire for recognition.

Then the fierce spirit that abode in darkness grievously endured a time of torment, in that day after day he heard the din of revelry echoing in the hall. There was the sound of harp and the clear singing of the minstrel; there spake he that had knowledge to unfold from far-off days the first beginning of men. (Tolkien, 2016, p. 15)

Grendel exhibits a nearly similar mindset, motivated by this desire, when he emerges from his cave, unwilling to put up with human joy and making it his purpose. Besides, he is a shadowy figure who stands for the Unknown. His presence mirrors his exact punishment of exile. Individuals who assault educational institutions and the Grendel surroundings expose the underpinnings of an anarchic structure, propelled by an unrestrained compulsion to aggress, opposing societal order and the amusement they covet, as though incurring a retribution. Correspondingly, while articulating the monster's hostility, it simultaneously executes retribution on others. This projection characterizes the rise of monsters in civilization against this



dilemma, reflecting their contemporary manifestation. Besides, “Beowulf, like the scop and the other characters, reveals no knowledge of a realm outside the material universe and sees evil solely as a threat to his own and others’ lives on earth” (Kroll, 1986, p. 121). Grendel’s presence poses a danger to materialist ideals, utilizing his physical accomplishment and distorted morality to demolish humanity’s joy. It presents an allegory to elucidate the inevitable massacre against joy that fuels Grendel’s desire to satiate his envy. He also serves as a trial for humanity, a punitive entity dispatched by God to assess how humans confront the adversities Grendel imposes upon them. The assault on Heorot occurs in a setting where individuals simultaneously experience strength and vulnerability, and Grendel’s attack is a formidable response to his inclination for devastation.

The gratification derived from destruction constitutes an incessant cycle of external display, exemplified by the assaults on schools. As a result of this exclusion, Grendel’s symbolism and how it is reflected in modern times shed light on contemporary assaults. This demonstrates that these attacks nonetheless have an identical role with assaults. “Ostracism has negative effects on a person’s affect, cognition, and mental health” (Williams, 2007, as cited in Zhang et al., 2019). This attitude of Grendel is reflected in today’s society in the form of marginalized and othered children, whose primary goal is to make themselves visible. This may be the underlying motive behind the recent school shootings in the US and Europe, stemming from these othered children’s desire to make themselves visible. There is a domino effect of events when attack and exclusion work simultaneously. On the other hand, the fact that he has been ensnared in his cave and has been savage for years makes him envious of Beowulf’s entertainment and the order in Heorot. This suggests that the established state order, Hrothgar, may be another factor that sets Grendel off. As a consequence of dispossession and exclusion, Grendel and those children derive motivation from the debris to feel fulfillment in destruction.

### **Maternal Reflection**

While certain sections of society regard motherhood as essential, other groups acknowledge that it is a natural and instinctive response. It resembles an institution where the mother is expected to raise her child and correct the mistakes that the child brings with them. This emphasizes that due to the inherent nature of motherhood, mothers should be guiding role models for their children, aligning with society. In fact, this is not a criterion that applies to Grendel’s mother. On the grounds that Grendel’s mother is a



character who acts entirely without being mindful of the consequences of her actions.

To better understand mothers' struggles, we need to investigate their beliefs about the nature of mothering, which motivate a wide range of their attitudes and behaviors. By simply conceptualizing mothers' sacrifice as an innate or even divine trait, we cannot successfully capture mothers' lives in relation to changing family structures and demographics. (Nam et al., 2022, p. 358)

It implies that Mothers have a strong power to carry out their duties in parenting to handle the corruption in society by sacrificing themselves. Therefore, in the poem, Grendel's mother is literally a character even more potent than Grendel himself. Despite being a woman, she is a female monster who takes action to avenge her son's death. "Grendel's mother, ogress, fierce destroyer in the form of woman" (Tolkien, 2016, p. 49). After Grendel is killed by Beowulf with his bare hands, his mother attacks Heorot without a moment's hesitation. As a mother, she reacts with an instinctive urge to attack, without questioning what her child has done. Grendel's mother is not a corrective figure; she is a monster who has never embraced this role. Descended from the Cane's lineage means that her constructive attitudes are subverted in a way that confronts them. "Grendel's mother merits this title simply by virtue of her masculine behavior patterns. In other words, her moral ambiguity resides in her departure from the peace-weaver stereotype" (Alfano, 1992, p. 5). Her maternal reflection composes Grendel's aggression. Hence, the core relation between son and mother is framing Grendel's reaction with the mother's corrupted moral compass.

Grendel's mother is defined by her maternal role, but she does not represent motherhood in its entirety. She is the aspect of the abject mother, a dual persona which both gives life and takes it. As with the rhythmic transgressions of the abject over the boundaries of the ego, she creates and brings forth but also destroys and consumes. (Ball, 2010, p. 12)

Mother's abjection shapes her attitudes towards Grendel's problem by justifying his massacre in the Meadhall. Instead of accepting his son's mistake, she attacks as if she were right, presenting the mother and son as an utterly corrupt family. This allows it to be seen as moral blindness in the dynamic relation to that matter. "The abjection of self would be the culminating form of that experience of the subject to which it is revealed that all its objects are based merely on the inaugural loss that laid the foundations of its own being" (Kristeva, 2020, p. 98). Primal loss in Grendel's mother develops an identity that "self" collapses in the "abjection of selfness". "She

purposed to avenge her kin, and indeed hath carried far the feud, as may well seem to many a knight who mourns in his heart for him that gave him bounty: a heartpiercing grief and bitter” (Beowulf, 2016, p. 52). It justifies that Grendel’s mother externally projects her anger through his son’s death. In contemporary families, members often tend to deny the guilt of their family members, and they swiftly take action to blame others without facing the truth. “Recent incidents included a father who had encouraged his child to start a playground fight and a parent who had provided a raw egg for a pupil to crack over a teacher’s head” (Lightfoot, 2009). As it is stated in the report, Parents tend to undermine their environment to protect their children, provoking them to others. Just as children acquire the aggression in their families and project this anger toward the outside world, Grendel and his mother share similar ethical stances.

Those families’ immorality defends abusive members attacking outsiders for their misunderstanding of the issue in the 21st-century atmosphere. People raised in this freedom, like Grendel, feel their families’ power behind them and take action like Grendel when faced with even the slightest situation that is unpleasant for them. Although mother affection should correct all the members, Grendel and his mother do not tend to display obedience to moral codes. Therefore, Grendel is equipped with the knowledge that his failure to demonstrate basic morality, which his mother does not provide, and his dysfunctional relationships put him in a toxic state. Present-day familial views align with the unsustainable attitudes Grendel possesses in this epic narrative. The mother figure in this family resembles both Grendel’s mother’s mindset and her protective nature. “If parents attribute such types of misconduct to child deliberate intentions, children might gradually become confused with the standard of distinguishing the right from the wrong doings, risking them for morally disengaged beliefs and behaviors” (Qi, 2019, p. 20). According to this consequence, the reason behind Grendel’s antisocial behavior toward the society he lives in is that he descended from Cain and his mother’s failure to fulfill her maternal duties. That renders Grendel’s persona an instance of his mother’s introspection by reflecting on modern times. The fact that this phenomenon endures sheds light on the universal nature of disrupted motherhood’s impact on personal behaviors in the analysis of what they stand for.

### **Grendel’s Appearance**

Xenophobia comes from the Greek words *xenos* (foreigner), *phobos* (fear). “People hate or despise aliens because they fear that they may induce harmful changes” (Ortona, 2016, p. 46). Therefore, it is used as hostility

or prejudice in the contemporary era. It conveys a fear or hatred towards strangers or foreigners. This type of attitude is prevalent and has always been present. This act of leaning, born from a sense of belonging and an effort to integrate within a group or society, has had a negative backlash, making the monsters' mindset and its reflection in society quite evident. The portrayal of Xenophobia, that is, the idea of fear or hatred of the unknown or foreignness, in *Beowulf* is to represent the core issue towards Grendel's presence in the poem by paving the way for Grendel's reflection. Xenophobia against Grendel is being discussed as a threat to human society of the Danes. Thus, society bars him from human joy by eliminating him as an outsider. That labeling of Grendel's monstrosity as a xenophobic entity follows his physical appearance, which does not fit into the common ideal of beauty in that society, in accordance with Xenophobia. His portrayal as the outsider is the symbol of ambiguity, being *fiend* and *grim*.

Xenophobic imagination on Grendel delivers the complication of his exclusion. It reminds the modern society's concept of immigrants. "An atmosphere of hostility can shape the cultural discourse on immigration and can have detrimental affects on those who are the targets of prejudice toward immigrants" (Yakushko, 2008, p. 50). Modern society has a moderate tendency towards people who do not belong to that society. Otherwise, Grendel's struggle for a sense of belonging is reminiscent of the manner in which immigrants, particularly in the face of xenophobia, try to overcome exclusion in Europe. "Thus, people with non-white skin in Britain have habitually been designated as outsiders (or other), as 'ethnic minorities' whose culture is alien and incompatible with that of the host nation" (Saeed, 2007, p. 446). It indicates that foreigners' ethnicity constructs a harsh bias in society. Those who encounter the consequences of xenophobic sentiment caused by being foreign, particularly within Europe, are in a situation equivalent to that of Grendel towards the Danes.

Though Grendel's representation of the unknown and, by far, his appearance is not described extensively, His *ill-famedness* justifies the severe clash that xenophobia imposes over the differences between society's needs and his appearance. "Evolutionary approaches to xenophobia claim that moral dispositions – including tendencies towards xenophobia – are deeply rooted in the human psyche" (Peterie & Neil, 2019, p. 8). It is concerning that Grendel's consideration of modern society emulates the monster figure in xenophobic reality, which is unable to proceed beyond a mindset. In addition to that fact, the amount of admiration for and judgmental feelings concerning constant differences and the unknown are prone to vary. This variability leads to a surge in these hate-filled impulses, converting into

negative actions as Grendel imparts. "He came now from the moor under misty fells, Grendel walking" (Tolkien, 2016, p. 33). The depiction of Grendel is an instance of how he is dehumanized as an imposter to the Danes. Hence, his migration from *the moor* signifies his lack of belonging and inhumanity, comparable to how humans are marginalized and denigrated by an entirely foreign nation. "Both anger and disgust have a mediating effect on how dehumanization influences attitudes toward immigrants. Anger has a bit larger indirect effect than disgust, and both have relatively strong negative effects on attitudes toward immigrants" (Utych, 2018, p. 446). The effects of this negative attitude are thus reflected in the psychology of the monster or any marginalized immigrant, manifesting outwardly.

Along with a shift in that perspective, Grendel outlines the consequences of alienation through his inevitable anger and attacks. The identical offense applied to immigrants results in a suppressed form of exclusion. This dehumanization leads to a fractured sense of identity, similar to the one within Grendel, who finds himself caught between human consciousness and monstrous otherness. His awareness of exclusion forces him to internalize the hostility expressed against him. Such fragmentation in a xenophobic atmosphere mirrors the immigrant's struggle to reconcile a sense of belonging amid a society that perpetually labels them as outsiders. Hence, Grendel's violence stems not solely from inherent monstrosity but from a desperate assertion of existence within a hostile social institution.

## Conclusion

This examination reveals that *Beowulf* is a multidimensional literary work, integrating psychological dilemmas related to cultural consequences with insights from modern social psychology. The wrath of Grendel symbolizes the psychological devastation of being an immoral outcast in an ethic built on kinship and violent codes. It provides a more intense and distressing dimension to the story of Grendel. Grendel and his mother are not merely enemy figures designed for the glorification of the hero; they are personalities shaped by hereditary prejudice, symbolic exclusion, and the majority of social groups' lack of ability to internalize difference. The analysis illustrates that the monstrous image developed through the text is not a fundamental essence, but rather a product of ideological boundaries that determine who is included and who is excluded from social order. In this sense, Grendel in *Beowulf* becomes an environment where ancient anxieties, such as kinship and alienation, negotiate with contemporary issues of invisibility and cultural fear. The power of Grendel's perspective lies in its essential portrayal of how humanity seeks to define itself by creating outcast

figures. Shedding light on these dynamics not only allows one to read through *Beowulf* but also provides a frame for how Grendel's destructive notion is perceived in the aspect of exclusion.

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