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**LINGUA POETIC FEATURES OF THE EPIC POEM BEOWULF AND
ITS TRANSLATION**

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INTRODUCTION

The world is developing day by day and integration is taking the most important thing among the society. Because of them in every country world languages and translation theory are being learnt by the linguists and scholars. In our country the government of Uzbekistan has been paid great attention to the development of the studying spheres, to be exactly English language and translation theory and practice. Up to these days the government of Uzbekistan and by the initiative of the president of the republic of Uzbekistan Shavkat Mirziyoyev have been signed several documents which are the basis for developing studying field and learning languages in Uzbekistan. Namely, law on “Education system” in Uzbekistan, “The National Program for Personal Training” and agreements and laws by the president Shavkat Mirziyoyev state program on “Complex developing of higher education system” in 2017-2021 are the main depicts on improving the general education in our republic. [1,489]

The president of the republic of Uzbekistan Shavkat Mirziyoyev said in the decree named “Complex developing of higher education system” in 2017-2021: “Enhancing the distribution of Higher education on developing steady education, providing with experienced specialists to regularly developing economy is the vital step. What is more, in our republic by the help of our government, Ministry of Higher education and Writers Organization a lot of works are being carried out on literal translation. With the aim of introducing the Uzbek literature to the world and translating rare novels and stories from other languages into Uzbek languages those important issues have been carried out. Uzbek literature is rich in interesting and precious works and we have a big duty to translate them into world languages. In order to do them, first of all we should learn and analyze the world translation system and nations living condition. After having done them we will have a great opportunity and knowledge to carry out them. Pointing out them in this diploma work an old Anglo-Saxon poem Beowulf is analyzed and compared to Uzbek language. This diploma work is a bright example for learning the epic poem

Beowulf and by the help of existing knowledge translating several literal works of Uzbek language, especially in folklore.

The importance of the theme of the diploma research. The importance of the diploma research is to understand the English language structure by learning and analyzing the epic poem Beowulf. Furthermore, by analyzing this poetic text we will have exact and brief information about the old English literature. In translation process, particularly translating poetic stories, novels and other literal resources of nations demands for learning the social life, and in this research the variety sides of English is studied.

The aim and duties of the work. The aim of the diploma research is to understand the lingua poetic part of Beowulf and to compare it with Alpomish as well as to learn special peculiarities of the poetic background of the old English language to translate it into Uzbek language.

Considering all above aims in this diploma research there are several duties:

1. To give information about the old English structure by learning Beowulf
2. To analyze the linguistic features of the epic poem Beowulf;
3. To understand the cultural and historical background of Beowulf;
4. To translate epic poems Beowulf into Uzbek language and Alpomish into English language by learning world epic poems tradition;
5. To contribute to the folklore translation process and its development;

Degree of how the research is learnt. Beowulf has been learnt by a lot of linguists and translators. We have used and compare from those linguists and translators to write and analyze the lingua poetic features of Beowulf. Translators: Morris W., Wyatt, A.J. and others translated this text into modern English language, and also linguists Baugh. A.C., Bean, M. C. carried out scientific researches on this epic poem.

Component part of the work. This diploma research is consisted of introduction, three chapters, conclusion and references. In the first chapter is given the history of Beowulf, its derivation and cultural background of the epic poem

In the second chapter linguistic and poetic sides of Beowulf is analyzed and given examples of each analysis. Moreover, the structure of old English language is shown by learning of the text.

In the third chapter Beowulf is compared to another historical epic poem Alpomish. The similarities between them are learnt and compared to each other. It is fact that the origins of these epic poems are completely different from each other and the geographical position of English and Uzbek nations are remote, but generally the plots in these poems are the same. These things are analyzed in the third chapter.

Approbation of the research. With the regarding to this diploma research, below article has been printed out:

Yorqulov M. (the student SamSIFL) “Beowulf” – Anlo-Saxon’s valuable poem” // Translation, information, communication – political and social bridge (proceedings of international scientific-practical conference) Samarkand, 2018.

CHAPTER 1

THEORITICAL PART OF THE EPIC POEM BEOWULF

1.1 History and origins

It's no overstatement to say that *Beowulf* is – today – one of the most important surviving works of medieval literature. It is by far the longest Old English poem and – at just over 3,000 lines – preserves about one tenth of surviving English verse from before the Norman Conquest. But it's also very much a mystery. There isn't a lot we know about who composed it, or why, or even when. There is only one surviving copy from the whole of the medieval period – the manuscript now known as British Library Cotton MS Vitellius A XV.[3,15]

For a long time, academics didn't really know what to make of *Beowulf*. An early criticism was that it 'puts the irrelevancies in the center and the serious things on the outer edges'. By 'irrelevancies', Ker means the three monster fights that make up most of the action. Most critics today would disagree: the monsters now hold a 'central importance ... crucial to the very structure of the poem'. After all, *Beowulf* is – at its heart – the story of a heroic man who kills three monsters and then dies. So, to understand this ancient poem, we need first to understand its monsters.

The setting of the poem is generally agreed to be within the Age of Bede dating in the core of it near 7-8th century and the time during which the poem was written to lay within the Anglo-Saxon period, usually dated within 6-10th century. The poem survived to this day in a single manuscript, located in the British library, thus making the sources of the poem rather limited. The manuscript, however, although perhaps originally created during the Age of Bede, was not written down by a Christian author several centuries later. Thus several possibilities emerge when dealing with the time gap between the settings of the poem and the time of its writing. What is more, the issue of authorship of the poem was and to some extent still is subject to much controversy. Not only were modern sciences and studies

unable to pinpoint the dating of the poem, they have also been unable to decide on the number of authors, rewritings, ongoing alterations and the original theme and intent of the poet himself. The argument of a number of authors that is within academic discourse voices most prominently along with many discrepancies contained within. Such inconsistent elements would hint at that there were more than one scribe composing or writing the poem. A considerable number of other topics and issues are in circulation concerning the writing, origins and background all of it being made more difficult by the lack of background knowledge and information available within the discourse. Some of these, such as its meaning and the possible impact it had at the time of writing for example, are of special interest to us since they are connected to the pedagogical values linked to the poem. It would, for example, greatly impact the claims and structure in this thesis if there were multiple authors, each with their own aim and agenda. For the purpose of this work however a single author will be understood as the sole creator of the piece due to the sufficient evidence for the single author discussed deeper in chapter 1.2.2. Similarly, the dating of the poem, and the manuscript from which it originates, would impact the assumptions and arguments made within this thesis. Having however established that the time during which the poem was written was during the age of Bede (around the life of Saint Bede, eg. 673-735), is relevant for this discussion just for the aforementioned reason of clarity and consistency. Through out this thesis the strict contrast between old and new religion and the struggles of the poet will thus be observed. This conflict, in which the Beowulf poet takes the stand for the pagan past, comes back to the second claim of this thesis - I will argue that he could have been an important revolutionary author, rebelling against the traditional Christian doctrines that would, rather than preserve, almost exclusively condemn heathen past in which old Anglo-Saxon warrior kings of the days of yore dwelt. The description of the time in which the narrative is set will be here referred to as “days of yore” or “days gone by” (S. Heaney). And although the translations differ slightly (for example Morris: “of yore days”, Tolkien: “in days of

old”), the distinction is not overly relevant for our discussion since the message is invariable.

Beowulf has been introduced as one of the chief controversial pieces of early Christian literature. Over the past decades distinguished authors commented on the issues of theme, Christianity or deviations and discrepancies of Beowulf, scholars such as Watson, Ker, Chambers, Girvan, Klaeber, Tolkien, Girvan, Kennedy, Earle, Strong, Hill and others, whose thoughts or exact words are referred to in this thesis, put work of the Beowulf poet through much scrutiny. In addition, Beowulf could prove as a source of further academic arguments besides authorship and dating, that we already touched upon, especially those concerning its plot, settings and theme. Although the geographical settings of the plot itself is definite and agreed upon, being set in Scandinavia despite the fact that the manuscript was written in England, various scholars put forward multiple arguments for and against the poet's aims and theme. It would seem that even after decades of academic discourse the opinions vary violently, being unable to having recognized among themselves definitive answers. Consequently, some academics would argue that the plot and message of this secular poem is weak, placing irrelevant in the centre of the poem and leaving the important on the edges (Ker 1904, Chambers 1912) while others would naturally hold contrary beliefs. For example Tolkien in his essay on Monsters and the Critics disagreed on this topic argues the opposite, that the poem exhibits 'having important in the middle, leaving unimportant on the edges'. As to what are the relevant and significant parts, whether monsters, Beowulf's feats or the story of Sigemund should stay within the core or on the periphery, is where the opinions differ yet again. Another common accusation against the poem is based on having the important being the same as in heroic epic (such as Homer's Iliad or Odyssey), hence marking the poem as a member of epic genre. Other authors discarded the labelling of the poem as one of an epic piece of literature and rather understood it as a historical testimony. Regardless, the issue of

what is and what is not the relevant core in the poem and whether or not is the plot “feeble”(Klaeber 1922) stays perhaps not of much importance, for, as argued below, the story was originally aimed to be an educational fairy tale meant to teach through partially imaginary world in days of yore, thus not requiring particularly strong, original or convoluted plot.

The similarities of Beowulf poem to the traditional understanding of fairy tales are numerous and are fully attended to in the chapter For now let us presume that the poem be considered, at least partially, of a fairy tale origin or consisting of fairy tale elements. Original versions were likely to be told orally to old and young listeners alike. It is set in a land far away in a time long ago which has a magical feel about it. The magic itself and the supernatural is prevalent in almost every portion of the narrative. And perhaps most importantly; it contains great deal of lessons for the listeners - as a fairy tale story would have. Prior to the time of the creation of the Beowulf manuscript, is the time during which the core plot of the poem takes place; during the days of yore. The poet's choice of such a long time ago is arguably conscious and possibly exhibits his attitude towards the story and the message it carries. Tolkien writes about the times in which the poet set his story that they were, at least in the poet's mind, “heathen – heathen, noble, and hopeless”(pp 118). This heathen past long ago goes in conjunction with both arguments mentioned previously: That we count Beowulf among fairy tale stories, that are traditionally set in a time long ago, in a forgotten past and that we claim that the Beowulf poet advocates noble ancestral warrior kings in said time. On the contrary, the poet could have opted to chose a recent past, which would both resemble the real world, hence making the story more realistic and less like a fairy tale story, and would be less prone to pagan praise. With such strong claims concerning the rebellious nature of the Beowulf poet and his strong intent to teach and educate his audience, one more argument should be touched upon. It is the discussion of a number of Beowulf authors, introduced above in subchapter. As

already stated, this thesis will work in agreement with the existence of a single author even though the arguments against the sole authorship have been potent in the past (Diller, Chance), and to some extent still are (Kiernan). Such disagreements generally argue that the first part of the piece (lines 1-1939) is to be attributed to one scribe whereas the authorship of the second part (lines 1940-3182) would differ. However, in defense of the sole author, Tolkien writes that: “(the discrepancies) are no proof of composite authorship, not even an incompetent authorship” and proceeds on defense of single author in saying that such controversies and defects are not easily avoided, especially when dealing with works of such grand scheme as Beowulf. Similar arguments can be found in the work of D. Hill, among others.[3.164] As introduced above, the Beowulf poet was likely to compose the poem sometime in the age of Bede with his own feelings, skills and agenda in mind, basing the plot on the old Anglo-Saxon, pre-Christian, Scandinavian-Germanic legends or stories (although, as mentioned, some scholars would date the poem much later). Regardless, the exact dating does not impact the issue I propose to discuss to a sufficient extent. This thesis will also not study the issue of dating and settings and stay instead with the single, during the age of Bede writing, author. Heaney in his Introduction to Old English Language and Poetics reminds us that poetry was a primary art form of their culture (pp 12), as has been proven in the past and voiced by others before him. It would arguably make a certain degree of sense to believe that the author aimed to enlighten and tutor others through such a chief endeavour of his time. Ergo it would seem logical for the poet to teach through poetry since its prominent place of that time period. And as stories aimed at educating, such as fairy tales for children and the stories of bravery and loyalty for young adults, so would Beowulf pass knowledge to readers and listeners. The only difference being, as described earlier, that his audience would not be homogeneous and consisting of readers and listeners of all age and social groups.

1.2 Theoretical and cultural background of the poem

In the fourth century, the Roman Empire in western Europe began to break up. The Roman army left Britain in 410 and the Celtic people, who the Romans conquered¹ and who then adapted to life under the Roman Empire, could not govern the country on their own. In the fifth century the Anglo-Saxons began to invade² Britain. These invaders came from north Germany and Denmark, and included different peoples: the most important were the Angles (the word 'English' comes from this name), the Saxons and the Jutes.

The Celtic people were forced to move to the north and the west, where they kept their language and culture in Wales and Cornwall. Although many examples of Celtic art survive none of their literature remains. By the seventh century, the Angles had established kingdoms in the east, north and center of England, the Saxons had established kingdoms in the south and south-west, and there was a Jutish kingdom in the southeast. Eventually, they were united in the early ninth century under the kingdom of Wessex (the West Saxons). The Anglo-Saxons were pagans >, and in 597 the Catholic Pope in Rome,

Gregory, sent a priest called Augustine to Britain to convert² them to Christianity. Augustine became the first Archbishop of Canterbury³, and within a hundred years the Anglo- Saxons had converted to Christianity, although pagan ideas did not disappear completely. [4,59]

In 1066, the Anglo-Saxon King Harold was defeated by William, leader of the Normans, a people descended from¹ the Vikings who went to live in Normandy in north-west France. After this - the last invasion of England - William became King William I of England. Nowadays, you will often hear people refer to the English-speaking peoples of the United Kingdom, the Commonwealth and the USA as 'Anglo-Saxons'. This term is inaccurate, however: in the British Isles, the Irish, Scots and Welsh are mostly descended from the Celts and the Vikings, while in the USA fewer than 15% of the people are descended from the British.

Beowulf, a poem of 3,182 lines, is the longest surviving poem in Old English. It

is also the first important example of poetry in a European language that is not Greek or Latin, and is the only complete example of Germanic folk epic that exists. A few historical references in *Beowulf* are from the sixth century, but the version of the poem that we have now was probably composed between 700 and 750. We do not know the name of the author, but it is thought that it was composed by just one person. Like other early poetry, *Beowulf* was first told orally and passed on from poet to poet over a long time before finally being written down. In *Beowulf* there are some references to the Anglo-Saxon poet - called scop (pronounced 'shop') in Old English - who gave oral performances of poems, usually by singing them, on special occasions. The first written version of *Beowulf* is a manuscript¹ from about 1000, which can now be seen in the British Museum in London. The events of the poem are set in southern Scandinavia, and are mostly a mixture of Germanic myth and legend, although there are a few historical references. The main values of the poem are loyalty to chief and tribe and revenge² on enemies, although there are also some comments from a Christian point of view. *Beowulf*, like nearly all Germanic and Old English poetry, uses alliteration. This means that the sounds of consonants - especially at the beginning of words - are repeated in words that are near to each other: e.g. *They put his body on the boat and then began to burn it*. English poetry only started to use rhyme - in which the last syllables of words have the same sounds - after the Norman invasion of 1066, when French styles of poetry were introduced into England.

We should point out the characters in this epic poem. They have their own features, natures and their positions. In the historical background the description of the characters in *Beowulf* is completely different from up to date characters in modern epic poems. The first character in the epic poem which we are going to point out is Grendel:

First up is Grendel: in many ways an unknown quantity. He's a shadowy figure (literally, a '*mearcstapa*', ['border-stepper'], (l. 103)), whose eyes glow with a

'leoht unfæger' ['grim light'], (l. 727). He's descended from Cain, the fratricidal son of Adam and Eve, whose murder of his own brother sees him cast out by God and fated to wander the world in exile (Genesis 4. 1–16). This gives the impression that Grendel is human, or at least humanoid, and we're told that he goes on *'weres wæstmum'* ['in the shape of a man'], (l. 1352). But he's much larger than that: it takes four warriors simply to lift his head (l. 1637). He lives in a gloomy underwater lair somewhere beyond the *'myrcan mor'* ['dark moor'], (ll. 1402–41). He eats his victims – bones and all – and fights without weapons or armour in frenzied attacks that leave dozens dead in his wake (ll. 120–25, 730–44). These details emerge in fits and starts over the course of the poem: always suggestive, never specific. In the best traditions of horror narratives, the more that's left to the imagination the better.

Grendel attacks the Danes night after night for years, until Beowulf comes to their aid in an epic encounter that literally shakes the Danish hall to its foundations (ll. 744–835). Grendel's final incursion into Heorot begins with a bloody assault on one of Beowulf's sleeping warriors:

Old English version

*[Grendel] slat unwearnum,
bat banlocan, blod edrum dranc,
synsnædum swealh; sona hæfde
unlyfigendes eal gefeormod,
fet ond folma* (ll. 741–45)

Modern English version

*Grendel tore without hesitation,
bit the bone-locks, drank the blood of the veins,
swallowed sinful bites; soon he had
entirely consumed the unliving one,
down to his feet and hands.*

Emboldened, Grendel reaches for his next victim – only to find himself grappling with Beowulf himself. The monster soon realises he’s bitten off more than he can chew: *‘he ne mette middangeardes, / eorþan sceata on elran men / mundgripe maran’* [‘he had not met in the world, in any corner of the earth, a greater handgrip in another man’], (ll. 751–53). In a stark reversal, the monster who began the evening feasting on human flesh now finds that his own *‘seonowe onsprungon, / burston banlocan’* [‘sinews snapped, bone-locks burst’], (ll. 817–18). Grendel flees, but Beowulf never relinquishes his grip. Once the dust has settled, our hero is left holding the monster’s *‘hond ... earm ond eaxle ... Grendles grape’* [‘hand ... arm and shoulder ... Grendel’s grasp’], (ll. 834–36).

The next character is Grendel’s mother. It’s fact that Grendel and his mother take place crucial point to show the Beowulf’s spiritual and mental power. Because by the help of them Beowulf can reveal his bravery. So Grendel’s mother:

Beowulf emerges from this first fight a bona fide hero. But we’re only a third of the way into the poem, and Grendel was only the start of Beowulf’s monstrous troubles. The very night after Grendel limps back to his lair, minus one arm, to die in peace, the Danes are attacked again (ll. 1279–99). This time it’s Grendel’s mother, looking for vengeance. Her appearance is similar to Grendel’s, except *‘idese onlicnes’* [‘in the likeness of a woman’], (l. 1351), but her attack differs in some significant ways. Rather than wholesale destruction, she kills just one Dane before fleeing home with her son’s severed arm. The man she chooses is Æschere, Hrothgar’s closest advisor, in a tit-for-tat killing that’s meant to match the loss of her only son (ll. 1304–09). It’s a point the poet drives home with a grim pun – just as Beowulf took Grendel’s *‘earm ond eaxle’* [‘arm and shoulder’], (l. 835), now Grendel’s mother has taken Hrothgar’s *‘eaxlgestealla’* [‘shoulder companion’], (l. 1326).

In *Beowulf* we can come across and even we consider some characters like monsters and heroes. If we speak by humanity side, from the beginning of life there is two sides the evil and goodness. It's fact that the huge struggle between them has been carrying out and mostly the goodness side have been the winner. We can see this situation also in this epic poem between monsters and heroes.

If we push this reading further, though, things get more complicated. The opposition between human and monster is far murkier than we might think, especially when it comes to our hero. The first monster Beowulf fights is Grendel, the epitome of isolation and social exclusion. But Beowulf, too, is somewhat isolated. Like Grendel, he arrives in Denmark as an outsider, without warning and '*ne ... leafnesword*' ['without permission'], (ll. 237–47). Like Grendel, he has a muddied family history – raised by his uncle after his father was banished as a trouble-maker responsible for causing '*fæhðe mæste*' ['the greatest feud'], (ll. 459–72). Like Grendel, he fights without weapons or armour ('*wit on niht sculon / secge ofersittan*', ['we both will forgo swords this night'], (ll. 677–87)), and he holds his own in a match with a monster capable of killing 30 men single-handed.

If Grendel's isolation marks him as a monster, we should find the parallels in Beowulf's character more than a little disturbing. And these parallels only get stronger as the poem progresses. Grendel's mother may be motivated by vengeance, but Beowulf's response to her attack is indistinguishable: '*selre bið æghwæm / þæt he his freond wrece þonne he fela murne*' ['it is better for everyone to avenge friends than to mourn greatly'], (ll. 1384–85). The eagerness with which Beowulf urges vengeance contrasts starkly with Hrothgar's more muted grief, and even with the poet's own reservations. We've already seen, in the Finnsburg section described above, how futile such feuds can be. Finally, as he lies mortally wounded beside the dragon's corpse, Beowulf's last wish is to see the riches that the dragon greedily defended (ll. 2743–51). He dies gazing at what is now his very own treasure hoard (ll. 2794–2801).

These parallels between monsters and heroes are not lost on the poet. There's an Old English word that's used a number of times in the poem to describe Grendel: '*aglæca*' (ll. 159, 425, 433 and more). The same term is later used of Grendel's mother (l. 1259) and the dragon (ll. 2520, 2534, and more). But here's the thing: it's also used to describe Beowulf (ll. 1512, 2592). How should we translate a word that somehow encapsulates both the best and the worst of characters? As Andy Orchard puts it:

Whatever the precise connotation of the term, the fact that the poet employs the word to designate not only monsters but monster-slayers clearly underlines the linked contrasts between the world of monsters and men which run through the poem.

The emphasis in the theoretical part is put on the following: The aim and teacher-status of the Beowulf poet, his intentions and beliefs concerning struggles between old and new, pagan and Christian and the ways he chooses to present those to his readers and listeners. Furthermore, his reasons and ways of educating said audience will be discussed, observing the past discourse and the historical environment of that time. The author's remarks will be paid special attention to regarding the concept of feuds and feuding. It has been stated among the core claims of this thesis that the poet was a rebel figure, a revolutionary author going against the traditional church doctrine of his time. It will be argued however that the poet partially preaches both - the old heathen ways as well as the traditional Christian. Consequently he reminds his readers and listeners of the relevance and importance of ways and habits of the time long-ago.

This emphasis of the past is interwoven with the fey elements (examined in the following chapter) with the aspiration to lecture the readers. Further I cover the education concerning rage and anger management and the possible reasons for following the code of vengeance, again connected to the pagan, lost ways in

contrast to the generally accepted doctrine of meek Christians. Finally, the concept of *wyrd*¹, fate, in *Beowulf* is discussed in relation to what the poet's teachings are.

It is very interesting that in *Beowulf* we face up fairy tale elements, it means that the cultural background of this epic poem has a deep meaning. Perhaps the most obvious place to start with would be to consider the kind of creatures playing part in the story that the name itself is derived from – fairies. First let us make clear that a fairy tale does not necessarily include fairies or hobgoblins, there are many other elements that connote with a fairy tale stories – a stance advised by Tolkien among others. And although there are no fairies, elves or gnomes present in the Anglo-Saxon poem and as such the claim of *Beowulf* fairy tale nature should be suppressed, Tolkien, in his discussion of fairy tale elements and its characterization, understands that the exact definition of “a fairy tale” is not a) easily achieved and b) not necessarily containing such creatures. He writes: “The definition of a fairy-story - what it is, or what it should be - does not, then, depend on any definition or historical account of elf or fairy, but upon the nature of Faërie: the Perilous Realm itself, and the air that blows in that country”.

Let us thus presume that the absence of fairies (although not fey creatures - those, including Grendel and his mother, fabulous sea monsters and the dragon play a crucial role in the narrative) does not automatically mark *Beowulf* as a non-fairy tale story. What is however present in the poem is the whole haunting magical nature of the land, the setting in days of yore as described by the poet; from boiling waters and magnificent hall to the stunning darkness of the underground lair and the mead-hall aching from the combat within it. The poem easily fulfils Tolkien's description.²

¹ *Wyrd* is in an Anglo-Saxon culture corresponding to fate. There are multiple different definitions and ways of understanding the term and how it is used in *Beowulf*, which is described in the chapter.

² The kind of description Tolkien refers to (as opposed to its historical context or the occurrence or absence of fairies); “upon the nature of Faërie: the Perilous Realm itself, and the air that blows in that country”. Tolkien further ponders the concept and definition

Although the language changes with translation, the magical nature of the poem is definite:

Heorot, hall of king Hrothgar (lines 68-79)

So his mind turned

to hall-building: he handed down orders

for men to work on a great mead-hall

meant to be a wonder of the world forever

It would be his throne-room and there he would dispense

his God-given goods to young and old---but not the common land or people's lives.

Far and wide through the world, I have heard,
orders for work to adorn that wall stead
were sent to many peoples. And soon it stood there,
finished and ready, in full view,
the hall of halls. Heorot was the name

Heorot during the fight between Beowulf and monster Grendel (lines 766-774)

And now the timber trembled and sang,
a hall-session that harrowed every Dane
inside the stockade: stumbling in fury,
the two contenders crashed through the building.

The hall clattered and hammered, but somehow

survived the onslaught and kept standing:

of such a story and writes that: ““fairy-story” is one which touches on or uses Faerie, whatever its own main purpose may be: satire, adventure, morality, fantasy. Faerie itself may perhaps most nearly be translated by Magic—but it is magic of a peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific, magician.

it was handsomely structured, a sturdy frame
braced with the best of blacksmith's work
inside and out.

It is thus clear that, even if the author did not put his story in the Faërie itself, it would have been set on its outskirts for sure. Other than that, several other concepts and features of a fairy tale story, that I feel can be easily agreed upon, could be identified:

- A) A fairytale is a story for children.
- B) Is set in a time long ago.
- C) Regularly in a world far away.
- D) It provides hope that good can conquer evil.
- E) It is supposed to teach us something and is used to 'convey cultural information that influences behavior'.
- F) Does often contain magic and supernatural.
- G) Employs repetition, and numerals 3, 6 or 7.
- H) There is generally a journey or a quest of a hero in its core.
- I) The main protagonist is frequently aided by supernatural powers or helpers.
- J) And, of course, contains monsters and magical weapons.

After examining Beowulf with these fairy tale elements in mind, there is a considerable amount of evidence to support the possibility of marking this secular

poem as one of the fairy stories of the past and in doing so supporting the claim of perceiving Beowulf as a course book meant to educate. If that be considered the case we would be dealing with the oldest written fairy tale in English. With the close connection between fairy tales, stories for education and the course book of Beowulf in mind, let us now briefly turn our attention to the features of fairy tale stories highlighted above, purposefully avoiding the first element (A) fairytale is a story for children.) which will be returned to later in this introduction:

B) The Beowulf poet makes sure we understand the settings of his story in the very first line of the poem: in days of yore, or, in Heaney's translation in days gone by (line1). This is of a considerable since this time of narration is one of the most prominent features of the fairy tale narratives introduced above. Should the poem be set in a time closer to the time of writing, as opposed to the almost forgotten heathen past, the fairytale element would be repressed. By commencing the poem in such a way the poet seems to be sending a signal: listen, sit down and learn - I am going to tell you a story.

C) Although the poem was most likely composed in Mercia (Donaldson, 1966), located in the Western Midlands of England, the entire story is set in a kingdom far away, e.g. in Scandinavia.

D) Next is the way in which fairy tale stories provide its readers with hope for a future or life where good vanquishes evil. Although this feature could be considered stereotypical from the point of view of contemporary European audience, it is far from universal, especially when looking closely fairy tales of older or different origins. On the topic of hope and good versus evil in connection to juvenile audience, G. K. Chesterton formulated this feature of fairy tale saying: "Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed". Although Chesterson would hardly have major poem of the 8th century author in mind it translates directly into it's story.

E) Examples of educational lessons, teaching and conveying cultural information influencing behavior are numerous in the poem as we will see in the analytical part but for now merely a brief mentioning of the poet's strong emphasis on various lessons concerning grand topics such as Christianity, behavior, fate and additional minor ones, such as dishonesty or anger management is required. Indeed, Beowulf is a prime example of what Andrew Lang wrote in the preface to his Lilac Fairy Book; he said that fairy tales in general attempt to be funny and fail or try to preach and succeed - which is what can be observed within Beowulf at almost every opportunity. Arguably the preaching is where it is at its best.

F) The poem does, from the perspective of contemporary as well as the original reader, employ magic and supernatural throughout the whole journey: starting with the man eating eoten (line 86 and onwards) and the mythical waters of the eacne eardas where water boils (lines 1361-1366) to miracles (for example lines 1605-1607), magical beasts (lines 1426-1430, 2211 and onwards) and magical blade stammered during the age of giants as well as those of dragon's treasure not neglecting the already mentioned Beowulf's mythical gift from God, examples are inherently abound.

G) What is more, the poet, arguably on purpose, links the story with Biblical repetition, e.g. recurrence of numbers 3 and 6 - another common feature of fairy tales. This kind of repetition is typical of fairy tale stories and serves, among other reasons, to highlight the lesson that is being taught and the repetitious elements benefit easier remembering. In Beowulf, there are three lethal battles of the hero, three celebratory feasts, three Beowulf's strivings in combat with fiendish hag before she perishes and six boasts of his, during the heroic events of the story. Three lethal encounters are tied directly to the case of why number three is as common in fairy tales as it is. And although more reasons could be tracked down, the one often voiced is that the number three creates the atmosphere of symbolism in the story. In fairy tales when three entities, be it pigs, jewels or tries it takes for a hero to succeed, stand for the unspecified general nature of such thing. Three

brothers would thus represent any relatively small group of siblings; which in turn serves educational purpose and helps the reader project the wisdom gained from the story to his or her life. Consequently, three duels of the Geat arch warrior stand for any recurrent struggle or, in similar way, any member of the poet's audience that would feel to have something in common with the lofgeornost hero.

H) As for the remaining features, the relevance of the heroic quest is indeed imperative in the poem and ought to be apparent without additional debate. The concept of journey and questing is however discussed in more depth later within the analytical part, in relation to Campbell's monomyth. Both Hrothgar and Beowulf are understood as the protagonists of their own heroes' journeys when examining their mentor-pupil roles.

I) Another link connecting the poem with fairy tales lies within the protagonist relying on supernatural powers and his Godly benefactor. The Eternal Lord being explicitly stated as the source and authority of Beowulf's strength (see for examples lines 1270-1271 or lines 2181-2183). Beowulf may thus be courageous and may exhibit a multitude of heroic qualities but "the power of thirty man in grip of each hand" (lines 380-381) is certain to be a gift from the Lord of mankind and although the description of powers coming from God as magic is controversial, it is for certain that the unnatural abnormal and incredible power of Beowulf is not ordinary.

J) And finally, the Beowulf poet does employ the way of describing the monsters (lines 2111-2112, 2270-2273) and magical heirlooms (lines 1557-1559) in such a way that there is little doubt they possess mythical capabilities, the same would apply for the translation done by Tolkien: "a sword endowed with charms of victory, a blade gigantic, old, with edges stern" (lines 1304-1306). Such items are presented in manner not indistinct from the descriptions found in fairy tales (such as that of the Vorpal Sword used to slay manxome Jabberwock in Lewis Carroll's poem, the Ruby Sword from The Happy Prince by Oscar Wilde or several

descriptions of magic swords in the *The Chronicles of Prydain* by Lloyd Alexander or those of Narnia.

First chapter conclusion

The first chapter proposes one more possible way of understanding Anglo Saxon poem *Beowulf*. It argues that the poem be perceived as a pedagogical document, a course book and a didactic material through which its author, the *Beowulf* poet, educated his audience. Two claims are put forward, the already mentioned understanding of *Beowulf* as a course book, a work in which the poet aimed mainly to teach the ways of a good Christian as well as those of a member of a long-past pagan warrior-king culture. This diploma thesis argues that the *Beowulf* poet would do so by employing elements of fairy tale stories to make it easier for his audience to learn from his work. The ultimate goal of his being the fusion of old heathen pagan past with its heroic deeds, noble kings and ancestral tools of Weland with the new doctrine of Judeo-Christian religion.

CHAPTER 2

LINGUISTIC AND POETIC ANALYSIS OF THE POEM BEOWULF

2.1 linguistic analysis of the poem

Beowulf is the poem from the old English language and unique sample of mediaeval literature. There are a lot of features and peculiarities of the old English if we analysis this epic poem. By the side of linguistic analysis we can see word structures, simple sentences, imperative sentence and the main thing the differences between the modern English language as well as Uzbek language. Namely, in this chapter we analyze the epic poem according to the linguistic side, the word order of the sentences, peculiarities of the old English language, complex and compound sentences.

Before pointing out the linguistic analysis, we should clarify English language, its derivation and other things and they help us understand the system of English language.

English – Indo-European language

From the end of the 18th century, researchers began to notice lexical and grammatical matches in European and non-European languages. At the same time, when the branch of linguistics started to become independent, there appeared the idea of a common proto-base language: Indo-European Proto-language. Such a concept assumes a divergent evolution of languages from primary dialects. As time passed, these dialects differed more and more from each other and this resulted in the existence of particular languages, mainly as a result of geographical distance. [5,12]

The classification of languages has three aspects:

1. genealogical
2. typological
3. geographical

Considering Petrlíková (2009), none of these aspects is alone sufficient for a unified classification of languages. In the classification of languages in terms of genealogical matters there are missing written proofs in relation to many world languages. Moreover, an application of historical-comparative methods is not satisfactory because in most Indo-European languages, such methods are still at the very beginning of their development.

1. Languages can be sorted according to their origin, and therefore they appear to be related. So in this case we are speaking about a language family. Usually a language family is divided into so-called linguistic branches and further into groups and subgroups of languages (e.g. Indo-European family – Slavic group – Czech).

2. Languages can be divided into several types, according to the characteristics of the grammatical construction of modern languages, especially by morphological features. Certain structures corresponding to a specific type of language have been noted by linguists.

The structures may be:

a) phonological – a phonological system of language includes units of multiple species as well as the patterns governing the joining of these units into higher chains. The primary element of the phonological typology is a phoneme, and the vital indicator is the relation between vowel and consonant phonemes.

b) morphological – one of the fundamental indicators of this system of language is the occurrence of affixes.)

According to Erhart (1973:143), Černý (1998:60f) and Petrlíková (2009:15) the morphological classification can be further divided into:

- 1) with affixes
 - a. agglutinative languages – e.g. Turkish, Hungarian, Finnish
 - b. inflected languages - which dominates in Slavic languages – such as Czech
 - i. synthetic languages – declination of nouns and conjugation of verbs (e.g. Latin, Czech)

ii. analytical languages – grammatical categories are represented by unusual free morphemes because the original ending was reduced (e.g. English, French)

iii. polysynthetic languages – the principle is to create a long word, which includes the subject, predicate, direct object, etc., and corresponds to the whole sentence (e.g. French, German)

2) without affixes – words in this category have a fixed form of stem.

Syntactic – in this typology languages are classified according to their most typical syntactic structure, e.g. SVO languages (Czech, PDE English) or SOV languages (e.g. Japanese).

3. This studies the relationships of languages in a geographic and cultural context. The genetic relationship of languages plays almost no role, but can be applied in certain circumstances. Pure types of languages do not exist, one type in each language predominates and the other types are present to a lesser extent.

According to *The Cambridge Encyclopedia of the English Language* (Crystal, 1995:5), the history of the EL is usually divided into three periods:

Old English (OE) between 450 – 1100, the Anglo-Saxon corpus of poetry and prose provides the first opportunity to examine the linguistic evidence; OE texts give a brief account of the sounds, spellings, grammar and vocabulary.

Middle English (ME) between 1100 – 1500, beginning with the effects on the language of the French invasion and concluding with a discussion of the origins of the Standard English.

Modern English (Mod.E)

Early Modern English (EMod.E) between 1500 – 1800: this period begins with the English of Caxton and the Renaissance, continues with the death of Shakespeare and the King James Bible, and ends with the landmark publication of Samuel Johnson's Dictionary.

Present Day English (PDE) since 1800: this final section looks at what has happened to the EL in the present century and in particular at its increasing presence worldwide.

The period between the arrival of the Anglo-Saxons tribes around 450 up to the Norman Conquest in 1066, is called Old English. The evidence that has survived up to these days has many forms, on stone, wood and manuscripts. In the earliest period of OE the signs were used which are called runes which were brought to the isles by Germanic tribes from Northern Europe. This evidence shows clearly that OE differs from PDE. These two forms of language differ in the grammar, spelling, phonetics, syntax and vocabulary. The distinction between these two completely different languages (OE and PDE) is recognizable through the reading of poetry, riddles, charms and texts describing the lives of the saints and heroes (Crystal, 1995).

Old English did not have written rules concerning the language in general. It is noticeable that varieties of the existing language at that time differed from place to place, caused by various home-places of the invaders and settlers. In spite of this diversity they were able to communicate with each other.

With regard to (Gelderen, 2006:75) it is possible to distinguish five different

dialects used on the isles at the time of OE:

Northumbrian – this type of OE was spoken in the North of the River Humber

by the tribe of Angles.

Angles

Mercian – this dialect was spoken also by Angles who lived in the area between

the River Humber and the River Thames

Kentish – was spoken in Kent by the tribe of Jutes

West-Saxon – the dialect used in the area of the West Saxon by the Saxons who

lived between Cornwall in the south-west and Kent. This dialect was used as a standard form for the written language, and therefore the greatest collections of the surviving texts comes from this West-Saxon dialect.

One part of understanding the development of the language is to identify the historical events that have an influence on the structure, form and usage of the language.

English was formed profoundly by the impact of three powerful nations (Petrlíková, 2009:25f):

The Celtic influence – the number of Celticisms in English is small, as the Celtic tribes had to learn the language of their Germanic conquerors (lake: loch – Scotch, lough – Irish)

The Latin Influence - there were three periods. The first period was during the Roman occupation, the second came with Christianization of the country (angel, altar, candle, pope) and the third period was called the period of New Learning and the influence of the Renaissance.

The Scandinavian Influence – the Viking age of England; the Viking invasion alone resulted in about two thousand Scandinavian words coming into English (words from everyday life – window, fellow, husband, sister, happy etc. Syntax is the part of grammar, which deals with sentence construction. In linguistics, syntax is a linguistic discipline that deals with the relationships between words in a sentence, the correct formation of sentence construction and word order. In layman's terms we can say that a sentence is the written and spoken expression of a thought.

OE syntax was not as strict as it is now in PDE; the word order was not so bound to the rules. Unlike PDE, the subject – verb – object structure is obligatory; in OE there were many varieties of this structure. There was already a tendency to follow the rule SVO.

Despite all this there were three main rules in OE (Petrlíková, 2009:41):

independent declarative clauses: SVO

dependent clauses: SOV

interrogative and imperative clauses: VSO

On the other hand, Lass (1998:218f) distinguishes another types of SE construction:

1. OSV (223) Sad mind (O) they (S) had (V) in them (X), and mourning their mood was.

2. SV (206) A good king (S) was (V) that.

3. SVO (291) The streams (S) were a-winding (V) The sea (O) against the sands.

4. SOV (253) There after at downing, when they was yet early, the warcraft of Grendel (S) to men (O) grew unhidden (V).

5. VO (234) Then up rose (V) the hall-house (O), high up and horn gambled.

We have seen this language according to some aspects, theoretical sides. So now according to this analysis we will analyze the epic poem Beowulf.

Simple sentences:

Sentence patterns:

For better transparency the SE patterns of Beowulf are divided to smaller groups

and subgroups. The word order patterns follow the structure SV plus other elements

substituted by an X. The element X has also the initial position in the structure.

All tables following the word order pattern and its examples sum up the structures

found in the Tale of Beowulf.

SV – SUBJECT + VERB

(295) The sea-way (S) was ended (V):

(206) A good king (S) was (V) that.

We can see in this table the brief usage of SV patterns with the help of numbers:

	Frequency of usage	Percentage
SV pattern	12	3.9%

The following patterns are sorted according to the fact, that the verb precedes the other elements, i.e. the pattern VS. It is possible to talk about verb initial position in SE structure. In the same way as used above, the tables under the types of word order patterns give the amount of their usage in the text.

VS – VERB + SUBJECT

(395) Spoke out (V) then Hrothgar the helm of the Scyldings (S).

(395,tarjima) Qarshi chiqdi Sildinglar rahnamosi Hrotgar

(342) Now am (V) I of Hrothgar The man and the messenger (S):

(342,tarjima) Endi menman sarkarda va habarchi

	Frequency of usage	Percentage
SV pattern	11	3.6%

Complex and compound sentences

The sentences in OE have similar function as they have nowadays. The most used conjunction was and. There are also cases when different conjunction is used but it is not so common. The classification of single units of complex or compound sentences was difficult because one conjunction used in OE can be in PDE understood differently.

(242) So liv'd on (V) all happy the host of the kinsmen (S) in game and in glee (X),

until one (S) wight began (V), a fiend out of hell-pit (X).

(266) But never know (V) men (S) Of spell-workers of Hell to and fro where they (S) wander (X).

(260) He (S) held (V) himself (S) sithence further and faster (X) who (S) from the fiend gat (V) him (X).

Analysis of Beowulf is quite difficult because many authors differ in the way of describing word order patterns as you could see in the section 5.5.1 of this work. Some authors use variations of subject, verb, object in their analysis when others use only SV pattern in many combination with X, where X can stand for object as well as for adverbials. Thanks to the second way of analysis mentioned, all the variations that occurred in Beowulf could be covered. That was the reason why this method was finally chosen.

To define the word order patterns in this sample of two hundred sentences taken from the beginning of the text, newer versions of this tale were also taken into account, which helped with the understanding of the original text.

2.2 Poetic analysis of the poem

The Old English literature has its own figure and maybe a little bit difficult to analyze. As we generally know, the islands were occupied by uncultivated Germanic tribes and the information about battles, events, stories and so on were handed down from generation to generation from mouth to mouth. From this fact it is clear that those nations were not educated: they could neither write nor read. The first wave of erudition came with the arrival of the Romans. In the following centuries the royal blood, nobles and clergy were the only ones who were able to read and write. That influenced literature in many ways.

As the books of that time were mostly written in Latin, which was the language of educated people, there are not many OE texts, since OE was repressed into the background. In spite of this some OE texts were produced. They were not signed. The manuscripts can be further divided into two groups: epic verse and shorter poems (Widsith, Deor, The Wanderer, The Seafarer, The Ruin) and what is interesting about these pieces of work is the fact that they had no titles as we know them today, when being written. The titles were given to the manuscripts later, in the nineteenth century.

The period has provided us with a lot of remarkable texts, the most well-known piece is *Beowulf* which is exceptional. *Beowulf* has approximately 3,000 lines and from the literary point of view it is an example of the folk epic. It is a poem narrating the adventure of a hero, a young warrior called *Beowulf*. This poem is divided into two main parts. The first one is about his victory over the monster *Grendel* who was ruining the land of King *Hrothgar*. The second part describes the times when *Beowulf* is already the king and his land is being destroyed by a fire dragon. As he fought it, this time, he had to pay the highest price with his life. It is worth knowing that the story did not take place in the territory of the island. Probably, it was brought there by the tribes as a part of their own history. The plot of the poem is based on real characters.

If we want to speak and analyze the epic poem *Beowulf*, we can see and analyze this poem according to the moral and figurative threats to be exactly we shall speak about greed, vengeance, isolation.

We see the Monsters in the epic poem which is one of the features of the old English literature has. Although the three monsters allow *Beowulf* to prove his heroism in battle, that's not their only purpose in the poem. The dragon is a literal threat to the safety of *Beowulf*'s people, but in the way it behaves it represents a moral danger, too. Earlier in the poem, *Hrothgar* makes a lengthy speech warning against the dangers of greed (ll. 1709–57), and he rewards *Beowulf* lavishly with gifts and weapons in return for killing the *Grendels* (ll. 1019–55, 1866–99). This, the poet tells us, is what a good leader does (ll. 20–21). But the dragon, in contrast, doesn't behave like this at all. The havoc it wreaks on an entire kingdom is instigated by the theft of a single gold cup from its hoard (ll. 2293–2310). Greed is a real concern in *Beowulf*: reflecting heroic Scandinavian and Anglo-Saxon societies, the poem's human characters live and die by the generosity of their rulers. In standing against the dragon, *Beowulf* also stands against the greed it embodies.

We can see a similar moral aspect to the first two monsters. Grendel's mother attacks for one very simple reason: revenge. In a society that's heavily defined by loyalty and family ties, vengeance poses problems, fuelling violence, destruction and instability. We get a telling snapshot of a family torn apart by vengeance in the 'Finnsburg Episode' (ll. 1070–1158). Here, the Danish princess Hildeburh marries Finn, a Frisian king, in an attempt to create peace between two hostile nations. But all does not go to plan. Old wounds reopen, fighting resumes between the now in-laws, and by the end of the story Hildeburh's brother, son and husband are all dead. It's exactly this sort of destruction that Grendel's mother threatens when she attacks the Danes in her own quest for vengeance just a few lines later. Is vengeance ever justified? And where does it end?

This brings us back to Grendel. Earlier on I referred to Grendel as an unknown quantity, and that's the exact threat he poses. You'll notice that families and familial ties are a recurring theme throughout this poem. The whole story starts with an extended prologue that runs through four generations of Hrothgar's family tree before we get anywhere near the action (ll. 1–85). All through the poem, characters are identified not by their names, but by their relationship to others. This ability to place oneself – and be placed – in a family and tribe is central to the social interactions of the poem, mirroring the culture of its Scandinavian setting. Grendel, though, is unplaceable. We know that he's descended from Cain (l. 106), and we also know that he has a mother, although we never learn her name. Beyond that, everything is a mystery: '*no hie fæder cunnon*' ['they know of no father'], (l. 1355). Grendel is an outsider who lives apart, out in the wilderness, without family or friends to vouch for him. The threat he represents to the human world of the poem is simply that he has no legitimate stake in it.

If we push this reading further, though, things get more complicated. The opposition between human and monster is far murkier than we might think, especially when it comes to our hero. The first monster Beowulf fights is Grendel,

the epitome of isolation and social exclusion. But Beowulf, too, is somewhat isolated. Like Grendel, he arrives in Denmark as an outsider, without warning and without permission. Like Grendel, he has a muddled family history – raised by his uncle after his father was banished as a trouble-maker responsible for causing the greatest feud. Like Grendel, he fights without weapons or armor, we both will forgo swords this night and he holds his own in a match with a monster capable of killing 30 men single-handed.

If Grendel's isolation marks him as a monster, we should find the parallels in Beowulf's character more than a little disturbing. And these parallels only get stronger as the poem progresses. Grendel's mother may be motivated by vengeance, but Beowulf's response to her attack is indistinguishable it is better for everyone to avenge friends than to mourn greatly. The eagerness with which Beowulf urges vengeance contrasts starkly with Hrothgar's more muted grief, and even with the poet's own reservations. We've already seen, in the Finnsburg section described above, how futile such feuds can be. Finally, as he lies mortally wounded beside the dragon's corpse, Beowulf's last wish is to see the riches that the dragon greedily defended. He dies gazing at what is now his very own treasure hoard.

These parallels between monsters and heroes are not lost on the poet. There's an Old English word that's used a number of times in the poem to describe Grendel: '*aglæca*'. The same term is later used of Grendel's mother and the dragon. But here's the thing: it's also used to describe Beowulf. How should we translate a word that somehow encapsulates both the best and the worst of characters? As Andy Orchard puts it:

Whatever the precise connotation of the term, the fact that the poet employs the word to designate not only monsters but monster-slayers clearly underlines the linked contrasts between the world of monsters and men which run through the poem.

The world of *Beowulf* is made up of different kingdoms, ruled by warrior kings. So far, we have read about the kingdom of the Danes, ruled by Hrothgar, and the kingdom of the Geats, where Beowulf comes from, ruled by Hygelac. This king is mentioned by a French historian, Gregory of Tours, because he raided the Netherlands in 520; he is the only character in the poem that seems to be a real, historical figure.

The center of each kingdom is the king's hall, where his followers come together, where guests are received, and where stories are told and heroic deeds are remembered in poetry and song the hall is full of warmth and light, human contact and laughter. In contrast, the outside world is a dark, dangerous place with thick, mysterious forests.

The monsters in the poem belong to this frightening outside world, but they have the ability to invade the world of the humans. This shows the uncertainty and fear of the pagan world. It is a world in which the unexpected - such as the sudden appearance of Grendel - plays an important part.

In *Beowulf* we can see all the qualities that the Anglo-Saxons thought a good king should have. Most of all, he must be courageous, a good fighter and a strong leader. He must also be honourable¹ and want to become famous. Another quality is the king's treatment of his people: he should be generous with gifts and reward those who serve him loyally. Finally, a good king must be wise; among other things, he must understand that human life does not last forever, and he must accept that you cannot escape death. Accepting fate² is an important quality of a king.

Beowulf, who later in the poem will become a King of the Geats, has all these qualities. He is physically strong and courageous. He has become famous before he comes to Denmark to fight Grendel, especially because of the swimming match with Breca. He shows that he is honorable by refusing to use any weapons in the fight with Grendel, because he does not want to have any advantage over his opponent, but it is clear that he wants to become famous for having beaten Grendel. He thinks of his own men. and is generous to them. Finally, at the end of the poem, he accepts

death without fear. The values of the society described in *Beowulf* are mostly but not exclusively pagan: honor, the desire for fame, loyalty to chief and tribe, the importance of fighting and taking revenge on enemies. But this does not mean, however, that we should think that this society was primitive.

In literature, an epic is a long poem on a great subject; the main character is a hero on whose actions the future of an entire people may depend. Epics, therefore, are often of national importance.

There are two kinds. 'Primary' or 'folk' epics were composed in the oral tradition, and often bring together several myths, legends, folk tales and elements of history. They were only written down hundreds of years after they were composed: *Beowulf* is this kind of epic. The oldest is *Gilgamesh* (about 3000 BCE) from Sumer (in modern-day Iraq); the Greek epics the *Iliad* and the *Odyssey* (about 1000 BCE) by the legendary poet Homer are very well-known.

'Secondary' or 'literary' epics are from later historical periods. Their poets wrote them down as they composed them.

An early example is Virgil's Latin poem the *Aeneid* (about 30-19 CE). It is about how Aeneas escaped from Troy and, after many dangerous adventures, founded Lavinium, the parent town of Rome and if we compare these epic poems to each other, we can find out similar elements, which exist in both primary and secondary epics.

Both primary and secondary epics have these elements:

1 the hero: he has great or even superhuman qualities; the future of a nation - or even the world - may depend on him

2 the setting: very wide - things happen in many different places and over a long period

3 the action: there are courageous and even superhuman deeds in battle; long, dangerous journeys are common

4 the supernatural: gods or supernatural creatures take part, or are often mentioned the style: a very 'poetic' style, very different from everyday language;

there is often repetition, elaborate greetings and long speeches.

One of the important reasons why the old English poetics and old Scandinavian literature are remarkable is that in these epic poems alliterations, kennings and other literal features were used. In *Beowulf* we have to come across nearly in every line. They are very important to open its characters, the atmosphere of that time, to describe moral and physical appearance of the characters as well as their movement in the battle against monsters. This feature of the poetic works is the same in western and eastern old literature, to be exactly in oral epic forms. For instance, in Uzbek literature, *Alpomish* is considered one of the ancient epic poems and in this epic poem “saj” is used in both written part and poetic part and help to open characteristic peculiarities of the epic poem.

Pointing out these things, we would like to give some examples of them from “*Beowulf*” and “*Alpomish*”.

The main characteristic of Old English poetry — and old Scandinavian poetry — is kenning. The Scandinavian word 'kenning' is used for a metaphorical phrase, made up of several words, which replaces a noun. An example is a kenning for the sun: ‘jewel of the sky’. Kennings are used a lot in *Beowulf* to add colorful descriptions to the story.

But sometimes the meaning is not easy for modern readers. For example, the kenning for a chief or king is a 'breaker of the rings'. This kenning comes from a king's custom of breaking off pieces of gold from spiral rings (which he often wore on his arm) to give as rewards to his followers. Put simply, kennings are compound expressions that use characteristics to *name* a person or thing. One of the most popular examples is *hronrade*. Literally, the word means "whale-road"; the kenning, then, is for the sea or ocean, a thoroughfare for the whale. One of the strengths of the Chickerling facing-page translation is that it often repeats the kennings literally.

This form of figurative language has been used and associated with Anglo-Saxon poetry. *Beowulf* is an Old English poem done by an anonymous poet of

Anglo-Saxon origin, and thus, it is expected that there is use of Kennings within the poem. Kennings often consist of two words separated by a hyphen and some of the examples in Beowulf include:

- Dark death-shadow, this word was used to describe Grendel's origin. It was used to show that death and Grendel were inseparable.
- Stout-hearted men, this phrase was used to refer to Scyldings, and it means the men were courageous.

Swan-road, this word is used by Beowulf when he was planning his trip to King Hrothgar's kingdom, and the word means ocean or sea.

Kennings are interesting because they are an example of the ancient author and story-teller using figurative language before they realized exactly what figurative language was. I tell my students that they are especially effective because they encouraged the listener to figure out something on his own - kind of like an easy riddle within the text that kept them interested and active in the story-telling process. Some examples in the text are whale-road (line 10 - ocean), word-hoard (line 258 - vocabulary) war-board (line 438 - shield). As you can see, these require the listener or reader to sort of figure out exactly what the compound word references.

Kenning is Old English poetry function in much the same way as epithets in classical epic poetry. All my examples come from the 2000 Seamus Heaney bilingual edition.

- "each clan on the outlying coasts beyond the **whale-road (sea/ocean)** had to yield to him"-line 10
- "the **treasure-seat (throne)** he was kept from approaching"- 168

We can give other extra examples for kenning from the epic poem Beowulf:

Note that although the Beowulf poet and his audience are Christian, the story the poet tells predates Christianity. Consequently, although the world described in *Beowulf* is pagan, the poet uses both Christian and pagan imagery throughout the poem, sometimes blending and confusing the two. This contributes to a major theme throughout *Beowulf*. Additionally, the "God-Father" of Beowulf's time likely refers to Odin, the All-Father, as it has appeared in other translations of this story.

"world-honor..."

This is known a *kenning*, or compound two-word phrase, which is commonly used metaphorically in Anglo-Saxon poetry. Kennings play an important role throughout *Beowulf* as they not only help the audience visualize the poet's imagery but also provide additional metaphorical meaning and context to the world. For example, "world-honor" is a kenning for "fame," which tells us that Scyld is known over great distances and greatly respected.

"mead-benches..."

These mead-benches came from mead-halls, which were fortresses and gathering places for medieval Norse and Germanic tribes. Members of society gathered there in safety under the king's protection so that they could feast, share stories, and receive gifts. It is also notable that Valhalla and Folkvang, two divine mead-halls from Scandinavian mythology, are the places where dead souls go in the afterlife. The mead-hall is the center of society, making any attack on the hall, therefore, an assault upon the fabric of society itself.

Extra examples for kenning from Beowulf and their translation in Uzbek language:

- Battle Sweat = Blood = Qon
- Bone House = Skeleton or Body = Vujud, tana
- Whale Road = the Ocean = Ummon
- Swan of Blood = a Raven = Quzg'un, qonxo'r
- Foot Clothing = Socks or Shoes = Paypoq, poyabzal
- Reverse Ignorance = Learning/Reading = O'qib-o'rganish

- Sewer of Knowledge = Teacher = Ustoz, piri komil

In Beowulf there are other literal devices that make the poem more interesting and easy to understand. One of them is alliteration.

The use of alliteration speaks to us. It helps grab our attention, and it holds us captive in the language. The repeating sounds resonate, and with each line we are transported into the action of the piece. The bard understood the necessity for entertaining the audience, and to make it exciting he would exaggerate and emphasize the repetitive sounds to engage and delight, to frighten and entertain. Audiences loved the tales the bard brought to them; they begged for more.

Alliteration helps make lines in the poem sing for the listener and be more easily remembered for the bard. The rhythm helps both the teller and the listener follow the story line, and it enhances the process of retelling the tale. These lines demonstrate how the rhyme scheme made for an exciting and entertaining retelling:

*'Cunningly creeping, a spectral stalker
Hot-hearted Beowulf was bent upon battle
He had often haunted Hrothgar's house
How gluttoned with gore he would guzzle his fill'*

The creative use of language makes all the difference to the listener in the telling of the tale. The use of alliteration, considering it was an oral experience, enhanced the experience for the listener.

'Heorot trembled, wonderfully built to withstand the blows, the struggling great bodies beating at its beautiful walls. . .'

In this example, the repetition of the 'b' would have resounded throughout the hall like the beat of a drum, and it would have signaled to all that a great battle was taking place.

As Grendel approaches the warriors he is going to kill, we hear these lines:

*'He found them sprawled in sleep, suspecting nothing, their dreams undisturbed
Up from his swampland, sliding silently. Toward that gold-shining hall.'*

We hear the repeating 's' sound, and in our minds we are taken to a place where we imagine the big cats on the Serengeti watching the antelope, waiting for the moment to strike. The words, 'Up from his swampland, sliding silently,' allow us to imagine Grendel slipping into the hall unseen.

Again, similar to kennings, alliteration was used in this ancient text before the author or listeners knew exactly what it was. They did, realize, however, that it is pleasing to the ear to hear alliteration, which is important because Beowulf was originally told aloud. Some examples are: "Whichever one death fells must deem it a just judgment by God" (lines 440-441) and "He will carry me away as he goes to ground, gorged and bloodied" (lines 446-447). Once these are identified, it's easy to see that they create a more pleasing effect on the listener.

- "Ride his steed to the strand" this phrase shows use of consonants to produce a similar sound in words. The phrase is used when Beowulf and his companions reach the shores of Hrothgar's kingdom, where they meet a sentry on his horse.
- "Doing black deeds in the dead of night", this phrase is used by Beowulf when he makes known his intention to Hrothgar's sentry at the shores when they arrive in the land of the Danes.

Next stylistic device in the poem Beowulf is metaphor. The poet uses a feast as a metaphor for life, which would resonate with the audience. Note also how the poet does not describe this "fated place" as heaven or hell. Not mentioning some kind of life after death is odd for a Christian poet, but this is possibly an example of the pagan view of death taking precedence over the Christian view.

Example:

Full was the time then
 That the son of Healfdene went to the building;
 The excellent atheling would eat of the banquet.
 20 Ne'er heard I that people with hero-band larger
 Bare them better towards their bracelet-bestower.
 The laden-with-glory stooped to the bench then
 (Their kinsmen-companions in plenty were joyful,
 Many a cupful quaffing complaisantly),
 25 Doughty of spirit in the high-tow'ring palace,
 Hrothgar and Hrothulf. Heorot then inside
 Was filled with friendly ones;

Now we would like to express another stylistic device in Beowulf, and it's called personification. Personification is the stylistic device that helps to revitalize to things. This stylistic device is also used in Uzbek and other languages a lot. Especially, in fairy tales personification is mostly used. They attract the readers' attention to the main plots. Below we give some examples from Beowulf:

The term "Weird," often written as "Wyrd," expresses the Norse conception of personal destiny. Having declared his intentions, Beowulf concludes his speech by stating that whatever happens will proceed according to his predetermined destiny, reinforcing his stoic and brave image in the face of danger.

Example:

"Send to Higelac the armor that serves
 To shield my bosom, the best of equipment's,
 Richest of ring-mails; 'tis the relic of Hrethla,
 The work of Wayland. Goes Weird as she must go!"

Beowulf is also incredibly brave and willing to put himself into physical danger to save the lives of others. First, he decides to go to Hrothgar's kingdom of his own volition despite hearing the horrific reports about the damage Grendel has caused. He seeks out Grendel's mother in her cave, so he is putting himself into a foreign environment to face off with an angry, violent monster. Later in his life, when he is much older, Beowulf sacrifices himself fighting a dragon to protect his kingdom.

Finally, Beowulf is loyal to superiors and to the men who serve him. Before he goes into a battle or fights any of the monsters he faces, he makes sure his men will be taken care of. He is their lord, and they swear fealty to him. He is responsible for them, and he holds up his end of the bargain. Beowulf is repaid by one of his men, who finishes off the dragon after it has mortally wounded Beowulf himself. His men also honor him after his death, memorializing him as the epic hero he has proven himself to be.

Beowulf is an epic hero for many reasons. Three of Beowulf's most epic characteristics are strength, honor, and the ability to rule justly.

1) Strength: First and foremost, Beowulf is strong, and is known to possess power greater than any normal warrior. This is evidenced by his ability to wrench off the gigantic Grendel's arm and by his ability to contend with Grendel's equally monstrous mother. In short, Beowulf, like Hercules and Achilles, is far stronger than conventional warriors, and his superhuman abilities elevate him to an epic status.

2) Honor: Beowulf is also described as being honorable and virtuous. This characteristic comes into play many times, but it is most evident in Beowulf's commitment to fighting Grendel in hand-to-hand combat, rather than using man-made weapons. Beowulf reasons that Grendel does not use weapons, and so he will

likewise eschew any armament besides his own strength. Thus, Beowulf shows that he follows a respectable code of honor, extending respect even to monstrous foes.

3) The ability to rule justly: Beowulf rounds out his epic qualities by proving himself to be a capable ruler. He clearly does not want power, as he initially refuses the throne of his country and only becomes king when it's clear there is no other option. He then goes on to rule for fifty years, and it seems as if the period of his rule is marked by peace and prosperity. As such, Beowulf is epic not only because he is a skilled fighter, but also because he is capable of justly ruling the kingdom entrusted to him.

There are 4 characteristics that all epic heroes must have - they are Glorified, On a Quest, Ethical, and Strong. Beowulf is glorified not only because of his noble birth, but because of his past deeds and accomplishments. Beowulf is on a quest, not only at the beginning of the poem (to kill Grendel), but throughout the poem - his mission is to gain more fame and fortune. He is considered ethical because of his protective nature and willingness to help the Danes with their problem. Although it is debated, I would argue that Beowulf gradually loses this trait through the story. Lastly, Beowulf is strong. His strength is exemplified through his capability to complete tasks no other man can complete, such as ripping off Grendel's arm, lifting and wielding the giant-forged sword, and carrying Grendel's head without assistance.

An epic hero has to perform heroic deeds. Beowulf kills Grendel, Grendel's mother, and the dragon, all of which are heroic deeds that no one else was able or willing to take on. The foes that Beowulf fought were all beyond human strength and capabilities and required superhuman abilities to bring down. Beowulf performed these deeds for the good of others which is another quality of an epic hero. In the end, though, it was the human mortality of Beowulf which brought him down when the poison wound caused by the dragon resulted in Beowulf's death.

Second chapter conclusion

The first major claim of the second chapter revolves around seeing the Beowulf poet as a rebellious, revolutionary author of his time. The thesis argues and presents proofs that the poet strived to help people remember the old ways of noble past and in doing so going against the traditions expressed by new Christian doctrine whereas the conventional view of his time was to forget the heathen past. Finally the he thesis delves into the poem and presents ways in which various lessons and teachings of both the poet as well as his characters, Beowulf and Hrothgar, could be perceived and understood. I would like to express the hope that Beowulf be understood not only as a majestic poem or a historical document but also as a work of great pedagogical value. I believe that the poet's intentions in that matter can be recognized from his work and that perhaps the further study of the poem should take these pedagogical intentions into account.

CHAPTER 3

ANALOGOUS PARTS OF THE EPIC POEMS BEOWULF AND ALPOMISH

3.1 Similar plots of Beowulf and Alpomish

Human race has been existed for million years in the world. After existing into the earth so many things occurred and happened in their life. One remarkable thing that there are billion people on the earth and so many nations as well, the fact that their living lifestyles, languages, religions and traditions are completely different from each other, however, we can see similar traditions among them. They can be seen in their folk poems, their outlooks to the world.

As bright examples, Beowulf and Alpomish, the precious epic poems of English and Uzbek nations and of the world, are similar to each other. In this chapter we analyze and look through some plots and characters that they really impressed us because these nations live different part of the world, as we mention above their living styles and traditions, geographical positions completely differentiate from each other. Through analyzing them we can prove that it does not matter where and how people live in life, the main thing and fact their activity, their attitude toward the world and life are combined into one thing – Goodness.

In the previous chapter number 1 and 2 we see and analyze Beowulf, its derivation, linguistic and poetic features according to the old English. In this chapter we should give some brief information about Alpomish and it gives us to compare with Beowulf and understand their similarities.

The poem called *Beowulf* was composed sometime between the middle of the seventh and the end of the tenth century of the first millennium, in the language that is to-day called Anglo-Saxon or Old English. It is a heroic narrative, more than three thousand lines long, concerning the deeds of a Scandinavian prince, also called Beowulf, and it stands as one of the foundation works of poetry in English. The fact that the English language has changed so much in the last thousand years means, however, that the poem is now generally read in translation and mostly in

English courses at schools and universities. This has contributed to the impression that it was written (as Osip Mandelstam said of *The Divine Comedy*) "on official paper," which is unfortunate, since what we are dealing with is a work of the greatest imaginative vitality, a masterpiece where the structuring of the tale is as elaborate as the beautiful contrivances of its language. Its narrative elements may belong to a previous age but as a work of art it lives in its own continuous present, equal to our knowledge of reality in the present time.

The poem was written in England but the events it describes are set in Scandinavia, in a "once upon a time" that is partly historical. Its hero, Beowulf, is the biggest presence among the warriors in the land of the Geats, a territory situated in what is now southern Sweden, and early in the poem Beowulf crosses the sea to the land of the Danes in order to clear their country of a man-eating monster called Grendel. From this expedition (which involves him in a second contest with Grendel's mother) he returns in triumph and eventually rules for *fifty* years as king of his homeland. Then a dragon begins to terrorize the countryside and Beowulf must confront it. In a final climactic encounter, he does manage to slay the dragon, but he also meets his own death and enters the legends of his people as a warrior of high renown.

We know about the poem more or less by chance because it exists in one manuscript only. This unique copy (now in the British Library) barely survived a fire in the eighteenth century and was then transcribed and titled, retranscribed and edited, translated and adapted, interpreted and reinterpreted, until it has become canonical. For decades it has been a set book on English syllabuses at university level all over the world. The fact that many English departments require it to be studied in the original continues to generate resistance, most notably at Oxford University, where the pros and cons of the inclusion of part of it as a compulsory element in the English course have been debated regularly in recent years.

For generations of undergraduates, academic study of the poem was often just a matter of construing the meaning, getting a grip on the grammar and vocabulary

of Anglo-Saxon, and being able to recognize, translate, and comment upon random extracts which were presented in the examinations. For generations of scholars too the interest had been textual and philological; then there developed a body of research into analogues and sources, a quest for stories and episodes in the folklore and legends of the Nordic peoples which would parallel or foreshadow episodes in *Beowulf*. Scholars were also preoccupied with fixing the exact time and place of the poem's composition, paying minute attention to linguistic; stylistic; and scribal details. More generally, they tried to establish the history and genealogy of the dynasties of Swedes and Geats and Danes to which the poet makes constant allusion; and they devoted themselves to a consideration of the world-view behind the poem, asking to what extent (if at all) the newly Christian understanding of the world which operates in the poet's designing mind displaces him from his imaginative at-homeness in the world of his poem—a pagan Germanic society governed by a heroic code of honour, one where the attainment of a name for warrior-prowess among the living overwhelms any concern about the soul's destiny in the afterlife.

However, when it comes to considering *Beowulf* as a work of literature, there is one publication that stands out. In 1936, the Oxford scholar and teacher J.R.R. Tolkien published an epoch-making paper entitled "*Beowulf*. The Monsters and the Critics" which took for granted the poem's integrity and distinction as a work of art and proceeded to show in what this integrity and distinction inhered. He assumed that the poet had felt his way through the inherited material—the fabulous elements and the traditional accounts of an heroic past—and by a combination of creative intuition and conscious structuring had arrived at a unity of effect and a balanced order. He assumed, in other words, that the *Beowulf* poet was an imaginative writer rather than some kind of back-formation derived from nineteenth-century folklore and philology. Tolkien's brilliant literary treatment changed the way the poem was valued and initiated a new era—and new terms—of appreciation.

It is impossible to attain a full understanding and estimate of *Beowulf* without recourse to this immense body of commentary and elucidation. Nevertheless, readers coming to the poem for the first time are likely to be as delighted as they are discomfited by the strangeness of the names and the immediate lack of known reference points. An English speaker new to *The Iliad* or *The Odyssey* or *The Aeneid* will probably at least have heard of Troy and Helen, or of Penelope and the Cyclops, or of Dido and the golden bough. These epics may be in Greek and Latin, yet the classical heritage has entered the cultural memory enshrined in English so thoroughly that their worlds are more familiar than that of the first native epic, even though it was composed centuries after them. Achilles rings a bell, but not Scyld Seating. Ithaca leads the mind in a certain direction, but not Heorot. The Sibyl of Cumae will stir certain associations, but not bad Queen Modthryth. First-time readers of *Beowulf* very quickly rediscover the meaning of the term "the dark ages," and it is in the hope of dispelling some of the puzzlement they are bound to feel that I have added the marginal glosses which appear in the following pages.

Still, in spite of the sensation of being caught between a "shield-wall" of opaque references and a "word-hoard" that is old and strange, such readers are also bound to feel a certain "shock of the new" This is because the poem possesses a mythic potency. Like Shield Sheafson (as Scyld Scefing is known in this translation), it arrives from somewhere beyond the known bourne of our experience, and having fulfilled its purpose (again like Shield), it passes once more into the beyond. In the intervening time, the poet conjures up a work as remote as Shield's funeral boat borne towards the horizon, as commanding as the horn-pronged gables of King Hrothgar's hall as solid and dazzling as Beowulf's funeral pyre that is set ablaze at the end. These opening and closing scenes retain a haunting presence in the mind; they are set pieces but they have the life-marking power of certain dreams. They are like the pillars of the gate of hom, through which wise dreams of true art can still be said to pass What happens in between is what William Butler Yeats would have called a phantasmagoria. Three agons, three struggles in which the

preternatural force-for-evil of the hero's enemies comes springing at him in demonic shapes. Three encounters with what the critical literature and the textbook glossaries call "the monsters." In three archetypal sites of fear: the barricaded night-house, the infested underwater current, and the reptile- haunted rocks of a wilderness. If we think of the poem in this way, its place in world art becomes clearer and more secure. We can conceive of it re-presented and transformed in performance in a *bunraku* theatre in Japan, where the puppetry and the poetry are mutually supportive, a mixture of techm colour spectacle and ritual chant. Or we can equally envisage it as an animated cartoon (and there has been at least one shot at this already), full of mutating graphics and minatory stereophonies. We can avoid, at any rate, the slightly cardboard effect which the word "monster" tends to introduce, and give the poem a fresh chance to sweep "in off the moors, down through the mist bands" of Anglo-Saxon England, forward into the global village of the third millennium.

Nevertheless, the dream element and overall power to haunt come at a certain readerly price. The poem abounds in passages which will leave an unprepared audience bewildered. Just when the narrative seems ready to take another step ahead into the main Beowulf story, it sidesteps. For a moment it is as if we have been channel-surfed into another poem, and at two points in this translation I indicate that we are in fact participating in a poem- within-our-poem not only by the use of italics but by a slight quickening of pace and shortening of metrical rein. The passages occur in lines 883-914 and lines 1070-1158, and on each occasion a minstrel has begun to chant a poem as part of the celebration of Beowulf's achievement. In the former case, the minstrel expresses his praise by telling the story of Sigemund's victory over a dragon, which both parallels Beowulf's triumph over Grendel and prefigures his fatal encounter with the *wyrtn* in his old age. In the latter—the most famous of what were once called the "digressions" in the poem, the one dealing with a fight between Danes and Frisians at the stronghold of Finn, the Frisian king—the song the minstrel sings has a less obvious bearing on the im-

mediate situation of the hero, but its import is nevertheless central to both the historical and the imaginative world of the poem.

The "Finnsburg episode" envelops us in a society that is at once honour-bound and blood-stained, presided over by the laws of the blood-feud, where the kin of a person slain are bound to exact a price for the death, either by slaying the killer or by receiving satisfaction in the form of *wergild* (the "man-price"), a legally fixed compensation. The claustrophobic and doom-laden atmosphere of this interlude gives the reader an intense intimation of what *wyrd*, or fate, meant not only to the characters in the Finn story but to those participating in the main action of *Beowulf* itself. All conceive of themselves as hooped within the great wheel of necessity, in thrall to a code of loyalty and bravery, bound to seek glory in the eye of the warrior world. The little nations are grouped around their lord, the greater nations spoil for war and menace the little ones, a lord dies, defencelessness ensues, the enemy strikes, vengeance for the dead becomes an ethic for the living, bloodshed begets further bloodshed, the wheel turns, the generations tread and tread and tread. Which is what I meant above when I said that the import of the Finnsburg passage is central to the historical and imaginative world of the poem as a whole.

One way of reading *Beowulf* is to think of it as three agons in the hero's life, but another way would be to regard it as a poem which contemplates the destinies of three peoples by tracing their interweaving histories in the story of the central character. First we meet the Danes—variously known as the Shieldings (after Shield Sheafson, the founder of their line), the Ingwines, the Spear-Danes, the Bright-Danes, the West-Danes, and so on—a people in the full summer of their power, symbolized by the high hall built by King Hrothgar, one "meant to be a wonder of the world." The threat to this gilded order comes from within, from marshes beyond the pale, from the bottom of the haunted mere where "Cain's dan," in the shape of Grendel and his troop, trawl and scavenge and bide their time. But it also comes from without from the Heathobards, for example, whom the Danes

have defeated in battle and from whom they can therefore expect retaliatory war (see 11.2020-69).

Beowulf actually predicts this turn of events when he goes back to his own country after saving the Danes (for the time being, at any rate) by staving off the two "reavers from hell." In the hall of his "ring-giver," Hygelac, lord of the Geats, the hero discourses about his adventures in a securely fortified cliff-top enclosure. But this security is only temporary, for it is the destiny of the Geat people to be left lordless in the end. Hygelac's alliances eventually involve him in deadly war with the Swedish king, Ongentheow, and even though he does not personally deliver the fatal stroke (two of his thanes are responsible for this—see II. 2484-69 and then the lengthier reprise of this incident at ll. 2922-3003), he is known in the poem as "Ongentheow's killer." Hence it comes to pass that after the death of Beowulf, who eventually succeeds Hygelac, the Geats experience a great foreboding and the epic closes in a mood of sombre expectation. A world is passing away, the Swedes and others are massing on the borders to attack, and there is no lord or hero to rally the defence.

The Swedes, therefore, are the third nation whose history and destiny are woven into the narrative, and even though no part of the main action is set in their territory, they and their kings constantly stalk the horizon of dread within which the main protagonists pursue their conflicts and allegiances. The Swedish dimension gradually becomes an important element in the poem's emotional and imaginative geography, a geography which entails it should be said, no very clear map-sense of the world, more an apprehension of menaced borders, of danger gathering beyond the mere and the marshes, of *mcarc-s/apas* "prowling the moors, huge marauders / from some other world "

Within these phantasmal boundaries, each lord's hall is an actual and a symbolic refuge. Here is heat and light, rank and ceremony, human solidarity and culture; the *duguO* share the mead-benches with the *geogod*, the veterans with their tales of warrior kings and hero-saviours from the past rub shoulders with young

braves—*pegnas*, *eortas*, thanes, retainers—keen to win such renown in the future. The prospect of gaining a glorious name in the *wael-raes*. in the rush of battle-slaughter, the pride of defending one's lord and bearing heroic witness to the hall of his "ring-giver," Hygelac, lord of the Geats, the hero discourses about his adventures in a securely fortified cliff-top enclosure. But this security is only temporary, for it is the destiny of the Geat people to be left lordless in the end. Hygelac's alliances eventually involve him in deadly war with the Swedish king, Ongentheow, and even though he does not personally deliver the fatal stroke (two of his thanes are responsible for this—see II. 0484-89 and then the lengthier reprise of this incident at II. 2922-3003), he is known in the poem as "Ongentheow's killer.

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slaughter, the pride of defending one's lord and bearing heroic witness to the integrity of the bond between him and his hall-companions—a bond sealed in the *glfo* and *gidd* of peace-time feasting and ring-giving—this is what gave drive and sanction to the Germanic warrior-culture enshrined in *Beowulf*. Heorot and Hygelac's hall are the hubs of this value system upon which the poem's action turns. But there is another outer rim of value, a circumference of understanding within which the heroic world is occasionally viewed as from a distance and recognized for what it is, an earlier state of consciousness and culture, one which has not been altogether shed but which has now been comprehended as part of another pattern. And this circumference and pattern arise, of course, from the poet's Christianity and from his perspective as an Englishman looking back at places and legends which his ancestors knew before they made their migration from continental Europe to their new home on the island of the Britons. As a consequence of his doctrinal certitude, which is as composed as it is ardent, the poet can view the story-time of his poem with a certain historical detachment and even censure the ways of those who lived *in illo tempore*:

*Sometimes at pagan shrines they voiced offerings to idols, swore oaths
that the killer of souls might come to their aid and save the people. That was
their way, their heathenish hope; deep in their hearts they remembered hell.
(II. 175-80)*

At the same time, as a result of his inherited vernacular culture and the imaginative sympathy which distinguishes him as an artist, the poet can lend the full weight of his rhetorical power to *Beowulf* as he utters the first principles of the northern warrior's honour-code:

*It is always better to avenge dear ones than to indulge in mourning.
For every one of us, living in this world means waiting for our end. Let
whoever can win glory before death. When a warrior is gone, that will be his best
and only bulwark. (II. 1384-89)*

In an age when "the instability of the human subject" is constantly argued for if not presumed, there should be no problem with a poem which is woven from two such different psychic fabrics. In fact *Beowulf* perfectly answers the early modern conception of a work of creative imagination as one in which conflicting realities find accommodation within a new order; and this reconciliation occurs, it seems to me, most poignantly and most profoundly in the poem's third section, once the dragon enters the picture and the hero in old age must gather his powers for the final climactic ordeal. From the moment Beowulf advances under the crags, into the comfortless arena bounded by the rock-wall, the reader knows he is one of those "marked by fate." The poetry is imbued with a strong intuition of *wytd* hovering close, "unknowable but certain," and yet, because it is imagined within a consciousness which has learned to expect that the soul will find an ultimate home "among the steadfast ones," this primal human emotion has been transmuted into something less "zero at the bone," more metaphysically tempered.

A similar transposition from a plane of regard which is, as it were, helmeted and hall-bound to one which sees things in a slightly more heavenly light is discernible in the different ways the poet imagines gold. Gold is a constant element, gleaming solidly in underground vaults, on the breasts of queens or the arms and regalia of warriors on the mead-benches. It is loaded into boats as spoil, handed out in bent bars as hall gifts, buried in the earth as treasure, persisting underground as an affirmation of a people's glorious past and an elegy for it. It pervades the ethos of the poem the way sex pervades consumer culture. And yet the bullion with which Waels's son, Sigemund, weighs down the hold after an earlier dragon-slaying triumph (in the old days, long before Beowulf's time) is a more trustworthy substance than that which is secured behind the walls of Beowulf's barrow. By the end of the poem, gold has suffered a radiation from the Christian vision. It is not that it yet equals riches in the medieval sense of worldly corruption, just that its status as the ore of all value has been put in doubt. It is *lane*, transitory, passing from hand to hand, and its changed status is registered as a symptom of the changed

world. Once the dragon is disturbed, the melancholy and sense of displacement which pervade the last movement of the poem enter the hoard as a disabling and ominous light. And the dragon himself, as a genius of the older order, is bathed in this light, so that even as he begins to stir, the reader has a premonition that the days of his empery are numbered.

Nevertheless, the dragon has a wonderful inevitability about him and a unique glamour. It is not that the other monsters are lacking in presence and aura; it is more that they remain, for all their power to terrorize, creatures of the physical world. Grendel comes alive in the reader's imagination as a kind of dog-breath in the dark, a fear of collision with some hard-boned and immensely strong android frame, a mixture of Caliban and hoplite. And while his mother too has a definite brute-bearing about her, a creature of slouch and lunge on land if seal-swift in the water, she nevertheless retains a certain non-strangeness. As antagonists of a hero being tested, Grendel and his mother possess an appropriate head-on strength. The poet may need them as figures who do the devil's work, but the poem needs them more as figures who call up and show off Beowulf's physical might and his superb gifts as a warrior. They are the right enemies for a young glory-hunter, instigators of the formal boast, worthy trophies to be carried back from the grim testing-ground—Grendel's arm is ripped off and nailed up, his head severed and paraded in Heorot. It is all consonant with the suige of youth and the compulsion to win fame "as wide as the wind's home, / as the sea around cliffs," utterly a manifestation of the Germanic heroic code.

Enter then, fifty years later, the dragon. From his dry-stone vault from a nest where he is heaped in coils around the body-heated gold. Once he is wakened, there is something glorious in the way he manifests himself, a Fourth of July effulgence fire-working its path across the night sky; and yet, because of the centuries he has spent dormant in the tumulus, there is a found-edness as well as a lambency about him. He is at once a stratum of the earth and a streamer in the air, no painted dragon but a figure of real oneiric power, one that can easily survive the prejudice which

arises at the very mention of the word "dragon." Whether in medieval art or in modern Disney cartoons, the dragon can strike us as far less horrific than he is meant to be, but in the final movement of *Beowulf*, he lodges himself in the imagination as *wyrd* rather than *wyrm*, more a destiny than a set of reptilian vertebrae.

Grendel and his mother enter Beowulf's life from the outside, accidentally, challenges which in other circumstances he might not have taken up, enemies from whom he might have been distracted or deflected. The dragon, on the other hand, is a given of his home ground, abiding in his underworld as in his understanding, waiting for the meeting, the watcher at the ford, the questioner who sits so sly, the "lion-limb," as Gerard Manley Hopkins might have called him, against whom Beowulf's body and soul must measure themselves. Dragon equals shadow-line, the psalmist's valley of the shadow of death, the embodiment of a knowledge deeply ingrained in the species which is the very knowledge of the price to be paid for physical and spiritual survival.

It has often been observed that all the scriptural references in *Beowulf* are to the Old Testament. The poet is more in sympathy with the tragic, waiting, unredeemed phase of things than with any transcendental promise. Beowulf's mood as he gets ready to fight the dragon—who could be read as a projection of Beowulf's own chthonic wisdom refined in the crucible of experience—recalls the mood of other tragic heroes: Oedipus at Colonus, Lear at his "ripeness is all" extremity, Hamlet in the last illuminations of his "prophetic soul":

no easy bargain would be made in that place by any man.

The veteran king sat down on the cliff-top.

He wished good luck to the Geats who had shared his hearth and his gold. He was sad at heart, unsettled yet ready, sensing his death.

His fate hovered near, unknowable but certain. (II. 2415-21)

Here the poet attains a level of insight that approaches the visionary. The subjective and the inevitable are in perfect balance, what is solidly established is

bathed in an element which is completely sixth-sensed, and indeed the whole sk>w-motion, constantly self-deferring approach to the hero's death and funeral continues to be like this. Beowulf's soul may not yet have fled "to its destined place among the steadfast ones," but there is already a beyond-the-grave aspect to him, a revenant quality about his resoluteness. This is not just metrical narrative full of anthropological interest and typical heroic-age motifs; it is poetry of a high order, in which passages of great lyric intensity—such as the "Lay of the Last Survivor" (U. 2047-6) and, even more remarkably, the so-called "Father's Lament" (ll. 2444-62)—rise like emanations from some fissure in the bedrock of the human capacity to endure:

It was like the misery felt by an old man who has lived to see his son's body swing on the gallows. He begins to keen and weep for his boy, watching the raven gloat where he hangs: he can be of no help.

The wisdom of age is worthless to him. Morning after morning, he wakes to remember that his child has gone; he has no interest in living on until another heir is born in the hall...

Alone with his longing, he lies down on his bed and sings a lament; everything seems too large, the steadings and the fields.

Such passages mark an ultimate stage in poetic attainment; they are the imaginative equivalent of Beowulf's spiritual state at the end, when he tells his men that "doom of battle will bear (their] lord away," in the same way that the sea-journeys so vividly described in lines 210-28 and 1903-24 are the equivalent of his exultant prime.

At these moments of lyric intensity, the keel of the poetry is deeply set in the element of sensation while the mind's lookout sways metrically and far-sightedly in the element of pure comprehension. Which is to say that the elevation of *Beowulf* is always, paradoxically, buoyantly down to earth. And nowhere is this more obviously and memorably the case than in the account of the hero's funeral with

which the poem ends. Here the inexorable and the elegiac combine in a description of the funeral pyre being got ready, the body being burnt, and the barrow being constructed—a scene at once immemorial and oddly contemporary. The Geat woman who cries out in dread as the flames consume the body of her dead lord could come straight from a late-twentieth-century news report from Rwanda or Kosovo; her keen is a nightmare glimpse into the minds of people who have survived traumatic, even monstrous events and who are now being exposed to a comfortless future. We immediately recognize her predicament and the pitch of her grief and find ourselves the better for having them expressed with such adequacy and dignity and unforgiving truth.

3.2 Similar characters in two epic poems

National folk epic poems have come to our modern life and they express the nations outlook, spirit, traditional activities. Such kind of epic poems which have been exist in our life are Alpomish and Beowulf epic poems.

The general meaning of these epic poems are the union of nations, fame of the heroes. Alpomish consists of 546 pages, and its lyric part is 1375 lines. It has been 1000 years that Alpomish exists today in Uzbek folklore. Beowulf was created about 700 year, and it consists of 80-90 pages, 3182 lines. It is visible that Alpomish is a bit bigger epic poem than Beowulf.

Both Beowulf and Alpomish have several characters that similar to each other. If we mention them turn by turn they are Beowulf and Alpomish, Wiglaf (a friend of Beowulf) and Qorajon (A friend of Qorajon), Surxayl and mother of Grendel and others.

In the epic poems there are given a lot of lines that show the spirit of Alpomish and Beowulf. We can see by this given lines from Beowulf:

The demon delayed not, but quickly cluched

A sleeping thane in his swift assault,
Gulped the blood, and gobbled the flesh,
Greedily gorged on the lifeless corpse,
The hands and feet. Then the fiend stepped nearer,
Grasping him close with his monstrose claw.
But Beowulf grappled and gripped him hard
Struggled up on his elbow, the shepherd of sins,
Soon found that never before had he left
In any man other in all the earth...

Translation

Iblis ko'p kutmadi
Tezda uxlayotgan zodagonlarni
Ildamlik bilan mahkam ushladi,
Qonini so'rdi, etini tushirdi paqqos,
Jonsiz mrdalarni ochko'zlarcha yedi,
So'ngra iblis keldi yaqinroq,
Changalladi uni bahaybad qo'llari bilan,
Lek bo'sh kelmadi Beowulf,
Yoqalashdi mahkam tutib mahluqni.
Grendel ko'rdi, yerda hech bir inson

Unga teng kelolmagandi oson

Ride his steed to the strand

Then as down brightened and the day broke

Doing black deeds in the dead of night ...(line 126)

Translation

Tong yorishib kun tug'ildi omon

Tulporin minib ketdi sohil tomon,

O'lik tunning bag'rini tutdi uning savlati

Above we see some parts of *Beowulf* that express the bravery situation of Beowulf. Furthermore, we should add that the names of the poems. Old English, like Modern German, contained many compound words, most of which have been lost in Modern English. Most of the names in *Beowulf* are compounds. Hrothgar is a combination of words meaning "glory" and "spear"; the name of his older brother, Heorogar, comes from "army" and "spear"; Hrothgar's sons Hrethric and Hrothmund contain the first elements of their father's name combined, respectively, with *ric* (kingdom, empire. Modern German *Reich*) and *mund* (hand, protection). As in the case of the Danish dynasty, family names often alliterate. Masculine names of the warrior class have military associations. The importance of family and the demands of alliteration frequently lead to the designation of characters by formulas identifying them in terms of relationships. Thus Beowulf is referred to as "son of Ecgtheow" or "kinsman of Hygelac" (his uncle and lord).

The Old English spellings of names are mostly preserved in the translation. A few rules of pronunciation are worth keeping in mind. Initial *H* before *r* was sounded, and so Hrothgar's name alliterates with that of his brother Heorogar. The

combination *eg* has the value of *dg* in words like "edge." The first element in the name of Beowulf's father "Ecgtheow" is the same word as "edge," and, by the figure of speech called synecdoche (a part of something stands for the whole), *ecg* stands for *sword* and Ecg- thcow means "sword-scrvant."

What is more, the translation of the epic poem Beowulf has been done several times by linguists and translators. The text which we use as an example in this diploma work was translated by Seamus Heaney. The translator himself noted some points about this translation from the old English to modern English:

When I was an undergraduate at Queen's University, Belfast, I studied *Beowulf* and other Anglo-Saxon poems and developed not only a feel for the language but a fondness for the melancholy and fortitude that characterized the poetry. Consequently, when an invitation to translate the poem arrived from the editors of *The Norton Anthology of English Literature*, I was tempted to try my hand. While I had no great expertise in Old English, I had a strong desire to get back to the first stratum of the language and to "assay the hoard" (c. 2500-2509). This was during the middle years of the 1980s, when I had begun a regular teaching job at Harvard and was opening my ear to the untethered music of some contemporary American poetry. Saying yes to the *Beowulf* commission would be (I argued with myself) a kind of aural antidote, a way of ensuring that my linguistic anchor would stay lodged on the Anglo-Saxon sea-floor. So I undertook to do it.

Very soon, however; It was labour-intensive work, scriptorium-slow. I worked dutifully, like a sixth-former at homework. We would set myself twenty lines a day, write out my glossary of hard words in longhand, try to pick a way through the syntax, get the run of the meaning established in my head, and then hope that the lines could be turned into metrical shape and raised to the power of verse. Often, however, the whole attempt to turn it into modern English seemed to me like trying to bring down a megalith with a toy hammer. What had been so attractive in the first place, the hand-built rock-sure feel of the thing, began to defeat me. We turned to

other work, the commissioning editors did not pursue me, and the project went into abeyance.

Even so, we had an instinct that it should not be let go. An understanding we had worked out for myself concerning my own linguistic and literary origins made me reluctant to abandon the task. We had noticed, for example, that without any conscious intent on my part certain lines in the first poem in my first book conformed to the requirements of Anglo-Saxon metrics. These lines were made up of two balancing halves, each half containing two stressed syllables—"the spade sinks into gravelly ground: My father, digging. I look down"—and in the case of the second line, there was alliteration linking "digging" and "down" across the caesura. Part of me, in other words, had been writing Anglo-Saxon from the start

This was not surprising, given that the poet who had first formed my ear was Gerard Manley Hopkins. Hopkins was a chip off the Old English block, and the earliest lines I published when I was a student were as much pastiche Anglo-Saxon as they were pastiche Hopkins: "Starling thatch-watches and sudden swallow Straight breaks to mud-nest, home-rest rafter" and so on. We have written about all this elsewhere and about the relation of my Hopkins ventriloquism to the speech patterns of Ulster—especially as these were caricatured by the poet W. R. Rodgers. Ulster people, according to Rodgers, are "an abrupt people / who like the spiky consonants of speech / and think the soft ones cissy" and get a kick out of "anything that gives or takes attack / like Micks, Teagues, tinkers' gets, Vatican."

Sprung from an Irish nationalist background and educated at a Northern Irish Catholic school we had learned the Irish language and lived within a cultural and ideological frame that regarded it as the language which I should by rights have been speaking but which we had been robbed of. We have also written, for example, about the thrill we experienced when we stumbled upon the word *lachtar* in my Irish-English dictionary and found that this word, which my aunt had always used when speaking of a flock of chicks, was in fact an Irish language word, and, more than that, an Irish word associated in particular with County Derry. Yet here it was,

surviving in my aunt's English speech generations after her forebears and mine had ceased to speak Irish. For a long time, therefore, the little word was—to borrow a simile from Joyce—like a rapier point of consciousness pricking me with an awareness of language-loss and cultural dispossession, and tempting me into binary thinking about language. We tended to conceive of English and Irish as adversarial tongues, as either/or conditions rather than both/ands, and this was an attitude which for a long time hampered the development of a more confident and creative way of dealing with the whole vexed question—the question, that is, of the relationship between nationality, language, history, and literary tradition in Ireland.

Luckily, we glimpsed the possibility of release from this kind of cultural determinism early on, in my first arts year at Queen's University, Belfast when we were lectured on the history of the English language by Professor John Braidwood. Braidwood could not help informing us, for example, that the word "whiskey" is the same word as the Irish and Scots Gaelic word *uisce*; meaning water, and that the River Usk in Britain is therefore to some extent the River Uisce (or Whiskey); and so in my mind the stream was suddenly turned into a kind of linguistic river of rivers issuing from a pristine Celto-British Land of Cock* aigne, a rivenun of Finnegans Wakespeak pouring out of the cleft rock of some pre-political, prelapsarian, ur-philological Big Rock Candy Mountain—and all of this had a wonderfully sweetening effect upon me. The Irish /English duality, the Celtic/Saxon antithesis were momentarily collapsed, and in the resulting etymological eddy a gleam of recognition flashed through die synapses and I glimpsed an elsewhere of potential which seemed at the same time to be a somewhere being remembered. The place on the language map where the Usk and the *uisce* and the whiskey coincided was definitely a place where the spirit might find a loophole, an escape route from what John Montague has called "the partitioned intellect," away into some unpartitioned linguistic country, a region where one's language would not be a simple badge of ethnicity or a matter of cultural preference or official imposition, but an entry into further language. And I eventually came upon one of these

loopholes in Bttwuf/itself.

What happened was that we found in the glossary to C. L. Wrenn's edition of the poem the Old English word meaning "to suffer" the word *polian*; and although at first it looked completely strange with its thorn symbol instead of the familiar *th*, "They'll just have to learn to thole," my aunt would say about some family who had suffered an unforeseen bereavement And now suddenly here was "thole" in the official textual world, mediated through die apparatus of a scholarly edition, a little bleeper to remind me that my aunt's language was not just a self-enclosed family possession but an historical heritage, one that involved the journey *polian* had made north into Scotland and then across into Ulster with the planters and then across from the planters to the locals who had originally spoken Irish and then farther across again when the Scots Irish emigrated to the American South in the eighteenth century. When I read in John Crowe Ransom the line, "Sweet ladies, long may ye bloom, and toughly I hope ye may thole," my heart lifted again, the world widened, something was furthered. The far-flungness of the word, the phenomenological pleasure of finding it variously transformed by Ransom's modernity and *Beowulf*'s venerability made me feel vaguely something for which again I only found the words years later. What we was experiencing as we kept meeting up with *ihok* on its multicultural odyssey was the feeling which Osip Mandelstam once defined as a "nostalgia for world culture." And this was a nostalgia we didn't even know we suffered until we experienced its fulfilment in this little epiphany. It was as if, on the analogy of baptism by desire, we had undergone something like illumination by philology. And even though we did not know it at the time, we had by then reached the point where we was ready to translate *Beowulf*. *Mian* had opened my right-of-way.

So, in a sense, the decision to accept Norton's invitation was taken thirty-five years before the invitation was actually issued. But between one's sense of readiness to take on a subject and the actual inscription of the first lines, there is always a problematical hiatus. To put it another way: from the point of view of the writer,

words in a poem need what the Polish poet Anna Swir once called "the equivalent of a biological right to life." The erotics of composition are essential to the process, some pre-reflective excitation and orientation, some sense that your own little verse-craft can dock safe and sound at the big quay of the language. And this is as true for translators as it is for poets attempting original work.

we came to the task of translating *Beowulf* with a prejudice favour of forthright delivery. I remembered the voice of the p<x as being attractively direct even though the diction was oral and the narrative method at times oblique. What I had always loved was a kind of four squareness about the utterance, a feel of living inside a constantly indicative mood, in the presence an understanding that assumes you share an awareness of the perilous nature of life and are yet capable of seeing it steady and, when necessary, sternly. There is an undeluded quality about the *Beowulf* poet's sense of the world which gives his lines immense emotional credibility and allows him to make general observations about life which are far too grounded in experience and reticence to be called "moralizing." These so-called "gnomic" parts of the poem have the cadence and force of earned wisdom, and their combination of cogency and verity was always something that I could remember from the speech I heard at a youngster in the Scullion kitchen. When I translate lines 24-25 "Behaviour that's admired / is the path to power among people everywhere," I am attending as much to the grain of my original vernacular as to the content of the Anglo-Saxon lines. But though the evidence suggests that this middle ground between oral tradition and the demands of written practice was also the ground occupied by the *Beowulf* poet. The style of the poem is hospitable to the kind of formulaic phrases which are the stock-in-trade of oral bards, and yet it is marked too by the self-consciousness of an artist convinced that "we must labour to be beautiful."

Here the caesura is definite, there are two stresses in each half of the line, and the first stressed syllable of the second half alliterates with the first or the second or both of the stressed syllables in the first half. The main deviation from this is one which other translators have allowed themselves—the freedom, that is, to alliterate

on the fourth stressed syllable, a practice which breaks the rule but which nevertheless does bind the line together

W? have heard of those princes' heroic campdigns (1.3) and he ff6s\$ed fiver into the Lord's keeping (I. 27).

In the course of the translation, such deviations, distortions, syncopations, and extensions do occur; what I was after first and foremost was a narrative line that sounded as if it meant business, and I was prepared to sacrifice other things in pursuit of this directness of utterance.

The appositional nature of the Old English syntax, for example, is somewhat slighted here, as is the *Beowulf* poet's resourcefulness with synonyms and (to a lesser extent) his genius for compound-making ken rungs, and all sorts of variation. Usually—as at line 1209, where I render *yða tvl* as "frothing wave* vat," and line 1523, where *beado-l&ma* becomes "battle-toreh"—I try to match the poet's analogy-seeking habit at its most original; and I use all the common coinages for the lord of the nation, variously referred to as "ring-giver," "treasure-giver," "his people's shield" or "shepherd" or "helmet." I have been less faithful, however, to the way the poet rings the changes when it comes to compounds meaning a sword or a spear or a battle or any bloody encounter with foes. Old English abounds in vigorous and evocative and specifically poetic words for these things, but I have tended to follow modern usage and in the main have called a sword a sword.

There was one area, however, where a certain strangeness in the diction came naturally. In those instances where a local Ulster word seemed either poetically or historically right, I felt free to use it. For example, at lines 324 and 29881 use the word "graith" for "harness" and at 3026 "hoked" for "rooted about" because the local term seemed in each case to have special body and force. Then, for reasons of historical suggestiveness, I have in several instances used the word "bawn" to refer to Hrothgar's hall. In Elizabethan English, bawn (from the Irish *b6~dhun*, a fort for cattle) referred specifically to the fortified dwellings which the English planters built

in Ireland to keep the dispossessed natives at bay, so it seemed the proper term to apply to the embattled keep where Hrothgar waits and watches. Indeed, every time I read the lovely interlude that tells of the minstrel singing in Heorot just before the first attacks of Grendel I cannot help thinking of Edmund Spenser in Kilcolman Castle, reading the early cantos of *The Faerie Queene* to Sir Walter Raleigh, just before the Irish burned the castle and drove Spenser out of Munster back to the Elizabethan court. Putting a bawn into *Beowulf* seems one way for an Irish poet to come to terms with that complex history of conquest and colony, absorption and resistance, integrity and antagonism, a history which has to be clearly acknowledged by all concerned in order to render it ever more "willable forward / Again and again and again.

Third chapter conclusion

In the third chapter is dedicated to the analogous part of the epic poems *Beowulf* and *Alpomish*. Through analyzing these poems we can see that there are a lot of similar parts between them even though they were created in different parts of the world, different nations of the human beings.

Namely, the differences between them can be seen in the characters and plots. We can understand that the linguistic and poetic features of them are completely different but through this diploma work we see familiar and similar parts of them.

The derivation of the epic poem *Beowulf* comes back to 700 year and after several years it was collected into written form from the unknown author. Nowadays this epic poem is a unique example of Old English language and it is fact that *Beowulf* continues to pass to the young generation to show and reveal the peculiarities of English language. We can write such kind of word about *Alpomish*. This unique epic poem is considered one of the most important folklore text that show the tradition of Uzbek nation.

Conclusion

In the developing world the communication of nations is very important. In this situation human beings always try to keep their precious literary heritage in order to show the tradition of the people. It is fact that to reveal their history by the help of epic poems, generally literature the translation study has come to the first stage of this process. With the translation of them all people of the world can have a change to understand, know and feel the history of past. So Beowulf is one of the most important in written text in old English language. To analyze them by comparing to other languages helps us to understand deeply of the language.

In conclusion, this diploma work the most important heritage of English language – Beowulf is analyzed according to the linguistic and poetic sides. Generally, this epic poem takes place crucial point in learning the structure of English language, several features of old English language and in Beowulf these all things are visible to understand.

In this diploma work the epic poem Beowulf is analyzed by the side of lingua poetic features and a lot of examples from it show that there are little elements of the English language, literary devices like alliterations, metaphors were used. What is more, Beowulf is analyzed with comparison to Alpomish and it helps to understand the meaning of the poem, at the same time we can see several similarities between them.

The EL has undergone such change in the course of time that one cannot read OE texts without special study. The general differences which a reader of this thesis notices between OE and PDE concern spelling and pronunciation, the vocabulary and the grammar and mainly difference in word order structures.

In this work we analyzed word order patterns in 200 sentences. The sample was taken from *The Tale of Beowulf* written in Old English in the West-Saxon dialect and the same amount of samples from a novel *Third Girl* by Agatha Christie representing Present Day English.

The final comparison is based on all the findings discovered through the analysis of four hundred samples. Three hundred and three word order patterns from the first text mentioned and two hundred and seventy-four word order patterns from the second text brought us very interesting collection of data. There are many typical SE structures in both texts. Considering the results, it is possible to make some statements and conclusions.

The topic of this thesis is Word Order Patterns in Old and Modern English. The English language was inflected in the past and belonged to the group of so called synthetic languages which meant that declination of nouns and conjugation of verbs were used. OE did not have any set rules, but the tendency to follow the SV pattern can be clearly seen from the results of the analysis. The structure of the language changed during the centuries of development. Nowadays the EL belongs to analytical languages.

This means that it has a stable sentence structure that follows the subject-verb pattern as it can be seen from the final analysis of both texts.

The research can be further continued on the basis on this thesis. The results coming from the analysis confirmed that the EL has undergone a big change during last centuries and probably the process of changes in the language will continue in the future

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