

carefully "followed the literary process in Zakarpattia" presented by such talented artists as M.Tomchaniy, F.Potushnyak, P.Skunts, P.Midyanka, D.Kremin, M.Dochynets, O.Havrosh, H.Malyk and others. In the article the writer attempts to recreate the most important facts as a "social and literary life of the day" on the basis of archival documents, writer's letters (published and unpublished), creative collaboration between I.Chendey and Volynsky is also highlighted.

I.Chendey's letters characterize him (and he was such a person not only in literary activity, but in his life as well, for this reason he was criticized unfairly) as an open person and frank and sincere in his beliefs, in attitude to those processes which took place in Transcarpathia in Soviet times. On the basis of diary entries, letters and other archival materials (found by us) we can resume that there was a permanent confrontation in I.Chendey's soul between, from the first point of view, the seemingly "correct" slogans of an ideological system of that time and specific realities, and the changes, mostly "wrong", which took place in the cultural and spiritual space not only in Transcarpathia, but in Ukraine in general.

It should also emphasize that the writer often expresses his spiritual and creative maxims in different variations in his letters, diaries. Many of them are up-to-date and vice versa they sound even stronger in the context of recent events in Ukraine, and some of them, unfortunately, have become prophetic.

I.Chendey in his letters, diaries and other archival material gave us a reason to believe that a writer all his life tried to avoid final spiritual and moral degradation of a contemporary society and draw officials' attention to contemporary environmental issues and careful attitude to nature, sought to enrich Ukrainian literature by highly artistic literary works. In this process of literature he gave a special significance to criticism which was a lack not only in Ukraine, but in the USSR as well.

Keywords: archive, review, folklore, intellectuals, narrative, story, comment.

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RECEPTION OF LITERATURE OF THE ANGLO-SAXON PERIOD FROM A PRESENT-DAY PERSPECTIVE

ARISTOVA N. O., PhD in Pedagogy, Associate Professor, Associate Professor of the Department of Romance and Germanic Languages and Translation, National University of Life and Environmental Sciences of Ukraine (Kyiv)

Reception of literature of the Anglo-Saxon period from a present-day perspective is highlighted in the article. The article contains a general description of the period, biographic information, peculiarities of development of literature of the Anglo-Saxon period and a complex research of lexical, stylistic and phonographic features of poetry of that period.

Keywords: literature, the Anglo-Saxon period, alliteration, consonance, assonance, caesura, litotes, kenning, saga, compounding, epos.

В статье подана рецепция литературы англосаксонского периода в современном ракурсе. Статья содержит общую характеристику периода, биографические сведения о писателях, особенности развития литературы англосаксонского периода, а также комплексное исследование лексических, стилистических и фонографических особенностей поэзии англосаксонского периода.

Ключевые слова: литература, англосаксонский период, аллитерация, консонанс, ассонанс, цезура, литота, кеннинг, сага, словосложение, эпос.

Literature of the Anglo-Saxon period has been of great interest to critics and various scholars in study of literature of the English-speaking countries not only in the USA, England and Australia but in Ukraine as well (Debra B. Schwartz, S. Duffy, W.F. Klein, N. Jacobs, B.J. Timmer, S.B. Liljergen, M. Alekseev, M. Shapovalova, H. Rubanova, V. Motornyy). Although most of them dedicated their investigations to the analysis of world-famous poems such as “*Beowulf*” and “*The Seafarer*”, there is still no complex research dedicated to lexical, stylistic and phonographic features of poetry of the Anglo-Saxon period, peculiarities of development of literature of the Anglo-Saxon period and biographic information about writers who lived and worked during the abovementioned period.

Thus, **the main aim of the research** is to provide the reception of literature of the Anglo-Saxon period from a present-day perspective. The stated aim provides the solution of the following **tasks**, namely:

- to offer biographic information about writers of the stated period,
- to find out peculiarities of development of literature of the Anglo-Saxon period;
- to conduct a complex research of lexical, stylistic and phonographic features of poetry of the Anglo-Saxon period.

The Anglo-Saxon period began when Celtic England was invaded by Germanic tribes in the first half of the 5th century and ended in 1066 when the country was conquered by the Norman French (under the leadership of William the Conqueror).

Contemporary scholars consider that the Anglo-Saxon period is represented by pagan and Christian literature that encompasses poetry written in the form of verses, oral sagas, as well as various pieces of writing composed in so-called Old English and in Latin (after the adoption of Christianity). Moreover, it is a well-known fact that most scopas, living during the Anglo-Saxon period, recited numerous verses that were composed in the form of songs or riddles and were popular among people. This fact allows contemporary scholars to explain the popularity of riddling and add that it was one of the most popular pastimes at that time. Scholars call these verses alliterative, define alliteration as the repetition of definite sounds in a phrase and state that its origin may be traced back to several Germanic languages [11].

“*Three grey geese in a green field grazing. Grey were the geese and green was the grazing*” is an example of alliteration with consonants that is called consonance and “*The angry alligator ate Andy*” is an example of alliteration with vowels that is called assonance [3; 4].

What is more, Anglo-Saxon poets often used other literary elements such as *kennings*, *variations*, *litotes* and *compoundings* [7].

A kenning is a figurative phrase that replaces a common noun. It usually represents a two-word metaphorical name. For instance, a kenning for word “*the sun*” can be “*God’s beacon*” or “*sky’s candle*”; “*wound-dew*” for the word “*blood*”; “*bone’s house*” for “*body*” [7; 8].

A variation is the restatement of a concept or term using different words. For instance, “*headland, the homes of many water-monsters*” would be a variation [7].

Litotes is a figure of speech that consists of an understatement in which emphasis is typically achieved by negation. For instance, “*This is no small problem*” for “*This is a big problem*” or “*She was not a little upset*” for “*She was extremely upset*” [9].

A compounding, in its turn, is “the combining of two words to make a new word. An example is *feorhseoc*, literally “*lifesick*” (*feorh* means *life* and *seoc* is sick), which can be translated as mortally wounded” [7].

Since the pagan literature of the Anglo-Saxon period was an oral art very few poems written in Old English survived to us today. According to Debora B. Schwartz, Latin was considered the only language of learning and culture until late in the medieval period. And as the poetry, which was composed orally in the vernacular of Anglo-Saxon, was not considered decent literature by monks and scholars of that time, they simply “didn’t want to waste parchment and ink writing it down” [6].

Nevertheless, some poems written in Old English and some biographical information about Anglo-Saxon poets have come to us, namely: “*Beowulf*”, “*The Seafarer*”, “*Caedmon’s Hymn*”, *Caedmon*, *the Venerable Bede*, “*Ecclesiastical History of the English people*”, *Cynewulf* etc.

Thus, one of the most famous poems written in Old English is “*Beowulf*” which is considered the greatest Germanic epic in the world of literature. Most scholars believe that the poem had been composed long before it was recorded in writing. Some of them think that it emerged in the 8th century, others believe that it appeared in the 11th century. What they know for sure is that it is the oldest surviving Anglo-Saxon epic poem written in Old English [1; 2].

The poem “*Beowulf*” was discovered in the 16th century. It happened when Laurence Nowell bought a manuscript on the pages of which he found the poem. Scholars managed to find his name, along with the date, 1563 which was written in pencil on the back of the abovementioned manuscript and since then it has been known as the Nowell Codex. Moreover, contemporary scholars carried out the analysis of scribes’ handwriting. The provided analysis allowed them to claim that two completely different people wrote the poem in about 1000-1010 AD. Nowadays the original of the Nowell Codex is located in the British library [12].

One more non-religious poem, which belongs to literature of the Anglo-Saxon period and deserves our attention, is “*The Seafarer*”. Scholars claim that like “*Beowulf*” people passed it in oral versions long before the unknown scribe wrote it down at the end of the 10th century. At first, it turned out to be very controversial for most scholars because of textual problems. Some scholars thought that it represented a dialogue, others believed that it was a monologue. But contemporary scholars have come around to the view that it is a monologue told by a single speaker.

Other survived poems represent Christian literature of that period. Thus, one of them is entitled “*Caedmon’s Hymn*”. It is a unique example of the earliest recorded poems in Old English. Despite its title scholars claim that it was written down by another person due to the fact that its author was illiterate. All biographical information about Caedmon has come to us due to the Venerable Bede who was one of his closest contemporaries. Unfortunately, not much is known about Caedmon, nothing is known his date of birth, but according to ancient manuscripts he worked as a herdsman at a monastery established at Whitby around 657 [6].

Contemporary scholars consider Caedmon one of the first founders of the school of Christian poetry and often call poetry composed during that period “*Caedmonian*”.

The earliest vernacular versions of the abovementioned poem have come down to us by accident. It happened only because scribes who were copying the “*Ecclesiastical History of the English people*” in Latin not only recognized “*Caedmon’s Hymn*”, but also appended its translation in Old English to the margins of the stated manuscript.

Nowadays, the poem occurs in several dialects. Thus, for instance, two eight-century manuscripts that are held in the Cambridge University library and in the National Library of Russia (St. Petersburg) contain the poem in a Northumbrian dialect:

CAEDMON’S HYMN
*Nū scylun hergan hefaenrīcaes Uard,
 Metudæs maecti end his mōdgidanc,
 uerc uuldurfadur, suē hē uundra gihuaes,
 ēci dryctin, ōr āstelidæ.
 Hē āērist scop aelda barnum heben til hrēfe, hāleg Scepen.
 Thā middungeard moncynnæs Uard,
 ēci Dryctin, æfter tiadæ
 firum foldu, Frēa allmectig [5].*

The following poem represents an example of modern English translation of “*Caedmon’s Hymn*” written in a Northumbrian dialect:

CAEDMON’S HYMN
*Now let me praise the keeper of Heaven’s kingdom,
 The might of the Creator, and his thought,
 The work of the Father of glory, how each of wonders
 The Eternal Lord established in the beginning.
 He first created for the sons of men
 Heaven as a roof, the holy Creator,
 Then Middle-earth the keeper of mankind,
 The Eternal Lord, afterwards made,
 The earth for men, the Almighty Lord [5].*

Another person we have to mention in this article is the Venerable Bede who is widely regarded as the greatest of all the Anglo-Saxon scholars. Although he was one of the most prominent historians who lived during the Anglo-Saxon period there is not much biographical information about him. What is well-known is that Bede was born in Jarrow, England. It was either in 672 or 673. He was taken to St. Peter’s Monastery at Wearmouth Abbey at a very young age, but by 685 he moved to St. Paul’s Monastery at Jarrow where he spent his whole adult life.

Despite the fact that Bede wrote more than 60 books, most of them are extant. His most prominent book that survived is “*Ecclesiastical History of the English people*”. He dedicated it to the development and organization of the church of England, miracles, heresies, various stories of miraculous healing and life of noble people etc. “*Ecclesiastical History of the English people*” comprises five parts and describes ecclesiastical life and political history of England. It also covers the period beginning from Julius Caesar’s invasion in 55 BC to the date of the completion of manuscript in 731. The first printed edition of the manuscript appeared in 1480 AD, after Johannes Gutenberg invented his printing press.

One more poet who lived at that time and composed Old English Christian poems was Cynewulf. Contemporary scholars believe that he lived in Northumbria in the 9th century and claim that most of them unfortunately are extinct. The only four poems that have come down to us include “*Elene*”, “*The Fates of the Apostles*”, “*The Ascension*” and “*Juliana*”.

His masterpiece is “*Elene*”. Cynewulf dedicated it to Saint Helena, her travelling to Jerusalem and discovery of the Cross. The distinctive feature of a poem is that it is written in prose and poetry.

“*The Ascension*” describes Christ’s Advent, Ascension and Doomsday.

“*The Fates of the Apostles*” is dedicated to the death of each of the apostles.

As an epilogue to each poem contained runic characters that represented the letters *c, y, n, (e), w, u, l, f*, this discovery allowed contemporary scholars to assume that it was the name of the author.

Unfortunately, there is no other information that can throw light on the biography of Cynewulf [10].

The provided overview allows us to offer biographic information about the most prominent writers who lived and worked during the Anglo-Saxon period, to find out peculiarities of development of literature of the Anglo-Saxon period and to conduct a complex research of lexical, stylistic and phonographic features of poetry of the stated period.

The undertaken study is not at the end of all aspects of investigation of lexical, stylistic and phonographic features of poetry of the Anglo-Saxon period. Challenging directions of further scientific research can be as follows: genre and stylistic peculiarities of religious literature of the Anglo-Saxon period with reference to “*Caedmon’s Hymn*”, “*Elene*”, “*The Fates of the Apostles*”, “*The Ascension*” and “*Juliana*”.

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РЕЦЕПЦІЯ ЛІТЕРАТУРИ АНГЛО-САКСОНСЬКОГО ПЕРІОДУ В КОНТЕКСТІ СУЧАСНОГО ПОГЛЯДУ

Арістова Наталія Олександрівна, кандидат педагогічних наук, доцент, доцент кафедри романо-германських мов і перекладу Національного університету біоресурсів і природокористування України (м. Київ)

У статті подана рецепція літератури англосаксонського періоду в сучасному ракурсі. Стаття містить загальну характеристику періоду, біографічні відомості

про письменників, особливості розвитку літератури англосаксонського періоду, а також комплексне дослідження лексичних, стилістичних та фонографічних особливостей поезії зазначеного періоду.

Ключові слова: література, англосаксонський період, алітерація, консонанс, асонанс, цезура, літота, кенінг, сага, словоскладання, епос.