

сказки, написанной французским писателем Шарлем Перро. Поэтому в сказке нашли свое отражение черты культуры Германии.

В заключении, можно утверждать, что художественные произведения и тексты переводов имеют диалогическую связь, т.е. текст, пришедший в другую культуру, может влиять на нее, обогащать ее новым значением, приживаться в этой культуре, забывая, что когда-то был в другой культурной среде. Таким образом, можно отметить, что переводной художественный текст, неся печать культуры определенного этапа в жизни общества (его традиций, устоев, менталитета), влияет на развитие литературного пространства другой культуры, создавая при этом новые образы, присущие и соответствующие понятиям в культуре языка перевода.

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## THE STUDY OF DEMONOLOGICAL CHARACTERS IN MEDIEVAL HEROIC EPICS

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**Annotation:** The most significant and valuable legacy of medieval Western literature is the epic - poems about warrior heroes created by the people and expressing their ideals. The epic arose in the form of legends, which for a long time existed in oral transmission. Their performers were called jugglers in France, and in Germany - spielmans. These are usually conjurer acrobats who amuse the people on the roads and squares. They also sang or chanted songs about the knights. Later, from the twelfth century, learned poets reworked these stories and wrote them down in the form of lengthy poems for reading.

**Keywords:** heroic epics, demonological characters, individual characteristics,

The hero of the medieval epic is a warrior, defender of his country and people. In an era of incessant wars, this is the most important figure in public life. In the epic, the ideal qualities of a warrior - strength, courage, military prowess and loyalty of a vassal to his overlord - are depicted in their high manifestations, heroized. The plots of many poems were formed on the basis of genuine historical events, and they are talking about historical figures, but the layers of fiction usually obscure, and sometimes completely modify

the real facts.

The most famous work of the heroic epic of the Middle Ages is the famous French poem "The Song of Roland". But there are examples of it in the literature of literally all the peoples of that time. Patriotic pathos also sounds in the Spanish epic, the content of which is mainly connected with the reconquista - the struggle of the Spanish people for the liberation of their country from the Arabs who captured it at the beginning of the 8th century. So, a great Spanish poem of the XII century. "The Song of Side" sings of the exploits of the legendary hero of this war, Ruy Diaz, whom the Muslims defeated by him called Sid, that is, the master.

A vivid picture of bloody feuds over love, wealth and military rivalry is depicted in the German epic "The Song of the Nibelungs", the written version of which dates back to about 1200. The English heroic poem "Beowulf" is also well known.

Much later than in the countries of Western Europe, the epic of the Serbian and Bulgarian peoples that has come down to us has developed. He is imbued with the heroism of the liberation struggle against the Turkish conquest, in vivid poetic images he sings of the Slavic heroes - the Junaks who fought the Ottomans in the Battle of Kosovo (1389).

The most significant work of ancient Anglo-Saxon poetry is the Poem of Beowulf. This work, which is probably based on ancient epic songs, has come down to us in a more or less complete form in a single manuscript written at the beginning of the 10th century.

The poem (the volume of about 3000 verses) is divided into two parts, interconnected only by the personality of the protagonist Beowulf. The first part is the tale of Beowulf and Grendel, the second is about Beowulf and the dragon. The development of the main theme is interrupted by a number of insert episodes in both parts; these episodes are, however, important for clarifying the origin of the poem, the time of its occurrence. The Old English Beowulf Poem is extremely complex. In the form in which it has come down to us in a single manuscript, it is undoubtedly a monument of late origin. However, the surviving written version is probably based on older versions of one or more legends, dating back to folk song tradition. Hence all the difficulties in analyzing and dating the poem, and serious disagreements among its researchers. Old-school scholars regarded Beowulf as the only Anglo-Saxon monument of its kind, testifying to the rich epic tradition of pagan poems, destroyed by the intolerant attitude towards it of the Christian church. Early scholars believed that the poem, in its most essential features, was written before the adoption of Christianity by the Anglo-Saxons, or even before their resettlement in Britain, and that it was based on shorter heroic songs that were subsequently processed.

At present, the composition of the poem is usually attributed no earlier than the beginning of the 8th century. and it is regarded as a book epic written by a Christian cleric; this, however, does not exclude assumptions about the various primary sources of the poem, among which, most likely, there were also oral heroic songs.

The central episodes of the first part of the poem - about the battles of Beowulf with Grendel and his mother - have a number of parallels in folk tales, as well as in Icelandic sagas; the story of the second part about the battle of Beowulf with the fire-breathing dragon presents analogies with other Germanic legends. It is also significant that Beowulf is not an Anglo-Saxon hero; the action of the poem is not confined to England and takes place in the first part in Denmark or Zealand, in the second - in southern Sweden.

Beowulf is not a historical person, but in the poem one can find echoes of actual historical events - strife and wars of the North German peoples among themselves or with their West German neighbors, however, in the form of brief episodes or even just random hints. So, in the king of the Geats, Higelak, they see a resemblance to the Danish king Hohilaik, whose campaign against the Franks (515) is mentioned in the chronicle of Gregory of Tours. The historical and geographical nomenclature in Beowulf most likely indicates that the legends processed in the poem could have taken shape in the first half of the 6th century. in an area north of the continental homeland of the Angles.

However, in the form that has come down to us, the poem about Beowulf has already deviated significantly from this supposed basis and, according to all data, testifies not to one, but to several stages of its literary processing. In the edition that has come down to us, the poem bears traces of rather significant changes by the Christian scribe, who threw out the names of pagan gods and too obvious allusions to Germanic mythology, and also made a number of inserts that are easily distinguishable in a work that has a generally pre-Christian character. This editor of the poem calls Grendel a descendant of Cain, sea monsters a fiend, regrets the paganism of the Danish king; in various places of the poem, the names of Abel, Noah, the biblical tradition of the flood, etc. are mentioned. Even Beowulf himself is turned into a kind of Christian saint, a snake fighter who sacrifices his life in order to rid the country of a fire-breathing dragon, and pronounces purely Christian instructions. The intervention of the same scribe should explain some of the closeness of Beowulf to ancient literature.

The poem is distinguished by a very refined literary technique. Like all works of Anglo-Saxon poetry, it is written in ancient Germanic alliterative verse, which is distinguished, however, by its particular sophistication and an abundance of literary and poetic devices.

Instead of an introduction, it tells about the legendary ancestor of the Danish kings SkildSkefing, who miraculously sailed to the shores of Denmark in infancy in a boat full of treasures, then he grew up, became a king and ruled the country for a long time and happily; and his descendants also ruled happily. The great-grandson of Skild, King Hrothgar, was successful in wars and accumulated great wealth. He erected a vast, richly decorated chamber for feasts with his retinue - "Heorot", that is, the chamber of a deer (since it was probably decorated with deer horns).

But the fun in this ward did not last long. Soon, every night, Grendel began to appear in Heorot, a terrible monster that lived in the nearby seaside "swamp". He carried away and devoured dozens of the best Hrothgar vigilantes. No one could avert disaster. The chamber was empty, the feasts ceased, great sorrow seized the Danes.

The news of the monster reached the land of the Geats (the Scandinavian Gaut tribe that inhabited the southern regions of Sweden). Beowulf, the bravest of the knights of the king of the Geats Hygelac, heard about this. He ordered the ship to be equipped and went to the aid of the Danes, along with fourteen of the best warriors.

On the very first night of their stay at Hrothgar's, a terrible battle took place between Beowulf and Grendel. Grendel appeared in Heorot at midnight, crept up to the Geats, grabbed one of them, tore it in half, crushed its bones, began to suck blood from its veins and swallow meat in huge pieces. Before he had time to reach out for another, Beowulf's mighty hand grabbed him and a struggle began between them.

In vain Grendel tried to escape: the veins in his shoulder were torn, the skin and meat burst, the bones jumped out of the joints, Grendel's entire arm remained with Beowulf. The mortally wounded monster was drawn to die in its swampy swamps. The next day, Hrothgar arranged a rich feast in honor of the winner and generously endowed Beowulf.

The avenger for the murdered Grendel the next night is the monster's mother, who again inflicts damage on Hrothgar's squad while Beowulf and his comrades are resting in other chambers. The next morning, Beowulf accomplishes his second feat: he descends into a terrible watery abyss and kills Grendel's mother with that miraculous sword ("giants' product") that hung in her water chambers. With the same sword, he cuts off Grendel's head and wants to take the weapon away in memory of the battle, but the sword, like ice, melts in his hands to the very hilt.

Hrothgar arranges a new great feast and rewards Beowulf with even more generous gifts, seeing him off to his homeland. Covered in glory, Beowulf returns to King Hygelac.

In conclusion, we can add that "Beowulf" is the only surviving poem of the "barbarian" peoples of Europe, the main backbone of which was formed before the adoption of Christianity. The poem glorifies pagan virtues - fearlessness in battle, loyalty to the tribe and leader, merciless revenge on enemies. The world described in Beowulf is historically accurate, although Beowulf himself is not mentioned in any other source. Some episodes (the descent of the hero into the depths of the sea, the cutting off of the monster's hand, the battle with the dragon) echo the legends of various Germanic peoples.

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## АНАЛИЗ ЭКСПРЕССИВНОСТИ НЕВЕРБАЛЬНОГО ПОВЕДЕНИЯ КАРАКАЛПАКОВ ПО РЕЗУЛЬТАТАМ ОПРОСА

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**Аннотация:** в этой работе рассматривается изучение результатов опроса, направленное на выявление выразительности использования эмоции и жестов каракалпаками при общении, которое привело к выводам, представляющие интерес для данного исследования

**Ключевые слова:** опрос, жесты, эмоции, экспрессивность, общение, размахивание руками, невербальное поведение

Первостепенное значение для решения поставленных нами задач, таких как выявить экспрессивность жестов и эмоции у каракалпаков, имеют исследования, непосредственно направленные на наблюдение среди населения и отбор описательных элементов невербального поведения в каракалпакской литературе.

Сфера таких исследований весьма разнообразна и получила освещение в ряде научных направлений. Алан Кленки упоминал про работу Джорджи (*Psychology as a human science: A phenomenologically based approach*) что, «Глубокое описание» и качественный анализ отношения между речью и жестами, используемые в контексте реальной жизни может сыграть центральную роль в возможном альтернативном направлении будущего когнитивной лингвистики. Алан Кленки отметил что, размышление в этом направлении могло бы помочь узнать больше о том, как семиотическая система языка перекрывается с системой жестов и в каких временных масштабах, что позволяет детализировать артикуляцию того, что лучше всего назвать «лингвистическим» (и в каких пространственных и временных контекстах) сложный набор семиотических моделей поведения, которые люди используют для общения друг с другом [1, 612].

В исследуемой проблематике о невербальном поведении каракалпаков центральными становятся вопросы, насколько экспрессивны каракалпаки в эмоциях и использовании невербального поведения. Слова английского юмориста Джон Б. Мортон «Жестикуляция — это любое движение, совершаемое иностранцем» практически совпадает с тем, что действительно турист использует жесты в незнакомой среде путешествуя для того чтобы быть понятным в иноязычной стране. А также турист следит за невербальным поведением у тех людей, которых совершенно не знают в той стране, где он находится. Есть разные сайты для памятки туристов, где можно найти информацию не только про посещаемую страну, а также и правила невербального поведения. Исходя из этих мыслей «А как нас видят иностранцы?» «Насколько каракалпаки экспрессивны в невербальном поведении?» было принято решение провести опрос у тех иностранных представителей, которые останавливались в нашем городе Нукус на определенный промежуток времени. Для опроса была выбрана Google Forms, в опросе участвовали 10 иностранцев, которые жили в городе Нукус от 7 месяцев до 5 лет из разных стран таких как: Армения, Канада, Финляндия, Кения, Филиппины, Южная Африка, США.

Цель опроса была направлена на выявление экспрессивности жестов у каракалпаков, выявить имеющиеся схожие невербальное поведение с другими народами, и включала следующие вопросы:

- How are Karakalpak people expressive in using the body language?
- Which body part do the Karakalpak people use mostly while talking and speaking?
- How often do Karakalpak people use gestures?
- How emotional are Karakalpak people?
- What kind of gesture(s) do usually Karakalpak people use while speaking? Could you, please, describe it?
- Have you noticed any non-verbal behaviour that you were surprised to see as it is accepted in a completely different way in your culture/country? If yes, could you, please, describe it?
- Have you been in a situation (in Karakalpakstan) like you were among/with people/person who didn't know English but still tried to explain you something using gestures. And how understandable and