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TRANSFORMATIONS IN THE TRANSLATION OF *BEOWULF* FROM OLD ENGLISH TO PRESENT-DAY ENGLISH

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The Old English epic poem *Beowulf,* composed between the middle of the 7th and the end of the 10th centuries, again and again, in the 20th and the 21st centuries attracts great interest of scholars and translators (such as Michael Alexander (1995), Robert Fulk (2010), Seamus Heaney (2000), R. M. Liuzza (2000), Oliver Raymond (1990), Purvis, (2012, 2021), M. Swanton (1997), J. Zupitza (2007), etc. Beowulf is a Scandinavian prince who saves the Danes from the seemingly invincible monster Grendel and, later, from Grendel's mother. Then he returns to his own country and dies in old age in a vivid struggle against a dragon. *Beowulf* is the elegiac narrative of the adventures of a Scandinavian hero who is constantly struggling for good and against evil.

Beowulf has been translated into Modern English many times. In general translators try to reproduce one or more of its remarkable features or qualities at the expense of others. The new verse translation by Seamus Heaney, while remaining reasonably faithful to the sense of the original, attempts to imitate its acoustic features – its rhythm, meter and alliteration – more closely than other translations (Heaney, 2000: 17). Some authors such as Meghan Purvis and Robert Fulk identify this phenomenon of translation by Heaney as *«a creation of masterpiece out of a masterpiece»* (Fulk, 2014: 29; Purvis, 2012: 141). Meghan Purvis favours the idea of Heaney to reflect *«the somber grandeur and mythic vigor of the Anglo-Saxon original and the rhythm and*

timbre of the English language we speak today…. This newborn translation makes accessible to everyone the first supremely great poem to be written in the English language» (Purvis, 2012: 151).

In our research we will try to perceive the translational transformations, used by Seamus Heaney, such as alliteration, compounding, language change, formulas of breaking and language variation. It is recognized that like much early Germanic poetry, Old English did not use rhyme but alliteration.

Our aim is to identify the functional peculiarities of alliteration, language change and variation in the translation of the Old English text.

The text of *Beowulf* abounds in alliteration greatly – the use of the same consonant at the beginning of each word or each stressed syllable in a line of verse. For instance: *Oft **Sc**yld **Sc**ēfing **sc**eaþena …, **w**ēox under **w**olcnum, **w**eorð-myndum þāh* (Beowulf, 2000: 1); ***Sc**yldes eafera **Sc**edelandum in. Swa **sc**eal **g**eong **g**uma **g**ode **g**ewyrcean* (Beowulf, 2000: 2); ***H**eorogar ond **H**roðgar ond **H**alga til; **h**yrde ic þæt wæs Onelan cwen, **H**eaðoscilfingas **h**ealsgebedda. þa wæs **H**roðgare **h**eresped gyfen* (Beowulf, 2000: 6); ***H**wanon **f**erigeað ge fætte **sc**yldas,**g**ræge syrcan ond **g**rimhelmas, **h**eresceafta **h**eap* (Beowulf, 2000: 22); ***G**ēat wæs **g**læd-mōd, **g**ēong sōna tō…* (Beowulf, 2000: 122). Stressed syllables began with the same letter, which usually (but not always) represented the same phoneme; all consonants, however, were allowed to alliterate together. Like much early Germanic poetry, OE did not use rhyme but alliteration.

The Old English palatalized plosive consonants spelt *g, cg* (ʒ, cʒ) *c, cc* and the palatalized combination *sc* developed in the course of the Old English period into sibilant sounds. This process was completed early in Middle English, and the digraphs *dg, ch, sh* were introduced for the new sibilant phonemes: e.g. [ʃ, tʃ and dʒ]. *Scyld Scēfing* (**Sh**ield **Sh**eafson), *sceal* (**sh**all), *sceaþena* (**sc**ourage), *scearde* (**c**utting, **sh**earing), *cild* (child), *brycg* (bridge), *ecg* (edge). On the other hand, the palatal plosives k' and g' disappeared from the English consonant system and it is clearly depicted in the translation of Seamus Heaney, e.g. *geleorene* (**t**ransitory), *geap* (**w**ide, **sp**read out), *gewitan* (**k**now), *gehrorene* (**f**all down), *geweorc* (**f**ortification), *gebrǣcon* (**b**reak), *gedreas* (**c**oncourse).

In the new verse translation Heaney preserves alliteration as well, an example of Modern English alliterative verse: *There was **Sh**ield **Sh**eafson, scourge … **p**owers **w**axed … his **w**orth was **p**roved* (Beowulf, 2000: 2); ***Sh**ield had **f**athered a **f**amous son* (Beowulf, 2000: 3); ***H**eorogar, **H**rothgar, the good **H**alga and a daughter, I **h**ave **h**eard, who was Onela's queen, a **b**alm in **b**ed to be **b**attle-**sc**arred **Sw**ede* (Beowulf, 2000: 7); *Where do you **c**ome from,*

carrying these decorated shields and shirts of mail (Beowulf, 2000: 23); *The Geat was elated and gladly obeyed* (Beowulf, 2000: 123).

One more peculiar feature of language change in Anglo-Saxon variant of *Beowulf* is the maintenance of metathesis, Germanic gemination (doubling) and reflexes of common Germanic diphthongs in Old and Modern English. Seamus Heaney tries to preserve these types of language change with the aim of succession of the chronological development of the language (Heaney, 2000: 15).

Metathesis as a sound language change was of great structural importance, and it is worth mentioning because metathesis as something that persists throughout the history of the language; for example, the children's form *wopse* for PDE *wasp* (Fulk, 2014: 25–27). For example, *ðridda – ðirda – third, brunnan – burnan – burn, hros – hors – horse, bresten – berstan – burst, cresse – cerse – cress, wæsp – wæps – wasp, wlisp – wlips – lisping, clǣnsian – clǣsnian – cleanse, ræn – ærn – ran,* etc.

The Old English poetry of *Beowulf* is characterized by a great number of compounding, the combining of two words to make a new word, e.g. *wealstan* – a compound word, made of *weal* (wall) and *stan* (stone) from Latin *vallum.* Examples of compounding in *Beowulf* are *geār-dagum*, literally «days gone by», *Gar-Dena* literally «Spear-Danes», *gebræcon* – a word of the Germanic layer: Gothic *brican,* Old Saxon *brekan*, Old North *breka* with the literal meaning to break. Other examples of compounding may be as follows: *burgstede* – a compound word, made of *burg* (fortress) and *stede* (stead); from *OHG burug*-preserved in place-names ending in -bury (Canterbury); *Lat. – statio, stationis*; the literal meaning – fortress, castle, town, place, spot, locality. *Scurbeorge* – a compound word, made of *scur* ('shower,' storm, tempest, trouble, commotion, breeze) and *beorg*(roof); Gothic *skura,* Old Saxon *skur* literally *storm of battle, shower of blows.* Eorðgrap – a compound word, made of eorð– (earth; ditch, furrow, drain and grap (*grasp, grip,* [grîpan] II. *pret. 3 sg. of grîpan;* Gothic *airða,* Old High German *erda;* literally *to grasp the earth.* Heardgripe– a compound word, made of *heard* (hard, harsh, stern, firm, brave; Gothic *hardus,* Old High German *hart,* Modern German *hart* and gripe (*grasp, grip,* [grîpan] II. *pret. 3 sg. of grîpan;* Gothic *airða,* Old High German *erda;* literally *to grasp hard, to seize and hold firmly.*

So, we may conclude that the most effective means of translating the Old English poem *Beowulf* into Modern English, used by Seamus Heaney are such as alliteration, compounding, derivation, conversion, language change and language variation in phonology and lexicon. To prove it, we may cite British and American scholars, concerning this translation. Meghan Purvis highly appreciates Heaney's alliterative translation that marches to an ancient beat

that drives the poem forward. It's hard to miss Heaney's own flair, his grasp of language at once earthy and other worldly, his bold descriptions and his loud exclamation. Beowulf is exciting again (Purvis, 2021: 5). Robert Fulk recognizes the full worth of Heaney's excellent translation that has the virtue of being both direct and sophisticated, making previous versions slightly flowery and antique by comparison. His intelligence, fine ear and obvious love of the poem bring Beowulf alive as melancholy masterpiece, a complex Christian-pagan lament about duty, glory, loss and transience…. Heaney has done it (and us) a great service (Fulk, 2014: 28–29).

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КОГНІТИВНА СЕМАНТИКА У ПЕРСПЕКТИВІ КОНЦЕПТУАЛЬНОЇ СТРУКТУРИ ТА МОВНОГО ЗНАЧЕННЯ

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Вивчення когнітивної семантики розпочалося у 1970-х роках як реакція проти об'єктивістського погляду на світ, запропоноване англо-американською традицією у філософії і суміжних галузях, наприклад, формальній лінгвістиці (truth-conditional semantics). Відтак у мово-знавстві питання щодо зв'язку лексичного значення та концептуальної структури почали розглядати через призму когнітивного аналізу. Мета