

Beowulf's swords are the driving force behind his self-transcendence. Even the giant's blade dissolves after killing Grendel's mother, so Beowulf's swords constantly fail him. Beowulf himself is the main actor that kills the monsters. It is different from the characters in the epic *Jangar*. Khongor's weapons and gear are the physical manifestations of his magic; they will be meaningless if they leave him.

This subject has considerable space for development. Particularly, the archaic elements underlying those weapons, a comparison of rhetorical techniques used to describe characters, and so on. In general, the author hopes that this research will help people to get to know about the charm of these two ancient treasures and make a contribution to the epic investigation in a comparative way.

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WORLD LITERATURE VISION IN AI QING'S POETRY

Abstract: *The use of symbols by Chinese poet Ai Qing lies in the fact that he mixes, merges, connects, and synthesizes everything that exists through his own imagination. Ai Qing was deeply influenced by literary creation theories and poetic techniques of such poets, as S. T. Coleridge and T. S. Eliot's – main figures of Romanticism and Modernism. In the first half of the XX-th century, with the deepening of Chinese colonization, the influence of foreign culture continued to flow in. This article aims to analyze the specific Ai Qing's look at the world literature.*

Keywords: *Ai Qing; Imagination; World Literature; Symbol; Romanticism; Modernism.*

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КОНЦЕПЦИЯ МИРОВОЙ ЛИТЕРАТУРЫ В ПОЭЗИИ АЙ ЦИНА

Аннотация. *В поэзии Ай Цина язык символов имеет синтетическую природу, происходящую из уникального воображения поэта, испытавшего глубокое влияние открытий романтика С. Т. Колриджа и модерниста Т. С. Элиота в области теории и практики поэтического. В первой половине XX века в Китае, переставшем быть колонией, нарастает интенсивность освоения достижений мировой культуры и литературы. В данной статье анализируется специфика взгляда Ай Цина на мировую литературу.*

Ключевы слова: Ай Цин; воображение; мировая литература; символ; романтизм; модернизм.

In the 1930s, with the study of translations and the introduction of the poetic works of the British Romantic poets W. Wordsworth (1770 – 1850), P. B. Shelley (1792 – 1822), J. Keats (1795 – 1821), and S. T. Coleridge (1772 – 1834), European romantic literary concepts also penetrated China, which had a profound effect on the then group of Chinese poets. Xu Zhimo (徐志摩, 1897 – 1935), Dai Wangshu (戴望舒, 1905 – 1950), and Wen Yiduo (闻一多, 99 – 46) are the main representatives of the Romantic poets, who advocate the use of poetry to express the subjective spirit of people, express their own emotional world and existence through the description of the relationship between man and nature. «S.T. Coleridge was an important poet in the romantic period of Europe. Modern Chinese translation and research mainly focused on the 1900s and 1930s. During this period of Chinese literature, the dissemination of S. T. Coleridge in Chinese academia has experienced a process of understanding from a rebellious poet, an untimely dreamer to an artistic and spiritual core figure. The changes in the construction and acceptance of S. T. Coleridge's symbol are not only related to the times, social, and political factors, but also related to the literary trend of thought and the literary tendency, leading and promoting of the main writers in the literary field. At the same time, it reflects the modern Chinese writers' literary function» [2, p.52] The idea of Imagination in the European Romantic literary movement also spread into the territory of Chinese literature and formed the modern Romantic poetic style with unique Chinese characteristics («the different philosophical and cultural backgrounds of China and the West determine the different characteristics of Western contemporary symbol poetics and Chinese symbol poetics») [1, p. 226]. At the same time, with the introduction and spread of the Baudelaire (Charles Baudelaire, 1821 – 1867) school of symbolism, Eliot's (Thomas Stearns Eliot, 1865 – 1848) and Pound's (Ezra Weston Loomis Pound, 1885 – 1972) modernism, the system of Western modernist poetics almost completely came to the attention of Chinese poets, Bian Zhiling (卞之琳, 1910 – 2000), Ai Qing (艾青, 1910 – 1996; real name: 蒋正涵 (Jiǎng Zhèng hán), Feng Zhi (馮至, 1905 – 1993), Li Jinfa (李金发, 1900 – 19767) are its important representatives («in the 1930s, the Anglo-American modernist poetry represented by T. S. Eliot, like a larger magnet, attracted the attention of a group of modern Chinese poets» [3, p.19]. Based on the complete absorption of the figurative features of classical Chinese poetics, they absorbed the Western spirit of modernism, the features of the selection, use and narration of poetic symbol and symbolic techniques, forming a typical modern-classical, East-West, symbolic-mythological theory of poetic creativity and a narrative system, all they are in favor of showing the eternity, immanence and creative potential of people through their own literary work, through the repeated use of symbols, so that his works seem vague, multifaceted, layered, unique and symbolic, «the modern transformation of Chinese poetry is mainly influenced by the concepts and forms of Western poetry, compared with foreign influences, the traditional influence of this people's poetry is rather a deep penetration of latent growth» [4, p.113].

In this long process, along with the widespread spread of Romanticism and Modernism in China, Ai Qing came into contact with their literary ideas and applied them to their own literary creation practice, «the art of poetic symbol of the 1930s embodies the conscious compatibility of the ancient Chinese tradition of the art of poetic symbol with Western modernist visual arts and reflects a more comprehensive and conscious understanding of the construction of the ontology of the symbol» [4, p.100]. The circumstance of completely selective assimilation of the ideas of poetic creativity has formed its own unique way of using symbol. The era in which they lived was special: due to the unique historical causes of China and the special background of the dynastic succession, S.T. Coleridge and T. S. Eliot came to China almost simultaneously, and their influence on the poet was almost synchronous.

At that time, the political situation in China was complex and chaotic, the warlords fought, the new culture movement deepened, Ai Qing tried to break the outdated literary atmosphere, find a new path, and constantly deepen his literary understanding in creativity. Through Ai Qing's formative power of imagination, unique use of symbol, and accurate capture of color and social pulse, everything becomes the one, and his own literature is full of special vitality, shaping a profound modernity in China at that time with a stream of poetic creativity of ideology and realism. «Ai Qing most successfully achieved the unification of the expression of the zeitgeist and the pursuit of artistic beauty» [4, p.79].

In the process of using many symbols, Ai Qing constantly revises and strips off self-emotional factors. Ai Qing mixes, merges, connects, and synthesizes everything that exists through his own imagination. All symbols can be freely introduced from one state to another and become a harmonious and unified existence, *«the symbol not only sees the style of the poet best, but also greatly enhances the expressiveness and attractiveness of the work, providing the reader with a huge scope for imagination and recreation»* [6, p.102]. Ai Qing transforms into whatever he describes through his imagination, penetrating the mind and capturing the subtlest emotions. Symbolic color gives a vivid situational presentation and emotional experience, as S.T. Coleridge said: *«Finally, GOOD SENSE is the BODY of poetic genius, FANCY its DRAPERY, MOTION its LIFE, and IMAGINATION the SOUL that is everywhere, and in each; and forms all into one graceful and intelligent whole»* [5].

The figurative system of many of Ai Qing's poems is comprehensive and meaningful, he broke through the traditional Chinese poetic system, consciously absorbed the essence of modern Western poetic symbol, repeatedly used symbols such as color, sun, dawn, light and earth, *«he appreciated the important role of imagination and association in building symbols: without imagination, there is no poetry»* [7, p.157], he also said that *«feelings without associations, without imagination, life is very short»* [7, p.109]. The use of Ai Qing's symbol also has an international perspective, not only focusing on one's nationality, but also on the world, so many of Ai Qing's poems express the emotional experience of the Chinese nation in a certain period of China, but also deeply express the universal experience of all mankind: individual encounters, national destiny and the pursuit of the common value of all mankind are united into a single whole. *«In his poetic imaginative world, Ai Qing also consciously absorbed the method of symbolism. Symbolic symbols are often intertwined with realistic symbols or lyric-romantic symbols, creating a simple and deep poetic environment»* [4, p.87]. The poem *«When the Dawn Puts on White Clothes»* profoundly reflected the rich imagination and epic allegorical narrative skills used in his symbols by the poet:

*Between purple and blue forests
From grey ash mountain to grey ash mountain
green grass,
Green grass flowing across the prairie
The smoke is fresh like lotion...*
...
*Oh when the dawn turns white
How fresh are the fields!
Watch,
Yellow light,
Trembling his last hour on a pole.
Look ! [8, p.12]*

Dawn expresses human emotions and actions, and natural landscapes begin to have a strong symbolic meaning: when dawn arrives, everything in the world can be warmed, and dawn has three meanings: first, after darkness disappears, light can be ushered in, in all the darkness, wait for the light to come; second, the power of light will change from the yellowish light to the light of the sun; third, the faint light merges with the dawn light. One, symbolizing that everyone is accepted and saved by the light, and the deep meaning of salvation covers the entire human world, *«the symbol is no longer equal to the original symbol because it has penetrated into the author's consciousness. As a subjective and objective composition, it is the poet real-life evidence of complex aesthetic activities, the embodiment of the poet's creative style»* [9, p.36], in his poem *the Dawn*:

*when I didn't wake up
Close your eyes
I hear birds singing
I heard the roar of a car*

I heard a whistle
knowledge
You knock on the door again...
Dawn,
for your arrival
I want to stand on the slope
how welcome
The girl jumps from the field
Open arms to you
Because of you,
You have her innocent smile.
And my favorite weeds and fragrance [10, p.144-145].

Ai Qing's poems depict the most real and realistic aspirations of a war-torn country and a people at war. In 1937, the aggressive war against China was in full swing, and all of China was shrouded in some kind of shadow, and people needed light and confidences, which is a condition for the poet to write this poem. The poet believes that «*a good poem should be fresh symbol and fresh language, so appropriately dissolved in one's own mind*» [7, p.47] and «*good language is the language that most fully and accurately expresses your feelings, experiences and thoughts*» [7, p.104] When the poet is still dreaming, he already imagines a number of scenes after dawn: the chirping of birds, the roar of cars, the whistle, this is the beginning of a new morning, the dream represented by dawn and light, the noise and excitement after dawn. The lieutenant was silent. At dawn, the poet, full of emotion, stands on the hillside, arms outstretched, like a long-lost girl, to pay homage to the light. Under the ashes of war, the Chinese people have not seen a real dawn for a long time. The traditional way of life of people has changed, the pace of life has changed, and fundamental changes have taken place in the fate of the individual, society and family. The girl symbolizes the purity and beauty of the light, which is like a human smile.

Symbol is presented as an external symbol of subjective consciousness, articulating the hidden emotions and consciousness that are the main function and purpose of the symbol. A common basic symbol of Ai Qing is the sun. Through repeated use of the symbol of the sun, the underlying emotions in the heart are vividly described, «*the rich connotation of the sun symbol in Ai Qing's poetry is mainly reflected in the human concern in real life, the ultimate ideal of life, the ancient nation civilization and the piety of human civilization*» [4, p.82], the full display of the symbolic meaning of the sun happens through imagination and allegorical narrative in the poem «*The Sun*»:

From an old grave
From the dark times
From the side of the stream of human death
Shocked sleeping mountains
When the steamer turns over the sand dunes
The sun comes down on me...

It is an undeniable light
Breathe life
Let the tall trees dance with him
Let the river flow to him with wild songs
When it comes to me
Winters pike pupae go underground
The crowd is talking loudly in an empty field
Distant city

Summon him with Electricity and Steel
So my heart
Torn by the hand of fire
Stale soul
Thrown into the river
I believe in the resurrection of mankind [11, p.132-133].

The sun here clearly possesses human thoughts and emotions. On the one hand, the poet has given the characteristics of the sun person. The sun comes to shock everything and awaken everything, at the same time, everything is singing with the sun. The unmoving things possess people, his thoughts, feelings, actions and emotions are obviously a very imaginative expression, and it is also a romantic creative method. At the same time, the sun has a very rich symbolic meaning: first, the sun symbolizes light and hope. In the endless pain and darkness, people are seeking breakthroughs, hoping to bring life and peace to the land of China; second, the sun symbolizes youth and vitality, which means that a new generation will welcome this era with a newer attitude and create a brighter future; third, the sun has become the common belief of the whole world and all mankind, based on the suffering of the entire human race and the darkness of the world at that time, a religious sentiment and belief were introduced to make people believe that the light will come and everything will pass, « *the poet's creative evolution does not follow a clear pattern; in general, it is a movement from introspection, from focusing on oneself and one's emotions, to the richness and diversity of the world. The spark to which the poet runs is a belief in humanity and the future of humanity*» [12, p.122]. It can be seen that this poem adopts both romanticism and symbolism, but the result is a profound and typical modernism and realism. It can be said to be based on S. T. Coleridge's imagination theory. Romanticism creation techniques and symbolism creation techniques centered on T.S. Eliot's De-Personalization theory are perfectly combined in the creation of this poem, so that the symbol has a dual function and achieves a good art effect, «*the artistic personality of poets is more manifested in the use of such mental abilities as perception, association and imagination when collecting symbols*» [9, p.28]. In the poem «*The Sun*», the poet's universal human emotions are fully expressed, the sun is also transformed from a single symbol of a nation to a common pursuit of all mankind, and the symbolic framework of the sun has become the whole world and all mankind:

Skyscrapers in the distance
- Those mountains of cement and steel
And hundreds of cigarettes
Thousand pillars and roofs raised
In the dense forest
Come outside.....
In the Pacific
In the Indian Ocean
In the Red Sea
In the Mediterranean Sea
When I first had the desire for peace
And a childhood that floats on endless blue waters
I saw a beautiful sunrise
But at this moment
I breathe in the city
The smell of kerosene resin smell
Mixed city, open metal frame, ore frame
Electric fire frame city, widely
The city that brings caresses at dawn
I see the sunrise

More beautiful than any twilight [13, p.204-205]

«*The symbol of the sun is also an archetypal symbol deeply imprinted in human experience*» [4, p. 84]. Ai Qing freely manipulates his imagination, treats the sun as a visual figure, fully expresses his thoughts, and prepares to spread his belief in the existence of the sun to all parts of the world. First, the light of the sun exists in the life of the city of poets, and then further spreads to important places such as the Pacific Ocean, the Indian Ocean, the Mediterranean Sea, the Red Sea, the jungle, and even worldwide, the meaning of the sun has deepened from a single national meaning to a human existence. Xu Yuan clearly stated: «the figurative group *Sun* symbolically expresses the poet's desire for the ideal of light and the philosophical understanding of life and death, which is transferred by time and people to our literature-precisely because our people and people have experienced light and hope, in contrast to suffering» [14, p.107]. Through this typical expression, we can see the profound connection between the subject (person) and the object (the sun) in Ai Qing's poem, as well as the deep emotional experience and inner feeling of many sun symbols. «*Ai Qing seems to be very interested in the symbol of the sun. Sensitive, all things related to the sun let Ai Qing get it into poetry to create*» [15, p.21]. Ai Qing's poetry successfully realized the integration of man and nature, nation and world, and had a significant impact on the poetry creation in the post-Romantic period.

Ai Qing often uses self-narrative combination and placement of many symbols form a big picture. The poet's unique imagination creates his own unique literary style. «*Ai Qing's poems have the character and spirit of the Land, the breath and color of the land, his poems testify to the suffering earth, and sing about the suffering earth*» [4, p.80], in «*Snow Falling on the Land of China*»:

*Snow falling on the land of China
The cold is blocking China
Wind/Like an old woman who is too sad / Following tightly
Stretching out cold fingers
Pulling on the clothes of pedestrians
In words that are as old as the land*

*Doing it all the time
The one who appeared from the forest
Driven the carriage/Your Chinese farmer
Wearing a fur hat/Breaking heavy snow
But I,
No happier than you
- Lying on the river of time,
Waves of suffering
Swallowed and rolled me several times -
Wandering and captivity,
The most precious days of my youth are lost my life,
How is your life,
Just as exhausted.
Snow falls on Chinese soil
Cold blocked China... [7, p.157]*

«*The Land is a fertile soil for the reproduction of life, a symbol of the regeneration of life*» [4, p.81]. Poetry is composed of symbols, which carry the inner emotions and outer life of the poet. Through imagination, the poet integrates a series of independent symbols: snow, land, old women, pedestrians, and farmers into an observable and sensible reality through imagination. Land is a symbol commonly used by Ai Qing, which runs through the entire process of Ai Qing's

poetry creation. He gave to the land a very profound symbolic meaning: first, the land symbolizes the troubled China. At that time, the war in China continued. People are displaced, everything is destroying, the land, just like destroying this country; second, the land symbolizes hope, everything is born and raised from the land, without the land, life will lose their support. Fundamentally, it will be destroyed; thirdly, the land symbolizes a kind of religious love and attachment. Based on an ancient, deep and extensive cultural foundation, civilization will accommodate, renew and establish a new order for this world, where brings light and hope. Therefore, a simple land symbol carries three meanings at the same time, which is evident in the superb application of its symbolism.

Symbols combine objective phenomena and subjective consciousness, and through human imagination and the unique narrative structure presents a three-dimensional symbolic meaning «into one graceful and intelligent whole» (good sense, fancy, imagination) according S. T. Coleridge) [5]. It is reflected in Ai Qing's poem «*The Land of Resurrection*»:

*Rotten days already sunk to the bottom of the river,
Let it rinse with running water
There are almost no traces left;
On the river bank, Where the steps of spring pass
Flowers and grass are everywhere;
And from the jungle there also reported
A hundred birds dedicated to the seasons
High frequency singing*

*It's time to sow, work hard for us
The earth will give birth to golden particles.
Right now, you, the poet of sorrow,
You should also brush away the old longing,
Let hope awaken in your own
A heart that has been hurting for a long time:
For our once dead land
Under a clear sky, risen!
-Suffering became a memory
In his warm chest, spinning again
There will be blood of fighters [16, p.153-154]*

Decaying days (time) and flowing water and river banks (space) are one, the earth in spring is full of life and vitality, the piercing sounds of birds perfectly depict the hope of the birth of the world and all the sorrows that will eventually pass away, the spirit of warriors and will change the world, and the dead earth will rise. Poets are free to express their inner life in symbolic and figurative language and experience the great charm of imagination. It can be said that there are many similar and different things in nature, and through the unique processing of imagination and language, they are stimulated by the emotions required of eternal and temporary opposition and interdependent objects, thus forming their own literary works.

The resurrected earth, humanity, world and order mean that the dead earth has undergone a great renewal, and the land here obviously has a certain feeling of religious redemption, just as Jesus Christ was resurrected and conquered sin. Xu Yuan also emphasized this point: «*a certain religious spirit in Ai Qing's poems is not only support for the emotion of complete devotion to the earth, but also an understanding of the above-mentioned beginning and devotion to the law of life*» [14, p.107]. In Ai Qing poetry imagination and symbolism have been integrated. It is not broken knowledge and perceptual cognition, but a single thought that transcends all conflicts and contradictions, it can shape and unify the world, place, people and religion.

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GEORGE ORWELL'S FIGURES OF SPEECH IN «ANIMAL FARM»

Abstract. This research paper aims to investigate the figures of speech in *Animal farm*. One of the aims of a literary text is to say as much as possible as briefly as possible, which means to say more in few words to achieve maximum effectiveness. Orwell uses personification in the novel *Animal Farm* to portray people of power and the common people during the Russian Revolution and to describe his feelings at that time. The study used the analytic method which found that: the writer wants to convey his message of this novel implicitly and indirectly, so he has used more types of figures of speech that have figurative meaning beyond their meaning. Many people read *Animal Farm* as a fable novel without paying attention to figurative meaning or discover what beyond the novel so Orwell succeeded in sending his message at the time that impossible to write directly about the policy, so he used figures of speech which decorated *Animal farm* and made them a unique novel among Orwell's novels.

Key Words: Figures of Speech; Allegory; George Orwell; *Animal Farm*; Russian Revolution.

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ЯЗЫК АЛЛЕГОРИИ В РОМАНЕ ДЖОРДЖА ОРУЭЛЛА «СКОТНЫЙ ДВОР»

Аннотация. В статье рассматриваются фигуры речи в романе Джорджа Оруэлла «Скотный двор» с точки зрения реализации одной из главных целей художественного текста – наиболее точно и глубоко в отобранных словах выразить экспрессию образаю Оруэлл использует прием персонификации в повести «Скотный двор» для изображения персонажей власти и простых людей, связанных с революцией в России и описать их чувства в те времена. В статье анализируются типы аллегорических образов, в которых автор передает опосредованно свои мысли, оценки происходящего. Не имея возможности говорить напрямую о своем отношении к политике, Оруэлл использует алегорию, фигуры речи для декорирования, создания условно сказочного эфеекта от Скотного двора, что делает его роман уникальным среди других его произведений.

Ключевые слова: фигуры речи; аллегория; Джордж Оруэлл; «Скотный двор»; революция в России.

Figures of speech are figurative words for description of a situation in a figurative form in a specific language, which should not be attempted to be understood literally. Figurative expressions are found in all languages of the world. Personification has long been taken for granted as an important aspect of Western narrative. Personification, one of the symbolic tropes in the field of stylistics, has so far been an interesting study topic all over the world. It has both cognitive and expressive function, it is widely used in various linguistic styles: natural language style, political commentary style and literary language style. It could be seen that personification is one of the most common and vivid stylistic devices, which George Orwell (*Eric Blair 1903 – 1950*) uses in *Animal Farm (1945)* to beautify it. Personification, an indispensable technique could be used by writers to give their works great value, and it allows the character to express their feelings, helps the story unfold, and makes it more enjoyable.

In this paper, we will see some theories about personification, which takes a big part in *Animal Farm* and the