

## "BEOWULF" AND "DAREDEVILS OF SASSOUN"

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**Summary:** The main purpose of this article is to compare and contrast the Anglo-Saxon epic poem "Beowulf" and the Armenian epic poem "Daredevils of Sassoun".

The comparative analysis was made based on a number of key phenomena that are reflected in the two epic poems: the heroic code, the manifestation of Christianity and paganism, the role of art and the reflection of the epic poems in different fields of culture, highlighting positive features in negative characters, the use of kennings and proverbs in the epic poems.

For example, the characters in Beowulf possess a heroic code that implies honor, hospitality, generosity, leadership, courage, strength, and loyalty. On the other hand, the main features of the character of the nationally loved hero Davit of Sassoun are courage, patriotism, devotion to his people, care for the working man, nobility and generosity. The characteristic features of Christian and pagan religions present in the epic "Beowulf" are due to the fact that, although Christianity was not yet widespread in Anglo-Saxon reality at the time of the beginning of the epic, the poet who wrote down the work and those who transmitted them from generation to generation and made some corrections, were Christians. The fusion of features typical of these two religions is also specific to the "Daredevils of Sassoun". Both epics, having their unique role in English and Armenian literature, have found their reflection in various fields of art, from cinematography to music.

The work can be considered valuable from the point of view of comparative literary studies.

**Key words:** *heroic code, pagan, christinaity, art, kennings, epic poem, similarities, differences*

An epic poem is a lengthy, narrative work of poetry. These long poems typically detail extraordinary feats and adventures of characters from a distant past. The word “epic” comes from the ancient Greek term “epos,” which means “story, word, poem.”<sup>1</sup>

It is worth mentioning that for each observer and researcher it takes a gigantic effort to deal with such a challenging sphere like that of epic poetry. When trying to give a general outline of the epic poems, it is important to state the fact that they are the reflection of the given nation’s worldview, desires, ambitions, and deeds. Epic heroes are the nation’s beloved “sons” and “daughters” who together with their “parents” create and recreate their present and future in the light of their past deeds<sup>2</sup>. Thus, epic poems become the ultimate achievements of the folklore, hence they are the mirror of national identity in the light of their past.

An epic is an extensive poem that has been composed in an elevated style, that treats a pivotal epoch in the past of particular people, and that endures because it both entertains its audiences and educates them on issues of ultimate importance. Comparisons of epic categories and of epics from two different cultures can inform a reformulation of the more general notion of epic that encompasses them. This reconception of epic offers insight into the cross-cultural problem of bridging the human/divine divide on which any poems of different genre center.

The nature of what is shared by epics being compared, as well as the extent of their pre-existing interconnection, varies between different comparative studies presented in this work.

On the one hand, comparing epic poems might be challenging and even unrewarding, as epic poems are known to share miscellaneous believes, traditions, lifestyles and mentalities inherent of the given nation. In a word, they represent the

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<sup>1</sup> <https://www.masterclass.com/articles/poetry-101-what-is-an-epic-poem-learn-about-the-history-and-characteristics-of-epics-with-examples>

<sup>2</sup> [https://journals.yasu.am/index.php/arm-fol-angl/article/view/Vol.9\\_No.1-2\\_2013\\_pp.151-155/Vol.9\\_No.1-2\\_2013\\_pp.151-155.pdf](https://journals.yasu.am/index.php/arm-fol-angl/article/view/Vol.9_No.1-2_2013_pp.151-155/Vol.9_No.1-2_2013_pp.151-155.pdf)

national identity of a whole ethnic group, portraying the collective character of the given nation. On the other hand, almost all epic poems share similar characteristic features which makes it possible to compare and contrast them.

The meter of epics varies depending on cultural custom. Ancient Greek epics and Latin epics were typically composed in dactylic hexameter. Old Germanic epics (including those in Old English) typically contained non-rhyming alliterative verse. Later English language epics were written in Spenserian stanzas and blank verse. As for the Armenian epic poem, in a number of versions of the epic, the idolater-crusader contrast is expressed in a style characteristic of a miracle tale. An archetypal epic poem typically:

- Is written in a formal style

- Contains third-person narration and an omniscient narrator

- Frequently invokes a Muse who provides inspiration and guidance to the poet

- Takes place in an era beyond the range of any living memory

- Typically includes a journey across a variety of settings and terrains

- Features a hero with immense bravery and resolve

- Includes obstacles and circumstances that are otherworldly and even supernatural—pitting the hero against nearly insurmountable odds

- Looks with concern to the future of a civilization or culture.

The main features of the ancient epic<sup>1</sup> are as follows:

- 1) In the center of history is the person, his fate and his participation in the fate of the state (city, etc.);

- 2) The form of storytelling: traveling on adventures and performing feats;

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<sup>1</sup> <https://www.masterclass.com/articles/poetry-101-what-is-an-epic-poem-learn-about-the-history-and-characteristics-of-epics-with-examples>

3) The image of a hero - the image of a warrior, a winner and a hero;

4) The mandatory presence of the heroes with a special superpower (in Greece and Rome, this power is the gods);

5) The language and style are very heavy, slow development of plots;

6) The author occupies different positions during the essay: Either an observer, or a participant in the events, or a historian (but the principle of the author in the medieval epic is weakened by the presence of most oral poems).

All national epics pose the problem of statehood, and if it does not have a problem of statehood, then it cannot be considered an epic. In the Armenian national epic, the fortress is considered the symbol of the state and statehood. With the construction of the fortress and strong walls, the first protagonists of the epic, Sanasar and Baghdasar, start the Sasna family and the Sasna house.

A national epic describes the origin, development and history of a given nation or ethnic group. It also helps to convey the episodes of self-determination or self-recognition of the nation and the history of the emergence of many national symbols.

Medieval texts from various cultures, historical or literary, share the same thematic interest in kingship. This interest is exemplified by evidence found in historical documents and such literary works as the Anglo-Saxon Beowulf. In the times of the Anglo-Saxons, the quality of one's king was the quality of one's loyalty. A good king had knights that would be loyal to him. Beowulf's job as a king was to "keep" the warriors and their treasure. Are Beowulf's sacrifices and his bravery good enough to call him a great king? To reflect this model of kingship in this period, Beowulf tends to emphasize wisdom in national political crises, despite an obvious admiration for kings who pursue the glory of the old Germanic heroism.

The main objective of this work is to compare and contrast the Anglo-Saxon epic poem "Beowulf" and the Armenian epic poem "Daredevils of Sassoun".

In Armenian culture, the national epic "Sasna Tsrer"/"Daredevils of Sassoun" occupies a special place. It was born in one of the most insidious corners of the Armenian Highlands - Sassoon. Sassoon is the tenth province of the historical Great Armenian Aghdznik Province, which extends over the Armenian Taurus Mountains. Sassoon is a mountainous region, where the famous Tsovasar and Maratuk peaks are located. The people of Sassoon stood out only for their kind of stubbornness, worshiping the homeland and land and being a little "crazy".

The Armenian national epic was transmitted through poets and novelists in the form of different stories. For example, Garegin Srvandztyan, a Taron clothier from Krpo, wrote down and then published one of the stories of the epic under the title "Sasuntsi David or Mheri Door" in 1874.

The historical events described in the Armenian epic take place during the Arab rule, and the struggle of the Sassoon people against the Arab conquerors is described. Some historical events and names of heroes coincide. However, it should be noted that the roots of the Armenian epic go back thousands of years, when people had the most primitive way of life. It condenses different periods of history and cultural layers. In the Armenian epic, the king, the prince, the clergy and the peasants are mentioned. However, all of them hardly differed in their status, manners and education. The king and the people were on intimate terms with each other. Sassoon people loved their owners. The only significant difference between them was that one was a commander and the other a listener<sup>1</sup>.

The heroes of the Armenian epic not only fought against foreign conquerors, but also helped the peasants in their daily

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<sup>1</sup> "Some Issues on Teaching the Epic Poem 'Daredevils of Sassoun'" by Gayane Mardyan.

work. They were giants of superhuman strength who grew not by the day, but by the hour. And despite their physical strength, they were also distinguished by kindness, naivety and simplicity. It is for this reason that the heroes of the epic were given the nickname "crazy". In other words, the heroes of the epic were not abstract characters, but real people with their shortcomings and advantages.

"Sasna Tsrer" epic tells us a lot of information about the Armenian people's lifestyle, family, intra-family and social relationships, religious perceptions, ritual ceremonies and beliefs.

The only large-scale example of an Old Germanic epic is the Anglo-Saxon Poem of Beowulf. This work is probably based on ancient epic songs. The relatively complete manuscript (about 3,000 lines) dates to the tenth century. The poem consists of two parts, which are linked together by the personality of the main character, Beowulf.

In the second part, Beowulf, who was already king of the geats, fights a dragon who was taking revenge on the humans for taking over his mines. The dragon is killed, but Beowulf also dies. The author does not see this as a tragedy, but as a worthy end of the hero's life. Beowulf is burned at the stake.

The main comparison and contrast between these two epic poems are going to revolve around the following aspects:

- 1) **Heroic code of epic poems**
- 2) **The Christian-pagan interweaving in the epic poems**
- 3) **The role of art**
- 4) **Signs of potential goodness in the wicked characters**
- 5) **kennings and proverbs in the epic poems**

1) The characters in Beowulf abide by a heroic code *that involves honor, hospitality, generosity, leadership, courage, strength, and loyalty*. Let's look at this in more detail.

Beowulf, Hrothgar, and their men live in the Germanic warrior culture. They are focused on their honor, maintaining

their good standing in the eyes of all through their brave deeds and wise words. Beowulf, as a young warrior, must demonstrate his strength and courage, as he does when he fights Grendel and Grendel's mother and wins. This brings him great honor, and Hrothgar recognizes that honor with appropriate praise and rich gifts.

Later in his life, Beowulf still holds to his code of honor when he wants to go out and fight the dragon single-handedly. He wants to win glory for himself as he did in days of old, but he does not take into consideration that he is now the king and has greater responsibilities to his people than he did as a free, young warrior. His people are relying on him for protection and care, and he fails them.

Indeed, the role of a king forms a major part of the Germanic heroic code. Kings are to provide steady leadership for their men, giving an example of courage and practicality and proving their position by handing out plenty of gifts to their loyal warriors. Kings generously give their warriors food and drink, shares in the treasures captured in war, and sometimes even land. The men, in turn, give their loyalty and service to their king. The king also shows hospitality to guests, as Hrothgar does to Beowulf and his men, but he is also cautious, making sure that visitors are not hostile or deceptive.

The main character traits of Davt of Sassoon, a nationally loved hero, are *courage, patriotism, dedication to his people, care for the working man, nobility and generosity*.

*Generosity* is one of David's main character traits. Davit loves his hometown, his relatives, and the common people immensely, and he continues to help them. He is kind and God-fearing, can't stand any violence, even breaks down the walls of Tsovasar and unleashes the wild beasts. David does not like deceit and fraud, he believes Msra Melik's kind words and falls into the pit prepared by him. While fighting against Msra Melik, David yields the first two

blows to Ismil Khatun and his daughter as a sign of gratitude as the latter took care of him as a child. The author presents David's magnanimity in a unique way.

2) The story told in "Beowulf" reaches back into pagan times. Beowulf and the other characters are not Christians. They practiced ancient Germanic religions and had no notion of Christianity. Yet the poet who originally composed Beowulf and those who passed it down orally and then in writing were Christian, and as such, they introduced Christian themes and elements into the poem. Let's look at some of these to get you started.

First, it should be noted how many of the characters speak of God as their protector and the giver of grace and gifts. These are not especially pagan ideas. In fact, they are far more Christian, and the ancient Germanic religion would not have expressed such things in the same way. Look at Beowulf's comment after his fight with Grendel's mother and Hrothgar's mention of God's gifts and graces to him.

You might also focus on Grendel and his ancestry. He is identified as a descendent of Cain and as such is a violent outcast from the world. This, too, is a Christian conception based on the Bible. The ancient Germanic peoples would have had no concept of it.

On the other hand, Beowulf certainly contains many elements of the older pagan religion. For instance, of Beowulf's pride in his fight with the dragon. This is the pride of a warrior who will not turn to anyone for help and of a king who relies on himself to protect his people. However, there is a bit of Christian commentary here, too. Beowulf's pride is his downfall. Jesus and Beowulf share the same heroic character traits of courage and compassion, are sons of lords, face formidable enemies and win, earn immortality through their actions, and possess a divine quality that sets them apart from other human beings.



The Armenian epic shows traces of fire worship, characteristic of the pagan period. Beliefs from ancient times are also found: worship of water, light, earth, heavenly luminaries and ancestors. Great and Little Mher are associated with the god Mihr. In the myth, this is vividly expressed in the character of Little Mher, who was considered the sun Mihr of the epic. The women of the epic, Deghdzun Tsam, Khandut and Gohar, were also endowed with lunar and solar qualities and the gifts of divination and sorcery.

However, on different pages of the epic, we see manifestations of Christian worship. One of the first proofs of this is that Tsovinar pretends to marry the Caliph of Baghdad, who was a Muslim (in the epic, an idolater), and the Christian religion does not allow such a marriage. Tsovinar also takes a priest with him to a foreign country, stressing her desire to remain a lifelong Christian. Moreover, at the request of Tsovinar, the priest in Baghdad teaches Armenian reading and writing to Sanasar and Baghdassar. The cross on the arm of the Sasna knights, which, despite the circumstances, changes color is also a vivid manifestation of the Christian religion.

G. Srvandztyants clarifies the topography of the geographical names mentioned in the epic, represents the mixture of pagan and Christian beliefs. He already guesses that the main character of the Armenian folk hero epic is David from Sassoon, who is the owner of infinite power, and according to the epic, the gourz he threw continues to fly in space. The Christian oath "Bread and wine, the Lord is alive" is important for the heroes of the epic. The bread is the body of Jesus Christ, and the wine is his blood.

In the epic, there is also the belief that Jesus is alive forever. It compares Little Mher to a pagan god and theologically associates him with Mithras and sun worship.

3) In "Beowulf," art serves two functions: a) as a sign of culture and community and b) as a way of remembering the past.

The scenes describing the goings-on at the mead hall often place emphasis upon the clothing, armor, and treasures of the warriors there, as well as the minstrels who perform for the crowds. Art is often an expression of cultural values and aesthetic appreciation. That there is such emphasis on it shows that the Danes and Geats have a thriving culture and a close-knit community. Compare this with the outcast monsters who prey upon the community. Grendel and his mother never sing songs or create anything. The dragon hoards man-made treasures, stealing from communities rather than contributing.

Additionally, poetry and song are ways the communities in *Beowulf* memorialize figures from their past. Though man can never gain immortality in the literal sense, the memory of heroes like Beowulf will live on through the poems and songs created by the people. In that way, Beowulf will never die so long as people sing songs about his heroic deeds.

Thus in the end, *Beowulf* portrays art as a cultural good, bringing people together and keeping the past alive.

Art in the poem "*Beowulf*" is often a means of honoring kings and warriors. Poetry proclaims the bravery and might of leaders. For example, at the beginning of the poem, the poet writes, "the prowess of people-kings of spear-armed Danes, in days long sped, we have heard." In other words, oral stories have been passed down through the years of the feats of the Danes in times gone by.

When Beowulf dies at the end of the poem, his people cover his body armor and bury him with treasures, including rings, that they took from the dragon's cave. They bestow their dead leader's grave with objects of art as a way to honor him, and they also chant "dirges," or songs of mourning (which are forms of oral poetry), as a way to remember him.

Art is also a way to build a sense of community. When Hrothgar builds his famous mead hall, Heorot, he uses the hall as a

place from which to dispense treasures and art, such as rings. It is also a place where minstrels perform. As the poet writes, "here harps rang out, clear song of the singer." The music and poetry that the minstrels proclaim help knit the community together. It is their sense of community and enjoyment that makes Grendel, a descendant of Cain who lives a lonely life on the moors, particularly jealous and desirous of killing them. After Beowulf and his men arrive to help purge Heorot of Grendel, the poet writes, "Oft minstrels sang blithe in Heorot." The minstrels, who sing stories in poetic forms, were vital in rallying the spirits of Hrothgar's people and the spirits of Beowulf and his Geats as they prepare to do battle with Grendel. Therefore, art, in the form of objects and in the form of poetry, was a way to knit together the community.

The epic poem "Daredevils of Sassoun" found its reflection in fine arts. It is a rich, colorful material, a source of inspiration for painters, sculptors and composers. Separate parts of the epic, its heroes have found their artistic reflection in paintings, book graphics, sculpture, music. Artists address this topic, a cartoon is filmed, it is the symbol of Hayfilm studio, tank convoys, volunteer squads, streets, squares, in particular, Yerevan's central railway station and the square of the same name, in the center of which Sasuntsi Davt rises up bearing the name "SASUNTSI DAVIT" conveying power is, indeed, the best artistic representation.

"Davit of Sassoon" is a work of high art. Elements of this art are broadly related to the characteristics of folklore-specific poetics. The Armenian epic is full of exaggerations, and in this respect it is close to both ancient myths and fairy tales. It has also found its reflection in literature by other Armenian authors, in music, filmography, publishing, performing arts, etc.

4) The poem hints that although Grendel has become a monster he may have begun life as part of mankind, but as a kinsman of Cain, who killed his brother Abel and was banished

from man by God, Grendel, too, was banished to the company of monsters called "eotens and elves and orkneys, as well as giants, who fought with God." The implication is that Grendel may have transformed from man to monster because of the company he keeps.

Other than the fact that Grendel might have been part of mankind, there is little evidence in the poem to indicate that Grendel has any feelings other than hatred for men. One can argue, however, that Grendel is a victim of his heritage--as a kinsman of Cain, and through no fault of his own, Grendel became a monster in part because he was forced to live with monsters. The "seeds" of goodness, then, may have existed only for a brief time in Grendel's life and never had the opportunity to develop.

It is always a temptation to "psychologize" fictive characters, especially after the Renaissance and into modern literary history, but an epic like *Beowulf* and a symbolic figure such as Grendel should not be subjected to psychological analysis if the reader thinks that such an approach will enlighten him/her or reveal something about the author's motives. Grendel is not even human; it is an animation of natural forces resisting *Beowulf*'s presence in Heorot. True, it has an "arm" or limb of sorts, but that is not enough evidence to give it a "psychology." Perhaps if one must find a "potential goodness" we might point to Grendel's return to its mother's pool for comfort after his battle.

The two main opponents are Little *Msra Melik* and *Sasuntsi Davit*, who are the sons of *Mets Mher*. There are some similarities and differences between the two characters. They are similar in their gigantic strength, just very different in their human virtues. *Msra Melik* is the opposite of *David of Sassoon* with his cruelty, deceit and malice. The entire third branch is rich in the description of *Melik's* nefarious deeds. *Melik* even writes the military mobilization order not with ink, but with his own blood.

5) Kennings are metaphors used in place of direct description in Old English poetry. They usually consist of two hyphenated words or a phrase. Hrothgar's use of "shelterer of warriors" describes Beowulf as a hero to his people and as a protector. The word "warriors" is actually the word for "sword." It is believed that this expression was used because it made the listener think more about a warrior's strength and bravery than just saying he was strong or brave. Beowulf's response to Hrothgar'

The original language of Beowulf did not have the flexibility that English does today, so descriptions were made using a kenning.

One definition of a kenning is:

In Old English poetry, an elaborate phrase that describes, persons, things, or events in a metaphorical and indirect way.

The kenning often uses figurative language and can sometimes (not always) be made up of two hyphenated words as way of a description, *or* a short phrase. The sea was called a "whale's home" in *The Seafarer*. There are several richly descriptive phrases used to describe Grendel.

In the translation by poet Burton Raffel, it should be noted how the monster is described as he crashes into the mead hall, kills one of Beowulf's men, and is then surprised—and stopped—by the amazing strength of our Geatish hero:

Then he stepped to another  
Still body, clutched at Beowulf with his claws,  
Grasped at a strong-hearted wakeful sleeper  
—And was instantly seized himself, claws  
Bent back as Beowulf leaned up on one arm.  
That *shepherd of evil, guardian of crime*,  
Knew at once that nowhere on earth  
Had he met a man whose hands were harder...

Grendel is also called "the infamous killer," "the Almighty's [God's] enemy," "hell's captive," and "sin-stained demon." Beowulf is described as "That mighty protector of men." The words he speaks to Hrothgar at their meeting are called "bright-tongued boasts."

Beowulf describes Hrothgar in one instance as "shelterer of warriors."

The language seems not limited as one might think of this ancient language, but poetic and grand, lending itself to the author's tone of bravery and martial excellence.

Other kennings include:

‘whale-road’ for the sea

‘battle-sweat’ for blood

‘raven-harvest’ for corpses,

‘sleep of the sword’ for death

Hell’s captive,’ ‘sin-stained demon,’ and ‘God-cursed brute’

"shelterer of warriors."<sup>1</sup>

"The Daredevils of Sassoun" is also distinguished by an abundant use of sayings which are considered to be gems of wisdom reflecting the cultural specificity of the Armenian nation.

"«Աշխարհ գութանի մոտ կլիանա» -The world will be at the plough" (p. 269).

«Ասաց.- Դու քո հոր կտրիճն ես, ես էլ իմ»

. "He said: - You are your father's brave, son and I am mine" (page 269).

Եղ բերենք՝ սրտին քսենք... - let us flatter him.

#### ■ ԼԻԼԻԹ ԹՈՌՅԱՆ

«ԲԵՌՎՈՒԼՅ» և «ՄԱՍՆԱ ԾՈՒԵՐ»

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<sup>1</sup> <https://www.enotes.com/>

## Ամփոփում

Այս հոդվածի հիմնական նպատակն է համեմատել և հակադրել անգլո-սաքսոնական «Բեովուլֆ» և հայկական «Մասնա ծոեր» էպոսները:

Համեմատական վերլուծությունը կատարվել է՝ ելնելով մի շարք առանցքային երևույթներից, որոնք արտացոլվում են երկու էպոսներում՝ էպոսների հերոսական կողմը, քրիստոնեության և հեթանոսության դրսևորումը, արվեստի դերը և էպոսների արտացոլումը մշակույթի տարբեր բնագավառներում, դրական հատկանիշների վերհանումը բացասական կերպարներում, քեննինգների և ասացվածքների կիրառությունը էպոսներում:

Օրինակ, «Բեովուլֆի» կերպարները օժտված են հերոսական կողով, որը ենթադրում է պատիվ, հյուրընկալություն, առատաձեռնություն, առաջնորդություն, քաջություն, ուժ և հավատարմություն: Մյուս կողմից, ազգային սիրված հերոս Սասունցի Դավթի բնավորության հիմնական գծերն են՝ քաջությունը, հայրենասիրությունը, նվիրվածությունը իր ժողովրդին, հոգատարությունը աշխատող մարդու նկատմամբ, վեհանձնությունն ու մեծահոգությունը: «Բեովուլֆ» էպոսում առկա քրիստոնեական և հեթանոսական կրոններին բնորոշ հատկանիշները պայմանավորված են այն հանգամանքով, որ չնայած էպոսի սկզբնավորման ժամանակ քրիստոնեությունը դեռևս տարածված չէր անգլոսաքսոնական իրականության մեջ, այն պետք, որը գրի է առել ստեղծագործությունը և այն սերնդեսերունդ փոխանցողները, որոնք կատարել են լրամշակումներ, եղել են քրիստոնյաներ: Այս երկու կրոններին բնորոշ հատկանիշների միաձուլումը հատուկ է նաև «Մասնա ծոեր» էպոսին: Երկու էպոսներն էլ, ունենալով իրենց ուրույն դերը անգլիական և հայ գրականության մեջ, իրենց արտացոլումն են գտել արվեստի տարբեր բնագավառներում՝ սկսած կինեմատոգրաֆիայից մինչև երաժշտություն:

Աշխատանքը կարելի է արժեքավոր համարել համեմատական գրականագիտության տեսանկյունից:

*Հիմնաբառեր՝ հերոսական կողմ, հեթանոսական, քրիստոնեություն, արվեստ, քեննինգներ, էպոս, նմանություններ, տարբերություններ*

## ■ ЛИЛИТ ТОРЧЯН

### «БЕОВУЛЬФ» И «САСНА ЦРЕР»

#### Резюме

Основной целью данной статьи является сравнение и противопоставление англо-саксонского эпоса «Беовульф» и армянского эпоса «Сасна Црер».

В работе представлены определенные сходства и различия между англо-саксонской эпической поэмой «Беовульф» и эпосом «Сасна Црер». Сравнительный анализ произведен на основе ряда ключевых явлений, которые нашли отражение в двух эпосах: героический код эпоса, проявление христианства и язычества, роль искусства и отражение эпоса в разных областях культуры, выделение положительных черт в отрицательных персонажах, использование кеннингов и пословиц в эпосах.

Например, персонажи «Беовульфа» обладают героическим кодексом, который подразумевает честь, гостеприимство, щедрость, лидерство, мужество, силу и верность. С другой стороны, основными чертами характера всенародно любимого героя Давита Сасунского являются мужество, патриотизм, преданность своему народу, забота о трудящемся человеке, благородство и великодушие. Характерные черты христианской и языческой религии, присутствующие в эпосе «Беовульф», обусловлены тем, что, хотя христианство еще не было широко распространено в англосаксонской действительности ко времени начала эпоса, поэт, записавший произведение, и более поздние передатчики, вносявшие исправления, были христианами. Слияние черт, характерных для этих двух религий, характерно и для эпоса «Сасна црер». Оба эпоса, имеющие свою уникальную роль в английской и армянской литературе, нашли свое отражение в различных областях искусства, от кинематографии до музыки.

Работу можно признать ценной с точки зрения сравнительного литературоведения.

**Ключевые слова:** *героический кодекс, язычество, христианство, искусство, кеннинги, эпос, сходства, различия*



■ **Լիլիթ Գրիգորի Թորչյան** – բանասիրության, մանկավարժության մագիստրոս: ԳՊՀ օտար լեզվի և գրականության ամբիոնի դասախոս, արտաքին կապերի և լրատվության բաժնի վարիչ: Կատարված ուսումնասիրությունները վերաբերում են խոսակցական անգլերենի շարահյուսական յուրահատկություններին, անգլերենի և ֆրանսերենի խոսակցական ընդհանրություններին և տարբերություններին, հայերենի հոլովների համապատասխանությանը անգլերենի նախդիրներին, երգիծանքի տարրերի դրսևորմանը անգլիական գրականության մեջ և այլն: Մասնակցել է բարձրագույն կրթությանը նվիրված միջազգային մի շարք գիտաժողովների և աշխատաժողովների:

**Лилит Григорьевна Торчян** – магистр филологии, педагогики. Преподаватель кафедры иностранного языка и литературы, заведующая кафедрой международных связей и СМИ Гаварского Государственного Университета. Проведенные исследования касаются синтаксических особенностей разговорного английского языка, сходства и различия между разговорным английским и французским языками, соответствия армянских слогов английским предлогам, проявления элементов сатиры в английской литературе и т.д. Принимала участие в ряде международных конференций и семинаров, посвященных высшему образованию.

**Lilit Grigor Torchyan** – Master of Philology, Pedagogy. Lecturer of the Department of Foreign Language and Literature, Head of Foreign Relations and Media Department . The conducted studies refer to the syntactic peculiarities of spoken English, the commonalities and differences between English and French, the correspondence of Armenian cases to English prepositions, the manifestation of elements of satire in English literature, etc. She participated in a number of international conferences and workshops dedicated to higher education.

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