EMOTIONS AND THE ARCHAIC CONSCIOUSNESS OF MAN: A DIACHRONIC SEMANTIC RECONSTRUCTION OF EMOTION NAMES IN UKRAINIAN

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To have a second language is to have a second soul.
Charlemagne

You cannot see what I see because you see what you see. You cannot know what I know because you know what you know. What I see and what I know cannot be added to what you see and what you know because they are not of the same kind. Neither can it replace what you see and what you know, because that would be to replace you yourself.
Douglas Adams

INTRODUCTION

This paper continues our research on the **linguistic manifestation of human emotions**,[1,2,3,4] and is a sister paper to our earlier work[5] where a distinction is drawn between the diachronic depth of concepts in the worldview, on the one hand, and their diachronic variation, on the other. Whereas the **diachronic depth**[6,7] of a concept is an archaic image that motivated the emergence of this concept's name into the

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[1] Vakhovska O. V. Metaphor in first-person verbal report on emotion experience of depression. MSc thesis in Cognitive Science. Osnabrück : Osnabrück University, 2017. 154 p.

[2] Vakhovska O. V. A cognitive linguistic perspective on first-person verbal report on emotion experience. *Вісник ХНУ імені В. Н. Каразіна. Серія "Романо-германська філологія. Методика викладання."* 2017. № 85. P. 72–80. URL: https://doi.org/10.26565/2227-8877-2017-85-10.

[3] Vakhovska O. V. Metaphors of depressive emotions in psychopathological discourse : a cognitive linguistic analysis. *Cognition. Communication. Discourse*. 2017. № 14. P. 86–97. DOI: 10.26565/2218-2926-2017-14-08.

[4] Vakhovska O. V. Metaphors of emotions : towards a data-driven formalization. *Вісник КНЛУ. Серія "Філологія".* 2021. № 24 (1). P. 33–48. DOI: 10.32589/2311-0821.24%20(1).2021.236030.

[5] Vakhovska O. V. Emotions and the archaic consciousness of man : a diachronic semantic reconstruction of emotion names in English. *Amazonia Investiga*. 2023 (To appear).

[6] Vasko R. V. Semiotic and culturological passportization of numeric phraseosymbols. *Logos*. 2019. № 98. P. 94–103. URL: https://doi.org/10.24101/logos.2019.10.

[7] Vasko R. V., Korolyova A. V., Pakholok Z. O., Korolyov I. R. Logic and semiotic passportization of numbers in different cultures. *Journal of History, Culture and Art Research*. 2020. № 9 (3). P. 277–287. DOI: http://dx.doi.org/10.7596/taksad.v9i3.2702.

language,[8] a **diachronic variation**[9,10] occurs in concepts throughout their evolution[11] in the worldview[12,13] they are part of, with the understanding that a mental image[14,15] is a structure of non-propositional thought[16] and a fact of man's **archaic consciousness**,[17] while a concept is a structure of propositional thought[18,19] and a fact of man's **modern consciousness**.[20; see also 21,22,23,24,25]

[8] Cited from: Ваховська О. В. (Не)Пропозиційна думка й мова : досвід дослідження архаїчних образів у сучасних словах. *Philological education and science : transformation and modern development vectors* : scientific monograph. Riga, Latvia : Baltija Publishing, 2023. С. 1–44. URL: https://doi.org/10.30525/978-9934-26-283-8-1.

[9] Ваховська О. В. Вербалізація концепту ГРІХ в англомовному дискурсі XIV–XXI століть : автореф. дис. на здобуття наук. ступ. канд. філол. наук : 10.02.04. Харків, 2011. 20 с.

[10] Шевченко І. С. Когнітивні лінгвістичні дослідження: глобальне різноманіття. *Вісник ХНУ імені В. Н. Каразіна. Серія "Іноземна філологія. Методика викладання іноземних мов."* 2018. № 86. С. 196–199. URL: https://doi.org/10.26565/2227-8877-2017-86-26.

[11] Шевченко І. С. Еволюційні механізми когнітивної семантики. *Когніція, комунікація, дискурс.* 2016. № 13. С. 131–141. DOI: 10.26565/2218-2926-2016- 13-07.

[12] Głaz A. Linguistic worldview(s) : approaches and applications. Milton Park, Abingdon, Oxfordshire : Routledge Studies in Linguistics, 2022. 240 p.

[13] Grace G. W. The linguistic construction of reality. Oxfordshire : Routledge Library Editions; Philosophy of Language, 1987. 160 p.

[14] Goodwyn E. The neurobiology of the gods: how brain physiology shapes the recurrent imagery of myth and dreams. London & New York : Routledge, 2012. 256 p. URL: https://doi.org/10.4324/9780203141526.

[15] Kosslyn S. M., Thompson W. L., Ganis G. The case for mental imagery. Oxford : OUP, 2006. 260 p. DOI: 10.1093/acprof:oso/ 9780195179088.001.0001.

[16] Chalmers D. The representational character of experience. *The future for philosophy* / B. Leiter. Oxford : Oxford University Press, 2004. P. 153–181. DOI: 10.1093/acprof:oso/9780195311105.003.0011.

[17] Gebser J. The ever-present origin. Athens : Ohio University Press, 1986. 647 p.

[18] Kaup B., Ulrich R., Bausenhart K. M., Bryce D., Butz M., Dignath D., Dudschig C., Franz V. H., Friedrich C., Gawrilow C., Heller J., Huff M., Hütter M., Janczyk M., Leuthold H., Mallot H., Nürk H.-Ch., Ramscar M., Said N., Svaldi J., Wong H. Y. Modal and amodal cognition : an overarching principle in various domains of psychology. Tübingen, Germany : University of Tübingen, 2022. 46 p. DOI: 10.31234/osf.io/fz85n.

[19] Жаботинська С. А. Семантика лінгвальних мереж у навчальному комбінаторному тезаурусі. *Studia Philologica. Філологічні студії.* 2019. № 13. P. 17–27. DOI: 10.28925/2311-2425.2019.13.3.

[20] Gebser J. The ever-present origin. Athens : Ohio University Press, 1986. 647 p.

[21] Minsky M. Society of mind. New York : Simon and Schuster, 1988. 336 p.

[22] Minsky M. The emotion machine: commonsense thinking, artificial intelligence, and the future of the human mind. New York : Simon and Schuster, 2007. 400 p.

[23] Bennett D. J., Hill C. Sensory integration and the unity of consciousness. Cambridge, MA : MIT Press, 2014. 424 p.

[24] Vasko R. V. The idea of harmonizing hypotheses about the origin of life on earth : the rational principle – human being and his language. *Logos.* 2021. № 106. С. 80–91. URL: https://doi.org/10.24101/logos.2021.09.

[25] Korolyova A. V. Transformation stages of biosphere into noosphere : from syncretic consciousness of *Homo* to co-evolution of man and nature. *Logos.* 2021. № 108. С. 92–101. URL: https://doi.org/10.24101/logos.2021.58.

This paper explores the diachronic depth of **emotion concepts in the Ukrainian worldview**, in the case of a **diachronic semantic reconstruction**[26,27] of the nouns *страх*, *сум*, *щастя*, and *розслаблення/спокій* that in Modern Ukrainian manifest the FEAR, SADNESS, HAPPINESS, and RELAXATION/SERENITY emotion concepts as quanta of structured knowledge about the respective emotions, our conviction being that this knowledge has an image-bearing basis. Etymons of the nouns were identified in Old East Slavic as *strahъ*, *sъčęstьje*, *sumъ*, and *slabъ/čупъ*, respectively. These etymons are words, and also are **signs** for certain phenomena on the map of the archaic world represented in the human mind; these signs, accordingly, were reconstructed via **etymological analyses**[28] from the Proto-Indo-European archetypes **terg-*, **kei-*, **men-*, and **lab-/*kʷei-*. Next, the archaic images that came to motivate the words *strahъ*, *sъčęstьje*, *sumъ*, and *slabъ/čупъ* at the time of creation were reconstructed and shown via **etymological interpretations**[29,30] organized into matrices[31] relative to the sacred rituals of pagans in whose mind the world was represented with the help of images as **symbols** for certain phenomena of this world. Interpretations within each matrix open out into a mythical story[32] narrated[33] with reference to the symbolism that the sacred rituals of pagans had in the archaic worldview.[34]

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[26] Корольова А. В. Когнітивна лінгвокомпаративістика : від реконструкції прамовних форм до реконструкції структур свідомості. *Вісник КНЛУ. Серія : Філологія*. 2014. № 17 (2). С. 94–101.

[27] Győri G., Hegedűs I. A cognitive approach to the methodology of semantic reconstruction : the case of Eng. *chin* and *knee*. *Current methods in historical semantics* / K. Allan, J. Robinson (eds.). Berlin, Boston : De Gruyter Mouton, 2012. P. 313–333. URL: https://doi.org/10.1515/9783110252903.313.

[28] Левицький В. В. Основи германістики. Вінниця : Нова Книга, 2008. 528 с.

[29] Корольова А. В. Когнітивна лінгвокомпаративістика : від реконструкції прамовних форм до реконструкції структур свідомості. *Вісник КНЛУ. Серія : Філологія*. 2014. № 17 (2). С. 94–101.

[30] Vakhovska O. V. Words and worldviews : on the issue of etymological interpretation. *Філологічні науки та перекладознавство : європейський потенціал* : матеріали Міжнародної наукової конференції (м. Влоцлавек, Республіка Польща, 6–7 вересня 2023 р.). Влоцлавек : Куявський університет у Влоцлавеку, 2023. С. 137–140. URL: https://doi.org/10.30525/978-9934-26-348-4-36.

[31] Черхава О. О. Реконструкція теолінгвістичної матриці релігійно-популярного дискурсу (на матеріалі англійської, німецької та української мов) : монографія. Київ : Вид. центр КНЛУ, 2017. 400 с.

[32] Gebser J. The ever-present origin. Athens : Ohio University Press, 1986. 647 p.

[33] Goodwyn E. The neurobiology of the gods : how brain physiology shapes the recurrent imagery of myth and dreams. London & New York : Routledge, 2012. 256 p. URL: https://doi.org/10.4324/9780203141526.

[34] Note: This methodology is borrowed from, and spelt out in, our work: Vakhovska O. V. Emotions and the archaic consciousness of man : a diachronic semantic reconstruction of emotion names in English. *Amazonia Investiga*. 2023 (To appear).

In the sections of this paper that follow, we use the etymological works[35] by F. Miklosich (1886), K. Brugmann (1892), E. Berneker (1908–1913), A. Brückner (1927), A. Preobrazhensky (1959), M. Fasmer (1964–1973), C. Onions (1966), O. Melnichuk (1982–2006), M. Makovsky (1992, 1996, 2000), V. Levitsky (2010) and V. Sementsov (2017) in combination to reconstruct the original and the etymological meanings of the words *straxъ*, *sъčęstьĵe*, *sumъ*, and *slabъ/čупъ*, as well as of the Proto-Indo-European roots *terg-*, *kei-*, *men-*, and *lab-/*kᵘei̯-* that these words, and their cognates, derive from.

1. The word *страх* in Ukrainian, and its matrix of etymological interpretation

Old East Slavic *straxъ* ascends to **the Proto-Indo-European root *terg-*** with the meaning 'to beat' > 'to move,' as on the evolutionary view abstract meanings such as movement emerged on the basis of concrete meanings such as beating. This is the movement of the Deity Who casts a human being down, causing a motion in this being's soul. This human being is a creation of the Deity.

The preformant *s-* in the word *straxъ* denotes the presence and agency of the Deity in one's state of fear. Hypothetically, *s-* and its variants *sъ-* and *su-* are tabooing preformants in the Proto-Indo-European words that denote the Deity and His manifestations such as the sacred fire: *s-/*sъ-* denotes togetherness; *su-* develops its meaning as 'good, kind' and 'mighty, powerful' as what it denotes comes together with the Deity, and through the agency of the Deity, e.g. *смерть* 'death' and *страх* 'fear' are phenomena given to the man by the Deity, from which they do derive their goodness.

The Deity is the highest power that shakes one (Proto-Slavic *tręsti* 'to shake;' cf. English *strike*), inducing fear (Proto-Slavic *trepetъ* 'awe, thrill, trembling, trepidation; fear') in one's soul. This fear is a trembling motion of, and in, one's soul in response to the fast and strong movement of the Deity: this is the trepidation of the weak in the face of the strong; cf. Latin *terreo* 'I intimidate,' Greek τρόμος 'tremor, trembling; fear,' τρέω 'I am afraid,' and Old Indo-Aryan *trásati* 'is afraid' < *tre-/*tres-* 'to shake; to shiver' < *reue-* 'to cause to move, to set in motion' as in Ukrainian *рух* 'movement' and *рвати* 'to tear;' cf. also English *ruin*. This powerful movement inspires one's soul with awe, and stirs one with an inner motion; cf. Proto-Slavic *strastь* 'passion, fervor.'

One's fear is in the face of the Deity: the sacred fire as the manifestation of the Deity throws itself on one, beating, i.e. searing and burning, them with

the divine power; cf. Old Indo-Aryan *bhittä* 'having fear (in the face of the God)' and Old English *arian* 'to worship the God;' Old Indo-Aryan *bhaya-*, *bhi-* 'fear' but Ukrainian *боятися* 'to be afraid' and *бити* 'to beat;' cf. also Indo-European **bheg-* 'to beat' but German *boggen* 'to be afraid,' and also Indo-European **bher-* 'to burn' < 'to beat.'

One stiffens in an ecstatic religious state caused by one's fear of the Deity; cf. the Indo-European root **ster-* 'to stiffen; to become numb as in a stupor' and its reflexes in Lithuanian *stregti* 'to stiffen, to freeze, to solidify; to turn into ice,' Latvian *strēģele* 'an icicle,' Middle High German *strac* 'tight, tout, stiff,' Middle Low German *strak* 'hard, solid,' and, via enantiosemy, German *strecken* 'to stretch.' One loses their senses of perception as much as their awareness of one's self and of the world, as if turning deaf, blind, and numb; cf. Indo-European **toib-* 'saint' but German *taub* 'deaf,' Old Icelandic *glopr* 'a fool (literally, one who has lost their senses in an ecstatic state),' and also Latvian *skurbs* 'drunk' but Bulgarian *скръб* 'sorrow, grief, sadness,' Indo-European **ebhrios* 'drunk' but Latvian *rabies* 'madness;' cf. also German *Leid* 'suffering' but Icelandic *leiðla* 'ecstasy.'

One falls down to the ground, asking for mercy from the Deity; cf. English *to fall* but Indo-European **pal-* 'to ask, to plead.' This falling down causes a metamorphosis in one, changing their inner self, which is a regular mythological motif, found also in archaic fairy-tales; cf. Indo-European **pel-* 'to change.' Falling down makes one recover from illness, and sets one free from evil spells; cf. English *a spell*. Falling down is the symbol of one's veneration of the Deity. When one falls down, they ask the Deity for protection and ward; cf. Hittite *palashas* 'a protection, an amulet' and Lithuanian *piltis* 'to take care' < Indo-European **pel-* 'to cover.' This covering in fear is with the sacred fire (cf. Indo-European **pel-* 'to cover in flames in burning') that either saves or destroys one; cf. Indo-European **pel-* 'to burn; a fire' < 'to beat, to cut' and English *fell* 'merciless, painful, deathly;' cf. also Latin *strāgēs* 'plunging; beating down, casting down (to the ground); defeat; falling down; murder, death' and also *strāgulus* 'a blanket, a carpet, etc. as something that serves to cover or to bed.'

The syncretic meanings 'to beat / to cut / to bend' aligned through the Main Myth with the meanings 'good' and 'order, harmony;' cf. Indo-European **kes-* 'to cut, to dissect' but Tocharian A *kasu* 'good;' Gothic *maitan* 'to dissect, to tear' but Irish *maith* 'good;' Indo-European **dek-* 'to dissect' but Celtic **dag-* 'good.' The cosmic order and harmony kept the people of this tribe, and of this genus, together ('to bend > to put together / to tie'), ruling each individual into the community they belonged to; cf. Indo-European **bhedh-* 'to bend, to tie up' and Lithuanian *beñdras* 'common, shared, communal, joint.' The fear in the face of the Deity cemented the community, securing on the basis of this common order the bonds among the people, and

also consolidating the values within the community; cf. the meaning 'to bend' comes to develop into 'an oath' as in Albanian *bé* 'an oath' < **bhedh-*; cf. also Latin *fides* 'faith' < Indo-European **bheidh-* 'to bind.' This fear sets things in the world in order, harmonizing human life and guarding it against disorder, which strengthens Cosmos in its mythical opposition to Chaos; cf. Indo-European **strag-* 'strict' as in German *streng* 'strict;' cf. also Czech *stráž* 'guard' and Latvian *struōstīt* 'to warn (against); to threaten.'

2. The word *щастя* in Ukrainian, and its matrix of etymological interpretation

Old East Slavic *sъčęstьje* ascends to **the Proto-Indo-European root** ***kei-** with the meaning 'to cut' > 'to move.' This is the movement of the Deity Who cuts off and bestows a (good) fate upon a human being. This human being is a creation of the Deity.

One's fate is the part (Old East Slavic **čęstь* 'a part' < Indo-European **kend-* 'to cut off') that is given to them by the Deity; cf. Bulgarian *щастие* 'happiness,' Bohemian *ščěstie*, Czech *štěstí* 'happiness,' Slovak *šťastie* 'happiness,' Polish *szczęście* 'happiness,' and also Latin *scindere* 'to cut (off), to tear (off)' and Lithuanian *kándu* 'I bite (off).' One's happiness is the piece of the common, universal good that they (are allowed by the Deity to) bite off.

Indo-European words denoting happiness often have their meaning 'to cut' in syncretism with the meanings 'to bend' and 'to tie,' as the acts of cutting and tying naturally followed that of bending in the Main Myth and also in one's everyday activities, e.g. in basket weaving. The preformant **sъ-* in the word *sъčęstьje* denotes the presence and agency of the Deity in one's state of happiness: the Deity gives – literally, cuts off – a good fate to a human being, and this fate is this being's happiness; cf. Old Greek σχίζω 'I cut off' < Indo-European **kei-*; cf. also Indo-European **bhag-* 'joy, happiness' and 'to divide; to allot, to give.' A bad fate could naturally be one's part, too; this was one's unhappiness, and in some of the Old East Slavic written monuments the word *sъčęstьje* did mean 'a bad fate.' The Deity had the knowledge which part exactly to give one; everyone had their own, i.e. suiting them only, part as their fate; cf. the proverbs *Кожному своє щастя* 'Everyone has their own happiness' and *У чуже щастя не заїдеш* 'One cannot move into somebody else's happiness.' This was the divine order and harmony of things; cf. in Glagolitic script, the letter Ⱋ to which the letter *Щ, щ* in the Cyrillic alphabet ascends resembles a balanced scale, and thus shows this cosmic order and harmony pictorially.

Giving a fate is the part that the Deity takes in one's life. Similarly, one lives in order to take their part in the life of the world created by the Deity, and also in the life of the community (a tribe, a genus) that one belongs to: one's life is the part of a whole, which makes one happy, as people jointly

participate in something bigger, each taking their own part; cf. Old Church Slavonic *съчѧстьнъ* 'involved in' and *съчѧстьникъ* 'one who is involved, one who takes part; a participant.' On that, the meanings 'to put together' and 'to tie' come into play: one is integrated into a bigger whole as its useful part; one contributes to this bigger whole: one is useful as their life is made good use of. One's usefulness, as much as one's awareness of this usefulness, makes them happy: people together make things, as this is ordered by the Deity.

One participates in the life of the world, and one gets their share as their part, too; cf. Ukrainian *щастя* 'happiness' and *доля* 'fate; happiness (literally, a share).' The meaning 'collected from parts' of the postformant *-je* in Old East Slavic *съčęstьje* emerges into the archaic man's happiness as 'the collection of good parts that in their totality make up one's share, completing it.' The idea is that in one's lifetime the Deity can subtract some parts from this totality, as much as add some other parts to it. During a worship, one praises and gives glory to the Deity for bestowing a good part upon them; cf. Ukrainian *слов'яни* 'Slavs' are, literally, those who praise and glorify God in worship; asking God is not salient in the name of the people.[36] Ritual actions during the worship made one feel happy.

The good parts given by the Deity are, practically, health and possession(s); cf. Gothic *fahan* 'to take, to grab, to catch' but *faheps* 'joy.' This we believe is the point where Old East Slavic *съčęstьje* and Old English *sæl* 'happiness, joy' come semantically close, but never fuse, together. Old English *sæl* means that one has a lot in their possession as the result of one's worship to the Deity. The word is made up of the Indo-European roots **uer-* 'to take' and **ues-* 'to stab; to cleave' > 'to eat; to feed on' (about eating meat in a ritual) > 'wet; soaked' (about a ritual libation) > **ųesu* 'good;' cf. Old English *eadig* 'happy' (from *ead* 'wealth, riches') and *gesælig* 'happy, fortuitous, prosperous,' and also Old Scandinavian *vesall* 'poor' formed with the negative element *ve-*. Cf. positioning wealth as one's virtue, according to the principles of Protestant work ethic,[37] where we understand that etymologically the words *work* and *worship* ascend to one and the same Proto-Indo-European root **werg-* meaning 'to do,' *work* being a later semantic development of *worship*.

To pagans, wealth was synonymous to might; the meaning 'possession' related to the meaning 'fire,' as the sacred fire symbolizing the Deity gave people something in return for their worship; cf. Indo-European **bher-* 'to burn' and German *borgen* 'to borrow.' The hearth, too, symbolized one's genus and tribe, with the power of the fire equalled to the power of the genus and tribe that one was heir to; cf. Indo-European **ag-* 'fire' but Old Norse *ætt*

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[36] Jusuk F. F. Personal communication. July 2021.
[37] Weber M. The Protestant ethic and the spirit of capitalism. London : Merchant Books, 2013. 132 p.

'genus, tribe,' and also Old English *oeht* and Old High German *eht* 'property, possession' but Lithuanian *jėga* 'power, strength.' Inheritance from ancestors could then determine one's fate.

3. The word *сум* in Ukrainian, and its matrix
of etymological interpretation

The Ukrainian word *сум* 'sadness,' to the best of our knowledge, is at large absent from the etymological dictionaries of the Slavic languages generally as well as from the etymological dictionaries of the Ukrainian language in particular, where the word's entry via a cross-reference gets systematically redirected to the word *сумнів* having its source in Old East Slavic *сѫмьнѣниѥ* (other spellings are *соумьнѣниѥ*, *съмьнѣниѥ*) with the meaning 'thinking, reflection, cogitation; doubt, hesitation; anxiety; caution;' the word *сѫмьнѣниѥ* is made with the help of the preformant *сѫ-* (*su-*) 'connection; unity; togetherness; completeness; (via enantiosemy) incompleteness' from the verb *мьнѣти* 'to think; to believe; to know' < **Proto-Indo-European *men-** 'to think.'

This invites our authorial etymological interpretation of the word *сум* in Ukrainian as one that for the most part correlates with that of the word *sadness* in English.[38] We assume that the archaic man's sadness that the word *сум* (hypothetically, **сѫм in Old East Slavic**) came to signify resonates with the syncretic meanings 'to bend > to tie' > '(not) to move.' As is the case with *sadness*,[39] these syncretic meanings emerge as movement of the water that comes from below the Earth, bending as it ties a human being up, filling them in. The human being feels heavy and bad, and does not move.

We understand that an assumption of this kind might appear daring; yet, we do find it completely not counterintuitive and, to us, very appealing as much as it is non-trivial, too. Drawing on M. Makovsky,[40] we find that in the mind of pagans the concept of water, and of liquid generally, emerged as part of the category formed on the basis of the cult of Soma; cf. *сум* (*sum*, in transliteration) and *Сома* (*Soma*). Soma[41,42,43] is a Vedic deity; he is a liquid, and is fluidic and purifying; he is a poet and a singer, as the sounds he makes flow, too. Soma is wise and prophetic; he knows one's thoughts as he is

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[38] Vakhovska O. V. Emotions and the archaic consciousness of man: a diachronic semantic reconstruction of emotion names in English. *Amazonia Investiga*. 2023 (To appear).

[39] Ibid.

[40] Cited from: Ibid.

[41] Hillebrandt A. Vedische Mythologie. 1. Band. Soma und verwandte Götter. Breslau : Wilhelm Koebner, 1891. S. 301–302.

[42] Gershevitch I. An Iranianist's view of the Soma controversy. *Mémorial Jean de Menasce, Fondation Culturelle Iranienne* / Ph. Gignoux, A. Tafazzoli (eds.). Louvain : Imprimerie Orientaliste, 1974. P. 51.

[43] Carry S. J. Gaveṣaṇam or On the track of the cow and In search of the mysterious word and In search of the hidden light. Wiesbaden : Harrassowitz Verlag, 2000. P. 245.

actually the master of these thoughts. Soma personifies the Moon;[44] his divine spouse is Sūryā́, the daughter of the Sun. Soma is the deity of all sorts of ecstasy, ranging from a coital ecstasy through intoxication to creative, transcendental, and religious ecstasies. Soma gives humans happiness, bliss, joy, and delight[45]. Soma is a seer-priest in an ecstatic state; one who is inspired, or, rather, shaken with inspiration.[46] Soma takes part in the ritual libation and feasts together with his worshippers.[47]

Soma in Vedas is the object and simultaneously the means of religious worship. Soma is a drink, or, rather, a nectar, made from hallucinogenic and entheogenic herbs and mushrooms;[48] this drink is also the sacrifice that worshippers offer Soma. This drink is sweet, and also is intoxicating and entrancing: it causes rupture and ecstasy; technically, it is the juice (soma, or haoma) of plants that gets filtered and purified in a specific way before drinking.[49] One cannot have enough of this drink, and this drink never wanes: once one has a sip, the drink waxes. When consumed, soma circulates directly in one's brain and nervous system; cf. also *somatic* 'of the body; bodily; physical.' This drink is not alcoholic; instead, it causes an intoxication in terms of arousal and hallucinations. The ecstasy induced by soma enlightens. Yet, one's ecstatic arousal is at times followed by desolation, brain fog, and immobility. This is the point where one's joy (the color is red) of the religious rupture comes in consequence to be replaced by sadness (the color is (dark) blue) as the counterpart of this joy.

Ukrainian *сум* we believe means one's heaviness of the mind in the state of sadness. Cf. the word *сума* that in Ukrainian (Old Church Slavonic *сума*) is the obsolete name for a woven or leather (saddle-)bag borrowed through Polish from Old High German *soum* 'a load pack < a load that one beast of burden can carry' (cf. also Old East Slavic *сѫмьнѣниѥ* 'thinking, reflection, cogitation; doubt, hesitation; anxiety; caution' and *сумьнъ* in *конѧ сумьны*☐ 'horses of burden') < Vulgar Latin *sauma* 'a pack saddle' < Greek σάττω 'I load' that correlates with Tocharian AB *twāṅk-* 'to squeeze into, to cram into,'

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[44] Jurewicz J. Metafora w Rygwedzie. *Studia Semiotyczne*. 2001. № 23. S. 175–191.

[45] Frawley D. Soma in Yoga and Ayurveda : the power of rejuvenation and immortality. Twin Lakes, USA : Lotus Press, 2012. P. 343–353.

[46] Note: Cf. our interpretation for Old East Slavic *straxъ* with reference to Proto-Slavic *tręsti* 'to shake' and *trepetъ* 'awe, fear through the agency of the Deity.'

[47] Note: Cf. our interpretation for Old East Slavic *sъčęstьje* as togetherness that people experienced in a ritual action during the worship.

[48] McKenna T. Food of the gods : the search for the original tree of knowledge. A radical history of plants, drugs, and human evolution. New York : Bantam Books, 1993. 311 p.

[49] Note: Cf. the statement that ritual and psychological processes often correlate to the point where they coincide, becoming identical : this makes the tangible connection in Vedic practices between the filter for soma and the sieve for one's thoughts. Gonda J. Vedic literature : Saṃhitās and Brāhmaṇas. *A history of Indian literature: Veda and Upanishads* / J. Gonda. Wiesbaden : Otto Harrassowitz Verlag, 1975. P. 242.

which we think is the manifestation for the idea of compression, and thickening of liquid, that we document for *сум* as much as it is documented for *sadness*.[50]

Making fire and making soma used one and the same technology ('to beat' > 'to move'), as fire was believed to be inside the trees from the wood of which it was struck, and soma – inside the plants from the pulp of which it was squeezed. The Rig Veda, notably, describes human cognition as an activity that is similar to striking fire and extracting soma.[51] Cognition naturally results into knowledge, which invites us to consider the word *сум* 'sadness' with reference to the Biblical narrative of the tree of the knowledge of good and evil, and of the fall of man,[52] as 'For with much wisdom comes much sorrow; the more knowledge, the more grief.'[53] The sadness signified by the word *сум* is then the result of one's understanding of the world; this understanding comes to humans in their experience of this world as their accumulated knowledge.

The Ukrainian word *сум* 'sadness' in etymological dictionaries is shown to once have had a semantic relation of derivation, or the same origin, with the words *сумнів* 'doubt' in Ukrainian, *сумовать* 'to think, to believe' in Russian, *сум* 'sadness; boredom; anguish; grief' in Belarusian, *sum* 'sadness' in Polish, *сумуя* 'I recall; I remember' in Bulgarian, *súm* 'suspicion' and *sumlja* 'assumption' in Slovenian that denote either states or activities of the human mind. We in this paper assume that the word *сум* 'sadness' has its morphological structure formed with the help of the preformant **с-* (**s-*) denoting phenomena that come through the divine presence and agency,[54] and of the root morpheme **ум-* (**um-*) 'the mind.'

In this view, sadness is something that comes together with the mind and in awareness accompanies one's intelligence: *с умом*, *з розумом*, – which is the divine order of things in this world, as this order was established and set by the Deity. Sadness is a mental state that goes with knowledge, and is a payback, a retribution for this knowledge. 'The luxury of consciousness comes together with a heavy appendage: human beings realize their own mortality.'[55] This heaviness is sadness that fills in one's head, as, for example,

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[50] Vakhovska O.V. Emotions and the archaic consciousness of man: a diachronic semantic reconstruction of emotion names in English. *Amazonia Investiga*. 2023 (To appear).

[51] Jurewicz J. Metafora w Rygwedzie. *Studia Semiotyczne*. 2001. № 23. S. 175–191.

[52] The Bible. Old Testament. Genesis 2-3. https://www.biblegateway.com/passage/?search=Genesis%202-3&version=NIV. (Referred to on October 11, 2023).

[53] The Bible. Old Testament. Ecclesiastes 1:18. https://www.biblegateway.com/passage/?search=Ecclesiastes%201&version=NIV. (Referred to on October 11, 2023).

[54] Note: Cf. our interpretations in this paper for the words *страх* 'fear' and *щастя* 'happiness' formed with this preformant.

[55] Кришталь О. О. Вікно Моцарта. *Дзеркало тижня. Наука*. 2007. URL: https://zn.ua/ukr/science/vikno_motsarta.html (дата звернення: 11.10.2023).

Odin in exchange for knowledge hung with his head down from Yggdrasil,[56] heaviness flowing naturally in one's head when their position is upside down.

The Proto-Slavic word *umъ* 'the mind; the intellect' has the root *u̯-* (< Proto-Indo-European **au̯-* 'to perceive by the organs of sense; to understand') and the postformant *-m-* whose meaning is 'something that is manifested externally;' cf. Proto-Slavic *dymъ* 'a smoke' and *šumъ* 'a noise.' The Old East Slavic *умъ* 'the mind; the intellect' and Old Church Slavonic *оумъ* 'the mind; the intellect' invite a comparison with the mantra *aum* or *om* (Sanskrit ॐ) that is the sacred and basic sound of the Universe, and the first manifestation of the Absolute as the primordial cause for all that exists; cf. Lithuanian *aumuõ* 'the mind; the intellect,' *omenìs*, *ómena* 'consciousness; feeling, sensation,' *omė̃* 'instinct.'

The *aum* sound has the light as its counterpart, and relates to the third-eye chakra Ajna that accommodates unconsciousness, intuition, enlightenment, clear-sightedness, and meditative state generally,[57] and is the 'I see' chakra among the other seven chakras in human makeup. Thoughts, in the phenomenology of Buddhism, are treated as sensations, along with sight, hearing, touch, smell, and taste, and are human perceptions probing into the experiential world; the mind is associated with Ajna, and is a sense organ, too. The phenomenon that the word *сум* signifies is then the mind whose operation is manifested as sadness cropping up in cognizing the world. This is the divine order of things set for human life.

4. The words *розслаблення* and *спокій* in Ukrainian, and their matrix of etymological interpretation

The Ukrainian word *розслаблення* 'relaxation' ascends through **Old East Slavic *slabъ*** to **Proto-Indo-European **lab-*** 'to bend' > '(not) to move.' The Ukrainian word *спокій* 'serenity' ascends through **Old East Slavic *čупъ*** to **Proto-Indo-European **ku̯ei̯-*** 'to bend' > 'to put together' > '(not) to move' whose preformants **s-* and **p(e)hw-* have the meanings 'together; with the divine presence; through the divine agency' and 'completion; eventuation; fulfillment,' respectively; cf. Latin *quotes* 'serenity; sleep; peace,' Gothic *veil* 'leisure time'. This is the movement of the human being who in the right order puts together the wood for the sacred fire in the ritual of worship. The flames of the sacred fire bend when burning. The human being bends, too, as he then lies down; he feels warm and light, and does not move.

In Indo-European languages, the meaning 'to bend' formed the basis for the meaning 'to lie (in a horizontal, recumbent, prostrate, or flat position); to

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[56] Larrington C. The Poetic Edda. A translation. Oxford University Press : Oxford World's Classics, 2014. 384 p.

[57] Swami Vishnu-devananda. The complete illustrated book of Yoga. New York : Harmony Books, 1995. 384 p.

lay (down);' cf. Ukrainian *укладати* 'to lay down; to stack; to arrange in a certain order' and *уклад* 'the order in which something is usually done; a traditional way of doing something.' During the sacred ritual, people by the rite had to stack the wood for the sacred fire in a particular order (cf. Ukrainian *порядок* 'order' as, literally, *по рядам* 'in rows'), and then they could lie down, stretching and relaxing their bodies.

Proto-Slavic *pokojь* 'rest; serenity; peace' via the alternation of consonants that occurred in the history of the language is linked with *počiti* < **po-keitei* 'to have rest.' Serenity is one's state after performing the sacred ritual of worship, this state coming upon a human being through the agency of the Deity, and at the moment after eventuating the ritual of worship to the Deity; cf. the morphological structure of the word *спокій*, on the one hand, and the words *с* 'together' + *по* 'after' + *коїти* 'to act; to make; to do,' on the other: serenity accompanies completing the rite. Proto-Slavic *činъ* 'a row; order, harmony; the right, appropriate, and due way; rite, ceremony, ritual; something that is connected with the rite and order; weapon; work, labor; an action, a deed' and Old Church Slavonic *čynъ* 'order; statute' ascend to the Proto-Indo-European root **kʷei̯-n-u-/*kʷei̯-n-o-* that derives from the verbal base **kʷei̯(ə)-* 'to lie; to lay;' cf. also Ukrainian *чинити* 'to cause' and *причина* 'a cause.' The Proto-Slavic word *činъ* is related with Old Indo-Aryan *cinȯ́ti* 'is putting into layers, is ordering, is stacking a pile of wood for lighting the sacred fire,' whose original meaning must have been 'stacking in layers, streamlining, ordering' > 'a specific order, the right order; a rite, a ritual.'

To be in the state of serenity is to stop and not to move; cf. the Proto-Indo-European root **p(e)hw-* and its reflexes in Ancient Greek παῦσις 'a stop; a pause' from the verb παύω 'I stop on my way' > Ukrainian *пауза* 'a pause.' Serenity occurs during the pause that one has in their movement or activity; cf. Proto-Indo-European **reu-* 'to break' but **reua-* 'tranquility, rest' and **re-* 'to have rest;' **ker-/*kes-* 'to cut > to move fast,' as in German *kehren* 'to move;' **(s)ker-* 'to move' but Old English *hirst* 'a place of rest, a camp, a halt,' which is a case of enantiosemy in language. The correlation of the meanings 'to cut > to move fast > to stop, not to move, to relax > to celebrate' is manifested in (1) Gothic *dulþs* 'holiday, celebration, fun' but Latin *stultus* 'a fool' (literally, doing nothing, idle, easeful, leisured), (2) Bulgarian *празник* 'holiday' and *празен* 'idle', (3) English *wake* 'a hole, an ice-hole,' German *schwach* 'weak' but English *wakes* 'a rustic holiday;' cf. Ukrainian *коловорот* 'the holiday of the Sun completing its circle when moving in the Sky,' (4) English *to cut*, Old English *соди* 'an illness, a weakness' but Ukrainian *кутити* 'to celebrate.'

Serenity is a warm state: cf. Old Scandinavian *heitr* 'hot,' Latvian *kaitet* 'to heat up,' Lithuanian *kaisti* 'to heat,' and Old Church Slavonic *počiti* 'to have rest.' After one has performed the ritual of worship, their soul vacates

for the good (cf. Proto-Indo-European *$k^{u}ej$-* 'to bend' > *keu-* 'hollow'), and is filled in with the light of the sacred fire, which gives off the warmth. Serenity comes as the consequence of one's successful performance of the sacred ritual, which is favored by the Deity, as this completes the circle in the divine manifestation of things: pagan rituals had, *inter alia*, the function of reproducing and reshowing the stages of creation described in the Main Myth as a sequence of divine movements. The act of bending preceded the completion of the circle in the divine creation, and also in man's everyday activities such as basket weaving; cf. the Proto-Indo-European root *$k^{u}ej$-* and its reflexes in the Ukrainian words *коло* 'a circle,' *койло* 'a fishing seine made into the form of a circle,' *колесо* 'a wheel,' *кон* 'a stake,' *кінець* 'an end,' *чин* 'a rite; a rank,' *починати* 'to begin,' and *початок* 'a beginning;' cf. also Ukrainian *цикл* 'a cycle' and *циклон* 'a cyclone' < Ancient Greek *κύκλος* 'a circle, a wheel, a cycle.'

Generations come and generations go, but the earth remains forever. The sun rises and the sun sets, and hurries back to where it rises. The wind blows to the south and turns to the north; round and round it goes, ever returning on its course. All streams flow into the sea, yet the sea is never full. To the place the streams come from, there they return again. All things are wearisome, more than one can say. The eye never has enough of seeing, nor the ear its fill of hearing. What has been will be again, what has been done will be done again; there is nothing new under the sun. Is there anything of which one can say, "Look! This is something new"? It was here already, long ago; it was here before our time.[58]

In Sanskrit, कालचक्र is *Kalachakra* meaning the wheel, or the cycle, of time. Kalachakra is the Buddhist worldview that maintains the unity of existence, whereby a human being as a microcosm and the world as a macrocosm are interconnected: changing their own selves, i.e. changing their bodies and minds, human beings can cause a change in the Universe, since all the external and internal phenomena of life are interrelated in terms of their causality.[59] Each circle as the cycle of one's life ('to bend' > 'to form a circle') has its own axis; the center of this circle is where one attains serenity, completing in this cycle the due course of actions; cf. German *Ruhe* 'peace, rest, tranquility, calm, quiet' and Lithuanian *rukti* 'cringe, cower; to wrinkle, to be wrinkled' and *raukas* 'a wrinkle; a fold.'

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[58] The Bible. Old Testament. Ecclesiastes 1:4–10. URL: https://www.biblegateway.com/passage/? search=Ecclesiastes%201&version=NIV (Referred to on October 14, 2023).

[59] Mullin G. H. The practice of Kalachakra. New York : Snow Lion, 1991. 348 p.

As ritual and psychological processes at times correlate to the point of identity,[60] putting together woods for the sacred fire equaled the cosmic ordering of things in life: putting woods together in the right order, one was ordering their own self, i.e. was putting oneself together (cf. Latin *pax* 'peace' but *pango* 'to tie up'), restoring their original wholeness, as this was set by the Deity for the order of things in this world, each thing coming in its due succession after the other things. The particular order of things in the external world (Ukrainian *мир* 'peace; accord') determined that in one's internal world (Ukrainian *лад* 'harmony; unity; consonance'),[61] which supported the universal duality of the external and the internal in their single whole.

Serenity was then impossible unless one completed the ritual of worship in the due course of its events. The stop in the burning of the sacred fire was also the stop of the worshipers in their ritual action, as this was the end of the rite; cf. Proto-Indo-European **lei-* 'to burn' and 'to stop;' **el-/*al-* 'to burn' and 'to calm; to quiet;' cf. also Proto-Indo-European **tep-* 'to burn' and English *to stop*. The Proto-Indo-European root **leip-* 'to burn' has its reflexes in Old Indo-Aryan **lobho* 'to ease, to relax, to pause, to rest, to stay:' this is a ritual stop and a relaxation at the sacred fire that in man's early times had the function of a prayer; cf. Indo-European **kenk-* 'to burn' and Latin *cunctare* 'to stop.' One was immobilized and bound as if by the magic spells; cf. Indo-European **lep-* 'to tie up (by spells).'

As the way of life was nomadic, making the sacred fire, as well as making the hearth that symbolized it, meant a temporary stop of the tribe or genus in a particular place; cf. Indo-European **lei-* 'to ease; to weaken; to come loose' < **lei-* 'to burn.' Relaxation and serenity occur when one has found their own time and their own place in life. In the Germanic languages, the root *hwīl-* 'time; a period of time; a length of time' ascends to the Indo-European root **kᵘei- > *kᵘī-* with the meaning 'rest; serenity,' too, and has its reflexes in English *while*, Old English *hwīl* 'time,' German *Weile* 'a period of time,' Swedish *vila* 'rest,' and Old Icelandic *hvīla* 'a bed.' The root **sta-/*stō-* 'to stand; a place' ascends to Indo-European **st(h)ā-/*st(h)ə-* 'to stand; to put, to place' < 'solid; durable; firm; strong,' with an overlap of the ideas of time and place in **stundō* 'time, an indefinite length of time' < 'a stop in a certain place; a rest;' cf. German *Stunde* 'an hour' and *Stätte* 'a place,' *Stadt* 'a city' < Indo-European **sthətís* 'a place, a dwelling.'

Old Church Slavonic *слабъ* and Proto-Slavic *slabъ* 'weak, exhausted, powerless' relate to Lithuanian *slõbti* 'to weaken, to lose consciousness' and Gothic *slēpan* 'to sleep' < Proto-Indo-European **(s)lab-/*(s)leb-/*(s)lap-*

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[60] Gonda J. Vedic literature : Saṃhitās and Brāhmaṇas. *A history of Indian literature : Veda and Upanishads*. Wiesbaden : Otto Harrassowitz Verlag, 1975. P. 242. Cf. the connection in Vedic practices between the filter for soma and the sieve for one's thoughts.

[61] Jusuk F. F. Personal communication. July 2021.

/*(s)lep-* 'to hang down sluggishly,' with the preformant *s-* meaning the presence and agency of the Deity in one's state of relaxation: one is connected with the Deity; one communicates with the Deity, – this state is one's unity with the Deity; cf.: the inner form of the Ukrainian word *сон* 'a sleep' is the archaic image of breathing together, as sleeping was understood as a spiritual activity, whereby one's soul formed a unity with the divine.

Hanging symbolized one's overcoming of their earthly self in the divine metamorphosis of re-creation; cf. Ukrainian *висіти* 'to hang' and Latin *victima* 'a sacrifice;' cf. also Ukrainian *відвиснути* 'to have a good rest; to relax.' One lies down in a horizontal position; their relaxed (literally, hanging down, or sluggish) muscles allow the free movement of softened and fluidic warmth and light that circulate inside the body.[62] The meanings 'to relax' and 'to flow' in Indo-European words are connected by the meaning 'to bend:' the light bends, and the flames of the fire bend, too; the semantic transformation must have been 'to bend' > 'to break' > 'to release' > 'to relax.'

The Ukrainian words *розслаблення* 'relaxation' and *спокій* 'serenity' thus show the temporal nature of this particular human experience: when exactly one feels relaxed and serene. This is one's mental and bodily relief after the effort of the sacred ritual, when one has performed certain actions in order to complete the rite. Upon completion of the rite, one is in the state of contemplation of the sacred fire, and of the Deity. The divine order and harmony is restored in one, as much as they are restored in the world that surrounds one. This is the unity, and the succession, of things manifested to humans by the Deity.

CONCLUSIONS

This paper has shown via a diachronic semantic reconstruction the image-bearing basis in the knowledge about fear, sadness, happiness, and relaxation/serenity shared among speakers of Ukrainian. This basis is the archaic images of movement, and absence of movement, that form the diachronic depths of the FEAR, SADNESS, HAPPINESS, and RELAXATION/SERENITY emotion concepts in the Ukrainian worldview.

Worldviews are 'real stories, but what matters is how these stories are told, what emerges as the symbolic, cultural realities relevant to speakers.'[63] In this paper, the stories of the four human emotions manifested in the Ukrainian language were narrated with reference to the archaic symbolism of pagan

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[62] Note: Cf. the etymological interpretation of the word *relaxation* in English in: Vakhovska O.V. Emotions and the archaic consciousness of man : a diachronic semantic reconstruction of emotion names in English. *Amazonia Investiga*. 2023 (To appear).

[63] Grace G. W. The linguistic construction of reality. Oxfordshire : Routledge Library Editions; Philosophy of Language, 1987. 160 p.

rituals. The **prospect** of this paper is in narrating the stories of human emotions manifested in the other languages of the world, with the understanding that each phenomenon emerging in its story as symbolic will have a peculiar sign on the map of the archaic world.

The findings that we document in this paper have implications for cognitive languacomparative historical linguistics[64,65] in the first place. The implications reach the domains of translation and of cognitive translation studies[66,67,68,69] where the historical and comparative body of linguistic facts is operationalized for practical use.[70,71] The Ukrainian words *страх*, *сум*, *щастя*, and *розслаблення/спокій* that in this paper were analyzed as sign-symbols have their translation equivalents in the other languages of the world. For example, these respectively are the words *fear*, *sadness*, *happiness*, and *relaxation*/*serenity* in English,[72,73] and the translation is common and straightforward, indeed. Yet, this paper provides evidence that the translatability of words must fundamentally be distinguished from their interpretability as the quality and ability of being interpreted in each other's terms.[74]

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[64] Корольова А. В. Когнітивна лінгвокомпаративістика: від реконструкції прамовних форм до реконструкції структур свідомості. *Вісник КНЛУ. Серія : Філологія*. 2014. № 17 (2). С. 94–101.

[65] Vasko R. V. Semiotic and culturological passportization of numeric phraseosymbols. *Logos*. 2019. № 98. P. 94–103. URL: https://doi.org/10.24101/logos.2019.10.

[66] Muñoz Martín R. Cognitive translation & interpreting studies. *Encyclopedia of translation & interpreting*. Granada : AIETI, 2022. P. 1–25.

[67] Rojo López A. M., Muñoz Martín R. Translation process research. *The Routledge handbook of translation and methodology*. London : Taylor & Francis, 2022. P. 356–372.

[68] Vakhovska O. V. Must the pot of seven holes be a translation theorist's riddle? *KELM Knowledge, Education, Law, Management*. 2022. № 4 (48). P. 117–125. URL: https://doi.org/10.51647/kelm.2022.4.19.

[69] Vakhovska O. V. The sin of the translator : on words and mental images in translation. *Amazonia Investiga*. 2022. № 11 (54). P. 178–188. URL: https://doi.org/10.34069/AI/2022.54.06.17.

[70] Vakhovska O. V. Subjectivity in metaphor translation: a case for Russian translation of English metaphors of depressive emotions. *Cognition, Communication, Discourse*. 2021. № 23. P. 99–117. URL: https://doi.org/10.26565/2218-2926-2021-23-07.

[71] Vakhovska O. V., Jusuk F. F. Image-driven interpretations in professional communicative mediation : bringing translation and psychotherapy together. *Science and Education a New Dimension. Humanities and Social Sciences*. 2021. № 48 (261). P. 63–67. URL: https://doi.org/10.31174/SEND-HS2021-261IX48-11.

[72] Англо-український словник / за ред. Ю. О. Жлуктенка. Київ : Освіта, 1994. 432 с.

[73] Великий українсько-англійський словник / за ред. Є. Гороть. Харків : Ранок, 2011. 1040 с.

[74] Vakhovska O. V. The sin of the translator : on words and mental images in translation. *Amazonia Investiga*. 2022. № 11 (54). P. 178–188. URL: https://doi.org/10.34069/AI/2022.54.06.17.

Translatability we believe is the property of words as signs, whereas interpretability is the property of words as symbols: words that are translatable in each other's terms appear uninterpretable in these terms, too. The words *страх* and *fear*, for example, mean one and the same emotion but mean it in different manners,[75] owing to which *страх* means something different to a speaker of Ukrainian than *fear* does to a speaker of English:[76] the word *страх* is translatable but not interpretable in terms of the word *fear*; *fear* as a translation equivalent only touches *страх* as the original but never takes it.[77]

Words as symbols must then be interpreted apiece[78,79] for the manners of their meaning, and their cultural value must invariably be respected and shown, as translation is cultural mediation with the help of language, which has implications for developing the methodologies of teaching translation as well as those of teaching foreign languages.[80,81] While translation dictionaries will give students the knowledge of words, approaches need to be designed to expose to the students the image-bearing basis in this knowledge, which essentially is the work with the students' interpretive mind aimed at boosting their ability to 'see' the mental images that the words of language were motivated by, and convert into.

[75] Benjamin W. The task of the translator. *The translation studies reader* / L. Venuti (ed.). London & New York : Routledge, 2000 [1923]. P. 15–25. URL: https://doi.org/10.4324/9780429280641.

[76] Vakhovska O. V. Emotions and the archaic consciousness of man : a diachronic semantic reconstruction of emotion names in English. *Amazonia Investiga*. 2023 (To appear).

[77] Weber S. A touch of translation : on Walter Benjamin's 'Task of the translator.' *Nation, language, and the ethics of translation* / S. Bermann, M. Wood (eds.). Princeton & Oxford : Princeton University Press, 2005. P. 65–79. URL: https://doi.org/10.1515/9781400826681.65.

[78] Vakhovska O. V. Interpretation in translation as a word-image metamorphosis. *Proceedings of the International scientific conference "Philological sciences and translation studies : European potential"* (November 3–4, 2022). Riga, Latvia : Baltija Publishing, 2022. P. 235–238. URL: https://doi.org/10.30525/978-9934-26-261-6-58.

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SUMMARY

This paper explores the diachronic depth of emotion concepts in the Ukrainian worldview, in the case of a diachronic semantic reconstruction of the nouns *страх*, *сум*, *щастя*, and *розслаблення/спокій* that in Modern Ukrainian manifest the FEAR, SADNESS, HAPPINESS, and RELAXATION/SERENITY emotion concepts as quanta of structured knowledge about the respective emotions, the authors' conviction being that this knowledge has an image-bearing basis. This basis is the archaic images of movement, and absence of movement, that form the diachronic depths of the emotion concepts in the Ukrainian worldview.

Etymons of the nouns were identified in Old East Slavic as *straxъ*, *sъčęstьȷe*, *sumъ*, and *slabъ/čynъ*, respectively. These etymons are words, and also are signs for certain phenomena on the map of the archaic world represented in the human mind; these signs were reconstructed via etymological analyses from the Proto-Indo-European archetypes **terg-*, **kei-*, **men-*, and **lab-/*kʷeȷ-*. Next, the archaic images that came to motivate the words *straxъ*, *sъčęstьȷe*, *sumъ*, and *slabъ/čynъ* at the time of creation were reconstructed and shown via etymological interpretations organized into matrices relative to the sacred rituals of pagans in whose mind the world was represented with the help of images as symbols for certain phenomena of this world. Interpretations within each matrix open out into a mythical story narrated with reference to the symbolism that the sacred rituals of pagans had in the archaic worldview.

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