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AT THE SACRED FIRE, AND AWAY FROM IT: WHAT THE WORD *EMOTION* SHOWS IN THE ARCHAIC WORLDVIEW

БІЛЯ СВЯЩЕННОГО ВОГНЮ, Й ДАЛЕКО ВІД НЬОГО: ЩО СЛОВО *ЕМОЦІЯ* ПОКАЗУЄ В АРХАІЧНІЙ КАРТИНІ СВІТУ

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This paper continues our research on the linguistic manifestation of human emotions [3; 4; 5], and explores the diachronic depth of the EMOTION concept in the English worldview, in the case of a **diachronic semantic reconstruction** of the noun *emotion* that in Modern English manifests the EMOTION concept as a quantum of structured knowledge about human emotion, our conviction being that this knowledge has an image-bearing basis [6, p. 183-184].

In what follows, we use the etymological works 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 [cited from 3] to reconstruct the original and the etymological meanings of the word *emotion*, as well as of the Proto-Indo-European root **meu-* that this word derives from.

Early, prehistoric man, when transitioning from the animal to the human kind, had his instinct for survival devise a whole range of protective functions, emotion being one of these. **Emotion** as the primordial mechanism of the psyche [2] formed the basis for mythological thinking in

humans, surpassing the other mechanisms in human psychological makeup that for their functioning would otherwise rely on logic. **The English noun *emotion*** ascends through Old French *emouvoir* ‘to stir up’ and Latin *emovere* ‘to move out, remove, agitate,’ from assimilated form of *ex* ‘out’ and *movere* ‘to move,’ to the **Proto-Indo-European root *meu-** ‘to move,’ with the preformant *m-* and the root **au-/eu-* ‘to bend.’ Emotions across different languages tend to be conceptualized as forces that drive people out of themselves towards some actions and behaviors (cf. **meuə-* ‘to push away’), which is a panchronic culture-universal metaphor [1]; cf. Sanskrit *kama-muta* ‘moved by love.’

The archetypal image of **movement** hence is the diachronic depth of the EMOTION concept in the English worldview. Movement, in archaic beliefs, was prerequisite to the creation of the Universe with all that exists by the Deity who Himself was unmoved but pushed His creations in the initial act of movement, causing and maintaining it. Divine movement is both supernatural power and absence of this power, as this is the dialectical unity of Existence and Non-Existence in divine creations. Movement was animate, and itself was a creature. The first movement was that of the fire: the fire with the **bending** of its flames symbolized the divine metamorphoses of things. The sacred fire was the center of the religious ritual, and of the world as the place of this tribe’s settlement; Indo-European words meaning ‘fire’ often meant ‘the middle, the center’ as this was the order and harmony of things created by the Deity. The sacred fire and the Deity were tabooed by the same metaphors. When one meant fire, one meant the Deity.

Fire abode inside the wood of trees, and was struck in the act of **beating** two sticks against each other, making this act sacred. Beating manifested the Deity, and was magical as it caused births in humans and in cattle, fertility of land, growth, health, and well-being. Beating also made one suffer, which was the means of one’s communication with the Deity, through suffering as prayer and sacrifice; cf. Indo-European **ger-* ‘to bend’ and Old High German *gerta* ‘a rod’ (as an object of worship). Beating was common in wedding rituals, calendar rites, and was a ward against evil; cf. Indo-European **kes-* ‘to beat’ and Tocharian A *kasu* ‘good;’ Latin *flagellare* ‘to beat’ and Russian *благο* ‘the good;’ English *to strike* and Indo-European **sterg-* ‘to protect.’ Indo-European words meaning ‘to beat > to injure, to maim’ often motivated the other words meaning ‘a miracle, an amulet, etc.;

cf. Latin *cudere* ‘to beat’ and Russian *чудо* ‘a miracle.’

The Proto-Indo-European words that came first to denote movement are often shown to develop enantiosemey in their meanings, highlighting the different aspects of movement, e.g. its directedness either for the good or for the evil, as these were the major mythological oppositions; cf. German *Stapf* ‘a path’ but Lithuanian *tapti* ‘to turn into;’ German *Weg* ‘a way’ but Gothic

weihs ‘saint;’ German *fliehen* ‘to move quickly’ but *Fluch* ‘a curse.’ It is via enantiosemymy that the concept of stop in movement, or absence of movement, developed, as in Indo-European **er-* ‘to move’ and simultaneously ‘to be still, not to move;’ cf. German *Ruhe* ‘peace, rest, tranquility, calm, serenity’ and Ukrainian *pyx* ‘movement’ < **reu-* ‘to move fast.’

Movement had a sacred meaning, and what was sacred was also phallic, as these ideas invariably coincided in the archaic worldview, forming the so-called **Main Myth**. Quick movement, e.g. in making a fire with wooden sticks, had a vast symbolism of its own. To the archaic mind, the Universe as a whole with all that exists therein was created out of emptiness and darkness in acts of movement of the deities when the Deity dissected the chaos, breaking with His divine phallus the divine vagina and thus producing the cosmos in the miracle of initial creation. The acts of breaking and of coital merging that followed were taken as the masculine and the feminine symbols of the divine creation of the macrocosm, with its order, harmony, and wholeness. The macrocosm was made up of fire and water, and these elements were also the primordial constituents of the microcosm of each human creature, in this creature’s cosmogonic metamorphoses when passing from life to death and from death to life, completing the circle of existence.

The phallic meaning of quick movements is related, on the one hand, to the idea of making phallic actions in order to mimic those of the Creative Deity (‘to beat > to strike fire > fire’), venerating Him this way; on the other hand, fire as ‘something in a vertical position > erect’ is inherently phallic, and generally falls within the pagan symbolism of poles as signs for the Creative Deity that point at the upper, divine part of the macrocosm. Fire symbolized the sexual potency (‘fire > impulse, passion’) and power of the Deity, just as ritual coitions of pagan priests with vestal virgins were the priests’ conversations with the Deity in an attempt to bring benefit and cure to the people of the tribe.

The Main Myth produces and explains the syncretism of the meanings ‘to beat / to cut / to bend’ (breaking) and ‘to put together / to tie’ (merging) that goes far and deep in Indo-European etymons. Actions denoted by the etymons had their original purpose in the sacred rituals of pagans, and must therefore be taken ultimately against the background of these rituals as their sacred components. Any action a pagan made was their communication with the Deity, as this action related to the acts of initial creation and was thus sacred: movement as an abstract concept emerged on the basis of concrete concepts such as beating or cutting. Pagan rituals were complex actions at the sacred fire pointing at the divine abode (cf. Indo-European **ar-* ‘fire’ but Armenian *arel* ‘to make, to create;’ Ukrainian *zopa* ‘a mountain’ and *zopimu* ‘to burn’), and were intended to re-enact the scenes of initial creation, visualizing these in the worshipers’

minds; cf. Indo-European **bha-* ‘to burn’ and **bhei-d/*bhed-* ‘to beat > to strike fire’ but also ‘to tie; to interweave (about flames).’

Breaking and merging formed the universal dialectical unity for the (dis)connection of phenomena given to human consciousness and thus known. The wholeness that results from this unity through the power of the Deity in making the order and harmony of things was mapped onto the place of one’s tribe’s settlement: this place was the center of the Universe marked by the sacred fire that stood for the Deity and for His divine phallus, and also connected the lower, middle, and upper worlds branded by differently colored fiery circles, or chakras of the sacred fire; cf. English *all* but Old English *ælan* ‘to burn.’

Conclusion. This paper has exposed via a diachronic semantic reconstruction the image-bearing basis in the knowledge about emotion shared among speakers of English. This basis is **the archaic image of movement**, and absence of movement, that forms the diachronic depth of the EMOTION concept in the English worldview. Movement as an abstract concept derives from concrete concepts such as breaking (the syncretic meanings ‘to beat / to cut / to bend’) and merging (the syncretic meanings ‘to put together / to tie’); these concepts as a mythical story are narrated in this paper with reference to the symbolism of pagan rituals in the archaic worldview.

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