

PRINCIPLES AND METHODS OF ANALYSIS OF LINGUO-CULTURAL ARCHETYPES AND STEREOTYPES IN MODERN COMPARATIVISTICS

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The principles of analysis of an archetypal concept of FIRE are defined in the paper. Semantic, onomasiological, and functional principles, on the basis of which the complex technique of reconstruction and comparison of motivational signs of its nominators are developed; among them there are those expressing the stereotypical ideas of FIRE in consciousness of English and Ukrainian native speakers.

Keywords: archetypes, stereotypes, concept of FIRE, motivation.

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Numerous researches were devoted to the impact of language on the conception of the world, which considered not only the appropriateness of formulation of such a question, but the methods of language influence on naive and scientific world [1; 3; 13; 14]. However, no one has yet either disproved this hypothesis or expressed enough convincing arguments in its defence, due to the lack of verification methods. Symbols of a particular language are designed to transmit cultural and national identity of the people and their identification, because their figurative content embodies the cultural and national outlook. But only correlation of the symbol's expressive content with archetypes and stereotypes of national culture and their interpretation in the sphere of material, social or spiritual culture shows us the culturally significant meaning of it. The symbol interpretation act can be done by a native language speaker, and for this reason symbols become linguocultural archetypes and stereotypes. The article is aimed at determining the principles and methods of analysis of linguocultural archetypes and stereotypes in modern Comparativistics.

The word *fire* is one of such linguocultural archetypes and stereotypes that has recently been studied as a mental formation, which is a concept. According to its structure with specific semantics, cultural and symbolic potential the concept of *fire* is an invariant-hyperonym, and the symbols are its immediate implementation (hyponyms). As an element itself *fire* is already considered as an archetype; its invariant-variant structure reflects both ancient, mythological notions representing archaic consciousness

(which form its semantic and conceptual features of archetype), and modern connotations of fire (the stereotypical semantic and conceptual features) characterizing different ethnic cultures. Semantic and conceptual archetypes and stereotypical characteristics of the concept of *fire* can be defined using the following principles: semantic, onomasiological and functional. Semantic principle determines the direction of analysis of the concept of *fire*: from its semantic side to the means (forms) of expression in a particular language. It means that the semantics of language units of *fire* is analysed through the contextual reflection of them in both ancient mythological representations of fire in the native speaker's language and the stereotypical situations associated with the use of fire. Onomasiological principle is focused on the analysis of motivational origins of vocabulary, idiomatic and metaphoric symbols of fire, allowing to reconstruct cultural components (archetypal (mythological, religious, etc.) and stereotypical) and motives transforming the views into the (verbal) form. The functional principle involves the identification of the purpose of the concept of *fire* in a particular ethnic culture, which means its native language speaker's evaluation and finding the ways of transferring of the functional load from the archetypal symbols to the stereotypical ones. The principle of functional CF identity is exclusively correlated with homogeneity of the human factor (the illocutionary intention is focused on achieving the perlocutionary effect).

In order to analyse the concept of *fire* in different languages, we have to use the methods of valid comparison, such as contrastive, comparative historical

and typological methods, based on the above mentioned principles. It is worth noticing that recent comparative linguistics has been increasingly inclined to give the same importance in a research to identifying both distinct and common features, as most clearly distinct features can be displayed through common ones [9, 34]. In this case, it is advisable to show the relationship between typological (universal) and genetic (national and local (areal)) [16, 364-369]. Contrastive research method of archetypal and stereotyped symbolism of fire, for example, in English and Ukrainian languages is aimed primarily to find common and different features in archetypal and stereotyped formulas of fire. Although their magic and ritual functions eventually lost their relevance, changed into expressive, but the logic of designing of formulas and the selection of language signs are subject to the laws of conceptual content verbalization of linguistic signs [1, 293] in these languages. Therefore, it seems reasonable that these laws are largely symmetrical. It is the field where the historical and cultural leitmotiv of transformation of mental structures related to the concept of *fire* into verbal ones may become the most active by means of semantic content of its nominating symbols (options) and adequate means of expression in each of the languages. To reconstruct the external and inner form of the lexeme *fire* and the Ukrainian lexeme *vogon'*, and lexemes with the semantics of fire, it is necessary to use comparative-historical method, based on reproduction and simulation of initial platforms of linguistic phenomena.

The search for the genetic (national and local (areal)) is associated with reconstruction of choice motivations

of lasting magic-ritual, mythological, cultural and ritual archetypal formulas of fire. We have to clarify how we understand the term motivation, which is used in different humanities. Motivation is interpreted in this research closely to the onomasiological understanding concerning the first inner form of language units. In terms of onomasiology the concept of motivation coincides with the concept of a principle mode of implementation of the category in which the field of *fire* lexeme semantics is associated with internal fixation in the form of the sacred, magical, religious, cultural and social content in the stereotype *fire*. Since we are dealing with a specific type of category using a single word (eng. fire, flame (s), blaze, spark, Ukr. vohon', vognysche), and verbal formulas such as phraseological units (Eng. play with fire, Ukr. zhyvyi vohon' (live fire), errant fire, fire and sword), and proverbs (Eng. add fuel to the fire / Ukr. pour (pour) fuel to the fire), our research will be grounded on I. Rodionova's understanding of the motivation, based on the semantic side of the language signs and provided as the motivational signs motif, in our case – as an archaic seme *fire*, giving birth to the enhanced integral, differential and potential semes or allomotif *fire*. This procedure involves the use of component analysis methods [9, 97]. The motif of fire (or an archaic seme 'fire') is revealed as an opposed allomotives 'living' and 'dead' fire (integrated seme) now. i.-ye. * Ker- "set up, drag" (flame), "dark", that is "the product of combustion" as the Eng. charred, but the Indo-arias. kora "new young" [12, 241]. Allomotif 'dead fire' (differential seme) is a chain of meanings that are valuable themselves, i.e., a system that does not move and does not develop, aging *comp.* Celt. * Mog- "fire" but Toch. mok "old", and. Germ. alt, OE eald "old" but old isl. eldr "fire" [12, 242].

Fire is a sign of deities – objects of a sacred sphere. The pagan Slavs associated *fire* directly with the god Perun as a heavenly god, a god of thunder and lightning. B. Voytovych adds fire to the god Perun's dual nature ("light" and "dark") [2, 364]. God Perun's name, according to the Alexander Kolesnik's observations, "comes from the personal

names: cz. Perun, Bulg. Perun, which meant simply "the one who hits." The Ukrainian Perun well correlates with lit. Perkunas, Prus. Percunis meaning "thunder." Perun also once meant "oak god", Latin. quercus "oak", Alb. perëndi "god", rus. Perun, cz. perun, pol. piorun means "thunder" sln. perunika "others", then connected with *pera*, *pra*ti "beat, give a blow" [op. by Ave. : 8]. God Perun is ruthless to the dark and evil forces of Chernobog and god Mary. He is "the one who makes the fire, throwing fire, shooting fire." Perun is the god who not only gives life but also punishes the man for his sins. Perun's thunder and lightning are the most terrible punishment for those who violate the oath given to gods [2, 364].

Symbolic man "top" of Perun-fire determined its punitive function (Perun – from old slov. Pъrati verb "beat, destroy" [4, Vol. 3, 456]). So the next allomotif 'to hit by fire, to hit by thunder or lightning' is found in such language units, where the word "fire" performs a penal function of "thunder": Let the thunder beat him! Let the thunder punish him!, Let the thunder kill them!, Let the heavenly thunder burn him!, which "expresses extreme displeasure, wishing somebody to be unhappy"; Thunder kill me!, Let the thunder kill me!, which means "to take an oath in telling the truth."

The origins of the punitive function of fire lie in the worldview of our ancestors: they believed that the fire was holy, so it helped to provide God's law as it was believed that the innocent wouldn't be burnt by fire, but "a hat is burning on the thief's head"[5, 105]. In English, the fire serves as a penalty motif only occasionally: *May every day of it be wet for ye* (Saint Patrick), but here we find numerous associating allomotifs of 'fire as a punitive force', particularly with colour – red as hot, hot (red nail, red stone): *A red nail on the tongue that said it. By my tongue may it get you., A red stone in your throat.* In the inner form of other linguistic units it is associated with sulphur fire as a symbol of hellish torture: *Fire and brimstone.* Against the background of the allomotif 'fire' as a punitive force in Ukrainian another allomotif is actualized – 'destructive force of fire': Ukrainian: Hay jogo pale nebesna syla z usih 4 storin –

Let (albeit, neh) [clear fire (flame)] burn him – the expression shows dissatisfaction, irritation, annoyance to anyone - May fire burn him [10, 8], May fire start burning you skin [18, 336], Let thou be burned without fire [18, 337], Let thou smoulder [18, 337]. Fire as a punitive force in the English language speakers' worldview is connected with the notion of 'hell' where the souls of sinners are fried: Eng. Hell roast him, In hell may you be because of your sins, May the devil roast him.

The next allomotif is associated with hell both in the British and the Slavic mythological space: Eng. *Ellyldan* (wandering lights that are viewed as a part of 'hellfire'). People believe that these lights are glowing only on the graves of great sinners whom God will be punishing in hell until the Doomsday. The origin of wandering lights can be explained by the presence of evil spirits on cemeteries, especially vampires who try to harm and scare people. Also they are considered as light that is lit by angels on the graves of the righteous or souls that came out of the grave with funeral candles [2, 32].

Above mentioned examples display that mythological meanings of fire, based on archetypes, have a high degree of common motifs in Ukrainian and English languages; few differences can be explained by "individual language development, different degrees of "preservation" and structuring of ancient mythological representations" [11, 352]. This comparative analysis of different variants of signs of *fire* in English and Ukrainian languages allows us to trace the general trends and patterns, as well as differences in the formation of the archetypal and sometimes stereotypical symbols of fire and clarify the role of each component of verbal formulas of fire/burning semantics in formation of their figurative and symbolic content in both languages. We understand components of verbal formulas as people's idea of favourable/unfavourable fire, which are recorded as combined in different language units associated with these concepts. For example, the English proverb *Throw the fat in the fire*, shows as the British motivate associations in fuelling passions. A Ukrainian idiom *Playing With Fire* which is motivated

in the minds of Ukrainian native speakers as very dangerous action, or action that could lead to a backfire. And those units where mythological ideas imprint the safety/fire danger, personify mythological creatures like the pagan god Perun – the god of thunder, or lightning and thunder as a punitive force (Ukrainian: Perun let you crack [18, 330]. A stable distribution (interaction) of structure components forms a kind of layers of archetypal meaning that combine culturally relevant ideas, which commensurate with the expression of *fire* semantics. Motif semantics, according to S. Neklyudova, is not only inter-textual but also paradigmatic. It relies on “understanding of the tradition”, and is much broader than the manifested thing; motif belongs not only to verbal formula, but to tradition in general. Its value is not derived only from syntagmatics of the inner phrase. To understand the reasons for the choice the motif has to be related, firstly, to the picture of the world according to national culture, and, secondly, to a basic motive common to the mankind with its fundamental semantic universals [17 236]. Understanding the motivation as the means of correlation nomination leads us to onomasiological parameters of comparison. In a broad sense (by V. Manakin) onomasiological matching options are the features of similarities and differences that point to differing methods of nomination of the same objects in different languages [13, 235]. In the context of our study such objects will form (different means, i.e. linguistic units – the word – to the sentence and even phrases) expression of semantics of *fire*. Increased attention to onomasiological aspects of language units, including those filled with cultural content, can be observed in studying far related languages. Onomasiological features (if any layer of typological features is significant) are those to appear most clearly and explicitly when comparing. Mapping the motivation features of language formulas in semantics of *fire* in different languages allows seeing what is often ignored – prints of cultural relics and linguistic creativity of people, and comparing the specifics of the structure of CF linguistic creativity, as the way to enrich own language and consciousness.

The internal form, that is the basis for the nomination of lexemes and verbal formulas of semantics of *fire* as the essence directly linked to the vector of onomasiological research, serves as the means of motivation and at the same time as a link between the form of a formal entity and its ability to convey certain meaning. In this sense the internal form can be interpreted as a basis of motivation [7, 98-107]. According to O. Potebnya “the inner form is the relation between the thought content and consciousness; it shows how a man imagines his own thoughts” [18, 83]. Internal form acts as a basis for motivation as to the semantics of *fire*, combining the content and form of these specific linguistic signs, which are lexemes and verbal formulas describing the *fire*. It simultaneously establishes epistemologically relevant information (discrete elements of the original conceptual ideas) about *fire* as favourable/unfavourable to humans.

The above listed statements are convincing arguments for choosing an onomasiological motif as *tertium comparationis* in this study, as it is invariant in its multiplicity of variants of implementation – not only in a national tradition. Realization of each specific motive is always updating one aspect of its semantic volume, which is in turn formed by the motivation system. So the structure of onomasiological motif is formed by a system of vertical and horizontal relations of reasons. The vertical structure is formed by the variant motif (allomotif) systems that show different degree of isomorphism and alomorphism in compared languages. The horizontal structure is connected to the systems of motivators that combine variants of motives and their verbalization in a particular culture and language. Motivators enclose word classes connected by motivational relations to variants of motives. Motivational analysis is carried out by multilateral comparing and contrasting in onomasiological direction, including the results of semasiologic analysis. This integrated approach is based on vector research: from studies of the semantics of existing language units to mental spheres of identification of certain magic, sacred, mythological, cultural, social content, and then towards the determination of the

semantic scope motive or motivational structure (the semasiologic analysis will be its basis), then to the results of certain variants of motif verbalization by each language means considering the cultural component of the motivator selection form describing the contents of *fire*. Thus, by means of the deductive method, at the beginning the object of study becomes a system of nominative units, and the subject – a motivational model dictated by cultural factors, defining the scope and the content of motif *fire*\burning in its different forms in each language. Using the application method to reveal common and different features, we determine the meaning of the identification scope that provides the mental verbal component of verbalization.

The last step in the analysis is to determine the motivational structure of the onomasiological motif and systems of motivators that provide the shift of the mental motivation component to the verbal one in each language. Summing up shows us how one and the same motivational sign is verbalising in different languages because of the typological and genetic features. We have to underline that the principles and methods of analysis of the archetypal concept of *fire* and its basic stereotypical characteristics, reflected in English and Ukrainian linguoculture are specified by general understanding of the concept of mental (invariant-variant) formation and its diachronical nature in particular.

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