



Nadia Sadovnyk-Chuchvaha – germanų kalbotyros daktarė (anglų kalbos istorija), nepriklausoma tyrėja
Moksliniai interesai: diachroninės studijos, kalbinės ir kultūrinės studijos, lyginamoji kalbotyra, šiuolaikiniai mitopoetiniai tyrimai
El. paštas: shire@ukr.net

Nadia Sadovnyk-Chuchvaha – PhD in Germanic Linguistics (History of English), independent researcher
Research interests: diachronic studies, linguo-cultural studies, comparative linguistics, modern mythopoetic research
E-mail: shire@ukr.net

Nadia Sadovnyk-Chuchvaha

THE OLD ENGLISH LEXIS OF THE RELIGIOUS SPHERE AS A REFLECTION OF THE MYTHICAL WORLD-VIEW

Abstract

The article is a study of the ways the mythical concepts of the English mythological conceptual world-view are reflected in the Old English lexis. To explain this, we combine all the concepts under analysis into conceptual segments according to their dominant conceptual features. In the article, we specifically dwell on the conceptual segment of the RELIGIOUS SPHERE, which integrates three sub-segments, GOD (god), DEVIL (deofol), and RELIGIOUS/SPIRITUAL NOTIONS.

KEY WORDS: mythopoetic text, mythological conceptual world-view, conceptual system, conceptual segment, Old English, religious sphere.

Anotacija

Straipsnyje tiriama, kaip angliškai mitologinės konceptualios pasaulėžiūros mitiniai konceptai atispindi senosios anglų kalbos leksikos sistemoje. Norint tai išsiaiškinti, visos analizuojamos sąvokos šiame darbe jungiamos į konceptualius segmentus pagal dominuojančius koncepcinius jų požymius. Straipsnyje išskirtinai nagrinėjamas RELIGINĖS SFEROS konceptualusis segmentas, kuriame integruoti trys subsegmentai – DIEVAS (god), VELNIAS (deofol) ir RELIGINĖS / DVAŠINĖS PASTABOS.

PAGRINDINIAI ŽODŽIAI: mitopoetinis tekstas, mitologinė konceptuali pasaulėžiūra, konceptuali sistema, konceptualus segmentas, senoji anglų kalba, religinė sfera.

DOI: <http://dx.doi.org/10.15181/rh.v28i0.2232>

Introduction

One of the areas of interest of modern linguistic studies (especially those aimed at diachronic research) is the reconstruction of the material and spiritual culture of an ethnos based on language data. A poly-pragmatic view of modern linguistics allows for a complex approach to the study of national languages, cultures and myths as sign systems. The appeal of this subject is in the phenomenon of *myth reviving*, which prompts research into the nature of the correlation between the type of thinking, culture and language means of reproducing universal categories from an ethno-cultural aspect. These correlations are manifested in systems of concepts that represent a certain world-view.

The research is based on the assumption that there is a direct correlation between the vocabulary of the language and the world that surrounds its speakers. In addition, the ties between the language and the surrounding reality are not limited to material objects, but are extended to the spiritual sphere and social life, including the socio-cultural peculiarities of the world-view of native speakers. We further assume that all language categories reflect the peculiarities of the conceptual world-view of language speakers, and thus it is possible to trace changes in the conceptual dominants in different historical periods by studying the diachronic development of language categories, both semantic and grammatical.

The objective of the study is to show how the world-view is reflected in language and speech. It stipulates the following **tasks** of the article: to overview the approach to the study of conceptual systems through conceptual segments; to define the place of Old English mythopoetic texts within the mythological discourse typology; to analyse the semantic content of nominative units denoting religious notions in Old English mythopoetic texts from the seventh to the tenth centuries.

The relevance of the proposed research is determined by the interest in historical issues of English semantics and their consideration in a diachronic aspect from the viewpoint of cognitive linguistics and linguo-cultural studies. The topicality of the research lies in an attempt at modelling complex conceptual and language world-views based on language data, and in the need for a comprehensive quantitative analysis of the relations between the mythological element of the conceptual world-view and its reflection in language categories.

The object of the research is the mythical concepts (also referred to as concepts-mythologems) of the English mythological conceptual world-view.

The subject of the research is the language means which verbalise these mythical concepts in Old English mythopoetic texts.

The material under study is represented by 20 Old English texts of four genres (as defined by Elena Melnikova [1987]): heroic epic songs (Beowulf, The Battle of Finnesburh, Widsith, Waldere A and B), heroic elegies (Deor, The Seafarer, The Wanderer, The Ruin, The Husband's Message, The Wife's Lament, Wulf and Eadwacer), religious epic songs (Juliana, Judith, Dream of the Rood, The Fortunes of Men, The Gifts of Men, Caedmon's Hymn, The Fates of Apostles), and historic songs (The Battle of Brunanburh, The Battle of Maldon). The literary sources were selected due to the accuracy and vividness of the language of these texts, as well as due to the fact that the world organisation in the works of the above-mentioned genres has a mythological basis, i.e. it is based on the national mythological tradition. The general sample is 32,997 word-usages.

The methods applied combine definitional and contextual analyses with the elements of linguo-statistical methods (χ^2 test, cross-contingency coefficient K , sample error value δ). χ^2 test enables us to establish the presence or absence of meaningful correlations, to detect the presence or absence of any relations between features, and to separate standard relations from non-standard; whereas the cross-contingency coefficient K determines the extent and nature of the established relations. In our case, the features under study are the frequency of word use of the specific lexis and the genre where these words occur. The sample error value δ is used to determine the reliability of the results (if the sample size is enough to provide reliable calculations).

The study of world-views and conceptual systems. The conceptual corpus of a language is not homogeneous in terms of its organisation, as it is not homogeneous in the ways the concepts combine and are compatible with each other. In speaking about the consistency of concept organisation, we refer to a set of typologically different concepts in their unity and variety, a *conceptual system*. A conceptual system does not pertain to a separate linguistic personality, but to the whole ethnos this personality belongs to (Приходько 2008, 215).

The structure and content of concepts of a conceptual system are revealed in the meaning of language units representing these concepts; this meaning manifests itself in the dictionary interpretation and speech contexts. By comparing the available direct (lexeme semantics) and indirect (combinability and grammatical characteristics of lexemes) language means which represent concepts in language and speech, it is possible to determine their main content (Wierzbicka 1992, 97).

The structure of concepts as complex phenomena contains dominant, regularly recurring, and explicitly expressed in the dictionary, definitions of conceptual features that are in certain relations with each other (Schwarz 1996, 26).

Conceptual features are the specific characteristics of a concept that reflect the objective and subjective characteristics of objects and phenomena, and vary in their degree of abstraction (Палаева 2005, 41). Such features can be, for instance, bio-vital, relational, functional, emotional, valorative, temporal, locative, etc.

Conceptual features do not exist in isolation, they are always presented as *feature clusters*. Each feature cluster contains a dominant (determining) feature and subordinate features. This dominant feature underlies the reconstruction of the conceptual system. Since conceptual features are reflected in the dictionary meaning and discourse representation of the language units, dominant features are singled out on the basis of definitional and contextual analyses.

To reconstruct any conceptual system with the help of language data and context under analysis, we use the approach suggested by Irina Palayeva, and combine all concepts into segments according to their dominant features. *Conceptual segment*, which is a structural component of the conceptual system, in this case is understood as a sustainable grouping of typologically and semantically homogeneous concepts which organise cognitive-semantic spaces (Палаева 2005, 8). Consequently, a segment is a set of mental units combined by common content and reflecting the notional, objective and functional similarity of phenomena associated with these concepts. Conceptual segments and language world-view have direct correlative relations: the latter is based on the presence of certain notional-semantic areas in the conceptual system. That is, based on the definition of a conceptual system as an ordered complex of concepts, a conceptual segment indicates *how* the conceptual system is ordered.

We can highlight the following peculiarities of conceptual segment organisation: a) elements forming a segment are conceptually related; b) a segment can combine homogeneous and heterogeneous elements; c) sub-segments can be singled out in the structure of a segment; d) boundaries between segments are vague, blurred, amorphous; e) constituents of one segment can partly belong to another segment; f) different segments sometimes overlap, forming gradual transition zones.

It should be emphasised that the division of the conceptual system into conceptual segments is arbitrary, because some concepts inextricably combine several conceptual features, leading to the diffusion of boundaries between the segments of the conceptual system, and to the formation of stable cognitive links between concepts of different segments.

Old English mythopoetic texts

The present study is a part of research that focuses on English mythopoetic texts from a diachronic perspective. We define any text as *mythopoetic* if in its basis it contains distinct cultural or individual mythological plot models (i.e. of the whole culture or of an individual author) represented collectively in units of secondary nomination. These units verbalise the mythical concepts of the national mythological conceptual world-view (Old English heroic poetry) and the conceptual world-view of an imaginary world (modern English fantasy). Since the mythological outlook is associative and imaginative by its nature, it provides permanence and cultural and historical continuity of the mythological component in the system of the conceptual world-view. Mythopoetic nominations occurring in Old English heroic works incorporate elements of the historically established national conceptual code.

Language units which verbalise constituent concepts of the mythological conceptual world-view function in the *mythological discourse*, which Oleksandr Kolesnyk defines as a text structured around certain elements of the mythical space (mythical concepts and mythological scripts), included in situations directly or indirectly correlating with these scripts, and aimed at changing the state of affairs by verbal means (Колесник 2011, 141). Thus, when building the *typology* of the mythological discourse, the basic criterion will not be the 'institutional/personal orientation' of discourse, but the *type of mythological world-view* lying in its foundation. Following this logic, the Old English period is represented by the *mythologically coloured* type of discourse (speech representations of mythical concepts in texts of different genres and epochs). This type of discourse is based on the real world-view, in which the religious component is rather strong, but at the same time the rudiments of primitive beliefs and the fragments of the national mythological tradition are present in a latent form.

The study of old world-views faces certain difficulties. The research is complicated by the fact that the material under analysis is often incomplete and fragmentary. The authenticity of the information obtained from written texts is largely varied. The texts are far from containing *all* language forms and structures typically used in different periods of the development of the language.

However, Old English literature is one of the oldest vernacular languages to be written down, one of the best preserved of the West Germanic languages, and also one of the most abundant. To back this up, we use a formula for sample error (Перебийніс 2001, 23) to establish the sufficiency of the sample size under analysis. In linguistics, it is accepted that the relative sample error must not exceed 33% with confidence probability of 95% and P-value of 0.05 (Левицький

2012, 123). For the Old English period, with a 32,997 word-usage total, the sample error is 2%, which means the sample for the period is sufficient for reliable research results.

According to Oleksandr Kolesnyk's classification of the periods of existence of the language system in the context of the functioning of the mythical space (Колесник 2011, 106), the Old English epic belongs to the '*reverberation period*', where the mythical space is manifested as an 'echo' of the previous 'linguo-demiurgic' (or 'configurative') epoch, with its cognitive, accumulative and nominative proper language functions. In the '*reverberation period*', the main language function is the expressive one.

In the world-view reflected in mythopoetic texts, the myth serves as the dominant form of outlook. Thus, the semantic re-imagining of language units in these texts happens in accordance with the nature of the mythological way of thinking, where mythopoetic nomination has a linguo-creative character, and the imagery functions as a cognitive tool (Campbell 2008, 31). Therefore, any language material in the texts under study contains information on the mythical concepts of the mythological conceptual world-view, and nominative units combine, in their inner form, linguistic proper and extra-linguistic information about the central elements of the conceptual system of society.

The conceptual segment of the RELIGIOUS SPHERE and its linguistic representation. Since the article is part of research which focused on gender expression, we analysed primarily Old English nouns and nominal word combinations. The analysis was carried out taking into consideration the lexical peculiarities of the poetic language of Old English epic verse (the use of *heiti* and *kennings*). In particular, complex metaphorical nominations referred to a particular conceptual segment based on the referent denoted by their figurative semantics. For example, the word combination *summeres weard*, 'guardian of summer', belongs to the conceptual segment of NATURAL PHENOMENA verbalising the concept BIRD, since this combination denotes a *cuckoo*. Here we present specific results inferred from the lexis denoting the religious.

The existence of archaic society is determined by the influence of various external forces that are perceived by the mythopoetic consciousness, personified, and transformed into an active component of the national conceptual world-view, where they function as constitutive and regulatory factors. Such external forces include personified forces of nature and beings of divine origin (Колесник 2011, 92). Based on this, we emphasise the necessity to distinguish between two conceptual segments, RELIGIOUS SPHERE and SACRED SPHERE. The former (religious) includes concepts whose nominative units denote an object/subject of worship and relate to the cult; the latter segment (sacred) includes

nominations denoting everything mystical and anything that reflects the mythological consciousness, but is not subject to a cult or worship.

The conceptual segment of the RELIGIOUS SPHERE occupies a special place in the Old English mythological conceptual world-view. The total frequency of registered word use for this segment is 638: 128 instances of word use occurred in heroic epic songs, 33 in heroic elegies, 463 in religious epic songs, and 14 in historic songs. The sum of the χ^2 test for the segment is 129.89 ($K = 0.12$), which indicates the presence of significant relations; however, the χ^2 test for three out of four genres does not register (for epic songs, elegies and historic songs), and thus has no separate K value. The only genre with the registered χ^2 test is religious epic songs ($\chi^2 = 698.92 / K = 0.27$). This means that the lexical units occur as theoretically expected: they are more or less equally distributed between epic songs, elegies and historic songs, and display a bias toward religious epic songs.

In our study, nominations of the religious sphere fall into three sub-segments, on the basis of dominant emotional and relational conceptual features: two oppositional sub-segments of GOD and DEVIL, which correspond to the general conceptual opposition of LIGHT :: DARK; and the third sub-segment that combines nominations denoting RELIGIOUS/SPIRITUAL NOTIONS.

When studying the verbal means of expression of religious concepts, we should take into account the dominant type of world-view, religious or secular, and its ethno- and socio-cultural specifics. By the eighth century, Christianity had taken firm root in the life and consciousness of the Anglo-Saxons, as Biblical images and plots became familiar elements of the narrative culture, and were largely mixed with traditional forms of heroic epic. Due to their compatibility with familiar ideas, they were quickly and easily assimilated by newly converted Christians. However, Christian motifs only reinforced the traditional epic, but never fully substituted it.

In view of the above, the sub-segment of GOD as expressed in Old English epic poetry combines nominations of different compositions whose semantics reflect both ideas developed under the influence of Christianity and those formed in the context of autochthonous pagan culture. The sub-segment is structured as follows:

- the concept of the LORD/RULER (*ecce drihten, liffrea, witig drihten, frea ealles, wuldres waldend, rodera rædend, ylða waldend, waldend fira, þeoden engla, ðeoda waldend, wuldres ealdor, lifes waldend, heofenes drynten, heofona hlaford, anwealda ælmihtig, mæran þeoden, frymða waldend, dugeða waldend, wuldor weroda dryhten, swegles ealdor, dryntna dyhten, brego engla, wuldres ealdor middangeardes ond mægenþrymmes, þrymmes ealdor, drihten*

ecne uppe ælmihtigne, drihten herede, drihten ond waldend, aldor æfre wolde, etc);

- the concept of the CREATOR (*metod, ealdmetod, metod eallum, metod manna gehwæs, scyppend, ælda scyppend, þone þe leoht gescop, gæsta scyppend, meotud moncynnes, ordfruma, lifes leohtfruma, metod dyrest, metod alwihta, soðfest metod, woruldgesceafta, lifgendan stane, etc);*
- the concept of the PROTECTOR (*heofonrices weard, moncynnes weard, folca weard, gumena weard, þrymmes hyrde, swegles weard, eðelweard, mundbora, heofona helm, gasta hyrde, middangeardes weard, etc);*
- the concept of the KING (*wuldurcyning, sigora soðcyning, ricne cyning, arfæst cyning, hyhstan cyning, ælda cyning, soðcyning, ealra cyninga cyning, heofoncyning, rodorcyning, hean cyning, eorðcyning, etc);*
- the concept of the FATHER (*fæder, fæder alwalda, fæder on heofonum, wuldor fæder, fæder on roderum, fæder ælmihtig, heahfæder, fæder engla, bylywit fæder, etc);*
- the concept of the SAVIOUR (*nergend, weoruda nergend, hælend, nergend ealra woruldbuendra, helpend ond hælend, nergend fra, niða nergend, sawla nergend, hæleþa helpend, etc);*
- the concept of the SON OF GOD (*godes sunu, sunu alwaldan, se deora sunu, soð sunu metodes, se þe on rode treo geprowade, etc);*
- the concept of the JUDGE (*dema, wuldres dema, hehsta dema, dæda demend, drihten doma, dema ælmihtig, etc);*
- the concept of the TRIUNE GOD (*þrynesse þrym, frofre gæst, ana ece gast, etc; though the word for Trinity, þrinness/þrynis, is feminine);*
- the concept of GLORY (*wuldres þrym, wuldres agend, wuldres waldend, þrymsittend, etc);*
- the concept of the GIFT GIVER (*argifa, tires brytta, sigora sellend, etc);*
- the concept of the HERO (*geong hæleð, beorn, hæleð sigerof, etc);*
- the concept of LIGHT (*roderbeorhtan tunglu).*

Thus, the sub-segment of GOD is similar in its structure to the segment of ROYAL AUTHORITY¹ (the concepts of the LORD/RULER, PROTECTOR, KING, GIFT GIVER, the last concept corresponds to the concept of GENEROSITY in the segment of ROYAL AUTHORITY) and to the segment of HERO/

¹ Садовник-Чучвага 2010 – Надія Садовник-Чучвага. Сегмент КОРОЛІВСЬКА ВЛАДА як складова концептосфери чоловічого роду давньоанглійської героїчної поезії. Наукові записки Національного університету „Острозька академія”, серія „Філологічна” 14, 155–159.

WARRIOR² (the concepts of GLORY and HERO). The rest of the concepts from this sub-segment are religious proper.

It should be mentioned that this similarity in the Old English language world-view does not indicate the 'divinity' of royal authority, traditional for justifying the monarchical system in later periods, but is rather reminiscent of the 'earthliness' and rationality of the Anglo-Saxon pagan god, a view which in the sixth to the tenth centuries was not yet eradicated under the pressure of Christianity. However, unlike the king, the direct 'protector of the palace' and 'patron of heroes', God is a potential helper and a passive protector, a spectator who encourages the individual to take more active actions and to accept more responsibility for their own deeds (Колесник 2011, 96).

Thus, in heroic poetry, God is the supreme ruler of heroes, and their relationship is based on a familiar earthly pattern: mutual fulfilment of duty ensures the well-being and immutability of the world order. God's participation in the fate of a hero is an additional means of glorifying their image, which gives them a halo of righteousness in the eyes of Christian listeners. The hero's victories are ethical and sanctified by God's authority.

The sub-segment of DEVIL is structured as follows:

- the concept of the HELLISH SPIRIT (*deofol, duguðe mid deoflum, déofla gedræg, hellsceaða, helle hæstling, hean helle gæst, unclæne gæst, deofolwitega*);
- the concept of the LORD / RULER (*susles þegn, hellwarena cyning, frea, egesful ealdor, þeoden of þystrum, morþes manfrea, þystra stihrend*);
- the concept of the EXILED (*wræcmæcga, wræcca wærleas, earm æglæca*);
- the concept of GOD'S ADVERSARY (*wuldres wiþerbreca, fyrnsynna fruma, synna fruma*);
- the concept of the ENEMY OF HUMANKIND (*feond, feond moncynnes, hæleðu gewinna*);
- the concept of the ENEMY OF THE SOUL (*gæstgeniðla, sawla feond, sawla gewinna*);
- the concept of a TRAITOR/LIAR (*wærloga, manes melda, wrohtes wyrhta*);
- the concept of the FATHER (of demons/monsters) (*fæder feondlice*).

Thus, the sub-segment of DEVIL is similar in its structure to the sub-segment of the ENEMY.³ In combination with the above-described similarity

² Садовник-Чучвага 2009 – Надія Садовник-Чучвага. Концепт ВОЇН як складова концептосфери чоловічого роду в епічній картині світу. Наукові записки Національного університету „Острозька академія”, серія „Філологічна” 11, 339–346.

³ Садовник-Чучвага 2009 – Надія Садовник-Чучвага. Міжособистісні концепти ДРУЖБА та ВОРОЖІСТЬ як складові концептосфери чоловічого роду в епічній картині світу. Гуманітарний вісник. Серія „Іноземна філологія” 13, 166–171.

between the structure of the sub-segment of GOD and the conceptual segments of ROYAL AUTHORITY and HERO/WARRIOR, this corresponds to the typical of Old English epic poetry conceptual opposition of HERO :: ENEMY.

The sub-segment of RELIGIOUS/SPIRITUAL NOTIONS is structured as follows:

- the concept of PARADISE (*heofon, rodor, boldwela, heofonlicne ham*, etc);
- the concept of HELL (*hellbend, hellebryne, wyrmsle, synna/helle seað, ne-owelne næss, heolstre/bystre ham*, etc);
- the concept of a BELIEVER/RELIGIOUS FOLLOWER (*halga, heah-fæder, witega, godhergend, Cristes/peodnes/wuldres þegn, godes/metodes cempa*, etc);
- the concept of RELIGIOUS DOGMA (*lifwela, geleafa, sigbeam, gesceaft-gast, gedwola, leahter, staþol, lofsang, domdæg/domes dæg, dryhtnes æ, wuldres beam, dom godes*, etc).

Thus, as we can see from the language data, the mythopoetic mentality is not rational or logical, but imaginative and emotional by its nature. Perhaps its most striking feature is the phenomenon of ‘participation’ (Gatch 1991, 195), i.e. a belief in the relations between different objects which are not reduced to cause-effect. Its premise is the idea of the unity of the visible and invisible reality, the latter being primary and decisive in relation to everyday life.

Conclusions

The religious sphere absorbs figuratively expressed beliefs, traditions, stereotypes and prohibitions. In this way, the world acquires shape and meaning, and a personality understands their own place and purpose in it. It may go so far as to influence the social structure and the nature of social and political relations.

In the Old English epic world-view, the influence of Christianity is manifested more in the presentation of the very atmosphere of life, where religiousness is a natural manifestation of the Medieval consciousness, than in the deliberate embodiment of Christian doctrine. That is why Christian ideas are included in the system of elements that determine the ‘face’ of the epic world, its external attributes. However, the most important aspects of the epic world, like its structure, do not change under the influence of Christianity, but remain traditionally heroic. Christian ideology only permeates the most flexible and changeable system of the epic world, the system of values, and even then only as one of its many elements, and does not cause a radical restructuring or revision of other ethical ideas. The Christian model of the world is combined with the epic, superimposed on it but not replacing it. On the other hand, Christian realia

are not foreign introductions, but a reflection of a complex model of the heroic world, which absorbed the elements of the religious way of thinking.

It should be emphasised that the phenomena described reflect only features of the mythological world-view, i.e. texts other than mythopoetic may yield somewhat different results.

References

- Campbell 2008 – Joseph Campbell. *The Hero with a Thousand Faces*. Novato: New World Library.
- Cherniss 1972 – Michael Cherniss. *Ingeld and Christ: Heroic Concepts and Values in Old English Christian Poetry*. The Hague; Paris; Mouton: Walter de Gruyter.
- Gatch 1991 – Milton Gatch. Perceptions of Eternity (p. 190–205). In *The Cambridge Companion to Old English Literature*. Cambridge: CUP.
- Oguy 2007 – Oleksandr Oguy. Experience of Conceptual Research in Ukraine: Onomasiologic Problem and its Semasiologic Perspectives (p. 81–82). In *Concept Types and Frames in Language, Cognition and Science*. Düsseldorf: Heinrich Heine Universität.
- Schwarz 1996 – Monika Schwarz. *Einführung in die kognitive Linguistik*. Tübingen; Basel: Francke.
- Wierzbicka 1992 – Anna Wierzbicka. *Semantics, Culture and Cognition*. Oxford and New York: Oxford University Press.
- Колесник 2011 – Олександр Колесник. *Міфологічний простір крізь призму мови та культури: Монографія*. Чернігів: РВВ ЧНПУ.
- Левицький 2012 – Віктор Левицький. *Семасіологія*. Вінниця: Нова книга.
- Мельникова 1987 – Елена Мельникова. *Меч и лира: англосаксонское общество в истории и эссе*. Москва: Мысль.
- Палаева 2005 – Ирина Палаева. *Гендерная концептосфера в картине мира среднеанглийского периода*. Владивосток: Дальневосточный государственный университет.
- Перебийніс 2001 – Валентина Перебийніс. *Статистичні методи для лінгвістів*. Вінниця: Нова книга.
- Приходько 2008 – Анатолій Приходько. *Концепти і концептосистеми в когнітивно-дискурсивній парадигмі лінгвістики*. Запоріжжя: Прем'єр.

Literary sources

- Beowulf. Critical Online Version. Prieiga internetu [retrieved January 24, 2012]: www.heorot.dk.
- Caedmon's Hymn. Prieiga internetu [retrieved February 12, 2012]: http://www.sacred-texts.com/neu/ascp/a32_02.htm.
- Deor. Prieiga internetu [retrieved March 14, 2012]: http://www.sacred-texts.com/neu/ascp/a03_20.htm.
- Dream of the Rood. Prieiga internetu [retrieved February 12, 2012]: http://www.sacred-texts.com/neu/ascp/a02_05.htm.
- Judith. Prieiga internetu [retrieved February 12, 2012]: http://www.sacred-texts.com/neu/ascp/a04_02.htm.
- Juliana. Prieiga internetu [retrieved February 12, 2012]: http://www.sacred-texts.com/neu/ascp/a03_05.htm.
- The Battle of Brunanburh. Prieiga internetu [retrieved April 4, 2012]: http://www.sacred-texts.com/neu/ascp/a10_01.htm.
- The Battle of Finnesburh. Prieiga internetu [retrieved January 24, 2012]: <http://www.sacred-texts.com/neu/ascp/a07.htm>.

- The Battle of Maldon. Prieiga internetu [retrieved April 4, 2012]: <http://www.sacred-texts.com/neu/ascp/a09.htm>.
- The Fates of Apostles. Prieiga internetu [retrieved February 12, 2012]: http://www.sacred-texts.com/neu/ascp/a02_02.htm.
- The Fortunes of Men. Prieiga internetu [retrieved February 12, 2012]: http://www.sacred-texts.com/neu/ascp/a03_12.htm.
- The Gifts of Men. Prieiga internetu [retrieved February 12, 2012]: http://www.sacred-texts.com/neu/ascp/a03_07.htm.
- The Husband's Message. Prieiga internetu [retrieved March 14, 2012]: http://www.sacred-texts.com/neu/ascp/a03_32.htm.
- The Ruin. Prieiga internetu [retrieved March 14, 2012]: http://www.sacred-texts.com/neu/ascp/a03_33.htm.
- The Seafarer. Prieiga internetu [retrieved March 14, 2012]: http://www.sacred-texts.com/neu/ascp/a03_09.htm.
- The Wanderer. Prieiga internetu [retrieved March 14, 2012]: http://www.sacred-texts.com/neu/ascp/a03_06.htm.
- The Wife's Lament. Prieiga internetu [retrieved March 14, 2012]: http://www.sacred-texts.com/neu/ascp/a03_23.htm.
- Waldere A. Prieiga internetu [retrieved January 24, 2012]: http://www.sacred-texts.com/neu/ascp/a08_01.htm.
- Waldere B. Prieiga internetu [retrieved January 24, 2012]: http://www.sacred-texts.com/neu/ascp/a08_02.htm.
- Widsith. Prieiga internetu [retrieved January 24, 2012]: http://www.sacred-texts.com/neu/ascp/a03_11.htm.
- Wulf and Eadwacer. Prieiga internetu [retrieved March 14, 2012]: http://www.sacred-texts.com/neu/ascp/a03_21.htm.

Nadia Sadovnyk-Chuchvaha

SENOSIOS ANGLŲ KALBOS RELIGINĖ LEKSIKA KAIP MITINĖS PASAULĖŽIŪROS ATSPINDYS

Santrauka

Mitopoetiniuose tekstuose atsiskleidžiančioje pasaulėžiūroje mitas funkcionuoja kaip dominuojanti pasaulėžiūros forma, mitopoetinis įvardijimas turi lingvistinį kūrybinį pobūdį, o vaizdiniai funkcionuoja kaip pažintinis instrumentas. Todėl bet kokių šiam tyrimui aktualių tekstų lingvistinė medžiaga turi informacijos apie mitologinės konceptualios pasaulėžiūros mitinius konceptus. Ši informacija gali būti išreikšta ne tik kalbos vienetų semantika, bet ir jų morfologine struktūra, sintaksiniu junglumu ir kontekstine realizacija. Atitinkamai bet kurią kalbos kategoriją išreiškiančios kalbinės priemonės atspindės konceptualiąją višumenės pasaulėžiūrą tam tikru istoriniu laikotarpiu.

Straipsnyje tiriama, kaip angliški mitologinės konceptualios pasaulėžiūros mitiniai konceptai atsiskleidžia senosios anglų kalbos leksikos sistemoje. Straipsnio uždaviniai: apžvelgti požiūrį į konceptualių sistemų tyrimą remiantis konceptu-

aliais segmentais; apibrėžti senosios anglų kalbos mitopoetinių tekstų vietą mitologinio diskurso tipologijoje; išanalizuoti religinių sąvokų, žyminčių vardažodinių vienetų semantinį turinį, VII–X a. senosios anglų kalbos mitopoetiniuose tekstuose.

Tiriamą medžiagą sudaro 20 senųjų anglų tekstų, apimančių keturis žanrus: herojinė epinė daina, herojinė elegija, religinė epinė daina ir istorinė daina. Taisomi metodai jungia apibrėžimo ir konteksto analizę su kalbinės-statistikos metodų elementais (χ^2 testas, kryžminės kontingencijos koeficientas K , atrankos paklaidos vertė δ).

Remiantis daugybe konceptualių požymių klasių išskyrimo būdų, straipsnyje tokie požymiai klasifikuojami į 14 grupių. Tyrime RELIGINĖS SFEROS nominacijos skirstomos į tris subsegmentus pagal konceptuales dominuojančius emocinius ir santykinus požymius: du opoziciniai subsegmentai DIEVAS (god) ir VELNIAS (deofol), kurie atitinka bendrą konceptualią priešpriešą ŠVIESUS :: TAMSUS, ir trečias subsegmentas, apimantis nominacijas, žyminčias RELIGINES / DVASINES PASTABAS.

Vardažodinių vienetų semantikos analizė leidžia teigti, kad senosios anglų kalbos epinėje pasaulėžiūroje religingumas yra natūrali viduramžių sąmonės apraška. Tačiau svarbiausi epinio pasaulio aspektai ir jo struktūra dėl krikščionybės įtakos nesikeičia, bet išlieka tradiciškai herojiški. Krikščioniškoji ideologija skverbiasi tik į vertybių sistemą – ir tik į šį vieną iš daugelio jos elementų – ir nesukelia radikalaus kitų etinių idėjų pertvarkymo ar peržiūrų. Krikščioniškas pasaulio modelis derinamas su epiniu pri(si)dedant, tačiau visiškai nepakeičiant.