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Emotions and the archaic consciousness of man: a diachronic semantic reconstruction of the names of emotions in English

Емоції та архаїчна свідомість людини: діахронічна семантична реконструкція імен емоцій в англійській мові

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What's in a name? A rose by any other name would smell as sweet

William Shakespeare

Abstract

This paper works with the diachronic depth of concepts in national worldview, and is a piece of panchronic research that respects the stages in evolution of human consciousness, as it looks at diachronic depth of emotion concepts in English worldview, in the case of diachronic semantic reconstruction of the nouns fear, sadness, happiness, and serenity that in Modern English manifest the FEAR, SADNESS, HAPPINESS, and SERENITY concepts.

Etymons of the nouns were identified in Old English as *fær*, *hæp*, *sæd*, and in Old French as *serenité*. These etymons are words, and also are signs for certain phenomena on the map of archaic world represented in the mind; these signs were reconstructed via etymological analyses from the Proto-Indo-European archetypes **pēr-*, **kap-*, **sá-*, and **ksero-*. Next, the archaic images that came to motivate the words *fær*, *hæp*, *sæd*, and *serenité* at the time of creation were reconstructed and shown via etymological interpretations organized into matrices relative to 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 unfold into a mythical story narrated with reference to symbolism of pagan rituals in the archaic worldview.

Анотація

У статті розмежовано поняття діахронічної глибини й діахронічного варіювання концептів у картині світу, й досліджено у панхронічній перспективі знако-символічні властивості слова з метою обґрунтувати доцільність такого розмежування з опертям на етапи еволюції людської свідомості.

У статті показано діахронічну глибину концептів емоцій в англійській картині світу за даними діахронічної семантичної реконструкції іменників *fear*, *sadness*, *happiness* та *serenity*, які в сучасній англійській мові вербалізують, відповідно, концепти СТРАХ, СУМ, ЩАСТЯ та СПОКІЙ, що є квантами структурованого знання про відповідні емоції, із розумінням того, що це знання має образну основу. Етимони іменників були встановлені як *fær*, *hæp*, *sæd* в давньоанглійській мові й як *serenité* в давньофранцузькій. Ці етимони - слова, а також знаки певних явищ на мапі архаїчного світу, репрезентованого у мисленні людини; ці знаки були реконструйовані шляхом етимологічного аналізу з протоіндоевропейських архетипів **pēr-*, **kap-*, **sá-* та **ksero-*. Далі, архаїчні образи, які мотивували слова *fær*, *hæp*, *sæd* та *serenité* в момент створення, були реконструйовані шляхом множинної етимологічної інтерпретації, організованої у вигляді матриці відносно до священних ритуалів язичників, у чиєму мисленні світ був репрезентований за

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Key words: diachronic semantic reconstruction, emotion, mental image, sign, symbol.

Introduction

This paper discusses the sign-symbolic nature of the word as an element of the linguistic worldview, with the understanding that sign-symbolic properties of the word emerge in evolutionary dynamics and are panchronic. The **case** this paper presents is a diachronic semantic reconstruction of emotion names in English: the nouns *fear*, *sadness*, *happiness*, and *serenity* that manifest in the language the FEAR, SADNESS, HAPPINESS, and SERENITY emotion concepts (Vakhovska, 2021) as ‘quanta of structured knowledge’ (Kubryakova, 2004) about the respective emotions. This paper argues for an image-bearing basis in this knowledge, extending its argument to account for the nature of words as signs and as symbols in the linguistic worldview.

The account draws in language, as **emotion names** are part of the linguistic worldview; the mind, as **emotion concepts** are part of the conceptual worldview; and the objective world, as **emotions** are given to humans as qualia in their subjective, phenomenal experiences of this world. Emotion concepts disperse through a four-dimensional emotion space (Scherer, 2005), and this paper singles out the four concepts that come each from one of the four regions within this space, marking up its opposite poles: FEAR is negative-active, SADNESS is negative-passive, HAPPINESS is positive-active, and SERENITY is positive-passive. The four concepts lend their names to a diachronic semantic reconstruction, and in this paper are treated as lexical meanings of these names in modern English.

The research uses (proto-)language data as it **aims** to reconstruct the structures of the archaic consciousness of man, exposing the interrelations that these structures develop diachronically and maintain synchronically, with the understanding that these interrelations trigger panchronic mechanisms of construal for particular linguistic worldviews that become formative for distinct national cultures (q.v. Korolyova, 2014; Vasko, 2019).

допомогою образів як символів певних явищ цього світу. Інтерпретації у кожній матриці розгортаються у міфічну історію, розказану з відсилкою до символізму язичницьких ритуалів в архаїчній картині світу.

Ключові слова: діахронічна семантична реконструкція, емоція, знак, ментальний образ, символ.

The theory of image-driven interpretations of words of language (Vakhovska, 2022a,b) forms the basis for the methodology of diachronic semantic reconstruction suited to analyzing **words as sign-symbols**. Analysis of this kind exposes and explains the various and unique ways of seeing and understanding the world by speakers of different languages, transcending the distinct cultures. Importantly, it shows exactly how different the speakers’ seeing and understanding of the world is across different languages, as long as one works with the speakers’ non-propositional (seeing the world) vs. propositional (understanding the world) thought manifested in words. Properties of the word as a sign are fixed causally by propositional thinking in humans, making up one’s understanding of the world; properties of the word as a symbol are caused by non-propositional thinking, which makes one’s view of the world. Sign-symbolic properties of the word determine its origin and evolution in **the worldview**, the latter acting as a prerequisite for the word to acquire its essential properties, and simultaneously emerging as the product of, and the environment for, this acquisition.

Word interpretation is a creative act of giving a meaning to a verbal sign and, vice versa, of manifesting a meaning via a verbal sign, whereby a mental image as a symbol is converted to the meaning of the word as a sign, and back: word interpretation as a meaning-making act is driven by mental images that represent in the human mind the phenomena of the experiential world, and are the symbols for these. This act is enabled by the mind’s representational content (Chalmers, 2004) owing to the peculiar embodiment of the human species. Word-image-word conversion is constitutive for the sign-symbolic nature of the word, and is actuated by a distinct (neuro)physiological mechanism in the human makeup that is panchronic. This mechanism orchestrates the visual and auditory zones in the brain, wiring the organs of perception (Kumar et al., 2022), as well as the deep and shallow layers in the mind (Kaup et al.,

2022), extending back beyond consciousness into the unconscious.

Theoretical framework

The word as a sign-symbol in the linguistic worldview: on the panchronic mechanisms of meaning-making

The word bridges conceptual and linguistic worldviews, binding cognition and communication in humans (Kubryakova, 2004). Linguistic worldview makes up the part of conceptual worldview that is manifested by linguistic signs, a **sign** being a form that stands for something else understood as its meaning (Zhabotynska, 2010). Linguistic worldview is not the world it represents, as language generally interprets the world, construing **the symbolic space** within which speakers live, make sense of the world, and communicate this sense to others (Grace, 1987; cf. Lotman, 1992).

In linguistic semiosis, the mind maps the world, and the language maps the mind (Zhabotynska, 2012). As humans with the help of words take the world into linguistic possession (Kubryakova, 2004), the word as a sign becomes the instrument of this representational occupation, whereas the word as a symbol shows in what particular way this world has been taken hold of (Makovsky, 2012). A **symbol** is an image taken in the aspect of its significance, and also is a sign endowed with all the organicity of myth and with the inexhaustibility of image (Averintsev, 1962); any sign can have an infinite number of meanings, i.e. can be a symbol (Losev, 1982) that in a latent form contains all the possible manifestations of a thing (Losev, 1976), which is the reality for the symbol but only a possibility for the sign.

Word was one of the initial creations manifested to the world by the Deity; the word was created together with the fire, and was its symbol: cf. English *a word* < Proto-Indo-European **uer-* ‘to burn; the sacred fire’ > ‘color, paint’ > ‘word’ (Makovsky, 2012). Similarly to the fire, the word lit up the surrounding world, carving images in it: what humans saw in the light the word emitted became their worldview, the one that was unique in the beginning, and remains so now, as there are many peoples who populate the world, each with their peculiar view of this world. The first word was a symbol that had its outer form - graphic and phonic - in a sacred syncretism with its meaning, and in human evolution preceded the emergence of the word as a sign whose form and meaning are connected arbitrarily: this arbitrariness was developing gradually, as the

sacred syncretism was falling apart; the word as a symbol was coming to be the word as a sign, losing the images it first bore (ibid.).

Word as a symbol was a semiotic formula of a certain mythopoetic image (here, *poetic* is ‘archaic, culturally salient’) (Meletinsky, 1995). This formula was sacred, as it had the ritual function of uniting a tribe or a genus in the face of the Deity; this formula was magical, as in it the word form tabooed the word meaning, and vice versa: this taboo most often utilized a metaphor, whereby the image of an entity formed the basis for this entity’s name (Makovsky, 2012), e.g. ‘brown, shiny’ in the Germanic archetype **beran-* ‘bear’ (Levitsky, 2010). **Pre-writing myth** in a peculiar way marked up the world, producing such a map of this world where each entity had its mark as a distinguishing word; cf. Genesis, 2:19-20.

The mythopoetic image that motivated the emergence of a word in its individual form into language is **the inner form** of this word (Potebnya, 1892), in a unique way showing how a thought presented itself to the man who thought this thought when naming the entity that emerged into his consciousness in cognizing the world (Vakhovska, 2022a). The inner form of a word is a panchronic phenomenon; it can veritably be reconstructed via etymological interpretation as **the etymological meaning** of this word (Korolyova, 2014), in contrast to this word’s original meaning reconstructed via etymological analysis. Germanic **beran-*, e.g., has ‘bear’ as its original meaning and ‘brown, shiny’ as its etymological meaning, or **sense**, in Frege’s parlance (Frege, 1892). On that, just as thinking must be distinguished from consciousness, sense (*Sinn*, in German) must be distinguished from reference (*Bedeutung*) as the two ways that a word may have meaning.

To make sense of the world is to cognize and interpret this world, viewing it from a particular perspective, which is invariably subjective and invites intellectual development, guiding acquisition of world knowledge; cf. Russian *разум* ‘the mind’ as, literally, the mind that happens once, *раз ум*, and *Ното sapiens* is *человек разумный*; and also *смысл* ‘sense’ as, literally, something that comes together with a thought, *с мыслью*: this something is a mental image, since on the evolutionary view it is from images that human intellectual development begins both phylo- and ontogenetically (Vakhovska, & Jusuk, 2021). In acts of verbal communication, senses are converted into meanings in the speaker’s mind, and meanings

are re-converted into senses in the listener's mind (Bondarko, 1978), which in principle is the conversion of a mental image into a (set of) proposition(s), and back (Vakhovska, 2022b).

As one and the same meaning can have several senses that 'show' it differently, multiple etymological interpretations fit into a **matrix** of etymological relativity (Toporov, 1960; Makovsky, 2004, p. 6), whereby the etymologist intuitively chooses to interpret words of language relative to certain cultural phenomena rather than others (Levitsky, 2010, p. 33). The etymologist 'sees' with the mind's eye the mythopoetic images that came to motivate the words at the time of creation. These images steer the diachronic semantic reconstruction, and hold the respective matrix together; they attend to the semantic syncretism of this matrix, effecting a chain of semantic transformations (Levitsky, 2010, p. 23-39) within this single semantic complex that yet stays diffuse (Trubachev, 1980; cf. Zaliznyak, 2006).

The diachronic depth of concepts in the worldview

This paper looks at the word in its evolutionary dynamics, and argues that from the panchronic perspective a fundamental distinction must be drawn between the terms **diachronic depth** (Vasko, 2019) and **diachronic variation** (Shevchenko, 2000) that have different reference, undergirding the cognitive historical (Korolyova, 2014) and historical cognitive (Winters, Tissari & Allan, 2010) strands of diachronic research in linguistics.

This distinction must respect the stages in **the evolution of human consciousness** (Gebser, 1986), and be drawn in terms of **the archaic image** as a fact of the archaic - first paradisaical, then magical, and later mythical - consciousness, and of **the concept** (and lexical meaning as the concept a word captures (Kubryakova, 2004)) as a fact of modern - mental - consciousness. The archaic image is the diachronic depth of the concept: this image is a structure of non-propositional thought, and, in its different hypostases, is the inner form, the etymological meaning, and the sense of the word that names this concept. The concept is a structure of propositional thought, and as such is given to diachronic variation in the worldview it is part of.

Diachronic depth of a concept is the starting point of the diachronic variation of this concept, and also the program for this variation, as the archaic image becomes the seed from which this

concept as a (set of) mental representation(s) develops in the soil of a particular culture (Vakhovska, & Isaienko, 2021), which sides up with the assumption that even the most apparently nonimage-schematic concepts have, as a rule, image-schemas at their basis (Kövecses, 2002, p. 37-38). Image-schemas find their use in etymological research, too, when one, e.g., seeks to reveal regularities in semantic change over time (Győri, & Hegedűs, 2012), with the understanding that this change is upheld by universal mechanisms of human cognition drawing upon images.

Archaic images at the diachronic depth of emotion concepts in the English worldview are facts of **mythical consciousness** in humans. The two dimensions of this consciousness complete the circle symbolizing man's discovery of cycles of natural phenomena, on the one hand, and his emergent awareness of soul, with his reflections on the experience of those phenomena, on the other, for which see Gebser (1986) who emphasizes that it is mythologies with their inherent polarity that gave a coherence to the consciousness of man. To J. Gebser, mythical consciousness fuses together in **stories** both things as phenomena and humans as experiencers of these phenomena. Mythical stories of human emotions are narrated below (cf. Vakhovska, 2022a, p. 183).

Methodology

The exploration this paper presents took two stages. First, the etymons of the Modern English nouns *fear*, *happiness*, *sadness*, and *serenity* were respectively identified in Old English as *fær*, *hæp*, *sæd*, and in Old French as *serenité*. These etymons by their nature are words, and also are **signs** for the respective 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 roots **pēr-*, **kap-*, **sá-*, and **ksero-* that are the archetypes of the words.

Second, the archaic images that came to motivate the words *fær*, *hæp*, *sæd*, and *serenité* at the moment of their creation were reconstructed and then shown, which was achieved 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 the respective phenomena of this world. Interpretations within each matrix unfold into a story narrated with reference to the symbolism of sacred rituals in the archaic worldview. Each matrix suggests

formal and semantic parallels between Old English and the other genetically (un)related languages, considered both semasiologically and onomasiologically so that a coherence is given to the consciousness of man whose mind's eye was directed at the archaic images of the four emotions.

At each of the stages, etymological works by Miklosich (1886), Brugmann (1892), Berneker (1908-1913), Brückner (1927), Preobrazhensky (1959), Vasmer (1964-1973), Onions (1966), Melnichuk (1982), Makovsky (1992, 1996, 2000), Levitsky (2010), and Sementsov (2017) were used in combination to reconstruct the original and the etymological meanings of the words *fær*, *hæp*, *sæd*, and *serenité*, as well as of the Proto-Indo-European roots **pēr-*, **kap-*, **sá-*, and **ksero-* that these words, and their cognates, derive from.

Results and discussion

The word *fear* in English, and its matrix of etymological interpretation

Old English *fær* 'danger, peril; sudden attack' ascends through Proto-Germanic **feraz* 'danger' to the **Proto-Indo-European root **pēr-*** meaning 'to beat' > 'to move.' This is one's movement away from the center as the place of their tribe's settlement around the sacred fire to the periphery, into the realm of the unknown.

Fær resonates with the fundamental archaic opposition of center to periphery, drawing on the circle of life: everything in the center is divine and benign as it brings happiness and health, while everything on the periphery is harmful and dangerous as it causes calamity and death; cf. English *fear* and *far*, Gothic *fera* 'periphery' and *fairina* 'guilt, fault,' and Old Indo-Aryan *pára* 'far; foreign, hostile.'

The meaning 'to beat' emerges into the archaic man's fear as the meaning 'to move fast;' cf. Latin *pavor* 'fear' but *pavire* 'to beat,' Old English *bregdan* 'to move' and *broga* 'fear.' This fast movement is in running: cf. Greek *φόβος* 'fear' and *φεβομαι* 'to run,' and also Ukrainian *бізми* 'to run,' *бути* 'to beat,' and German *biegen* 'to bend.' One who is in fear runs, and their fear is a force that drives and chases them; cf. Gothic *agis* 'fear' and *ogjan* 'to scare,' and Indo-European **ag-* 'to chase.' Fear attacks and beats one; cf. Lithuanian *baisa* 'fearful' and *bijoti(s)* 'to be afraid' but English *to beat*. The root **per-* develops as 'to beat > to have effect on one's mind or heart;' cf. English *depress*. Fear

does have a strong effect, striking one with pangs.

The meaning 'to beat / to cut' generates in Indo-European words their meaning 'to burn; to shine, to sparkle;' cf. Indo-European **bhau-* 'to beat' and **bha-* 'to shine.' One's eyes sparkle, and there is fear in them. Just as one's running cuts the space, so does one's seeing; cf. Russian *сець* 'to cut > to see.' One's eyes emit light (cf. Irish *suil* 'an eye' but Latin *sol* 'the sun') and are the sharp stones of the face that cut the space and dissect the darkness; cf. Russian *глаз* 'an eye' but Polish *glaz* 'a stone.' The light that the eye symbolizes is intimately connected with the sound, as miracles of the initial creation. One's sound when in fear is not a song that flows like a fluid, but a scream that cuts and pierces the air; cf. Indo-European **bhau-* 'to beat / to cut' and **bha-* 'to make sounds.'

One feels fear moving away from the place of their tribe's settlement ('us') to places where other tribes ('them') settle. The people of these other tribes set traps and lie in wait, concealed in the forest; cf. English *ambush* and West Germanic **busk* 'bush, thicket.' One is afraid of attack and of being (b)eaten, and also of wild animals. Other tribes are bad and deceitful; one is afraid of getting into their pursuit, so one moves impetuously with speed, and is disturbed and restless; cf. Lithuanian *mesti* 'to throw' and Ukrainian *метатися* 'to rush (about) as if throwing oneself from place to place; to be disturbed and confused;' cf. also Latin *modus*, German *Mut*, and English *mood* 'emotion.' Grazing and herding livestock, feeding and driving cattle were particularly dangerous; cf. Indo-European **pā-* 'to feed, to graze,' Gothic *faran* 'to move places,' German *Farre* 'ox' but Russian *опасность* 'danger;' English *graze* but Lithuanian *grasinti* 'to threaten.'

One apprehends the danger but is not able to see its immediate source as of yet; cf. Latin *metus* 'fear' and Lithuanian *matyti* 'to see.' One's eyes sharpen but the vision may apparently mislead them; cf. *Fear has big eyes*. One starts back and recoils from objects; cf. Indo-European **elk-* 'to move > to recoil.' This compares to recoiling from searing fire; cf. Anglo-Saxon *fýr* 'fire' and *fyrstu* 'fright, fear.' One jumps up in fear; cf. German *schrecken* 'to jump up > to frighten.'

The word *happiness* in English, and its matrix of etymological interpretation

Old English *hæp* 'luck, fortune' ascends through Proto-Germanic **happą* 'convenience >



happiness' to **the Proto-Indo-European root *kap-** meaning 'to bend' > 'to move.' This is one's movement in a ritual of worship when one bows in veneration of the Deity (cf. Persian *namas* 'worship; prayer' and *namidan* 'to lean over; to bend in a particular direction'), their arms and legs bending in a dance of communication with the Deity. This worship is a reverent conversation with the Deity that determines the bending of one's fate as their path in life.

Bending - a symbol of the masculine (bent outwards) and of the feminine (bent inwards) in their unity - was taken as a magical act that could cause the good as much as the evil; cf. Serbo-Croatian *коб* 'a good sign' but Bulgarian *коба* 'a bad sign.' Bending preceded the initial creation and was prerequisite to all the phenomena of life. A phenomenon is a noumenon, or a thing-in-itself, as this thing appears to a conscious subject and is construed by their mind; cf. Latin *numen* 'a deity.' Noumena *per se* are inaccessible to human experience; phenomena are given in experience but have their immediate basis and cause in noumena (Kipfer, 2022), for which bending apparently was a manifestation.

The thing manifested by the Deity from within the emptiness to the world was a symbol of the supernatural power of the Deity; cf. Old Gaelic *daingen* 'strong.' This manifestation marked the beginning of life followed by death; cf. Lithuanian *tiketi* 'to happen' and Gothic *peihis* 'time; eternity (as timelessness).' The Deity gave human creatures their fates; one's fate compared to a path whose curves bend; cf. English *happen* 'path in the woods.' Fortune-tellers saw one's destined time and order of events in life, and thus seeing was knowing; cf. English *hep* 'knowledgeable' but Russian *внезапно* 'suddenly.' One's fate could then be told by looking at the intestines of sacrificial animals: intestines bent in a particular way, their curves likened to flames.

The archaic man's happiness emerged in sacred acts of awe and veneration in the face of the Deity to Whom a sacrifice was offered. Happiness was in one's communion with the Deity when offering a sacrifice and experiencing the ecstatic religious rapture that followed; cf. Old English *sæl* 'happy' and Gothic *saljan* 'to offer a sacrifice.' The sacrifice, when taken by the Deity, delivered one from woes and mishaps, and also tied up evil spells. One's happiness was in acts performed at the sacred fire; cf. Latin **go-* 'to bend' but **gau-* 'to rejoice' as in *gaudeo* 'I have joy; Indo-European **per-* 'to beat' but

**prai-* 'a merry mood' as in German *freuen* 'to celebrate,' and in one's awareness of deliverance by sacrificing; cf. Latin *vitulus* 'calf' but *vitulor* 'to have joy,' and also *ovis* 'sheep' but *ovare* 'to rejoice.'

All the people of the tribe took part in worship; cf. Old English *hæpic* 'equal.' Worshipers were naked, which was sacral; cf. Indo-European **bhel-* 'naked > shining, full of light > saint,' and also Russian *гладкий* 'sleek' but English *glad*. Intentional self-injuries were believed to purify, bringing one closer to the Deity. Worshipers drank intoxicating drinks made of peculiar herbs and mushrooms; cf. Indo-European **meu-* 'wet; soaked' but Old Indo-Aryan *mōdate* 'merry.' Rapid movements of the fire as much as those of the people around it caused rupture; cf. Indo-European **uei-* 'to move' and Avestan *vōi* 'to make happy,' Ukrainian *пых* 'movement' and Old Indo-Aryan *ruc* 'to burn.'

One felt happiness knowing that good performance in the worship determined good fate; cf. Indo-European **lek-/luk-* 'to bend' and its reflexes in German *Glück* 'happiness,' English *luck*, and Russian *лукать* 'to bend,' *случиться* 'to happen,' *получиться* 'to work out well,' and *случай* 'an occasion; cf. also Russian *луч* 'a ray of sunlight.'

The word *sadness* in English, and its matrix of etymological interpretation

Old English *sæd* 'sated, full, having had one's fill (of food, drink, activity, etc.), weary of' ascends through Proto-Germanic **sathaz* 'full, sated' to **the Proto-Indo-European root *seto-** < **sá-* 'to satisfy; satisfied; to satiate; satiated, full.' Syncretic meanings that emerge into the archaic man's sadness are 'to bend > to tie' > '(not) to move.' This is the movement of the water that comes from the lower world; this water bends as it ties one up, filling them in. One feels heavy and bad, and does not move.

Movement emerges into sadness as one's immovability because of being tied up by water: the water bends before it ties one up; one is filled in with a thick, sticky liquid to one's brim; cf. Old Indo-Aryan *tanakti* 'to clot' and Lithuanian *tankus* 'thick (of liquids);' cf. also Indo-European **ker-/kes-* whose meaning (a) 'to bend / to cut' develops via enantiosemia into 'solid, hard' (i.e. 'unbending, difficult to cut'); and (b) 'to beat' develops as 'to break up, to crush, to mill' > 'soil, ground;' cf. typologically English *grind* and *ground*; cf. Latin *mundus* 'the world' but Greek *μυδος* 'humidity; Latin *humus*

‘soil’ but English *humid*. The meaning ‘earth, soil, ground’ develops a semantic shift as ‘low;’ cf. Latin *humus* ‘earth, soil’ but *humilis* ‘low.’

Indo-European words for perception (*to believe, to hope, to feel*, etc.) in a lot of cases derive from etymons meaning ‘liquid,’ and correlate with words that denote human internal organs; cf. English *to feel* but Indo-European **pel-* ‘liquid;’ Latin *sentire* ‘to feel’ but Old English *sead* ‘a sea.’ In the archaic anthropomorphic model of the Universe, the human body is a microcosm: its organs are containers for the world-mind and seats for the Deity; cf. Latvian *just* ‘to feel’ but Old English *eosen* ‘an intestine.’ The meaning ‘liquid, fluid; juice’ develops from the meaning ‘to beat > to smash, to crush > moisture.’ In archaic view, one’s consciousness, with a clear awareness of the surrounding world, depended on the dryness of the air one inhaled: dryness was beneficial for the mind; cf. German *Tropfen* ‘drop’ but *Tropf* ‘fool.’ Humans by virtue of intellect were distinguished from animals that inhale air from the ground and eat wet food.

Pagans believed that when one is asleep or taken by afflictions of the body or soul, one’s vital organs shrink and contract, exuding a liquid; cf. Old English *mætan* ‘to sleep’ but Latin *mado* ‘to be wet.’ On that, illnesses were connected with bad juices of the organism; cf. French *goutte* ‘a drop’ but English *gout*. One’s sadness apparently was caused by secretions of the spleen; cf. *spleen* ‘melancholy.’

Water generally equalled sound as both flow, and was symbolized by the blue color: blue as the last chakra of the sacred fire meant vanishing and death as when one transitions into a different state. Movement got lost in the blue color, as if drowning and dissolving in it. Blue was the feminine, and symbolized the unconscious; cf. Indo-European **kel-* ‘liquid’ but Tocharian A *kuli* ‘a woman;’ German *blau sein* ‘to lose consciousness;’ English *to be in the blues*. The word *water* ascends to Proto-Indo-European **aw-* ‘to weave < to bend’ as water was a wickerwork: water was bending and weaving (cf. Indo-European **seu-* ‘liquid’ and ‘to bend, to weave’), and formed a net, tying up one’s vitality.

The word *serenity* in English, and its matrix of etymological interpretation

English *serenity* ascends through Old French *serenité* and Latin *serenitatem* ‘clearness, serenity’ < *serenus* ‘(of weather) peaceful, calm, clear, unclouded; (of people) cheerful, glad,

tranquil’ to **Proto-Indo-European** **ksero-* ‘dry.’ Syncretic meanings that emerge into the archaic man’s serenity are **‘to bend > to put together’ > ‘(not) to move.’** This is the movement of the fire that comes from the upper world; this fire bends as its flames curve, putting one together and filling them in. One feels light and good, and does not move.

Serenity comes after the sacred ritual of worship when one has communicated with the Deity; cf. Latin *pax* ‘peace of mind’ < Indo-European **pak-* ‘to connect;’ cf. also **pek-* ‘to rejoice’ as in Gothic *ga-fehaba* ‘good < clean.’ This is a pleasant state; one feels full of light and clean; cf. ‘a fire’ > ‘to purify’ as was the case with ritual purification of meat; cf. English *flesh* and *flash*. This state is in one’s heart and soul; cf. Indo-European **yen-* ‘to relish, to enjoy’ and **an-* ‘a soul.’ In pagan beliefs, the human body had three microcosmic centers of vitality: the brain, the heart, and the genitals; cf. English *heart* but Old English *herþan* ‘the scrotum’ and Indo-European **ker-* ‘head’ as in Latin *cerebrum* ‘the brain.’ The heart was the knot connecting the human creature and the Deity; cf. Indo-European **ker-* ‘to bind.’ The heart was the symbol for the sun (cf. Old Norse *hróðr* ‘the sun’) and divine creation (cf. Avestan *keretis* ‘completion’), and was seat for the world-mind; cf. Tocharian A *kärs* ‘to know.’ It is the heart that the divine movement was in; cf. Ossetian *coeryn* ‘to live.’ The heart contained one’s energy for life and change, and compared to the macrocosmic cup containing the soul; cf. German *Karr* ‘a vessel’ and Indo-European **ker-* ‘to grow; to create,’ as in Latin *creare*.

The soul is given by the Deity to all living creatures, or animals, and, to C.G. Jung, is the anima. One felt serenity when eating (meat) in sacred worship, which is enjoyable and pleasant; cf. Old High German *fehôn* ‘to eat, to feast on > to relish;’ Russian *mpeōa* ‘a sacrifice’ but *mpeōyxa* ‘tripe, offal’ and *ympeōa* ‘a maw.’ The meaning ‘food’ developed on the basis of ‘to bend;’ cf. Indo-European **ped-* ‘to bend’ but English *food*; Indo-European **keb-* ‘to bend’ but Latin *cibus* ‘food.’ Eating and swallowing were phallic, as in eating one was taking in a part of the world created by the Deity, i.e. the Deity was entering the human creature; cf. Russian *ecmь* ‘to eat’ and *emь* ‘to copulate.’ In pagan beliefs, a man in a coitus fed a woman on his semen just as the divine phallus fed the Mother Earth. Eating was one’s unity, i.e. a coitus, with the Deity and with the sacred fire that symbolized Him.

Indo-European words meaning ‘meat’ correlate with the meaning ‘clean;’ cf. Old Norse *horund*

'meat' but Gothic *hrains* 'clean.' Meat encapsulated the soul (cf. English *flesh* but German *Flasche* 'a bottle;' Latin *caro* 'meat' but German *Karr* 'a vessel'), and was the sacrifice to the Deity. Indo-European **ed-* 'to eat, to feed on' has its reflexes in Old English *ād* 'fire,' as in archaic beliefs the sacred fire ate the sacrifice; cf. Indo-European **gher-* 'to burn' and 'to eat.' Light of the fire, vigorous and erratic motion of its flames made worshipers ecstatic; cf. Indo-European **bhel-* 'to burn, to shine' but English *blind*; German *Freude* 'joy' but Czech *prudeti* 'to burn;' cf. also **bhel-* 'to burn, to shine' but **bher-* 'to move fast.' The color chakras of the sacred fire formed a staircase to heaven; one was going up the stairs: the red chakra of ecstatic joy was followed by the yellow chakra of serenity. One's rough activity at the fire gave way to passion and purification (red), and to the passive state of bliss (yellow) that followed in the religious, and sexual, rapture.

Yellow color was unearthly, ethereal, and marked up the divine world; cf. Indo-European **ghel-* 'to burn, to shine' > German *Gold* 'gold' and *gelb* 'yellow.' Serenity is a gold-colored state. Gold was the symbol of the Sun and of the heart (cf. Latin *aurum* 'gold' and *auriculum* 'the ventricle'), and stood for the world-mind. Gold meant ecstasy, union with the Deity, and the unconscious; cf. Icelandic *orar* 'sedated; drugged.' In the state of serenity, one apprehended eternity and the divine Existence, and lost sense of time; cf. Latin *aurum* 'gold' and Indo-European **yer-* 'time.' In Indo-European words, the meanings 'gold' and 'bowels; stomach, belly; intestines, guts' correlate, as the abdomen was the microcosmic seat of fire and soul; cf. English *gold* but Ukrainian *жолудок* 'the stomach' < Indo-European **gheldh-* 'to be hungry; to desire' < **gher-/ghel-* 'to burn.' Fire was the soul.

One is filled with the (light of the) sacred fire, and is put together by its flames, as these tie up the magical knots ('to bend' > 'to make / break a knot') that restore one, and rope up the evil forces, delivering one of woes; cf. Indo-European **sneu-* 'to tie up, to bind' and German *neu* 'new < young.' The meaning 'to burn' < 'to bend' in Indo-European often came to generate the meaning 'whole, intact,' which is a frequent motif in archaic fairy-tales, too, when a hero goes through fire to regain life and health (Propp, 2001), as fire was a wickerwork; cf. Latin *totus* 'all' but Tocharian A *tute* 'yellow' (the highest chakra of the sacred fire).

Conclusion

This paper has exposed via a diachronic semantic reconstruction the image-bearing basis in the knowledge about fear, sadness, happiness, and serenity shared among speakers of English. This basis is the archaic images of movement, and absence of movement, that form the diachronic depths of the respective emotion concepts in the English worldview.

Worldviews are 'real stories, but what matters is how these stories are told, what emerges as the symbolic, cultural realities relevant to speakers' (Grace, 1987, p. 179). In this paper, the stories of the four human emotions were narrated with reference to the archaic symbolism of pagan rituals. The **prospect** of this paper is in narrating the stories of human emotions manifested in the other languages of the world.

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