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ARCHETYPING THE *NIGHT* CONCEPT IN OLD ENGLISH

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The article focuses on different means of verbal implementing the archetypes of the NIGHT concept in poetic discourse, and other documents of the United Kingdom of the 7-8th centuries. The choice of this period is described by the perception of the world within specified temporal limits as close to the myth-epic that because of special features of thinking it is involved relevant time interpretation and its hyponym, night.
Keywords: archetype, concept, poetic discourse, preconceptual basis.

Time has long served as an instrument of cognitive activity of a person rooted in the native speaker mind [1, p. 10-11; 2, p. 5; 3, p. 23-25; 4, p. 11-12]. One of its origin manifestations as a mental construct is the presence of pre-conceptual or archetypal signs [5, p. 6-8; 6, p. 15; 7, p. 26].

Among the hyponyms of the TIME concept, the NIGHT concept takes a special place. This is due to the peculiarities of a person world perception that linked the dark period of the day with certain emotions, rituals, superstitions, and so on. All of them serve as the basis for the archetype of the NIGHT concept, which is the key point of our study.

The object of the article is archetypes, which serve as the preconceptual basis of the NIGHT concept.

The subject of the article is the means of verbal actualization of the corresponding archetypes in poetic and other types (chronicles and other documents) of the United Kingdom of the 7-8th centuries. The choice of this period is due to the fact that the perception of the world in the specified temporal limits is as close as possible to the mythical epic, which, due to the peculiarities of thinking, implied an appropriate interpretation of time and its hyponym night [8, p. 118-127, 173-180].

The hypothesis of the study is the assumption that there are archetypal signs of the night in the means of its verbal implementation of the relevant concept in any period of English language development, but the basis for the formation of archetypal features of the night is laid within mythical epic thinking frame. The reflection of the latter is represented in poetic writings and documents of the Old English period (7-8 centuries).

Therefore, **the purpose of this work** is to determine the means of verbal implementation of archetypal features of the night within the various types of British discourse in the 7th and 8th centuries.

To achieve the goal we should do the following tasks:

1) to identify the features of the archetype that are relevant for the linguo-cognitive direction of linguistics;

2) to identify the characteristics of the night symbols formed within the mythical epic thinking of different cultures, and in particular the culture of the United Kingdom;

3) to describe the procedure of identifying archetypal features of the night, realized in poetic and other types of British discourse in the 7-8th centuries;

4) to identify and systematize archetypal signs of the night verbally found in poetic writings and other British documents during the relevant period.

The material of the study was the poem "Beowulf", as well as articles of the thesaurus dictionaries (Thesaurus of Old English and Old English Online).

Topicality of the research is determined by the leading role of human mental processes, in the formation of verbalized ideas about time, including the historical perspective.

The instrument of this study is the national and cultural concept [9, p. 35, 37-38]. Concept is defined as the basis for the archetype, which by definition is a culturally determined phenomenon [10, p. 53; 11, p. 13-15].

In modern cognitive science, there is the fact that a person deliberately uses only a small portion of brain resources. The intelligence mostly operates with the unconscious, in which there is also "collective unconscious" by K. Jung [12, p. 2-3; 13, p. 5-6]. The latter is called the consciousness formality, which is capable to influence the internal state of a person. There are peculiar cognitive images in the collective unconscious on which the person is up to speed on his/her instinctive behavior. Such cognitive images are described by K. Jung as archetypes [12, p. 3-4].

The concept of the archetype − in terms of cognition − can be called as preconceptual basis for the formation of knowledge representation structures [13, p. 2; 10, p. 13-14]. It is genetically the most ancient form of thinking, which contributes to the adequate processing of information by a person. It is important to note that the archetype is not one or another semantic structure, but a priori-cognitive condition of its formation. In this sense, archetypes are "pure orientation of thinking, the basic level of human mentality, in which the entire experience of natural self-organization is reflected in the form of pre-conceptual models of structuring" [14, p. 5]. The archetypes of the collective unconscious can be regarded as peculiar cognitive images on which the person is up to speed on his/her instinctive behavior [14, p. 6].

The systematization of the K. Jung views and his followers on the nature of the archetype as a collective unconscious and archetypal image in the form of consciousness reveals the range of archetypes and divides them into psychological and cultural [14, p. 2-3].

In the light of cognitive linguistics, psychological archetypes appear as the result of the emotion-

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al experience of mankind. These are pre-conceptual structures, pre-verbal conceptual implications, a certain set of which is the content of an archetype [14, p. 11]. Psychological archetypes are generated by the emotional experience of a person. The range of psychological archetypes outlined by K. Yung has been expanded to the following ones: Self, Ego, Spirit / God / Satan (ultimate realization of mental realization designed for the outside world), Anima (unconscious female side of male personality (Woman, the Virgin Mary, Mona Lisa), Animus (unconscious male side of the female personality (Man, Jesus Christ, Don Juan)), Mother / Woman, Light, Darkness / Shadow (unconscious contrast to the fact that the individual persists in the mind), Fire, Earth, Air, Sea, Orientation, Regeneration or Transformation [14, p. 13].

The cultural archetype is a deliberately redesigned archetype in judgments and individual assessments. Its content includes conceptual features that manifest themselves in verbal images and symbols through correlation with the myth, religious doctrine, and fairy tale. The cultural archetypes include the archetypes of the Trinity, the Holy Mother / Madonna, the Persons / Masks (the social role of man arising from public expectations and early childhood education), the Hero / Trickster, the Eternal Traveler, the World Tree, the World Egg, the Wise Old Man / Old Woman, Life , Death, Maturity, Metamorphosis, and others [14, p. 13-14].

Considering the fact that there is an interpolation of psychological and cultural archetypes in culture, it is quite natural to observe that the archetyping of the NIGHT concept through its properties went in both directions. It is also connected with the inherent features of the night, which is both a psychological and a cultural archetype, that is, an integral component of psychological experience, which has found a reflection in fairy tales and myths.

The archetyping of the NIGHT concept in different cultures can be traced within the mythical-epic thinking frame. For example, in Sanskrit, the name of the night is Lila − it means a game. In the ancient Indian world, the night is the wife of the god of love Kama, the goddess of delight and pleasure of Rati. In Indian culture there is the archetype of Darkness, it has a positive meaning, namely, the night is associated with love and pleasure [15, p. 2-4].

The symbol of the night is very diverse. In Greek mythology, Night, Nyx, always opposes Gemeri, the day. Nyx comes from Chaos and gives birth to the god of the death Thanatos, Hypnos (the god of dream), the nymph Nemesis and the god of the malice Mom. All these are the original ancient forces that hide in the bosom of the night. It is the projection of Hades (kingdom of the dead). The house of night is situated in the abyss of Tartarus, where Nyx and Hemera meet, changing each other. The figure of a personified Night floats in the sky, under the blue vault, sown by the stars. It can hold a baby in each hand, one of them, the white one is a dream, and the other is black, it is Death [15, p. 4]. So, in Greek mythology, the night is associated with chaos, death, dream, atonement, and lasciviousness. Thus, in Greek mythology

there are signs of Anima's archetype (associated with the night goddess Nyx) and the archetype of Shadow / Darkness (associated with the kingdom of the dead, Hades).

In the Celts, the change of seasons is associated with the change of dominant deities − the god of Light passed his life to God of Darkness during the Halloween. Halloween is the eve of all the saints (All Hallows 'Eve or All Saints' Eve), dates back to the Celtic ritual feast of Samai, created by the Germanic tribes of Angles, Saxons and Utes who moved to Britain after the VIth century A.D. Halloween is also referred to as "Pooky or Punky Night" or "Mischief Night" − evil night condition, misfortune, need, want or the night of misfortune, misery, devilish forces [16, p. 2-3]. In this symbol, there are dual properties of the night and day; it is association with the kingdom of the living and the kingdom of the dead. However, obviously there are mostly signs of the archetype Darkness, because Halloween is a special night, and the archetype Death, embodied through the symbols of the dark powers and the kingdom of the dead [17, p. 22].

In Christianity, the night is traditionally a time of dangers and temptations: "God gave the day alive, and gave the night to the dead" [15, p. 11]. At the same time it is a time of spiritual battle and prayer for mystics and monks. Christ was born at night, who brought "the light of truth to those who wander in the night of deceit" [15, p. 13]. Night is the time of love and the main sacraments of life. It is described as mystical and metaphysical. During the magic night, many things become possible. There are nights of clear vision, prediction, premonition [17, p. 7]. Thus, in Christian culture, the night is archetyped as Spirit / God / Satan and Light.

For Renaissance humanists, the night was a devastating element symbolizing physical death, so sometimes it was depicted as a black rat. However, it is full of spirits, shadows, ghosts, werewolves and witches. The usual attributes of the Night for this period are owls, masks and poppies (sometimes in the form of a wreath on the head) [17, p. 8]. Thus, the Renaissance night is archetype like Darkness / Shadow, Death, and Spirit.

According to the hypothesis, within the perception of the ancient English the NIGHT concept has archetypal manifestations, which are similar to mythical epics. The procedure of defining archetypal features of the NIGHT concept, realized within the framework of Old English discourse, is, firstly, to identify collocations or test passages with the lexical token *night* in the poem "Beowulf", as well as in the corresponding articles of thesaurus dictionaries of the Old English period. The second stage of the analysis is the grouping of found collocations on the basis of the semantic features that characterize certain archetypes. The final stage of the study is to identify the nomenclature of archetypes and the means of their verbal implementation.

Within the first stage, 62 relevant collocations were identified, which structurally appear as nominative, attributive and verbal connections that have denotation "night", or associate with it. In the latter case, these are collocations, which are indicated in the relevant articles about the night, but

do not have temporal denotation, and generally do not indicate a time interval. For example, these are collocations, where the night is realized as blindness or blurring (*night blindness; blind in one eye*); a living being (*strode o'er floor the famed-in-strife, with his hand-companions, − he hall resounded, − wishing to greet the wise old king, Ingwines lord; he asked if the night had passed in peace to the prince's mind*); death and causes of death (*night is violent death, slaughter; sudden death; wound causing death; death-stroke; death-bringing tree*); murder and its ways (*to slaughter an innocent; to commit murder/manslaughter; to kill, slay; death caused by sword; to kill by crushing; to kill by drowning; to kill by poison*); destruction (n*ight is destruction; deadliness, destructiveness; destruction of men*); house destruction (d*estruction of protection/shelter; destruction of life*); damnation (*perdition*); destroyer (a*s life-destroyer; as devourer*); absorption (*to devour, engulf, consume*); devastation (*to lay waste; (of person) to lay waste*); mortal relations (d*eadly bond, embrace*) and also the dark side of a man or enemy (*when heaven's jewel had fled o'er far fields, that fierce sprite came, night-foe savage, to seek us out where safe and sound we sentried the hall*).

The second stage of the study involves the analysis of specific manifestations of signs of night archetypization. Within this framework, we have found such archetypes.

– Archetype Anima / Animus is shown in such a conjunction: *Bridal night (Thesaurus of Old)*. Here the night is updated as a pre-wedding party. A person (a man or a woman) finds a related soul, they give marriage vows to each other.

– Archetype Darkness is verbalized in such collocations that do not have temporal denotation: *Defective vision; Blindness; Night-blindness; Dim-sighted; Blind; Born blind; Blind in one eye; Stone-blind; (Of sight) to grow dim (Thesaurus of Old English)*. The night is associated with blindness and blurring.

– Archetype Person is manifested in the following example: *Strode o'er floor the famed-in-strife, with his hand-companions, - he hall resounded, - wishing to greet the wise old king, Ingwines lord; He asked if the night had passed in peace to the prince's mind (Beowulf)*. The night is associated with a living creature that can move.

– In glossary dictionaries, the night is associated with such phenomena as death or some destructive power. In the following examples, Archetype Death / Shadow is implemented, which is actualized in conjunctions that denote death: *Night is Violent death, slaughter; Sudden death; As spirit of death; Killing, violent death*; causes of death: *Act of drowning; Cause/occasion of death; Power causing death; Wound causing death; Death-stroke; Death-bringing tree; Deadly flame; Causing death*; murder: *To slaughter an innocent; To commit murder/manslaughter; To kill, slay; To cut down, slaughter; Fill/abundance of slaughter; Killed, slaughtered*; murder weapon: *Death caused by sword; To kill by crushing; To kill by drowning; To kill by poison; A killer; As murder*; destruction: *Night is destruction; Deadliness, destructiveness; Destruction of men; Destruction/killing by night; Ruin, destruction; Utter destruction, extirpation; Fallen, dilapidated; Damaged; To fall into ruins; Destroy, devastate; To tumble, fall down*; house destruction: *Destruction of protection/shelter; Destruction of life*; place of murder: *Place of carnage*; damnation: *Perdition*; destroyer: *life-destroyer; As devourer; Flood as destroyer*; loss: *Waste, desolate; Fallen, spoiled, desolate*; absorption: *To devour, engulf, consume*; weakening: *(Of stones) loosened; To slip away, be loosened*; ability to devastate: *To lay waste; (Of person) to lay waste*; mortal relations: *Deadly bond, embrace; (Thesaurus of Old English)*. The night is associated with death or destruction here.

– Archetype God is manifested in such examples, where the night is the fasting period: *Abstinence from food (Thesaurus of Old English)* or − the epoch of Epiphany: *Eve of Epiphany/Twelfth night; (Thesaurus of Old English)*.

Archetype Spirit (Satan) is manifested in the following example, where the night is defined as the dark side of a man or enemy: *When heaven's jewel had fled o'er far fields, that fierce sprite came, night-foe savage, to seek us out where safe and sound we sentried the hall (Beowulf)*.

Thus, the preconceptual foundations of the NIGHT concept are observed in such archetypes as Anima / Animus, Darkness, Person, Death / Shadow, God, Spirit / Satan. The characteristics of these archetypes in poetry of the 7-8th centuries have an actualization through nominative phrases, where the night is associated with blindness, blurring and a living being; through attributive phrases, in which the night is implemented as pre-wedding, and verbal phrases that relate to destruction, destroying, murder, death, absorption, weakening and devastation.

The perspective of the further research is to study the archetyping of the NIGHT concept in other periods of English language.

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АРХЕТИПІЗАЦІЯ КОНЦЕПТУ *НІЧ* У ДАВНЬОАНГЛІЙСЬКІЙ МОВІ

Анотація
В статті досліджуються засоби вербальної актуалізації архетипів концепту НІЧ у поетичному дискурсі та документах Великої Британії 7-8 ст. Вибір саме цього періоду пояснюється тим, що сприйняття світу в указаних темпоральних межах максимально наближено до міфо-епічного, що через особливості мислення передбачало відповідну інтерпретацію часу та його гіпоніму, ночі.
Ключові слова: архетип, концепт, поетичний дискурс, передконцептуальні підвалини.

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АРХЕТИПИЗАЦИЯ КОНЦЕПТА *НОЧЬ* В ДРЕВНЕАНГЛИЙСКОМ ЯЗЫКЕ

Аннотация
В статье исследуются способы вербальной актуализации архетипов концепта НОЧЬ в поэтическом дискурсе и документах Великобритании 7-8 вв. Выбор именно этого периода объясняется тем, что восприятие мира в указанных темпоральных пределах максимально приближен к мифо-эпическому, что из-за особенностей мышления предполагало соответствующую интерпретацию времени и его гипонима, ночи.
Ключевые слова: архетип, концепт, поэтический дискурс, передконцептуальные основания.

ФІЛОЛОГІЧНІ НАУКИ