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**ARCHAIC PICTURE OF THE WORLD AND MILITARY CONCEPT SPHERE
OF ANCIENT RUSSIAN WAR TEXTS**

**GABADO ANTIGUOS DEL MUNDO Y DEL CONCEPTO MILITAR
DESDE LA ÓPTICA DE ANTIGUOS TEXTOS DE GUERRA RUSA**

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Abstract

The relevance of this study is due to the need to reconstruct the military conceptsphere of Ancient Russia. The purpose of the study is to reflect the military ethics of the ancient Russian man: the attitude of the Russian people to war, patriotism and sacrifice during the threat of national danger illustrate the ideal of a military man behavior. Research methods: The leading research methods are operational-analytical and descriptive: on the basis of studying the texts of ancient Russian literature, the metaphors of archaic consciousness are widely represented; the signs of destruction, catastrophes: a solar eclipse, the cry of animals and birds at night and black clouds. Results of the research: This article presents the reconstruction and methods of reflection in the military concepts of pagan, mythological and new, Christian, pictures of the world of an ancient Russian man. Theoretical significance: The study of the old Russian military concept sphere contributes to the overall picture of the world of wars. Identification of the national specificity of military concepts proves the need for ethno-linguistic research in the field of historical linguistic culturology of a text.

Keywords

Ancient Russia – Military concept sphere – Old Russian wars – Military metaphor
Ancient military phraseological units

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Introduction

The theory of the concept implementation in the diachronic text forms makes a separate field of linguistics - the historical linguistic culturology of a text (The term belongs to the linguaculturologist, the Academician Viktor Mikhailovich Shaklein). He writes the following in his monograph: Actually, the linguistic culturology of a text makes it possible to look at world linguistic culture through the prism of cultural development laws in the broad sense of the term. In this case, culture is understood as a fact, connected with the corpus of ideas, ways, aspirations of a person reflected in the text language of a particular epoch¹. An artistic text occupies a special place in the system of the concept speech implementations, since it is a fixed version of the individual author's concept, which defines the semantic configuration of a work of art conceptual sphere. Under the text we understand the integral communicative unit of a linear nature, the components of which are combined into a single hierarchically organized semantic structure by the author's communicative intention.

The development of the Christian worldview during the Russian Middle Ages coincided with the tragic collisions of ancient Russian social history (feudal fragmentation, internecine feuds, armed conflicts with nomads, the Mongol-Tatar yoke, etc.), which contributed to the rooting of a deep historical pessimism and the sense of apocalypse.

The peculiarity of Russian holiness of this kind was imprinted in the history of Russian culture as a relatively stable, historically "inalienable" topic.

Comprehending the principles of Russian culture national topic, established during the period of Ancient Russia, A. M. Panchenko wrote:

"The nation remembered and made the victories with enormous losses as the symbols of victory on the verge of defeat... Russia, if it is possible to restore its symbolic thinking in literature, puts heroism above defeat, and self-sacrifice and self-denial above power. That is why not easy, but heavy, sacrificial victories were chosen as symbols: the feat and sacrifices are inseparable"².

These features are visible in many works of ancient Russian literature.

Peace and war were perceived by an Old Russian man through the prism of archaic culture and language. The study of the military concept sphere of Russian language is based on the basic position of cognitive linguistics that human thinking uses certain mental-cognitive structural concepts. As they proved, the concept has a complex structure, in which the conceptual, figurative and value-evaluative components are distinguished. The conceptual structure of the military concept sphere in ancient Russian literature is presented in the form of a frame, which includes the following slots: the types of ancient wars: with steppe nomadic peoples, with the Khazar khaganate, with a powerful Mongolian military feudal power, with German and Swedish feudal lords, the stages of ancient wars, injury and death on the battlefield. The Academician A.S. Orlov pointed out that the history and the course of wars were told most vividly in antiquity³.

¹ V. M. Shaklein, Historical linguistic culturology of a text (Moscow: RUDN, 2012).

² A. S. Panchenko, Russian culture on the eve of Peter's reforms (Moscow: Science, 1984).

³ A. S. Orlov, About some features of Great Russian historical fiction style during XVI-XVII. News of ORAS. V. XIII. Book. 4. 2008.

The “Old Russian War” scenario included the events in the following sequence: preparation for war — the declaration of war — the fights with cold weapons — a victory or a defeat.

Materials and methods

The materials of the article are the texts of the Old Russian literature: chronicles, epic stories, stories and, of course, “The Lay of Igor’s Campaign”. Operational - analytical research method allows to study in detail the texts and identify metaphors of archaic consciousness. Particular attention is paid to the tragic images of destruction, catastrophe: a solar eclipse, the cry of animals and birds, black clouds. The use of an analytical research method inevitably leads to metaphorical modeling. In our opinion, this is the most productive method of studying the figurative side of the concept. The study of the subconcept “Old Russian War” metaphorical models will make it possible to penetrate into the structures of the archaic thinking of a man and see how an ancient Russian person imagined the wars in Ancient Russia and his place during wartime.

Results and discussion

Military metaphors were not uniform in the history of the Russian language: the specificity of metaphors was determined by a specific historical time.

The culmination of the ancient wars was the main battle. 1st model: WAR IS THE WORLD OF LIVE NATURE.

Ist type of metaphors: a) battle-arable land - an extended nature-morpheme (agricultural): from the “Lay of Igor’s Campaign”: *«Черна земля под копыты костьми была посеяна, а кровью поляна; тугою взыдоша по Рускойземли»*; b) a battle is a bloody harvest: *«На Немизе снопы стелют головами, молотят чепихаралужными, натоце живот кладут, сеют душу оттела»*.

They also used the metaphor of the battle-harvest in the story by Nestor Iskander: *«Падахуботрупьюбоихстран, якоснопы»*.

Phytometaphor: the warriors dying on the battlefield are sheaves, trees, grass, flowers, a vine. The model is the following one: "The participants of the battle are plants."

Gastrometaphor:

a) The battle is a feast in “The Lay of Igor’s Campaign”: *«Тукровавоговинанедоста; тупирдокончатахрабриурусичи: сватыпопоиша, асамиполегошазаземлюРускую»*. The model: "A battle is a feast with bloody wine";

b) The gastrometaphor "Battle is the death bowl" appears in the "The tale of Ryazan destruction by Baty." All Russian people had to drink this cup: everyone is equal on a bloody feast. "The story about the Kazan kingdom": warriors go to battle "like ... to the honeymoon bowl."

The metaphor "battle is a feast", "the cup of death" represents the Russian metaphorical myth of the soul and spirit, which was formed under the influence of two types of culture - the soteriological and eudaimonic. The soteriological type of culture is the ancient Russian texts, which arose on the basis of sacral texts.

The metaphor "spiritual food" appears as the product of soteriological culture in the texts of the XI - XVII centuries.

The antiquity of these gastrometaphors and their prevalence indicates the great role that food plays in human life. Eating food and water are the basis of the physical life of any organism, therefore the theme of "food" was given a symbolic meaning in any culture.

There are 4 main frames in the Russian language picture of the world: physiological state, saturation process, the causation of the saturation process, food and its types.

We are interested in the thirst metaphor. In the "History of the Kazan Kingdom", Tsar Ivan the Terrible, addressing the soldiers, says: "And let us take the cup of Orthodox Christianity with drinking, spill it or overcome, or we will be overcome."

The spiritual metaphor of "thirst" is presented here, which is more significant than a simple physiological need. "The Tale of Abram Palitsyn about the siege of the Trinity-Sergius Monastery" states: Испытывает душа жажду: яко отпучины морския горсть воды почерпюх, да поне малю напою жаждущая душа божественаго словесе.

"The tale of the Ruin of Ryazan by Baty" also uses the gastrometaphor: many princes and warriors "уми роша и едину чашу смертн ю пита". In this sense, the metaphor "blue wine" presented by "The Lay of Igor's Campaign" is interesting. The gastrometaphor "blue wine" means blackness, death, grief and destruction.

In antiquity, a man depended on the elemental forces of nature; therefore, nature metaphors were actively used in texts. Antonina Olegovna Shelemova, who studied the "Lay", writes the following on this subject:

"Nature is a very active person in the artistic space of a monument. It is personified, included in the narrative of the most dramatic situations; it is "eventful," emotional and changeable. The author connects the active reactions of nature with the fate of the characters. The spatial movements of the heroes of the Lay are constantly accompanied by the personified natural elements. Separately expressing themselves, they are not only abundantly present in a text, but constitute a single poetic structure, engaging in diverse ties with each other, actualizing the opposition "one's own — someone's" at the level of conflict of antagonistic natural forces, and with the characters, causing their behavior in space of the natural world"⁴.

The 1st group of nature-morphic metaphors - the images of bad weather: Polovtsian army - black clouds, the shine of weapons - blue lightning: "чръныя тучя сморядут, хотят прикрыти 4 солнца, авних трепещуть синимолнии"⁵.

With the invention of gunpowder, shooting and explosions began to be compared with thunderstorms, thunder and lightning; the flight of arrows fired by warriors was compared with the rain: "I'm walking the arrows, like rain"

⁴ A. O. Shelemova, Poetic space in "The Lay of Igor's Campaign" (Moscu: RUDN, 2011).

⁵ The Lay of Igor's Campaign (Moscu: Soviet writer, 1990).

Group II - natural phenomena (as signs) - the metaphors of victories and defeats.

The signs of military defeats - a solar eclipse, "a bloody sunrise"⁶, "muddy water"⁷, "pearls", the cry of ravens and animals at night. The nature metaphor "pearl" plays a special role in ancient Russian literature. According to many researchers, pearls are the symbol of grief, sadness and tears. Folk legends say: if you see pearls in a dream you will cry bitterly.

Zoometaphors were also very common in the texts of ancient Russian literature

1st model: PARTICIPANTS OF WAR - THE WORLD OF ANIMALS.

For example, the following animals are represented in "The Lay of Igor's Campaign": beasts: Fiery Beast, WOLF, HORSE, CAUCASIAN GOAT, LEOPARD, FOX, WEASEL, POLOS; Birds: FALCON, NIGHTINGALE, EAGLE, CUCKOO, GOLDENEYE, GYRFALCON, woodpecker, gull, dark-red ocher, swan, raven, jackdaw, magpie.

Group I - the metaphors with negative axiological status - enemy metaphors: wild, predatory animals. This is a wolf first of all. The researcher of the "Lay" A. O. Shelemova writes: "The image of a wolf is multifunctional and semantically-symbolically multivalued. Firstly, it is the central figure in the group of poetic tropes: comparisons, metaphors, metonymy, personifications. Secondly, the image of the wolf is included in the symbolism of the opposition "friend or foe", defining a dual, ambivalent assessment of the physical qualities and spatial movements of the characters. Finally, the wolf actualizes the motive of werewolf as one of the dominant ones in the vertical structure of the work chronotope⁸. The image of the wolf is unusually widespread in the folklore and literature of ancient Russia, which makes it possible to speak about the phenomenon of this concept metaphor in the semantic-cognitive field "Old Russian Wars". In the fabric of "The Lay of Igor's Campaign", this strong and brave animal is, first and foremost, a dangerous enemy: "Gzak runs like a gray wolf"; Vladimir Monomakh called the Polovtsians as wolves: "Половцы... облизахутся инанас, акиволци" (in the "Instructions"). Model: "Enemies in war are aggressive animals", frame "Composition of the animal kingdom", slot "Predators".

The following zoometaphors are endowed with the negative axiological status: black raven, black raven - foreign enemies: "Небылоонъобидепорожденнисоколу, никречету, нитебе, чёрныйворонъ, поганыйполовчине"⁹. In Russian folklore, the black raven zoometaphor also personifies the enemy of the Russian Land: "There were lots of enemies // They were black as crows" (bylina "Ilya and Nightingale"). Model: "Enemies in war - black crows", frame "Composition of the bird kingdom", slot "Predatory birds - scavengers".

The researcher of the "Lay" A.O. Shelemova notes the negative metaphor of the phrase "swan flock". In Russian epics and in the "Lay of Igor's Campaign", the zoometaphor "swans" means an alien hostile world:

⁶ The Lay of Igor's Campaign...

⁷ The Lay of Igor's Campaign...

⁸ A. O. Shelemova, Poetic space in "The Lay of Igor's Campaign..."

⁹ The Lay of Igor's Campaign...

“тогдапушашетьдесятьсоколовънастадолебедей”¹⁰; “Flying like a falcon, beating geese and swans”¹¹. This lexical unit has a negative metaphoric meaning in Russian epics:

"He will turn a clear falcon
He flew far away to the blue sea,
And he beats geese and white swans...;
"Volkh Vseslav'evich"

"Then he was riding along a clear field
And he rode to the Tatar troops.
The falcon is not clear, and he attacks the geese and the swans."
"Ilya Muromets and Kalin-Tsar".

Group II - zoometaphors with a positive axiological status: “АИгорькнязьпоскочигорностаемктростию, ибелымгоголемнаводу”¹². Model: “Russian warriors are noble animals”, frame “The kingdom of animals and birds”.

The "falcon" zoometaphor¹³ is also widespread. The world of Russians is represented by falcons in the "Lay". The model "Russian prince is a noble falcon bird", frame "Composition of the kingdom of birds", slot "Bird-predator." Prince Igor is a falcon, because the falcon is a brave among Russians. It is the bird of high flight in direct and metaphorical sense. The researcher A. A. Kosorukov singles out the image metaphoric: A High-Flying Falcon must have solid experience and skill besides power to defeat a strong enemy. Enemies need to be beaten so that the Motherland (its nest) was safely protected ultimately. Not like Igor, whose troops were defeated and then devastating enemy invasion followed to Russia.

In the ancient Russian literature, the concept of “feat” appears, which has a bright ethnic specificity: the most valuable thing in the feat of a Russian warrior is not the victory over the enemy and not the victory at any cost, but sacrifice, self-sacrifice, the readiness to give his life “for one’s friends”.

The phraseological battle field of ancient Russian literature is rich and connected, above all, with predicative constructions: forging slander, sow strife, to wake lie, insult arose; take glory, bring to the court; bring, divide; in righteous glory you can call; take by spear; call or knock on enemy helmets with swords - join the battle.

Let's consider the military phraseologism "to take off the head", which is one of the oldest expressions of the modern Russian language. This phraseological unit originated in the environment of warriors, in the ancient Russian military practice. We meet her in the annals, in the "Lay of Igor's Campaign" and "Zadonshchina". The phraseologism "take off the head" is a necessary affiliation of the old Russian military rhetoric: in military speeches recorded in the annals. In the earliest one, namely in the address of Prince Svyatoslav to his soldiers, we observe the formation of a phraseological unit, i.e. the transition from direct to figurative meaning: “Аще моя голова ляжетъ, то промыслите собою. – Идеже глава твоя, ту и свои главы сложим”. The expression “To take off their heads” means to “die, give up life for a prince, for a country”.

¹⁰ The Lay of Igor's Campaign...

¹¹ The Lay of Igor's Campaign...

¹² The Lay of Igor's Campaign...

¹³ The Lay of Igor's Campaign...

Along with the expression “take off the head” the following combinations of words were used in the Old Russian language: «голову покласти», «голову положить», «голову скласть», «голову приложити», повалити головой» and some others. These phrases are marked by I. I. Sreznevsky in Materials for the dictionary of the Old Russian language¹⁴.

The degree of their use varies. The most common are «голову сложити» and «голову положить». The chronicles give many examples of these phrases use, especially often in direct speech: the addresses of princes to each other, to the squad, and the squads to the prince. For example: «Такоже мужи Александрови исполнишася духа ратна, и бяху о сердца им акы лвом, и рокша: "О, княже наш честный и драгий, ныне приспе время положитя главы своя за тя"». In “The Lay of Igor's Campaign,” the phrase was included in Igor Svyatoslavovich's patriotic appeal to his retinue: «Хочубо, рече, копиепреломатиконецьполяПоловецкого; свами, русици, хочуглаву свою приложити, алюбое испити шело момь Дону».

In the texts of ancient Russian literature, the word "head" is found in a full-spoken and incomplete form ("chapter") with approximately the same frequency. The phrase with an incomplete version — the chapter — is gradually becoming obsolete, remaining in church-book and partly poetic language styles. This was facilitated by the developing discrepancy in the meanings between the words "chapter" and "head." Only the full variant preserved the meaning of the symbol of life, existence and health. In this sense, the word "head" is usually used in the phrases «сложить, положить голову», «поплатиться головой», «пропала моя голова», «не сносить головы». Apparently, in the 17th century, the phrase with full-fledged “head” became the literary norm. The dictionary of the Russian Academy of 1789 - 1794 does not note a steady combination with “head”, but only mentions “to take his head off”, accompanying it with the mark “colloquial”, indicating that at this time the phrase is widely known already.

In the first literary texts, the phraseologism "to take the head off" was synonymous with loyalty, devotion to the prince, retinue, church, king and service. Currently, this idiom has spread in modern Russian and is widely used in fiction, in publicistic discourse and in oral speech. The main characteristic of this phrase is structural - semantic stability. However, as the result of evolution, we observe the expansion of the PU meaning: to lay down THE head - to be killed in a war: “... maybe your father, husband, brother, father, husband, brother has laid his head already”; to be killed in the struggle for your dignity and honor: "And you yourself go on, little bass, / At the high frontal place, / Put down your lush little head"; to die from violence or natural disaster: “... everyone laid down their heads, they all died - those who put their honest heads in the battle, some died from lack of water and food among the Crimean salt marshes, some were lost in captivity, did not bear the shame...”

Conclusion

So, the Old Russian military literature has its own national identity in the cultural and linguistic specifics and imagery, reflecting the Russian national character and the unique history of Russia.

¹⁴ I. I. Sreznevsky, Materials for the dictionary of the Old Russian language on written records. V. 1. (St. Petersburg: Printing house of the Imperial Academy of Sciences, 1912).

In our article, the ancient Russian monument is considered from the point of view of the value and metaphorical characteristic development of Russian language military concept sphere.

Zoometaphors, gastrometaphors, natural metaphors, and ancient military phraseology are widely represented in ancient Russian texts.

The military ethics of the ancient Russian man was reflected in historical texts: the attitude of the Russian people to the war, patriotism, sacrifice in the face of national danger, illustrates the ideal of a military man behavior.

The metaphors of archaic consciousness, the signs of destruction, catastrophes: a solar eclipse, the cry of animals and birds at night, black clouds are widely represented.

Thus, this article presents the reconstruction of the ancient Russian military conceptual sphere as a fragment of the linguistic picture of the world, reveals the ethnocultural specificity and the ways of reflection in the military concepts of pagan, mythological and new, Christian picture of the world of the ancient Russian man.

The images of a military man in the ancient Russian picture of the world retained their significance during a later period. For example, the oldest military phraseologism "take off a head" is still alive in modern literature and media language.

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