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## MYTHOLOGICAL CONCEPT SUNGOD IN ENGLISH, SWEDISH AND SLAVONIC SONG DISCOURSES

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*Modern linguistics pays particular attention to the analysis of the relationship between language and knowledge structures, processes of thinking and consciousness. According to such a tendency, the particular interest is found in the integrative study of speech and language as a linguo-creative phenomenon and in the study of semiotic and cognitive features of basic mythological concepts. Special interest of present-day linguistics lies in decoding such concepts and in finding out how these concepts could be rediscovered in modern discourses, especially in modern songs. Considering all said above we can name the purpose of this article which was devoted to the analysis of basic mythological concept SUNGOD and to studying its possible incarnations in different modern song discourses, namely, in English, Swedish and Slavonic (Russian and Ukrainian) and to the construction of their associative fields, which is significant for understanding the mental processes that occurred when an individual was perceiving, comprehending and, consequently, cognizing the reality a long time ago and how it works nowadays. These common features of the inherited fund of Indo-European mythology explains the considerable similarity of separate Indo-European mythologies, despite the diversity of late contacts with non-European nations, which also had a significant impact on their development. Anyway, if we summarize all the possible beliefs, ideas and notions both in Northern and in Slavic mythologies, we will get the description of the universal SUNGOD concept: it contains the image of some divine entity which is responsible for life-giving light and warmth, day and season cycles, spring and summer periods, the rebirth of life and nature, wealth, fertility, youth and beauty, new hope, peace, marriage, new generation and posterity, which symbolizes the victory of all good and bright over the evil and dark. In modern song discourse the core meaning of a universal concept-mythologeme SUNGOD was preserved but still some new layers were added: god or goddess of sun, love, youth and new life can picture also one's beautiful beloved, concept of healing time or just the happy and clear state of mind.*

**Key words:** *conceptual sphere, picture of the world, mythological concept, musical discourse, alternative worlds, conceptual analysis.*

**Гусар А. В. Концепт-міфологема SUNGOD в англійському, шведському та слов'янському пісенних дискурсах.** Сучасна лінгвістика продовжує вивчати зв'язок між мовою та мовленням, з одного боку, та структурою пізнання, мисленнєвими процесами та свідомістю – з іншого. З огляду на таку тенденцію особливий інтерес викликає інтегральне вивчення мови та мовлення як лінгвокреативного явища, а також вивчення семіотичних і когнітивних рис лінгвістичних одиниць, які позначають міфологічні феномени. Саме тому пропонувану статтю присвячено аналізу базового концепту-міфологеми БОГ СОНЦЯ, дослідженню можливих сценаріїв його втілення в різних сучасних пісенних дискурсах, зокрема в англійському, шведському та слов'янському (російському та українському), та побудові його асоціативних полів, важливих для розуміння ментальних процесів, які відбувалися, коли наші пращури сприймали, усвідомлювали й аналізували реальність, та процесів, властивих свідомості наших сучасників.

Зауважено, що спільні риси укладованого фонду індоєвропейської міфології, незважаючи на різноманітність пізніх контактів з неєвропейськими народами, пояснюють значну схожість окремих індоєвропейських міфологій. З'ясовано, що з урахуванням узагальнень усіх можливих вірувань, ідей та уявлень як у давньоєвропейській, так і в слов'янській міфології, опис універсального концепту БОГ СОНЦЯ буде виглядати так: концепт-міфологема БОГ СОНЦЯ вміщує в собі образ божественної сутності, яка відповідає за життєдайне світло і тепло, день і сезонні цикли, весняні та літні періоди, відродження життя і природи, багатство, родючість, молодість і красу, нову надію, мир, шлюб, нове покоління і потомство, символізує перемогу всього доброго і світлого над злом і темрявою.

Окреслено, що в сучасному пісенному дискурсі зберігається кореневе значення універсального концепту, проте й з'являються нові конотації: бог або богиня сонця, любові, молодості і нового життя може бути також образом коханого чи коханої; символом часу, що зцілює від болю або просто квінтесенцією щасливого і ясного стану свідомості.

**Ключові слова:** *концептосфера, картина світу, концепт-міфологема, пісенний дискурс, альтернативні світи, концептуальний аналіз.*

**Analysis of recent research and publications.** The current state of linguistic science is marked by a tendency to study the relationship between language, on the one hand, and knowledge structures, processes of thinking and consciousness, on the other. According to such a tendency, the particular inter-

est could be found in the integrative study of speech and language as a linguo-creative phenomenon and in the study of semiotic and cognitive features of linguistic units to denote mythological phenomena which are supposed to be the basic constructs of the alternative worlds.

This field has witnessed the appearance of different researches devoted to the development of methods of conceptual analysis, among which there are remarkable works by A. Askoldov, A. Babushkin, S. Vorkachev, I. Golubovska, V. Karasyk, V. Kolesov, E. Kubryakova, D. Likhachev, V. Maslova, Z. Popova, I. Sternin, R. Frumkina, O. Kolesnyk, A. Levytsky etc.

**Defining the problem and argumentation of the topicality of its consideration.** A human being constantly contemplates the world around himself, he or she perceives, realizes, interprets, feels, cognizes and reproduces it. Depending on the cognitive activity and reflective abilities of the individual's mind, an image of the world is created in his head and can accurately convey the perception characteristics of the real (from his point of view) and fictional worlds [8]. So to say, as a result of one's interactive activities, each person creates a system of concepts and representations which form the footing of a certain image of the world or world picture – that is, an originally achievable reality [5]. For some other person, this reality could be an imaginary/alternative world.

Texts of different discourses, which are at the same time verbally embodied images of the world or worlds, also represent semiotic correlates of an infinite number of worlds with different axiological coordinate systems. A complete set of such discourses constructs the information field of our planet, the noosphere. To create a new alternative world a person must first consider the basic, underlying information structures, unprovable nature of which allows us to correlate them with certain universal myths that function in mythological space. The mythological space is the conductor for the person's consciousness to the underlying semantic structures which serve as a material for new alternative informational formations, new worlds, new texts, new discourses.

According to O. Kolesnyk, national-cultural texts conceived in the internal form of nominations of mythological concepts and mythological scenarios outline the initial configuration of the world and the apparent scenarios of its inner changes. Every rethinking of such nominations by new participants leads to the creation of new notational meanings that make the corresponding concepts play in "stereotyped situationally modified scenarios", which are a fractal reflection of basic mythological scenarios [5].

Decoding texts using the mythological space provides an entry to the world of a certain level of reality and abstraction and generates in the imagination of the recipe-interpreter the images and concepts that make up the "secondary myth", which differs from the "original matrix of the world". Recipe-interpreter or linguistic personality is the subject of a semiosis that performs linguistically-apocryphal modelling of the world/worlds, which results in a certain "holographic image" that, in turn, can be materialized in other code systems, for example, in music discourse.

**Setting the goals and tasks of the article.** The relevance of our research is caused by the interest of present-day linguistics in such a decoding of basic concepts of different mythological spaces and in finding out how these concepts could be rediscovered in modern dis-

courses, especially in modern songs. Considering all said above we can name the purpose of this article which is to study how the mythological concept *SUNGOD* is represented in modern song discourses of different cultures, namely English, Swedish and Slavonic (Russian and Ukrainian) and the construction of their associative fields, which is significant for understanding the mental processes that occurred when an individual was perceiving, comprehending and, consequently, cognizing the reality a long time ago and how it works nowadays.

**The outline of the main research material.** To begin our decoding research we will consider first why we have the intention to compare English, Swedish and Slavonic linguistic pictures of world in the first place. During the formation of the corresponding linguistic communities the significant role was played by the Migration Period, expectedly accompanied by mass migrations which at one time covered the huge territories of Europe and lasted for several centuries (IV–VII). The Germanic kingdoms formation process began in the V century and was experienced differently by different tribes. The West Germanic peoples (Saxon, Jutish, Angle) during a century and a half (from the middle of the 5th century until the end of the 6th century) moved to Britain. Having broken the resistance of the Celts, they founded their own kingdom on the most part of modern Britain territory. In its turn, the North Germanic peoples of the Geats, Suiones (Swedes), Danes, etc. had more isolated position on the territory of modern Scandinavia. This location of the ancient Germanic tribes, as well as the process of Christianisation and the spread of the Latin language and the Latin alphabet explain the further division of the Old Germanic into three language groups – eastern, northern and western. The history of the settlement of the ancient Germans explains why, for example, in English one can observe "less traces" of ancient German culture than in Swedish. In addition, the common origin of both lingual cultures gives us the opportunity to speak about the common Germanic picture of the world – a hypothetical reconstruction of common Indo-European components – general, universal concepts-mythologems, as well as elements inherent or developed only by Germanic ethnoses.

Slavic culture as well as Germanic has common Indo-European origin. Furthermore, it influenced historically the Swedish culture and vice versa [10]. Five thousand years ago at the beginning of Bronze Age a migration from the steppes (modern part of Ukraine) to the Scandinavia took place. Besides this, there are a lot of sources which testify that city of Kyiv as well as Kievan Rus' was originally founded by some Varangians or Vikings under the leadership of Rurik who started the first dynasty of Kievan Rus' rulers [16].

In its turn the Indo-European mythology – the oldest system of mythological representations or mythological picture of view of ancestors of modern Indo-European nations (including Slavs, Anglo-Saxons and Swedes) – can be reconstructed with the help of comparative-historical studies of "reflections" of this system in modern linguistic cultures, linguistic pictures of the world and discourses. The main sources for the reconstruction of Indo-European mythology are mythological texts, as well as descriptions of the corresponding mytholo-

gies made from the inside of a certain culture (the Prose Edda, the Younger Edda), as well as by the external observers – representatives of other linguistic cultures and ethnic groups (Herodotus, Tacitus, Caesar, German and Polish Christian writers).

The common feature of the most Indo-European mythologies is the presence of myths that describe the creation of the universe from chaos and the regulation of interconnected opposites: "sky – earth", "day – night", "water – land", "sun – moon", "animals – plants – man". According to V. Toporov, another specific feature of the Indo-European pantheons present in all known Indo-European traditions is the division of the gods into three groups according to their cosmic and social functions: power, war and wealth [4]. The duality of the first function which had magical and legal aspects – the presence of the younger gods of power, the presence of noble and brutal aspects of the second function, the heterogeneity of the development of the third function in different traditions were also proved.

In the old Germanic pantheon, functional triad of gods was also present. Thor (all forms of the deity stem from a Common Germanic \*Þunraz, meaning thunder) – a magic hammer-wielding god associated with thunder, lightning, storms, oak trees and strength, a protector of mankind – in some cases he performs the third function of the fertility god [3, 46]. But the main representative of the third function of wealth and prosperity is Freyr (Old Norse: Lord), sometimes anglicized as Frey. He enters the triad of the supreme rulers of Asgard, along with Thor and Odin. He is the only one of this trinity who is in no way connected with war and conflict. But it is quite a relative remark because in the old Germanic world every man was a warrior. Freyr was worshiped as the god of fertility, summer, sun and sunshine. His description is in many ways close to the image of the Slavic Semargl and the Egyptian Set. But Semargl and Set are the defenders of the Sun and Freyr is his embodiment, personification. Freyr is said to "bestow peace and pleasure on mortals" [3, 56]. Sometimes referred to as Yngvi-Freyr, he was especially associated with Sweden and seen as an ancestor of the Swedish royal house.

Another god responsible for all the gods according to Jacob Grimm is the beloved son of Odin Baldr (\*balþaz, whence Gothic balþs, Old English bald, Old High German pald, all meaning "bold, brave") But the interpretation of Baldr as "the brave god" may be secondary. "Baltic" (Lithuanian baltas, Latvian balts) has a word meaning "the white, the good", and Grimm suggests that the name may originate as a Baltic loan into Proto-Germanic [9]. In continental Saxon and Anglo-Saxon tradition, the son of Woden is called not Bealdor but Baldag (Saxon) and Bældæg, Beldeg (Anglo-Saxon), which shows association with "day", possibly with Day personified as a deity. This would correlate with the meaning "shining one, white one, a god" derived from the meaning of Baltic baltas, further adding Slavic Belobog and German Berhta. Modern researchers also suggest that the original name for Baldr must be understood as "shining day".

There is also this beautiful goddess Sól (Old Norse "Sun") or Sunna (Old High German [11] and exist-

ing as an Old Norse and Icelandic synonym), at times referred to as Álfröðull (Old Norse "elf-beam", "elf-disc" or "elf-glory, elf-heaven") who is to be a personification of the Sun in Norse mythology. In both the Poetic Edda and the Prose Edda she is described as the sister of the moon, Máni, daughter of Mundilfari; she is being hunted by a monstrous mythical wolf called Sköll [2]. This cosmic pursuit gives us day and night, summer and winter. Sól is foretold to be killed by this very wolf during the events of Ragnarök, though beforehand she will have given birth to a daughter who continues her mother's course through the heavens. It is often thought that the Sun goddess lost importance in the religious cult of the Vikings compared to earlier times (Bronze Age), yet a lot of her essential characteristics survived in many goddesses: Freyia's (Freyr's sister) golden eyes and her necklace of flames, Sif's (Tor's wife) main attribute, her hair of gold and we may see the Sun in Freyr's wife Gerd's bright arms, arms so bright that they illuminate the lands and the oceans [7]. Besides, the valkyriur are described as bright, shining, southern, golden red, emanating rays, shine, lightning and the way their heat rays create the honey-dew that falls into the valleys and how they, quite like Gerd, "illuminate the air and the ocean" as they ride. So the old, central importance of the Sun goddess in Scandinavia have been shattered into many different younger versions of goddesses who have individual names and features, yet who also share many solar attributes. That kind of hypostases is a well-known feature of ancient religions.

All the Slavic gods which were the part of the ancient pagan pantheon were divided into solar and functional gods. The third function in Slavic pantheon according to Toporov classification mentioned above is represented, on the one hand, by Veles the god of cattle, harvest and wealth and, on the other hand, by four solar gods: Khoros, Yarilo, Dazhbog and Svarog [13]. The ancient Slavs always followed and marked the changes of the year and the phases of the sun. A separate sun god was responsible for each season.

On the day of the winter solstice Slavs celebrated the beginning of the new year. They believed that on this day a small, bright sun – a boy Khoros was born. This young Sun closes the old year and opens a new one. While the boy is still small, the Sun is weak and cold and cold weather prevails on earth, but every day it grows stronger and it becomes warmer. Yarilo is the god of the spring Sun, the god of spring wind and warmth, of conception and nature awakening, sexuality and fertility, and also of peace [17]. His original name was Gerovit or Jarovit, which literally means "Strong/Wroth Lord" (from the root \*ger or \*jar, "strong" or "wrathful") or "Bright Lord". His reign begins with the day of spring solstice. He symbolizes a fruitful love and is often represented as a young and beautiful bridegroom who takes part in all the spring festivals and is looking for a bride. Yarilo is responsible for good harvests, rich offspring of cattle and for the victory of the summer and the warmth over the winter and the coldness.

With the day of summer solstice Dazhbog (Dazhbo, Dazhdibog, Bogdadh) comes to power. He is also the god of light and sun (solar heat) who gives life to the earth, submitter of all good, the guardian of human

destiny and abundance; a god of day, happiness and love. He was also the god of the underworld and the founder of Slavs. And then we have Svarog. He was the god of heaven and father of life. He taught people how to use fire and deal with metal, besides he gave people knowledge and laws. Svarog represents the old cold sun which rules during the winter period until the new sun Khoros is born [14].

It is interesting to notice that ancient Norsemen like Slavs also worshiped different solstices and marked the route of the sun-goddess Sol during the year with some very common celebrations. The first of them – Yule or Jól (pronunciation: “yoh-l”) was the name of the time between the winter solstice and the Jólablót – “Yule Sacrifice” [7]. The Sun or Sol is doomed to be swallowed by the wolf. In the *Völuspá*, this would appear to be the time of Ragnarök but it is also an annual event – because every year the Sun of the North is, in fact, swallowed by darkness. In Norse mythology the wolf is a creature of Hel and the Underworld representing death, survival instincts, hunger and greed. In the case of the Sun, we may assume that the wolf who eats her represents death, and death is in Norse myths not a fixed state but a transition phase associated with dark and coldness – and winter. The swallowing of the Sun by a wolf may appear to be a reference to Ragnarök but could also, or originally, have been an image of how the Sun is swallowed by darkness during winter. And so Yule, or Jól (or modern Swedish name of Christmas – “jul”) is the celebration of its rebirth or the birth of a new sun – her daughter – who actually is just another personification of the sun.

Eina dottvr / A daughter

berr Alfra/ðvll / is birthed by Elf-Splendor (the Sun goddess)

apr hana Fenrir fari; / after she is swallowed by the wolf

sv scal riða, / She (the New Sun) shall ride

þa er regin deyia, / as the gods are dying

modvr bra/tir mer. / the old paths of her mother.

(*Vafþrúdnismál* st. 47, Poetic Edda)

At the same time we know that other goddesses of solar associations are also threatened by death or darkness – both Sif and Freyia are in danger of becoming the brides of giants from the dark spaces. And the goddess Idunn (goddess of spring and rejuvenation, wife of the god of poets Bragi, a keeper of apples and granter of eternal youthfulness) is, in fact, abducted by the eagle who represents Death, into the winter realm in Trymheimr, where Skadi, the goddess of skiing, hunts with the wolves of death, shooting her deadly arrows. The eagle who abducts Idunn is frequently also called a “wolf” in the poem *Haustlög* so that the theme of the Sun-eating wolf may be present [12]. The abduction of the bright, southern, light and life-bringing, golden (and thus solar) goddess and the dire need to restore her to her place among the gods is a recurring theme in Norse mythology [7].

Another remarkable event held during the spring equinox is connected with Easter celebration or Ostara in old German tradition – it is originally the name of the old German goddess of morning star and of the rising sun Eoster. Her name has also common Indo-European stem “aus” which, in its turn, is cognate with “dawn” in many

ancient languages (including Classical Latin “aurora”) by association with the direction of the rising sun that is to say “east”. On this occasion, the day equates to night and there is a balance between light and darkness. After that the day grows longer and the domain of light prevails. The concept of Easter, thus, has metaphorical links with the ideas of dawn, spring, and rebirth (as do the holiday’s traditional symbols of eggs, rabbits, and flowers). Nature awakens to life, birds produce new eggs. During Ostara the egg was a powerful and concrete symbol for all new [11]. The yellow and white of a hard-boiled egg symbolize the daughter of the sun goddess Sol who has not been born yet. We break the shell to symbolize the birth of the new sun. Some researchers wrote that savage peoples in the Polar Regions had not only given thanks to the sun for “light to oppose the darkness” (which would seem to refer to Yule), they had also given thanks for “warmth to dispel the immeasurable cold”. Warmth, of course, does not return with the light in January, therefore any religious celebration must have come later in the year [1]. The first such celebration of warmth and spring corresponds to Valborgsmässoafton or Walpurgis Night and takes place at night between the 30 of April and 1st of May. This was one of the great pagan festivals called “Beltane” in northern heathen cultures. Then the dawn time ends and the season of light begins. People welcome the spring and nature’s awakening. This time was also considered to be a feast of the union between man and woman, god and goddess. Keywords for this feast are fertility, love, pregnancy. Midsummer (another name Litha) is the second and the most important warmth celebration period which coincides with summer solstice and take place around June 22-23 when the sun is at its highest point in the sky, the day is the longest and the night is the shortest and it is the best time to gather the life-giving energy before the autumn and the darkness of winter come. In autumn ancient Germans had also Alfablót, the Day of the Dead celebration or the Old Norse Halloween. At this time of year people made sacrifices to the Elves, spirits of the dark and hidden things, death and all the mysterious, they were the most powerful during the cold autumn-winter-months that is why on the entry to the first month of darkness people made an offering of friendship to the elves so that they could be benevolent rather than malevolent towards them and assist humans in surviving through the dark cold to come [6].

These common features of the inherited fund of Indo-European mythology explains the considerable similarity of separate Indo-European mythologies, despite the diversity of late contacts with non-European nations, which also had a significant impact on their development. Anyway, if we summarize all the possible beliefs, ideas and notions both in Northern and in Slavic mythologies, we will get the description of the universal SUNGOD concept: it contains the image of some divine entity which is responsible for life-giving light and warmth, day and season cycles, spring and summer periods, the rebirth of life and nature, wealth, fertility, youth and beauty, new hope, peace, marriage, new generation and posterity, which symbolizes the victory of all good and bright over the evil and dark.

In the linguistic cultures of the 20<sup>th</sup>–21<sup>st</sup> centuries in the process of remythologisation not only new meanings are formed, but also new subcultures within certain pictures of world built in literary texts or in musical genres – where concepts in the structure of “imaginary worlds” are formed under the influence of re-activated concepts-mythologemes. Such “mythical creativity” is primarily connected with the ideas of repetition, cyclicity and historical closeness of the human world, the replacement of heroes, as well as the interchangeability and unity of various mythological systems. These features do not resemble literally the properties of primitive myths [15]. The myth, revived and reconstructed by the author in contemporary discourse, acquires new features and meanings. The author’s thinking intercourse with mythopoetic thinking, giving birth to a new myth, somewhat different from his prototype. The author’s subtext, his idea, the meaning for the sake of which the myth form was used consists in the difference between the original and the author’s myth. In modern texts most often universal mythologemes are reactivated. The ancient German mythologemes (that is, the concepts that are most closely related to the common German conceptual structures) are also reflected in contemporary Scandinavian and Slavic linguistic pictures of world, as well as in English texts, cultures and subcultures due to their joint “mythological matrix”, historical cognation and traditions.

Now we will consider how the concept *SUNGOD*, which tends to be reconstructed in modern contexts, is understood and pictured in nowadays reality. In English song discourse the god of sun has mostly positive connotations: he is “*the star that shines eternal glow*”, “*the fire that burns inside your soul*”, “*the face of tomorrow*” = future, it will “*heal your wound*” and liberate you from “*your pain, the rage inside your fury*”, he can make “*your madness come to the end*”, thereby being the personalization of time – sun moves, time runs – which can cure the wounds and liberate all pain, “*wheel turns ... we travel ‘round the sun but only the Gods know where we run following circles, sun touches night, we travel ‘round the sun but only the Gods know where we run*”; the *SUNGOD* is “*the fairest of gods*”, “*wise and strong*”, without him “*hope is bound to fall*”, “*one sight of [his] ray takes the night away*”; “*spirits from the past remind [us] we get our strength from the light up above – God of sun*”, who is “*the Great Father*” who with the strength of [his] light “*helps us find a way*”; when the sun comes back “*the smiles return to the faces*”, “*the ice is slowly melting*”, it is “*so much better now*” when one “*see the light, touch the light*”, the sun rises “*spreading all the light all around*”, “*filling all the hollows*”, “*lighting up the hills all around*”, “*drives away the darkness, every day bringing back the warmth to the ground*”; and if it goes “*behind the clouds*” we all “*will go down*”, “*all the rain came down, old house is in ruins if [the sun] would come out again and dry up all the rain*” everyone will be saved. There is also the goddess who “*breathes the life into all*” and “*love is her mark*”, “*her beauty is known wide and far*”, she is also “*the keeper of the youth*” but at the same time “*she is the master of death, of lust and of war*” – in this

case Freya and Idunn are described and Freya possesses also the features of war goddess: “*queen of the Valkyries the fiercest of cavalries – for death, a legion*”, “*with her bound of sisters she will conquer all*”. They represent life and death at the same time and overall love. Sun is also pictured as a young beautiful girl who “*brings in the morning fluttering her skirts all around... spreading all the light around*”. In Swedish song discourse *SUNGOD* is represented as something painful: “*ljuset är här vattnet har känt att ljuset är här; vinden har hört att ljuset är här [...] men jorden är död, jag hatar det här ljuset jag ser dig jag vet vem du är*” [ENG: The light is here the water has known that, the light is here, the wind has heard that the light is here [...] but the earth is dead, I hate this light I see you, I know who you are]. There is also very passionate depiction of Freya who is supposed to be one’s lover: “*Freja, kom till mig, låt mig smeka dig! Du är mjuk och len, skön som solens sken, uti vitan skrud ståtlig som en gud. Du är vacker som en brud!*” [ENG: Freya, come to me, let me touch you! You are soft and gentle, beautiful as sunshine, in the white, stately like a god. You are beautiful as a bride!]. In Russian and Ukrainian songs most often two gods of sun are mentioned: Yarilo and Dazhbog. Yarilo is a young god, whose soul is in blossom, he sings the song and makes the clouds go away: “*славу воздаем Яриле младому [...] ой, да, Ярило! [...] гой ты, молодой бог [...] да гони ты хмуры тучи [...] поверни ты Время – Коло по своим следам!*” [ENG: We give glory to Yarilo the young [...] Oh, yes, Yarilo! [...] you, young god [...] yes, take away the gloomy clouds [...] turn the Time – Circle!], or he can be pictured as a father-god who brings spring to people: “*Солнышко-солнышко взойди в небоморюшко росы чисто слезаньки освети лучами. Жемчуга бесценные вспыхнут в чистом полюшке заиграет песня про Ярило-батюшку [...] Кострами яркими, кострами жаркими... К нам Весна-красна пришла Весна-красна [...] Яро солнышко взойди....*” [ENG: Sun, please, go up into the sky-sea, pure teardrops of dew will be illuminated with your rays [...] a song about Yarilo-father will be played [...] With bonfires bright, bonfires hot ... Beautiful Spring please come to us]. He also represents the resurrection of the nature: “*Де Сонце – там Бог. Сонце гріє, Сонце сяє – вся природа воскресє*” [ENG: Where the Sun is – there is God. The sun is warm, the sun shines – all nature resurrects]. And Dazhbog is the symbol of summer he owns the keys to summer and winter: “*Не сам же я вийшов, Дажбог мене вислав, – з правої ручейки і ключики видав. З правої ручейки літо відмикати, з лівої ручейки зиму замикати*” [ENG: Not on my own I went out, Dazhbog sent me, – his right hand gave me the keys to unlock summer, and lock the winter with his left hand]. He also is a bright father who blesses his children with goodness, beauty and love: “*Добрий день тобі, сонечко яснее! Ти святе, ти ясне, прекраснее, ти чисте, величне й поважне; ти освіщаєш гори та долини, і високі могили, освіти мене, Дажбоже, перед усім миром добротою, красою, любовцями й милоцями [...]*” [ENG: Good day to you, the bright and clear Sun! You are holy, you are bright, beautiful,

you are pure, majestic and respectful; You illuminate the mountains and valleys, and high graves, please enlighten me, Dazhbog, with kindness, beauty, affection and grace in front of the whole world].

**Conclusions and perspectives of further research in this field.** In conclusion we can see that in modern English, Swedish and Slavonic song discourse the core meaning

of the universal concept-mythologeme *SUNGOD* was preserved but still some new layers were added: god or goddess of sun, love, youth and new life can picture also one's beautiful beloved, concept of healing time or just the happy and clear state of mind. Our further research will be devoted to analysing the linguistic means of embodiment of the concept *SUNGOD* in different discourses.

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