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THE ROLE OF ARCHETYPES IN THE SEMANTIC STRUCTURING OF *THE NIBELUNGENLIED*: ARCHETYPAL SCENARIOS AS GENERATORS OF FRAME SCENARIOS AND ARCHETYPAL IMAGES AS GENERATORS OF CONCEPTUAL SPACES

The article examines the semantic organization of the text of The Nibelungenlied, one of the most remarkable works of epic literature recorded in the German language. The analysis demonstrates that C. G. Jung's concept of archetypes plays a significant role in the semantic structuring of the epic text. The findings further suggest that the monomyth theory, which draws upon Jungian thought, more specifically, the concept of the "Hero's Journey", is likewise instrumental in shaping the semantic structure of the epic. In particular, the monomythic model plays an important role in integrating the individual components of the epic into a unified and coherent textual whole, as well as in establishing cohesive relationships among distinct chronotopes and discursive matrices. Against this background, it can hardly be regarded as coincidental that many of the frame scenarios identified within the text emerge from established archetypal scenario patterns. Similarly, the developmental dynamics of a number of characters, together with the speech strategies they employ, find a natural and logically consistent explanation within the behavioral patterns associated with archetypal figures. It is precisely this archetypal conditioning, together with the progression of the plot according to the monomythic pattern common to universal epic thought, that is, through the stages of the "Hero's Journey", that constitutes, metaphorically speaking, the backbone or structural framework of the structural-semantic organization of The Nibelungenlied. More specifically, the present article focuses on the archetypal concepts that contribute both to the coherence of the semantic space of the German epic and to its enduring cultural and literary significance. Within this context, we seek to demonstrate that the universal frame scenarios represented in the epic correspond, in fact, to patterns of plot development shared by universal epic consciousness. Although the scope of a single article does not permit an exhaustive examination of every aspect of the problem under consideration, our analysis of the principal archetype–concept correlations, for example, the correlation between the Wise Old Man archetype and the concept of the wise old man, as well as that between the Trickster archetype and the concept of the anti-hero, has enabled us to identify a number of recurrent underlying patterns.

Keywords: *The Nibelungenlied epic, semantic organization of the epic text, archetypal scenarios and frame scenarios, archetypal images and conceptual space, C. G. Jung, J. Campbell, monomyth theory.*

Introduction. A systematic examination of the structural-semantic organization of *The Nibelungenlied* inevitably requires an assessment of the role played by archetypes. It becomes apparent that, in the structural-semantic organization of any epic text, the internal structuring of its conceptual space, together with the principles governing the interrelationships and hierarchy between the core and peripheral concepts within its conceptual sphere, assumes an almost decisive role.

It is precisely this dimension that determines the internal dynamics of the epic plot and, consequently, establishes the nature and sequential principles of textual coherence. For this reason, examining the internal structuring of concepts through the prism of global and national conceptual-space organization may shed light on a number of important and revealing nuances. Among these, particular significance attaches to an assessment of the mechanisms and degree of influence exerted by universal metaconcepts

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that constitute the deep structural foundations of conceptual space and form the underlying ideational and conceptual basis of individual concepts. This includes, in particular, conceptual spaces of an archetypal nature and the extent of their involvement in the organization of the text.

Degree of problem elaboration. Before discussing the extent to which the problem has been investigated, it should be emphasized that the present article approaches the issue from several different perspectives and synthesizes research frameworks originating in distinct fields of inquiry. Accordingly, the existing scholarship must also be considered in relation to these various research directions.

A number of studies may therefore be cited as addressing, either directly or indirectly, the problem of the semantic organization of *The Nibelungenlied*, including the works of E. Haymes [9], J. T. Lionarons [12], J.-D. Müller [14], [15], A. Niesser [16], among others. Among linguists who have examined the text of *The Nibelungenlied* specifically from a linguistic perspective, a number of scholars may likewise be mentioned.

Among Azerbaijani linguists who have undertaken linguistic analyses of the *Nibelungenlied* epic are K. Abdulla [20], F. Veysalli [31], S. Huseynova [25], [26], [27], F. Salimova [30] and S. Fataliyeva [22], [23], [24]. More broadly, philological studies of the epic have also been conducted by such researchers as R. Geybullayeva [29], [30].

With regard to the specifically linguistic analysis and application of Jung's concept of archetypes, reference may be made to the studies of L. Hyde [10], F. Steven Walker [19], and numerous other scholars. Among researchers who have examined the application, in the structuring of epic texts, of the monomyth theory [4] inspired by Jungian thought, mention may be made of S. Schrobsdorff [18], and others.

Aim and Objectives. The principal aim of the present article is to assess the role and influence of the archetypal factor in the semantic structuring of *The Nibelungenlied*. To achieve this aim, the study seeks to accomplish the following objectives: to establish the theoretical foundations underlying the influence of the archetypal factor on concept formation; to substantiate the relevance and necessity of applying C. G. Jung's theory of archetypes [11] within the framework of linguistic inquiry; to demonstrate the archetypal conditioning of the semantic universality of frame scenarios; to trace the influence of the monomythic factor on the semantic structuring of the text of *The Nibelungenlied*; and, from the perspective of this influence, to elucidate the formation of the semantic fields of concepts and the organization of textual cohesion in accordance with the relevant structural model. The fulfillment of these and related research objectives is expected to facilitate the attainment of the overall aim of the study.

Methods. The research conducted within the framework of the present article draws upon a range of general theoretical, multidisciplinary, and specialized research methods and analytical procedures. First and foremost, the comparative and descriptive methods are employed.

In the analysis of the semantic organization of the epic text, particularly with regard to concepts and the role of archetypes in concept formation, the study applies conceptual analysis as well as frame analysis and modeling. In the examination of specific conceptual spaces, the methodological framework further incorporates componential analysis, linguacultural analysis, cognitive metaphor and symbolic analysis, and contextual and discourse analysis.

Main Part. Among the dominant archetypes that contributed to the structuring of the conceptual space of *The Nibelungenlied*, particular prominence must undoubtedly be accorded to the archetype consonant with the courtly-epic nature of the work, namely, the Hero–Knight archetype. The following excerpt from the âventiure entitled *"Von Sîvride"* / "On Siegfried" provides a clear illustration of the actualization of the Hero archetype's concept-generating potential:

In dorfte niemen schelten: sît dô er wâfen nam, jâ geruowete vil selten der recke lobesam [8]

"No one was permitted to reproach him: once he had taken up arms, the praiseworthy warrior very seldom rested."

Within the context of this passage, a number of verbal units may be identified as contributing to the conceptual representation of the heroic archetype. More specifically, the phrase *wâfen nam* – literally, "took up arms" / "armed himself" – functions, both literally and figuratively, as one of the salient verbal components through which the semantic field of the Hero archetype is actualized within the epic text.

At the literal level, the expression denotes the hero's or knight's taking up arms. At the figurative level, however, it signifies the knight's passage through initiation, whereby he affirms his heroic status and knightly title and thereby acquires a socially prestigious and distinguished position. Franz Bäuml, one of the foremost scholars of German epic literature, argues that word combinations of this kind func-

tion as epic formulas, grounding this interpretation in their intrinsic relationship with epic modes of thought [3, pp. 237–265].

As is well established, one of the primary functions of epic formulas is to enhance the recognizability of the textual form; that is, they enable the recipient to identify a text as an epic or a folktale without the need for additional explication. At the same time, epic formulas perform a coherence-building function by operating as transitional formulas that secure the structural unity and internal cohesion of the epic text. Furthermore, they enable the symbolic representation and figurative verbalization of particular stages of initiation within the development of the plot.

Comparable epic formulas may also be observed in *The Book of Dede Korkut*, where phraseological units associated with the hero's acquisition of a name verbalize the corresponding initiation process:

Sağ tərəfə baxanda mən Qardaşım Qaragünəni gördüm

Baş kəsib – qan tökübdür, haqqın alıb, ad qazanıbdır [28, p. 226]

"*When I looked to the right, I saw my brother Garaguney; he had severed heads and shed blood, claimed his due, and earned a name."*

In the cited passage, the phraseological unit *ad qazanıbdır* ("has earned a name") is employed in both of the semantic realizations it acquires within the semantic space of the epic text – that is, in both its literal and figurative senses.

Within the framework of Oghuz mythological reality, the act of receiving a name from Dede Korkut and the performance of heroic deeds, which constitutes a form of initiation into Oghuz warriorhood, converge within a single chronotopic-discursive continuum. Accordingly, the notion of "earning a name" signifies both the conferral of a new name and the attainment of a higher position within the hierarchical stratification of Oghuz society. It denotes maturation, successful passage through a trial, and the acquisition of a more prestigious social status; figuratively, it represents the transition from namelessness and social invisibility to the recognized status of warrior and hero.

Returning directly to the analysis of the *Nibelungenlied*, it should be noted that here, too, the hero's act of taking up arms signifies not only literal arming but also entry into the path of knighthood, recognition in the status of a knight, and, consequently, the successful completion of the corresponding initiation. This, in turn, indirectly corroborates the observations advanced by F. Bäuml and his colleagues concerning the function of epic formulas [1, pp. 248–259]. Indeed, Bäuml goes so far as to assert with considerable confidence that approximately 54% of the text of the *Nibelungenlied*consists precisely of epic formulas and established epic textual clichés [2, p. 418].

In the subsequent âventiure entitled *"Wie Sîvrit ze Wormsen kom" / "Siegfried's Arrival in Worms,"* we observe a further expansion of the verbal repertoire through which the corresponding concept is actualized:

sô wil ich wol gelouben, swie eß dar umbe stât, daß eß sî der recke, der dort sô hêrlîchen gât [8].

"Whatever the circumstances may be, I firmly believe that it is that very knight (hero) who walks there with such pride and magnificence."

As is evident from the context, the lexical unit *hêrlîchen* belongs to the lexical-semantic domain that plays a significant role in the conceptual actualization of the Hero archetype. Carrying the contextual meaning associated with the synonymous sequence "magnificent, impressive, proud, majestic," the word verbalizes an important aspect of the archetype's nonverbal representation, and, namely, the majesty of the hero's gait and his charismatic appeal.

Analogous phenomena may also be observed in the semantic-field actualization of the Trickster archetype.

As L. Hyde observes, one of the most universal characteristics of the Trickster archetype, in the sense of its pan-human recurrence, and, simultaneously, one of its most distinctive characteristics in comparison with other archetypes lies in its capacity to achieve insidious or deceptive aims through the conjunction of cunning and exceptional intelligence [10]. The analysis we have conducted based on the conceptual sphere of the *Nibelungenlied* provides direct confirmation of this observation. A linguistic analysis of the verbalization potential of the Trickster concept formed around the figure of Hagen makes it possible to identify both the active deployment of manipulative speech acts and the simultaneous realization of antagonistic features within a single contextual framework. At the same time, contextual oppositions arising on the basis of situational antonymy generate a dichotomous structuring mechanism directly conditioned by the internal dynamics of the discursive space produced by the Trickster archetype.

In the formation of the conceptual field corresponding to the Wise Old Man archetype, one encounters both an external appearance conforming to the Jungian model, in linguistic terms, a corresponding speech portrait, and a set of relevant speech strategies. Consider the following example:

"...den Dietrîches mannen sach man trehne gân über bart und über kinne: in was vil leide getân" [8].

Literally:

"One could see the tears of Dietrich's men running over their beards and chins; great sorrow had been inflicted upon them [they were in deep grief]."

A comparable structural-semantic pattern may also be observed both in the descriptive representation and in the speech behavior of another figure corresponding to the speech portrait of the Wise Old Man archetype. The figure in question is Alberich (*Albrîch*), who emerges as a representative of the subterranean world and, for that reason, does not fully conform to the ordinary age- and generation-based classifications characteristic of mortal human beings. Nevertheless, his structural-semantic representation displays clear correspondences with the conventional patterning of the Wise Old Man archetype.

Mit starken sînen handen lief er Albrîchen an
und vie bî dem barte den altgrîsen man:*
er zogte in ungevuoge, daß er vil lûte erschrê.
zuht des jungen heldes diu tet Albrîche wê [8].

Literally:

"With his strong hands he rushed at Alberich and seized the old, grey-haired man by the beard. He pulled him so violently that the old man cried out loudly. The harshness of the young hero [i.e., Siegfried] caused Alberich great pain."

In her monograph *Beards and Texts: Images of Masculinity in Medieval German Literature*, S. Coxon rightly emphasizes that, in Germanic epic literary texts of the period, the beard functions not merely as one of the markers of masculinity but also as a verbal code of authority, mythical inviolability, and social immunity. According to the scholar, from the perspective of the internal semantic structuring of the epic text, the verbal code of the beard may be interpreted as a manifestation, at the level of the speech portrait, of distance from effeminacy or weakness. In this sense, any action directed against the beard may be perceived as an attempt to restrict, humiliate, or nullify the actual social power or mythic-esoteric capacities of its bearer (for further discussion, see [5, p. 115]).

As the cited passage demonstrates, the element *bart* ("beard") within Alberich's speech portrait functions as one of the principal verbal codes through which the semantic field of the Elder/Wise Old Man archetype is actualized.

At this juncture, it is pertinent to recall an insightful observation by X. Asgarova. As the linguist justly notes, "the context factor also carries particular significance in the structure of lexical fields. The same word can acquire different semantic nuances in diverse communicative situations, which subsequently expands the boundaries of the lexical field to which that word belongs" [21, p. 19]. A vivid illustration of this phenomenon can be observed within the semantic field where the lexical unit bart ("beard") is actualized.

At this point, a brief digression is warranted. As S. Coxon likewise emphasizes, within Germanic mythology the beard is not regarded merely as an element of the speech portrait. As the scholar demonstrates unequivocally through a range of examples, within pan-Germanic mythology, including the text of the *Nibelungenlied*, the lexical component *bart* ("beard") functions as a visual attribute or lexical-semantic code of longevity, mythic elderhood existing beyond ordinary biographically measurable historical time, mythic old age, and a life extending across centuries [6, pp. 21–50].

As I. Riedel also points out, although not every elderly person is necessarily wise, the stereotype according to which an individual attains increasing maturity with advancing age has given rise to an anthropological constant, a stable and recurrent pattern, rooted in Jung's studies in analytical psychology. The existence of this presupposition, namely, the belief in, or positive orientation toward, an almost absolute correlation between advanced age and the accumulation of a high degree of life knowledge and experience, has left its imprint on the majority of languages. As Riedel further notes, from cultures organized at the tribal or clan level to those of highly developed societies, the idea of the wisdom of the elderly has become culturally constantized, and, to a significant extent conventionalized and stabilized, as a recurrent conceptual pattern across most civilizational environments [17, p. 24].

The traces of this semantic correlation recur throughout the epic. Thus, for example, in strophe 550 of the tenth âventiure, which describes Brunhild's arrival in Worms from Iceland, we read: *"doch sprâchen dâ die wîsen, die hetenß baß besehen"* [8] (literally: "But the wise men who were present there said this, for they had understood, had foreseen, the situation [the future] more clearly"). As is evident, the actualization of the semantic field of wisdom (*wîsen*) incorporates the semantic spectrum of superior knowledge, greater discernment, and a more accurate apprehension of events (*die hetenß baß besehen*).

In certain cases, because wisdom in the epic is conceptualized in terms of experience, it is represented through contextual antonymy with inexperience:

"Die tumben zuo den wîsen giengen, sô man tuot…" [8].

Literally:

"The inexperienced [the young], as was customary, went to the wise [the experienced] to seek information."

As the context indicates, the more experienced knights are juxtaposed with the young and inexperienced knights at court, thereby generating a contextual opposition between experience and inexperience.

A comparable antithetical structuring is evident in the following passage:

"Dô garte sich der wîse durch des tumben rât." [8]

Literally:

"Thus, the wise [old] man was compelled to arm himself because of the counsel of the foolish [young] man."

At other points in the epic, the actualization of the Wise Old Man archetype is associated with endurance, forbearance, and, if expressed in contemporary terminology, tolerance and multiculturalism. In the thirty-first âventiure, which extols the wisdom inherent in the diplomatic etiquette observed at the court banquet of Etzel, represented as the literary prototype of Attila, we read:

"Der künic schuof den gesten den sedel überal, den hôhsten und den besten zuozim in den sal." [8]

Literally:

"The king assigned seats to the guests throughout the hall and seated the highest-ranking and the most distinguished beside himself."

Within this context, the behavior of the wise king (*wîse künec*) corresponds directly to the Wise Old Man archetype: the social hierarchy is adequately assessed and its representatives are positioned in accordance with their status. Accordingly, the semantic field of the concept associated with the Wise Old Man archetype may be said to include a frame of distinction or selectivity, as well as a corresponding frame scenario of differentiating the most distinguished and the most eminent from the others (*den hôhsten und den besten zuozim in den sal*).

Immediately following this passage, the epic provides lexical units and expressions that explicitly verbalize a semantic field associated with tolerance:

"den kristen und den heiden ir spîse er underschiet; man gap genuoc in beiden, als eß der wîse künec beriet." [8]

Literally:

"He differentiated between the food of the Christians and that of the heathens; both groups were given sufficient provisions, as the wise king had decreed [or advised]."

Here, wisdom finds expression in tolerance toward religious belief and respect for differing modes and standards of life. The fact that the Christian Germans and the pagan Huns are accommodated differently at the banquet in accordance with their respective traditions (*den kristen und den heiden ir spîse er underschiet*) therefore constitutes, from the perspective of the semantic structuring of the epic, another dimension in the actualization of the semantic field of wisdom / the Wise Old Man.

At this point, it is also appropriate to recall a passage from *The Book of Dede Korkut*, which provides indirect confirmation both of the universality of the archetypal figure and of the grounding of its semantic-field realization in universal mythological and epic modes of thought:

"Ağ saqqallı qocaları çox ağlatmışam. Ağ saqqalın qarğışımı tutdu ola, gözüm, səni?" [28, p. 273]

"I have caused many white-bearded old men to weep. My eye, could the curse of the white beard have fallen upon you?"

Significantly, the cutting or violation of the beard plays an important role in the desacralization of the image of the white-bearded elder, and, consequently, of the Wise Old Man archetype. Clear instances of this phenomenon may likewise be observed in Turkic epic texts. The examples cited above demonstrate that the beard frame constitutes one of the principal verbal mechanisms through which the Wise Old Man archetype receives conceptual expression.

Consider the following passages:

"Saqqalından, boğazından tutummu? Qəfildən sənin başını kəsimmi?" [28, p. 257]

"Shall I seize you by the beard and throat? Shall I suddenly cut off your head?"

And:

"Aruz yenidən hirsləndi, Beyrəyin saqqalından bərk tutub, bəylərə baxdı." [28, p. 305]

"Aruz became enraged once again, seized Beyrek firmly by the beard, and looked toward the beys."

Through this non-verbal message, Aruz effectively seeks, and, one might say, receives, permission from the Oghuz beys, who respond with cowardly passivity, to subject Beyrek to punishment. Emboldened by the silence of the beys, who fail to respond appropriately to this ritual gesture of desacralization, Aruz proceeds to mutilate Beyrek's body.

The Middle High German expression attested in the variants *"Bî mînem barte!"* and *"In mînem barte"* [13], meaning "By my beard!" or, more literally, "I swear by my beard," provides still more explicit evidence that the beard microconcept possessed considerable linguacultural significance

in German and carried a substantial potential for ethnocultural symbolism. The existence of such an oath formula demonstrates that the beard functioned not merely as an element of physical description, but as a culturally marked symbolic code endowed with authority, status, and sacral value.

For example, in the Middle High German epic *Der jüngere Sigenot*, which is believed to have been committed to writing around the beginning of the fourteenth century, approximately in 1300, we read:

"Ich bin sleten nie genumen / Bî mînem langen barte" [7]

Literally:

"I have never been captured through deceit or entrapment – by my long beard, I swear!"

Conclusion. The analyses conducted within the framework of the present article clearly demonstrate that contemporary linguistic research is increasingly carried out within a multidisciplinary analytical framework. The research model employed in the present study has shown that linguistic approaches, both in terms of their empirical basis and their theoretical substantiation, draw upon the scholarly achievements of such disciplines as folklore studies, cultural studies, history, anthropology, psychology, sociology, and other related fields.

The integrated research framework adopted in the article has made it possible to conclude that the concepts represented in the epic text are, in many cases, conditioned by archetypal patterns. At the same time, the frame scenarios operating within these concepts frequently correspond to established archetypal scenarios.

The analysis has further established that the correspondences between the concepts represented in the epic text and the conceptual spheres of other analogous epic texts are by no means accidental. These instances of semantic correlation encompass conceptual commonalities considered at the level of semantic universality.

Such commonalities are associated with the concept of the "Hero's Journey" advanced within monomyth theory and may be explained through the conceptual representation, at the various stages of its realization, of the hero's life path and the trials encountered by the hero within the conceptual space.

This, in turn, means that the existing recurrent patterns structure the shared or analogous conceptual spheres, namely, the conceptual spaces and configurations of concepts, of epic texts belonging to highly diverse cultures at the level of semantic universality.

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Карімова Е. РОЛЬ АРХЕТИПІВ У СЕМАНТИЧНОМУ СТРУКТУРУВАННІ «ПІСНІ ПРО НІБЕЛУНГІВ»: АРХЕТИПНІ СЦЕНАРІЇ ЯК ГЕНЕРАТОРИ ФРЕЙМОВИХ СЦЕНАРІЇВ ТА АРХЕТИПНІ ОБРАЗИ ЯК ГЕНЕРАТОРИ КОНЦЕПТУАЛЬНИХ ПРОСТОРІВ

У статті розглядається семантична організація тексту «Пісні про Нібелунгів», одного з найвизначніших творів епічної літератури, записаних німецькою мовою. Аналіз демонструє, що концепція архетипів К. Г. Юнга відіграє значну роль у семантичному структуруванні епічного тексту. Результати дослідження також свідчать про те, що теорія мономіфу, яка спирається на юнгіанську думку, а точніше, на концепцію «Подорожі героя», також відіграє важливу роль у формуванні семантичної структури епосу. Зокрема, мономіфічна модель відіграє важливу роль в інтеграції окремих компонентів епосу в єдине та зв'язне текстове ціле, а також у встановленні зв'язних зв'язків між окремими хронотопами та дискурсивними матрицями. На цьому тлі навряд чи можна вважати

випадковим те, що багато фреймових сценаріїв, визначених у тексті, виникають із усталених архетипових сценарних моделей. Так само динаміка розвитку низки персонажів разом із мовленнєвими стратегіями, які вони використовують, знаходить природне та логічно узгоджене пояснення в рамках поведінкових моделей, пов'язаних з архетиповими фігурами. Саме ця архетипова обумовленість разом із розвитком сюжету відповідно до мономіфічної моделі, спільної для універсальної епічної думки, тобто через етапи «Подорожі героя», становить, метафорично кажучи, основу або структурний каркас структурно-семантичної організації «Пісні про Нібелунгів». Більш конкретно, ця стаття зосереджена на архетипних концепціях, які сприяють як когерентності семантичного простору німецького епосу, так і його тривалому культурному та літературному значенню. У цьому контексті ми прагнемо продемонструвати, що універсальні фреймові сценарії, представлені в епосі, фактично відповідають моделям розвитку сюжету, спільним для універсальної епічної свідомості. Хоча обсяг однієї статті не дозволяє вичерпно розглянути кожен аспект проблеми, що розглядається, наш аналіз основних кореляцій архетипу та концепту, наприклад, кореляції між архетипом Мудрого Старця та концепцією мудрого старця, а також між архетипом Трюкача та концепцією антигероя, дозволив нам виявити низку повторюваних основних закономірностей.

Ключові слова: *епос «Пісня про Нібелунгів», семантична організація епічного тексту, архетипні сценарії та фреймові сценарії, архетипні образи та концептуальний простір, К. Г. Юнг, Дж. Кемпбелл, теорія мономіфу.*

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