ALCOHOL IN MYTHIC SPACE: AN INTERDISCIPLINARY LINGUO-CULTURAL ANALYSIS

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Abstract: This article addresses verbal means of denoting ALCOHOL in the context of the "mythic space". Mythic space is regarded as the focal segment of a language worldview, the container of irrational axiomatic data quanta that function as basic categorization operators at different stages of civilization's development. Primal "nano-myths" are reconstructed via etymological analysis of alcohol-containing beverages' names in different European languages. The article discusses semantics and linguo-cognitive premises of the language signs denoting alcohol beverages in archaic Germanic worldview and in the present-day English-based pop-cultural worldview. The paper suggests a synthetic interdisciplinary interpretation of linguo-cultural implications of the said semantic and cognitive models.

Keywords: alcohol, beer, semantics, myth, categorization, system, worldview, culture.

Introduction

The first decades of 21 A.D. deserve the name of the age of transformations. While humanity has obviously accumulated the critical mass of experience, the cumulative impact of dialectically determined flaws in bio-vital and social systems' configurations and errors in their functioning, the universal patterns of open systems' interaction demonstrate a tendency towards collapsing. Systemic failures and potential "re-formatting" are heralded worldwide by the profusion of crises of systems of diverse etiology. The crises occur at all levels of their organization: illnesses and environmental disasters, emotional and psychic disorders, crises of social and ethnic identity, crises in inter-group relations fanning the embers of historic contradictions into the flames of warfare, distortions in axiological navigational markers, creating fake alternative worlds etc. We regard the historically known phenomena of abusing certain substances and respective addictions as crisis-type

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manifestations of humans' essentially auto-destructive nature. The said phenomena, primarily ALCOHOL consumption, develop specific features in the context of the present-day globalized consumerist civilization and pop-culture, ethnic cultures, linguo-cultures and worldviews.

As "the world of beer had grown enormously, and so had the language surrounding it"[1], vast volumes of respective professional and commercial discourse involving a wide variety of designations of alcohol beverages, their ingredients and brewing technologies have emerged. While the said types of texts and discourses either are of applied linguistic value or reflect a certain consumerist lifestyle[2], verbal representations of ALCOHOL have been analyzed in a more traditional dimension in regard to their semantics[3], sociological and linguo-cultural peculiarities[4].

Functionally ALCOHOL is a depressant that slows down neurological processes, distorts visual perception, impacts motor coordination and stimulates the sensation of confidence and relaxation[5]. We address the concepts of ALCOHOL and ALCOHOL BEVERAGES as cultural markers related to the primal human irrationality, myth and secondary mythologies, and treat the phenomenon itself as a factor influencing categorization and shaping of alternative realities. The objective of this paper is to analyze the universal and derivative senses pertaining to ALCOHOL in the irrational (mythic) segment of chronologically distant worldviews.

Short notes on methodology

The interpretations of cognitive premises and ethnic peculiarities of verbal signs designating ALCOHOL involve semantics analysis, etymological reconstructions and elements of conceptual analysis.

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[1] J. Garrett, *TL;DR – Tracing the Origins of Beer Language, from Michael Jackson to Emojis,* Language, September 25, 2019,
https://www.goodbeerhunting.com/blog/2019/9/23/tldr-tracing-the-origins-of-beer-language-from-michael-jackson-to-emojis

[2] T. Heyd, M. Eckert, *Craft beer and linguistic lifestyle emblematization,* Talking about Food: The social and the global in eating communities, Edited by Sofia Rüdiger and Susanne Mühleisen, John Bengamins Publishing Company, 2020, pp. 99–122.

[3] J. Bardby, *Beer and semantics. A corpus-driven multivariate study in the sociolinguistics of culture,* Lund University, 2011; D. Geeraerts, *Beer and semantics,* Words and Other Wonders. Papers on Lexical and Semantic Topics, Mouton De Gruyter, 2006, pp. 252-271
https://lup.lub.lu.se/luur/download?func=downloadFile&recordOId=2760456&fileOId=2760458

[4] C. Gómez-Corona, M. Lelievre-Desmas, et al. *Craft beer representation amongst men in two different cultures,* Food Quality and Preference, Vol, 53, October 2016, pp. 19-28

[5] Out of the class of alcohols we focus on ethyl alcohol *(Properties of Alcohols,* Libre Texts™ Chemistry,
https://chem.libretexts.org/Bookshelves/Organic_Chemistry/Supplemental_Modules_(Organic_Chemistry)/Alcohols/Properties_of_Alcohols)

We employ the basics of the myth-oriented semiosis theory and the methodology of M-logic[6] in the interpretation of ALCOHOL related "nano-myths" encoded in the beverages' semantics. We treat irrational (mythic) pre-knowledge structures as basic axiomatic interpretational prisms responsible for further categorization and verbal world-modeling. Linguo-cultural interpretations are carried out considering the eco-centric rather than purely anthropocentric focus, "fuzzy" nature of mythic phenomena, iconicity of language signs as correlates of energy-information exchange within the mythic space, enigmatic essence of irrationally driven systems' development bifurcations, irrational determinism of myth-oriented semiosis, systems' diachronic fluctuations and variability[7].

Further generalizations, speculations of linguo-cultural nature and cross-disciplinary analogies are drawn in regard to the universal algorithms of open systems' functioning and development[8]. We map the results of the comparative analysis of the reconstructed semantic features and respective quanta of conceptualized experience against a universal model that reflects open systems' hierarchical structure and synergetic unfolding (Figure 1).

a)   (b)   (c)
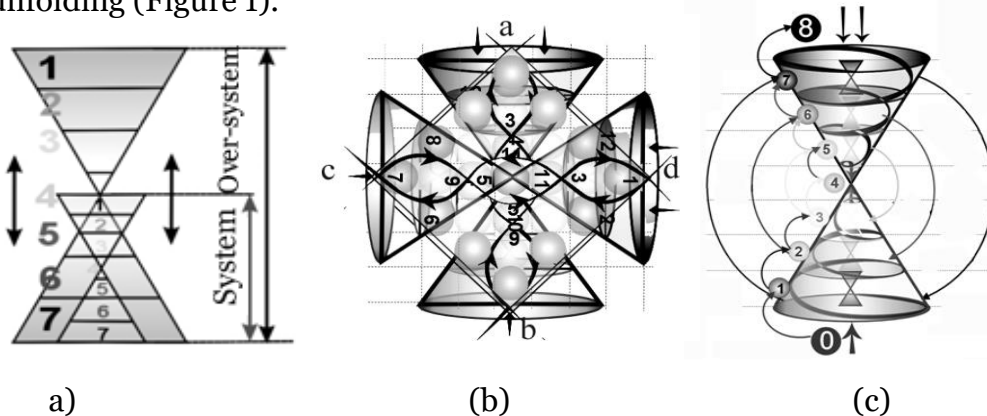
Figure 1. Open system's structure: (a) Hierarchy and fractal isomorphism; (b) Hierarchic / dynamic isometrics; (c) Logic the hierarchical plane's organization

[6] O. Kolesnyk, *Cognitive premises of the myth-oriented semiosis,* Cognitive Studies | Études cognitives, #19, Article 196, 2019, https://ispan.waw.pl/journals/index.php/cs-ec/article/view/cs.1916.

[7] O. Kolesnyk, *The Mythic Multiverse Through the Scope of Language: The "Procedural Anatomy" of Verbal Modelling,* Cognitive Studies | Études cognitive,# 21, Article 2447, 2021, https://ispan.waw.pl/journals/index.php/cs-ec/article/view/cs.2447

[8] L. Bertalanffy, *General System theory: Foundations, Development, Applications,* George Braziller, 1968; F. Capra, *The Web of Life: A New Scientific Understanding of Living Systems,* Anchor Books, Doubleday, 1996; D.H. Meadows, *Thinking in Systems: A Primer,* Earthscan, 2008

This model highlights an open system's hierarchical structure, its fractal isomorphism in terms of the "subsystem – system – over-system" correlation (Figure 1a) and analogue isometrics between its hierarchic (paradigmatic, static) and synergetic (dynamic) dimensions (Figure 1b). The logic of system's 7 basic structural levels' interaction is defined as direct causative-determinative (each hierarchically higher level contains programs determining the essence of a lower one), symmetric-determinative (each level from the upper plane governs a symmetric correlate from the lower plane) and complementary (each lower level provides "objective" or "attributive" basis for the immediately higher level) (Figure 1c).

Alcohol in European languages: the inchoative myth through the prism of etymology

Unlike the substance itself, the concept of ALCOHOL cannot be associated with archaic worldviews. The concept's name rather reflects modern knowledge and generalized experience concerning a certain class of substances. E. *alcohol* < M. E. *alcofol* <. M. Lat. *alcohol* "fine powder produced by sublimation" < Arab. *al-kuhul* "fine metallic powder used to darken eyelids", الكحل (*al-kuħl*, ال (al), the article + كحل (kuħl) "antimony" < Arab. *kahala* "to paint, stain"[9], that irradiated onto all sublimation products (as in its typological parallel: E. *brandy* "spirit obtained by distilling other strong beverages" < Du. *Brandewijn* "burnt wine"; cf. also G. *Branntwein*, Czech. *palenka* , Ukr. *горілка*) denotes all unstable fugacious liquids since 16 A.D. and the ingredient of strong intoxicating beverages since 18 A.D. Therefore, we address the names of different beverages for etymological interpretations.

Designation units' semantics (in other words, the inner form of language signs) comprises sets of initial senses that are related to the basic semantic "code-ons", i.e. Proto Indo-European stems arguably reflecting primal parameters and configurations of the denoted phenomena. As the primal designation employed iconicity, essentially, fractal modeling which is the basis of ritual and magic practices inherent to archaic worldviews and cultures, we regard the said inner form as container of "nano-myths" that provide irrational reference to the initial state of affairs in a world at "linguo-demiurgical" followed by the "reverberating" stages of existence[10]. The worldview of the former coincides with the "mythic space" while lingual means encode primary human experience of basic existentionally relevant phenomena. The worldview of the latter is dominated by the

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[9] *Onlinde Etymological dictionary,* D. Harper (ed.), www.etymonline.com

[10] O. Kolesnyk, *Mythic space in the scope of language and culture,* Chernihiv, ChNPU, 2011, pp. 75-77.

content of the mythic space (its nuclear segment) yet reflects derivative senses generated in the process of categorization and diverse practical activities interpreted though the "lens" of basic mythic operators. While both worldviews appear to be archaic in regard to the present-day vantage point, the former is chronologically distant and indistinct while the boundaries of the latter may be roughly associated with the beginning of the historically known civilization (circa 2000 BC) and the rise of Christianity as the dominant secondary myth responsible for the civilization's fundamental transformations (up to 400 A.D.). Therefore, etymological interpretations of different alcohol beverages' designations allow an insight of early Europeans' understanding the essence and place of ALCOHOL in the structure of the world's primary (near-primary) configuration.

I. The origins of E. *beer*, O.E. *beor* "strong drink, beer, mead", O.Fris. *biar,* O.N. *bjórr*, O.H.G. *bior*, M. Du., Du. *bier*, G. *Bier* , Icel. *bjór*, Fris. *bier* < Germ. *biur-* < Proto-Germ. **beura-* "drink made of barley"[11] (also borrowed by Celtic languages, cf. Gael. *beoir*, Ir. *beór*[12], as well as other languages: Alb. *birrë*, Bulg. *бира*, It., Corsic., Malt. *birra*, Lux. *Béier*, Rom. *Bere*, Fr. *Bière*) are arbitrary. The focus on "functionality and purpose" is the basis of the version of the unit's being borrowed from the Vulgar Latin: V. Lat. *bibere* "to drink" < I.E. **po(i)-* "to drink"[13] (cf. Ukr., Blrs., Maced., Serb., Rus. *пиво*, Bosn., Slvc., Slvn., Croat., Czech. *pivo*, Pol. *piwo* all sharing the feature "drinking substance"). The focus on the feature "source of origin" allows the reconstruction O.E. *beor* < Proto-germ. **beuwoz-* < **beuwo-* "barley"[14]. Hypothetically, Proto-Germ. **beuwo-* reflects the ability of the source matter to transform into another substance and provide a certain expected effect if processed in a specific way, the latter being reflected in the morpho-phonemically close Proto-germ. **breuwan* "to brew". Respectively, the feature "method of producing" relates E. *beer*, to E. *brew* "to produce a beverage, beer", E. *brewery*, O.E. *breowan*, O.N. *brugga*, O. Fris. *briuwa*, M. Dut. *brouwen*, O.H.G. *briuwan*, G. *brauen* "to brew a beverage") < Proto-Germ. **breuwan* "to produce a beverage by fermenting, mixing, boiling" < I.E. **bhreu-* "to boil, be covered with bubbles, burn", while the I.E. **bhreuh-ur* > Proto-Germ. **breuwan* > Germ. **beura* transformation is normally explained by the dissimilation of the initial *-r-* in the Proto-Germanic stem followed by the addition of the

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[11] V. Levytsky, *Etimologicheskiy slovar germanskih yazykov,* Nova Knyha, Vol. 1, 2010, p. 105.

[12] A. McBain, *An Etymological Dictionary of the Gaelic Language,* Eneas MacKay, 1911, p. 34.

[13] J. Pokorny, *Indogermanisches etymologisches Wörterbuch*, Francke, 1959, S.839-840.

[14] J. de Vries, *Altnordisches etymologisches Wörterbuch,* Brill, 1977, S. 40.

suffix *-ro-* [15] (also cf. Gael. *bruith* "to boil, to cook", Ir., O. Ir. *bruith* "cooking" < **broti-* < **bru-* ~ E. *broth* < iє. **bhreu-* [16]. Considering the version that explains the transition of Proto-germ**biuza-n, -z (~ -r-)* < Proto-I.E. **beus-, *bheus- ?* "remnants, sludge, yeast" (cf. O. Ind. *busá- (buṣa-)* "bran, marc of grain") it is possible to include the feature "substance, material" into the reconstructed content of the concept. The connections between the mentioned conceptualized features allocated in the notional segment of the BEER concept are associative, causative and complimentary. Therefore, in archaic European worldviews BEER appeared as "product of boiling", previously "mixed, fermented and heated". The technologies of its brewing and expected effects of consumption resemble those of a magic potion and imply "transformation".

II. The typologically parallel sense "product of processing / result of mixing" is encoded in the inner form of language signs like Gael. *cuirm* "celebration, beer", Ir., O. Ir. *coirm, cuirm*, M. Wel. *cwrwf*, Wel. *cwrw*, Corn. *coref* "beer", Lat. *cremor* "broth", Gr. *κεραννυμι* "mixture", E. *cream*, Skr. *çρâ, çṛ* "prepare, cook" < I.E. **ker- / *kra-* "mix"[17], cf. Sp. *cerveza*, Galic. *cervexa*, Catal. *cervesa*, Port. *cerveja* < Lat. *cervisia* "beer" < ? Proto-Celt. **kormi-* (Lat. *cerea* "Iberian beer"). While I.E. **ker-* also means "to burn"[18], Proto-Celt. **kormi-* may share the origin with Lat. *cremare* "to burn", so the "method of cooking" may be specified as "thermal processing" which employs certain energy associated with the element of FIRE (the carrier of the "development program" of the SACRAL SPHERE which is "downloaded" to the nether planes of existence).

III. The autochthonic Germanic designation of BEER E. *ale*, O.E. *alu, ealu, ealo*, Dan., Norw., Sw. *øl*, O. S. *alo*, O.N. *øl* "beer", *øldr* "feast, celebration" (borrowed into Est. *õlut*, Latv. *alus*, Lith. *alaus*, Fin. *olut*) < **aluþra-* "consuming beverages" < Proto-Germ. **alu- / *aluth-* < Proro I.E. **h₂elut-*"beer", while **alu-*, is marked by the connotations of "magic", "wizardry", "intoxication" which allude to the drink's consumer's irrational connection to the SACRAL SPHERE[19]. These units are also related to Lat. *alum*, *alumen* "alum", *alūta* "tanned skin", O. Gr. *ἀλύδοιμος* "bitter", Lith. *alùs*, Proto-Slav. **elъ, *olъ* ("beer", "bitter drink"), O.Ch. Slav. *Олъ* (cf. Ukr. *їлкий* "rancid, acerbic", Pol. *jełki* "rancid, old", Czech. *zelknouti* "to grow rancid, stink", *žluknouti*, Sln. *zalkniti* "to start stinking" < Proto-Slav.

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[15] G. Kroonen, *Etymological Dictionary of Proto-Germanic,* Ed. by A. Lubotsky, Brill, p. 62.

[16] A. McBain, *op.cit.,* p. 55.

[17] A. McBain, *op.cit.,* p. 116.

[18] J. Pokorny, *op.cit.,* S. 571.

[19] G. Kroonen, *op.cit.,* pp. 23-24; Levytsky V., *op.cit.,* pp. 68-69.

*(j)ьlъkъ (hypothetically, related to *edlь "fir tree" based on the feature "bitter taste of sap") < I.E. *el-, *ol- "to get spoiled, moldy, to rot" (cf. Germ. *ulu- as in Norw. *ul* "moldy", Sw. *ul* "rancid")[20]. Assuming a possible relation of Proto-Germ. *alu- / *aluth- and I.E. *al-* "to burn", "the product of burning"[21] (cf. Dan,. Norw. Bkm. *ild*, Icel., Far. *eldur*, Nowr. Nn., Sw. *eld* "fire", as well as E. *altar*, Goth. *aljari* "fervor", Sw. *ala* "to burn", O.H.G. *elo* "brown-red", Lat. *adoleo* "I am burning", O.Ind. *alatam* "torch, charcoal", we regard *ale* as the substance adsorbing the energy of FIRE and capable of stimulating ("warming") certain mental processes, primarily those connected to imagination and irrational thinking.

Therefore, BEER's basic ontological gustatory feature "bitter" is related both to the process of fermentation and temperature. Bitter taste as the result of the former becomes the marker of transformation and a new quality. The latter is associated with exothermal reactions typical for fermentation ("creating new quality") or rotting ("burning the old quality"). Thus the basic inchoative meaning "beverage, product of consumption" develops the feature of "adjustment tool" which facilitates the tuning of a bio-vital system for receiving the program from the over-system (sacral sphere).

IV. The designations of ALCOHOL containing "mead, drink made from honey" is found in the majority of European languages. E. *mead*, O. E. *medu (meodu)*, O. N. *mjøð-r*, Now., Sw., Dan. *mjöd*, O. Fris. *mede*, East Fris. *miede*, M. Dut. *mēde*, Dut. *mede*, M.L.G. *mēde*, O.H.G. *metu*, M.H.G. *mët(e)*, G. *Met* < Proto-Germ. *midu, *midu-z* < Proto-I.E. *medhu- "intoxicating drink, wine"[22]. The same Proto-I.E. *medhu-* is the basis of respective designation units in other European languages: O.Slav. *medъ* > Ukr., Blr. *мед,* Srb. *мед*, Bulg. Blg. *мед(ъ́ т*), Rus. *мёд*, Sln. *mêd*, Chech, Slk. *med*, Pol. *miód*, H.L. *měd, mjód*, L.L. *mjod*; Balt. *med-u >* Lith. *medùs*, Latv. *medus*, O.Prus. *meddo*; Celt.*medhu̯o- >* O. Ir. *mid* (Gen. *medo*), Cymr. *medd* "mead", *meddw* "drunk", O.Corn. (Plur.?) *medu*, Bret. *mez* "mead, intoxicating drink", *mezvi* "get drunk", M.Ir. *medb* "intoxicating"; also cf. O.Ind. *mádhu* "honey, mead, honey drink", *mádhuṣ, madhurás* "sweet, pleasant", Tokh. B *mīt*, Avest. *maδu-* "mead, wine", Gr. *μέθυ* "intoxicating drink", *μεθύω* "I am drunk", Lat. *medus*. A further interpretation involves the possible proximity of Proto-Germ. *midu, *midu-z* and *mel- / *mad-* "wet", "damp" that indicate an analogy between mead and milk as substances involved in fermenting, expanding /

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[20] *Etymolohichnyi slovnyk ukrayinskoyi movy,* R. Boldyrev (ed.), Vol. 2, 1985, p.324

[21] J. Pokorny, *op.cit.,* S. 28

[22] G. Kroonen, *op.cit.,* p.361; Levytsky V. *op.cit.,* p. 379

spilling boiling[23]. As the primary meaning of Proto-I.E. *medhu-* is recognized as "sweet, pleasant", the said language units appear to be iconic-metonymic designations which generate the allusion towards "spreading" => "impacting". Thus, the cluster of features "fermenting" / "wet" / "liquid" as regarded as the basis providing the dialectic proximity of "bitter" (beer) and "sweet" (mead), both being alcohol containing beverages involved in the similar social contexts. Therefore, specific socially relevant scenarios unfolded at locations associated with drinking: in O.E. *meaduheal* ("mead-hall", a place in the middle of a hostile world safe enough to lower one's guard and indulge in drinking) the grace, war-luck, power etc. of the generous king (lord) was spread between the retainers. The process was facilitated by the beverage as a fractal container of FIRE (a program comprising the KING's qualities aspired by his men) and effective TRANSMITTER. The said dialectic unity of "bitter" VS "sweet" of the "product of fermenting" allows identifying BEER / ALE / MEAD as a universal and thus focal concept in the framework of an archaic world / (primarily associated with "linguo-demiurgic", "reverberating", and "transformational" stages of respective worldviews development)[24].

V. While the designations of BEER / ALE / MEAD refer to the primal semantic cluster "temperature" < "fire", designations of WHISKEY provide associations with the energy of WATER. The latter is regarded as a field-type phenomenon resulting from kinetic contextually linear, synergetic interactions between systems or systems' components. This field outlines systems' "comfort zone" or operational space and provides larger structures' sustainability. Motivated by the physical characteristics of the substance (ontological "water-like" and functional "stimulating"), E. *whiskey* (usquebea, iskie bae) < Gael. *uisge beatha* "whisky", Ir. uisce beathadh "water of life"[25] < uisce "water" (< Proto I.E. *ud-skio- < *wed-/ *ued-*"water, wet") + *bethu* "life" < Proto I.E. *gwi-wo-tut-< *gwi-wo-, < gwei-* "live, exist", which is traditionally considered a possible borrowing, a translation of Lat. aqua vitae that denoted either an intoxicating drink or an alchemical compound since 14 A.D. (cf. Fr. *eau de vie* "brandy", Ukr. *оковита*). As the referent substance is the product of historically more recent distilling technology, we regard its name as a metaphoric representation of a component of a secondary mythic worldview. It reveals allusive-implicational connection to the other designations of ALCOHOL via the feature "wet" while retaining a distant reference to the energy of

[23] V. Levytsky, *op.cit.,* p. 381
[24] O. Kolesnyk, 2011, pp. 76-77
[25] A. McBain, *op.cit.,* p. 348

FIRE involved in distilling and thus implying the irrational understanding of the elements' (dialectic) unity.

VI. Designations like E. *wine*, O.E. *win*, O.S., O.Fris. O.H.G. *win*, O.N. *vin*, Goth. *wein*, Du. *wijn*, G. *Wein* < Germ. *wīn-* "grape juice, wine"< Proto-Ferm. **winam* < Lat. *vinum* "wine" (cf. Gr. οινος) < Proto-I.E. **uoin-a / - *uein-* "grape juice, wine" < **uei- / ui-* "bend, intertwine"[26] explicate the feature "material / source" and relate the beverage to the energy of EARTH (i.e. material particles that constitute specific chemical compounds that are capable of altering states of affairs in a world or its fragment). The feature "intertwined" is an iconic-metaphoric representation of fermentation thus referring to a universal mechanism of particles' combination or formation of energy-informational stream-like quanta.

Therefore, generalized semantics of alcohol containing beverages' names reflects the idea of the substance as "energy container / mixer". In the context of the mythic worldview as well as in the structure of the "mythic space" as the nuclear segment of later worldviews ALCOHOL appears as the "conduit" of the "energy of FIRE" (providing interaction with the regulating over-system), the "energy of WATER" (capable of creating a specific field that induces the system's irrational mode and making it susceptible to "the energy of FIRE"), and the "energy of EARTH" (the material premises of stream-like energy-information exchange).

Considering its ontological characteristics as well as diachronic transformations of the respective concept's content, we consider ALCOHOL a certain focal point for a conceptual / semantic singularity as it encompasses conceptualized features of phenomena from a number of spheres of existence that are active at different historic epochs (Figure 2). Typologically the concept of ALCOHOL belongs to the "natural sphere" (S1) and correlates to the class of chemical compounds involved and generated in metabolism. As a "nutrition factor", it is related to the "bio-vital sphere" (S2). The said concept is a part of the sphere "practical activity" (S3), entering the sub-spheres of "consumption", "production", "commerce" as the substance is an object of consuming, commercial manufacturing, other production cycles and trade. As a "mind enhancer" ALCOHOL is used in rituals and magic practices and is so related to the "sacral sphere" (S4) entered both individually (levels 1-3) or institutionally (levels 4-7). The same reasons relate this concept to the sphere of "entertainment" (S5). ALCOHOL as the "focal assembly space" that encompasses energy-informational quanta from an open multitude of spheres (Sn) correlates with the social-adaptive level (4) of an open system where the above-mentioned "singularity" actually occurs. Thus at the point
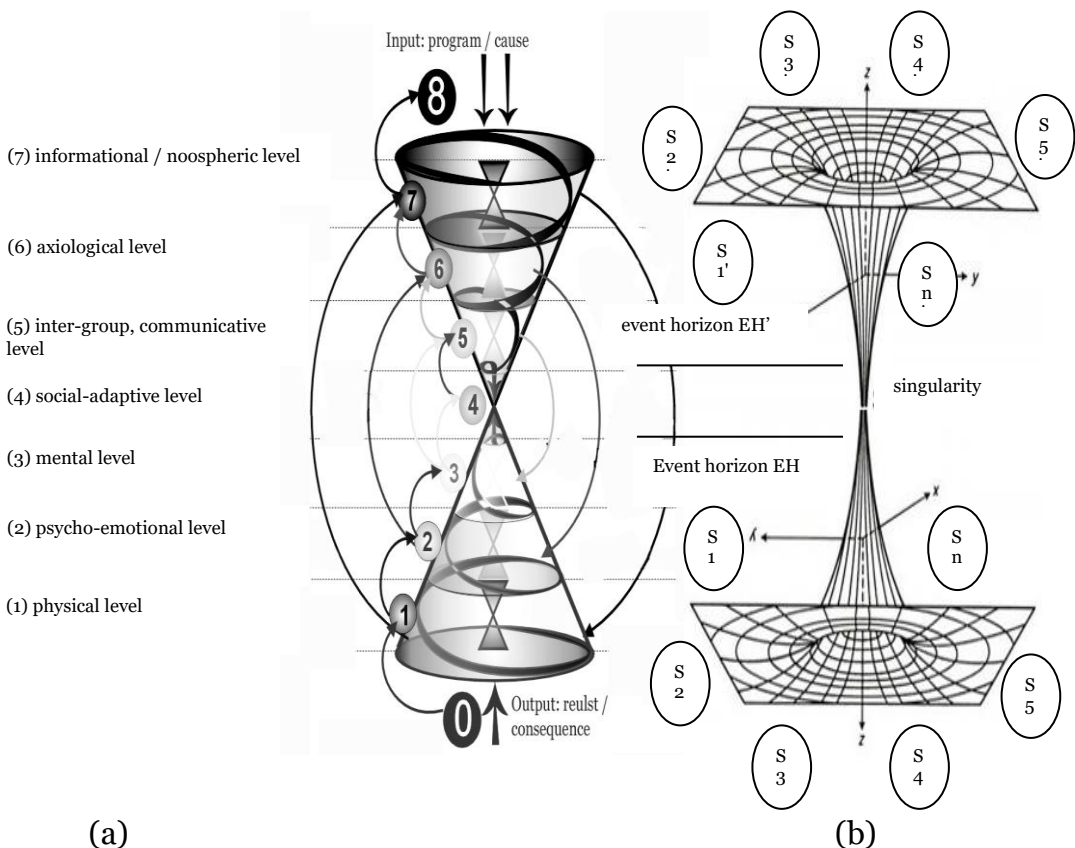
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[26] V. Levytsky, *op.cit.,* p. 605; *Etymolohichnyi slovnyk ukrayinskoyi movy,* R. Boldyrev (ed.), Vol. 2, 1983, p.377.

of conceptual (semantic) singularity a number of senses are simultaneously re-oriented from the over-systemic to the sub-systemic planes and reverse-wise, while representations of each of the engaged spheres are allocated within the multidimensional interpretational matrix (prior conceptualized experience). The range of trajectories within this matrix that determine categorization and define possible variations of contextual informational inputs and outputs constitute the "event horizon" (EH, that appears as EH' for the over-systemic plane) responsible for the final configuration of the singularity.

Within the singularity, ALCOHOL as the "energies' mix" and its conceptual and verbal counterparts manifest the following functional hierarchically related features:

Level 1 – causer / catalyst, the substance with specific chemical and physical characteristics involved in electro-chemical reaction within bio-vital systems capable of triggering specific neurological effects;

Level 2 – effecter that changes humans' emotional state;

(7) informational / noospheric level

(6) axiological level

(5) inter-group, communicative level

(4) social-adaptive level

(3) mental level

(2) psycho-emotional level

(1) physical level

(a)   (b)

Figure 2. Hierarchical structure of an open system (a), system in the conceptual singularity (b)

Level 3 – effecter that temporarily stimulates or hinders mental activity;

Level 4 – facilitator of a bio-vital system's entering a certain systemic cluster (social group) which in case of a systemic error turns into a catalyst of conflict;

Level 5 – facilitator / maker of inter-group relations; if deviations in systemic clusters' configuration are significant, systemic interactions' variation range becomes excessive, or systems' orientation arouses critical contradictions it turns into the entropy factor that violates algorithms of inter-systemic relations and expected flow of scenarios;

Level 6 – axiological factor that could either facilitate the systems' functioning at levels 1 through 5 (in case of positive assessment) or suggest limitations to that functioning (in case of negative assessment); in the case of a system's configurative inversion it turns into a dominating landmark that narrows the system's functionality, undermines its adaptive capacity and eventually causes its degradation;

Level 7 – "fractal token" of a possible world or an over-system accessible in the state of "enhanced consciousness"; in the case of the system's possible inversion it becomes a token of an illusory simulacrum world structured around "damaged informational quanta".

Alcohol beverages in archaic Germanic linguo-cultures: cognitive patterns

We consider myth-related texts in Old English and Old Icelandic to be verbal representations of the Germanic mythic space which constitutes the focal parts of "reverberating" worldviews and co-exists with secondary Christian mythology and other derivative knowledge structures. Germanic designations of BEER and MEAD demonstrate a number of contextually modified senses related to respective cognitive models. The models are identified in the framework of the M-logic. We provide direct rather than literary translations of the cited textual fragments to demonstrate linear (immediate) distribution of the language signs that create the close semantic context for the analyzed designation units.

BEER / MEAD is a DETERMINER (1) or a QUALIFIER which projects the basic semantic (conceptual) feature onto a set of related objects and respective notionsю. In this capacity the accentuated and arguably axiologically relevant feature of BEER / MEAD is responsible for configuring space or determining the flow of a scenario. For instance, in *Sjálft barst þar öl; þar var griðastaðr mikill* "The ale was streaming; the place of peace was great"[27], *hvat hér inni // hafa at ölmálum //sigtíva synir* "What ale-talk do they have here inside, the sons of the glorious

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[27] *Lokasena*, 1, https://etext.old.no/Bugge/lokasenn.html

gods"[28], *öl* is the marker of essential features of a certain space and scenarios typically associated with it, as ["hall, palace" = "safe space"] → ["space for entertainment" ← "consuming beer"] / ["space for interacting with the lord"]. As a DETEMINER / QUALIFIER, BEER / MEED marks spaces both in the human world and in the sacral sphere thus implying their fractal proximity: *þar vörðr goða // drekkr í væru ranni // glaðr inn góða mjöð* "house there warder of gods in the well-built house [Heimdal in Himinbjorg] is gladly drinking good mead"[29], *skapker fylla // hon skal ins skíra mjaðar* "the pitcher she [Heithrun in Valhalla] with bright mead"[30].

BEER / MEAD appears to be a background phenomenon that marks natural order of things in a certain space: *ok at Gunnars Höllu … // ok at bjóri svásum* "and to Gunnar's hall to the tasty beer"[31], *Umðu ölskálir* "ale-chalices rang"[32], *Drukku þar dróttmegir, // en dyljendr þögðu, // vín í valhöllu* "The warriors were drinking there and kept silent [not trusting], wine in the battle-hall"[33], *eta at ölkrásum* "eaten at beer [while drinking]"[34], *öl, er drukkit er* "ale [you should praise] if it has been drunk"[35], *þa wæs Geatmæcgum geador ætsomne // on beorsele benc gerymed* "to the Geats that gathered together, in the beer-hall a bench was assigned"[36].

The set of scenarios, unfolding in the "beer-hall" encompasses rewarding the retainers, sharing the gifts, declaring loyalty, glorifying one's deed's, swearing oaths and bragging: *fættan goldes, swa he Fresena cyn // on beorsele byldan wolde* "with bright gold, like his Frisian kin, in the beer-hall he meant to honor"[37], *golde gegyrede gummanna fela // in ealobence oðrum gesellan* "[with gifts] made in gold, on the ale-bench honoring others thus"[38], *ða gyt æghwylcum eorla drihten // þara þe mid Beowulfe brimlade teah // on þære medubence maþðum gesealde* "then to everyone who had come with Beowulf from across the sea the lord of earls an heirloom there at the ale-bench gave, precious gift"[39], *þonne he on ealubence oft gesealde // healsittendum helm ond byrnan,*" he at ale-bench often-times bestowed on hall-folk helm and armor"[40], *þæt healreced*

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[28] *Ibid.*, 1

[29] *Grímnismál*, 13, http://norroen.info/src/edda/grimnis/on.html

[30] *Ibid.*, 25

[31] *Atlakviða*, 1, http://norroen.info/src/edda/atlak/on.html

[32] *Ibid.*, 34

[33] *Ibid., 2*

[34] *Ibid., 35*

[35] *Hávamál,* 81, http://norroen.info/src/edda/havamal/on.html

[36] *Beowulf*, 491-492, http://www.sacred-texts.com/neu/ascp/a04_01.htm

[37] *Ibid.*, 1093-1094

[38] *Ibid.,* 1028-1029

[39] *Ibid.,* 1050-1052

[40] *Ibid.,* 2867-2868

hatan wolde, // <u>medoærn micel</u>, men gewyrcean "[he wanted] a hall uprear, a great mead-house to build"[41], *ðonne wæs þeos medoheal on morgentid,// drihtsele dreorfah ... blode bestymed* "then in the morning was the mead-hall, the warrior-hall... soaked with blood"[42], *Ic ðæt mæl geman, þær we <u>medu þegun</u>, // þonne we geheton ussum hlaforde // <u>in biorsele</u>* "I remember the time when the mead we accepted, what we promised our lord in the beer-hall"[43]. The indicated scenarios reflect universal "stream-like" energy-information exchange involving iconic verbal "projective discourse" amplified by the configuration of the respective "operative space". In particular, in the stereotype scenario of "oath taking" / "bragging": *Ful oft gebeotedon <u>beore druncne</u> // <u>ofer ealowæge</u> oretmecgas // þæt hie <u>in beorsele</u> bidan woldon // Grendles guþe mid gryrum ecga* "Often boasted men-of-rmor while drinking beer in ale-house to stay and meet Grendel's power with the terror of blades"[44] the oath as a verbally materialized model of the state of affairs which is triggered and amplified by the "program carrying" substance that makes the program and the power of mind (shared electro-magnetic field) resonate and turns the scenario into a "micro-ritual" of fractal modeling.

BEER – DETERMINER (2), EFFECTOR that changes personal characteristics: *Erp né Eitil // <u>ölreifa</u> tvá* "[neither] Erp nor Eitil, the two drunk on beer"[45], *wine min Unferð, // <u>beore druncen</u> ymb Brecan spræce* "my friend Unferth, drunk with beer [you have said too much] talking about Breca"[46].

If the "default systemic settings" are violated or deviate to a considerable extent during scenarios' unfolding, this model becomes BEER – AFFLICTOR: *Ölr ertu, Loki, // svá at þú ert örviti, //- hví né lezk-a-ðu, Loki?* "Ale-stupid you are, Loki, as are your deeds. Why don't you leave it be, Loki?"[47], *vegnest verra // vegr-a hann velli at // en sé ofdrykkja öls* "the worst food for the road is over-drinking of ale"[48], *Er-a svá got // sem gótt kveða // öl alda sonum, // því at færa veit // er fleira drekkr síns til geðs gumi* "Less good than most say there is in ale for men; the more he drinks the less he controls his mind"[49], *Óminnishegri heitir // sá er yfir öldrum þrumir; //hann stelur geði guma* "The bird of forgetfulness is called the one soaring over beer and stealing people's

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[41] *Beowulf*, 68-69, http://www.sacred-texts.com/neu/ascp/a04_01.htm

[42] *Ibid.*, 484-486

[43] *Ibid.*, 2633-2635

[44] *Ibid.*, 480-483

[45] *Atlakviða*, 37, http://norroen.info/src/edda/atlak/on.html

[46] *Beowulf*, 530-531, http://www.sacred-texts.com/neu/ascp/a04_01.htm

[47] *Lokasena*, 47, https://etext.old.no/Bugge/lokasenn.html

[48] *Hávamál,* 11, http://norroen.info/src/edda/havamal/on.html

[49] *Ibid.*, 12

minds"[50], _Ölur eg varð, // varð ofurölvi_ "drunk I was, dead-drunk"[51], _því er ölðr bazt, // at aptr um heimtir // hverr sitt geð gumi_ "he best of beer-drinking is if one brings his wisdom back home"[52], _ver þú við öl varastr_ "be wary of beer"[53], _Bar hann hana bjóri // því at hann betr kunni // svá at hon í sessi // um sofnaði_ "He overcame her with beer, as he was cleverer, so on the bench she fell asleep"[54].

BEER / MEAD – INFORMATION CARRIER, i.e. a material mediator of energy-information interactions: _jöll ok áfu færi ek ása sonum, // ok blend ek þeim svá meini mjöð_ "Bale and hatred I bring to the gods, and venom I mix with their mead"[55], _Drekkr mjöð Mímir // morgun hverjan // af veði Valföðrs_ "Mead drinks Mimir each morning from Valfather's pledge"[56].

BEER / MEAD – DRINK OF THE GODS: _Ægir, er öðru nafni hét Gymir, hann hafði búit ásum öl_ "Ægir, who was also called Gymir, had prepared ale for the gods"[57], indicating isomorphic proximity between the system ("primary" human reality) and the over-system (sacral sphere).

BEER / MEAD – SYMPTOM that marks properly unfolding social practices and rituals, in particular the symptom of two systems' resonating or a system's recognizing and accepting a new component and their mutual "tuning" due to the enhanced mental states triggered by the drink: _Gunnlöð mér of gaf // gullnum stóli á // drykk ins dýra mjaðar_ "Gunnljoð gave to me on a golden throne a drink of precious mead"[58], _ásu at biðja // at mér einn gefi // mæran drykk mjaðar_ "to ask of the gods that me someone gives a good drink of mead"[59], _þá gekk Sif fram ok byrlaði Loka í hrímkálki mjöð ok mælti_: "Then Sif came forward and poured for Loki some mead in a crystal cup, and said"[60], _Heill ver þú nú, Loki, // ok tak við hrímkálki // fullum forns mjaðar_ "Hail you, Loki, and take the crystal cup of old mead"[61]; _öl var drukkit, // sumt var ólagat, // sjaldan hittir leiðr í lið._ "the ale was drunk or not served, unwelcome is the hated one'[62], _ok fyr jötna // öl fram borit_ "and to giants ale was

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50 _Ibid._, 13

51 _Ibid._, 14

52 _Ibid._, 14

53 _Ibid._, 131

54 _Völundarkviða_, 28, http://norroen.info/src/edda/volund/on.html

55 _Lokasena_, 3, https://etext.old.no/Bugge/lokasenn.html

56 _Völuspá_, 28, http://norroen.info/src/edda/voluspa/onmob.html

57 _Lokasena_, 1, https://etext.old.no/Bugge/lokasenn.html

58 _Hávamál_, 53, http://norroen.info/src/edda/havamal/on.html

59 _Lokasena_, 6, https://etext.old.no/Bugge/lokasenn.html

60 _Ibid._, 53

61 _Ibid._, 53

62 _Hávamál_, 66, http://norroen.info/src/edda/havamal/on.html

brought"[63], *Ölvi bergja // lézktu eigi mundu, // nema okkr væri báðum borit* "No ale you promised to drink unless it were brought for us both"[64], *þær bera Einherjum öl* "[valkyries] that bring einheriers ale"[65], *Hwilum for duguðe dohtor Hroðgares // eorlum on ende ealuwæge bær* "at times to the hero-earls Hrothgar's daughter the ale-cup brought"[66].

BEER / MEAD – EVENT, a marker of typical sets of low-level scenarios pertaining to interpersonal interactions: *Við eld skal öl drekka* "by the fire drink ale"[67], *ok ek drykk of gat // ins dýra mjaðar, // ausin Óðreri* "and I drank of that awesome mead poured into Othrerir"[68], *vín var í könnu,// varðir kálkar, // drukku ok dœmðu, // dagr var á sinnum* "wine was in the jar, the dear chalice; [they] drank and talked day and night"[69], *þonne cwið <u>æt beore</u> se ðe beah gesyhð,// eald æscwiga* "Thus spoke over beer, as he the ring saw, the old ash-wielder"[70], *<u>ealodrincende</u> oðer sædan, // þæt hio leodbealewa læs gefremede* "drinking ale the others said that she of these folk-horrors fewer did"[71]. Designations of beer marked low-level scripts: *Hringdene æfter <u>beorþege</u> gebun hæfdon* "Ring-Danes after beer-drinking rested"[72], where "beer-drinking" metonymically names entertainment. As a "void marker" it refers to a broken scenario, cf. the monster's attack: *Denum eallum wearð, // ceasterbuendum, cenra gehwylcum, // eorlum <u>ealuscerwen</u>* "all Danes, castle-dwellers, clansmen and earls were bereft of their ale"[73]. References to a typical action / event involving BEER function as qualifying signs denoting discrete individuals: *Sák-a ek brúðir // bíta breiðara // né inn meira mjöð // mey of drekka* "I knew no women that ate so much or more mead could drink"[74].

As an "energy-containing" component of social interactions and ritualistic practices, BEER / MEAD acquired axiologically positive features of "valuable resource" and "subject of accumulation", recognized by both the gods and men: *Öl görðir þú, Ægir* "Ale you brewed, Ægir"[75], while the following curse points at the vanity of storing the resource; while BEER itself could be a symbolic token of hierarchical recognition and consequent "power endowment" via the drink: *medoful manig magas þara //*

[63] *Þrymskviða,* 24, *http://norroen.info/src/edda/thrym/on.html*

[64] *Lokasena,* 9, https://etext.old.no/Bugge/lokasenn.html

[65] *Grímnismál,* 36, http://norroen.info/src/edda/grimnis/on.html

[66] *Beowulf,* 2020-2021, http://www.sacred-texts.com/neu/ascp/a04_01.htm

[67] *Hávamál,* 83, http://norroen.info/src/edda/havamal/on.html

[68] *Ibid.,* 140

[69] *Rígsþula,* 31, https://etext.old.no/Bugge/rigstula.html

[70] *Beowulf,* 2042-2043, http://www.sacred-texts.com/neu/ascp/a04_01.htm

[71] *Ibid.,*1945-1946

[72] *Ibid.,* 116-117

[73] *Beowulf,* 767-769, http://www.sacred-texts.com/neu/ascp/a04_01.htm

[74] *Þrymskviða,* 25, *http://norroen.info/src/edda/thrym/on.html*

[75] *Lokasena,* 65, https://etext.old.no/Bugge/lokasenn.html

swiðhicgende on sele þam hean, // Hroðgar ond Hroþulf. "many a mead-cups received the mighty-in-spirit in that hall, Hrothgar and Hrothulf"[76].

Therefore, ALCOHOL in Germanic mythic space connected a number of conceptual spheres associated with different planes of reality. As the sacral sphere and "human world" were fractal copies of each other, ALCOHOL functioned as the energy-informational mediator between them and a required facilitator of social hierarchic rituals. ALCOHOL's basic features would be profiled at level 4 of its semantic / conceptual construct, explicitly highlighting the connection to the polar levels 1 and 7. Verbal designations of BEER / MEED symbolically-metonymically refer to the basic features of SPACE and reveal positive connotations that associate it with VALUES shared in the state of "augmented consciousness". However they also indicate that ALCOHOL was recognized as both an EFFECTOR and AFFLICTOR testifying to balance and rationality of the respective worldview, thus providing negative or neutral connotations to semantic quanta allocated at mutually causative levels 3 :: 5 within the construct, moderately positive or neutral connotations to the allusively represented features at levels 2 :: 6.

ALCOHOL in present-day pop culture

We identify the present stage of civilization's development as "linguo-creative" for it is marked by conscious and determined verbal creation of alternative realities based on deliberately generated secondary myths in a variety of discourses. We have chosen verbal designations of ALCOHOL in modern English lyrics for analysis as this phenomenon arguably reflects the nature of the current globalized pop-culture. The said designations that rarely go beyond structurally simple units "*beer*", "*ale*", "*whiskey*", "*wine*" and "*mead*" are analyzed within syntactically extended assertive discourse constructs.

The said designations demonstrate the following semantic patterns and respective cognitive models.

ALCOHOL – LIFESTYLE: *I hate the sound of an alarm clock in my ear. When I've been <u>up all night downing a case of beer</u>[77], I get in from work at 2 a.m. and <u>sit down with beer</u>. Turn on late night TV and then wonder why I'm here*[78], *But I just love the life I lead; <u>another beer is what I need</u>*[79], *Another <u>round of whiskey</u>; Another <u>shot of gin</u>; The bar-maid*

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[76] *Beowulf*, 1014-1017, http://www.sacred-texts.com/neu/ascp/a04_01.htm

[77] Anvil, *I'm Trying To Sleep*. Plugged In Permanent, 1996, http://www.darklyrics.com/a/anvil.html

[78] Iron Maiden, *2 A.M.* The X-Factor, 1995, http://www.darklyrics.com/i/ironmaiden.html

[79] Motorhead, *(We Are) The Road Crew,* Ace of Spades, 1980, http://www.darklyrics.com/m/motorhead.html

rings 'last orders'; Get the last ones in; The place is full of laughter. The glasses full of beer; It takes me to a simple life, that's nearly disappeared[80].

As a component of a lifestyle ALCOHOL may appear as REMEDY: *Your world full of creeps, Zombies walk the street, 9 to 5 barely alive, Have a beer go to sleep, And start all over again*[81]; *I might stay in school or die in prison, Either way it's my decision one more beer and heavy metal - And I'm just fine*[82]. The bio-system exists and functions in a routine mode sustained by the beverage yet rather deprived of any sense beyond automatic scripts. The abuse of the substance results into the shift or distortions of the system's basic settings: *He sees himself as the saviour of the world. His will is strong and he's feeling good, I've known him since the first taste of beer I will meet him many times in a year*[83]. The insufficiency or inadequacy of ALCOHOL as REMEDY is actually recognized: *A have barely come to the point, To make a motherfucking sure bitch, Wanna wish, Mix beer with pure wine*[84] thus reflecting a borderline existence or a system's "near-crash state" close to auto-destruction. In a general sense this conceptual pattern reflects the universal tendency of systems' towards "optimization" based on fundamental operations of procedural simplification and reduction.

Derivative senses and conceptualized features result from mapping the initial "textual program" of ALCOHOL's designations against a variety of contexts and secondary myths. Hence the patterns:

ALCOHOL – BACKGROUND CONTEXT / ACTION MARKER where the script involving ALCOHOL is sporadic rather than regular yet natural resulting from the LIFESTYLE patterns: *Leave here; turn back; More beer, one track* [85], *The fading light brings up a summer's night, Hot is the city here, I sit and drink my beer*[86], *Now twenty years later, Sitting by the beer, Remembrance comes awake*[87], *Shot of whisky I'll be on my way.*

[80]Saxon, *Ballad of The Working Man,* Call To Arms, 2011, http://www.darklyrics.com/s/saxon.html

[81] Alice Cooper, *Sanctuary,* Brutal Planet, 2000, http://www.darklyrics.com/a/alicecooper.html

[82] Manowar, *Return Of The Warlord,* Louder Than Hell, 1996, http://www.darklyrics.com/m/manowar.html

[83] Korpiklaani, *Happy Little Boozer,* Tales Along This Road, 2006, http://www.darklyrics.com/k/korpiklaani.html

[84] Children of Bodom, *Roadkill Morning,* Blooddrunk, 2008, http://www.darklyrics.com/c/childrenofbodom.html

[85] Rage, *Round Trip,* Perfect Man, 1988, http://www.darklyrics.com/r/rage.html

[86] Rage, *Serial Killer,* 21, 2012, http://www.darklyrics.com/r/rage.html

[87] Sodom, *Capture The Flag,* Better Off Dead, 1990, http://www.darklyrics.com/s/sodom.html

Back in the saddle pull on the reins[88], *Saddle my horse <u>as drink my last ale</u>*[89], *Being drunk and weary I went to Molly's chamber... <u>There's whiskey in the jar-o</u>.*[90]

ALCOHOL – FOCAL CONTEXT MARKER that encompasses ALCOHOL – PLACE MARKER: *Little red house, potato field. Little forest, lake as far as you can see. Woodshed, for <u>my home brewed beer, perfect place for drunkards like me</u>*[91] and ALCOHOL – PERSONAL MARKER: *I'm a dirt talking, <u>beer drinking woman</u> chasing minister's son*[92], *Your <u>legendary prowess in drinking much beer</u>, recorded in song for all people to hear.*[93]; *They got a sixth sense, they know why you're here. They can smell the fear <u>thru the smoke and the beer</u>*[94], *<u>Beer drinkers</u>, hell raisers, yeah. Well, baby, don't you wanna come with me?*[95], *Whiskey, gin and brandy. With a glass I'm pretty handy*[96].

The absence of the said feature expected in a certain context (in regard to the inchoative secondary myth) signals of a strange / false person coming from a strange possibly hostile space: *The rumours told of a man // Who had come from the other side the seas // ... <u>Smelling not of beer but flowers</u>*[97].

ALCOHOL – EMOTIONS that could be both negative and positive resulting from the lack of the system's mental auto control decreased by the beverage's impact: *Stepping out, I'm leaving here, // No use crying, <u>crying in my beer</u>*[98]; *Vodka, you're feeling stronger. <u>Vodka, no more feeling bad</u>. Vodka, your eyes are shining. Vodka, you are the real MAN.*

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88 Manowar, *Outlaw*. Louder Than Hell, 1996, http://www.darklyrics.com/m/manowar.html

89 Manowar, *Crown and Ring,* Kings of Metal, 1988, http://www.darklyrics.com/m/manowar.html

90 Metallica, *Whiskey in the Jar,* Garage. Inc., 1998, http://www.darklyrics.com/m/metallica.html

91 Korpiklaani, *Let's Drink,* Tervaskanto, 2007, http://www.darklyrics.com/k/korpiklaani.html

92 Alice Cooper, *Guilty,* Alice Cooper Goes To Hell, 1976, http://www.darklyrics.com/a/alicecooper.html

93 Alestorm, *Scraping The Barrel,* Back Through Time, 2011, http://www.darklyrics.com/a/alestorm.html

94 Alestorm, *Sunset Babies (All Got Rabies),* Dirty Diamonds, 2005, http://www.darklyrics.com/a/alestorm.html

95 Motorhead, *Motorhead,* Motörhead, 1977, http://www.darklyrics.com/m/motorhead.html

96 AC/DC, Have a drink on me. Back In Black, 1980, https://www.azlyrics.com/a/acdc.html

97 Bathory, *One Rode To Asa Bay,* Hammerheart, 1990, http://www.darklyrics.com/b/bathory.html

98 Motorhead, *Bite The Bullet Mot,* Ace Of Spades, 1980, http://www.darklyrics.com/m/motorhead.html

Vodka, wipes away your tears. Vodka, removes your fears. Vodka, everyone is gorgeous. Vodka, yeah vodka[99], *Without beer I've got no fun* [100], *Stop crying in your beer, out with the bails, soon you'll be on course again, with wind in the sails*[101], *But you know it breaks my heart to leave you camelback my high school. And now alone cryin' in my beer 'cause old friends said goodbye I guess I'll be leavin' too*[102], *It's all escape I'm crying in my beer, come on let's escape just get me out of here*[103].

ALCOHOL – RECOGNITION, where the beverage facilitates social interactions and marks resonating subsystems: *So I walked outside into the street. From a hall I heard thunder and screams, I walked inside so I could hear, And the guy beside me gave me a beer*[104].

ALCOHOL – STIMULUS for either a socially relevant or axiologically void scenario: *More wine more beer, we got to make a move to make it out of here*[105] *To bring back beer to the lands of the free. This is his quest, his true destiny*[106], *My legs from Madrid are causing me fear, My Japanese arms just want to drink beer*[107], *For beer I'm working, For beer I'm fighting. For beer I'll do whatever I have to. When drunk I'm talking. When drunk I'm joking. When drunk I can be as I've always wanted to be.*[108], *Rum, the finest potion, It gives me quite the notion to vomit over your face. Beer, so cold as ice. Its taste it will suffice. Drinking through night and through day. This is the meaning of life. A voyage into the unknown, a tankard of mead, is all that I need to enter the partying zone*[109].

[99] Korpiklaani, *Vodka,* Karkelo, 2009,
http://www.darklyrics.com/k/korpiklaani.html
[100] Rage, *Mental Decay,* Execution Guaranteed, 1987,
http://www.darklyrics.com/r/rage.html
[101] Turisas, *Ten More Miles,* Turisas, 2013,
http://www.darklyrics.com/t/turisas.html
[102] Alice Cooper, *Alma Mater,* School's Out, 1972,
http://www.darklyrics.com/a/alicecooper.html
[103] Alice Cooper, *Escape,* Welcome To My Nightmare, 1975,
http://www.darklyrics.com/a/alicecooper.html
[104] Manowar, *Die for Metal,* Warriors of the World, 2002,
http://www.darklyrics.com/m/manowar.html
[105] Saxon, *Three Sheets To The Wind (The Drinking Song),* Battering Ram, 2015,
http://www.darklyrics.com/s/saxon.html
[106] Alestorm, *The Huntmaster,* Captain Morgan's Revenge, 2008,
http://www.darklyrics.com/a/alestorm.html
[107] Alestorm, *Wooden Leg Pt. 2*, Curse Of The Crystal Coconut, 2020,
http://www.darklyrics.com/a/alestorm.html
[108] Korpiklaani, *Beer,* Voice Of Wilderness, 2005,
http://www.darklyrics.com/k/korpiklaani.html
[109] Alestorm, *No Grave But The Sea,* No Grave But The Sea, 2017,
http://www.darklyrics.com/a/alestorm.html

ALCOHOL – EVENT implying the break from routine scenarios, "reloading" and indulging into pleasure-giving activities. While no extra significance is ascribed to the event respective landmarks may vary from "fun" / "pleasure" to "the loss of consciousness / control" and basically narrowed to the feature "process": *I drank Dallas whiskey and lost my mind*[110], *Bring us pints of beer. If you don't drink, you can leave. Bring us pints of beer. We gonna drink now and here*[111], *From evening to morning and morning to evening I wanna drink something stronger than a man … Cause that's what I am. Beer, beer, I want beer, from beer I get really drunk. Beer, beer, I need more beer, So much I pass out.*[112], *We are going to attack. Another barrel's cracked tonight. On the banner beer and booze, we rape the bottles on the loose*[113].

Deviation from usual life scenarios may manifest a hint at "rebelling", "antisocial", "reputation" and "adventure": *Rum, beer, quests and mead. These are the things that a pirate needs. Raise the flag and let's set sail Under the sign of the Storm of Ale*[114], *Another beer, last call is near, move up a gear. There's still time for some more! Vodka shots, Three in a row. Hell, why not! The fact is no good story ever starts with drinking tea! Alcohol! All night long! One more song! Legends of tomorrow!*[115], *Oh, dizzy, drunk and fightin'. On tequila, white lightnin'. Yes, my glass is getting shorter. On whiskey, ice and water*[116], *I'm drinkin' whiskey on the rocks... Pour me a double, here come trouble*[117].

ALCOHOL – CELEBRATION that expands the EVENT landmark implying the connection to the historically prior variant of the world (re-appreciated myth-related reverberating worldview and the set of scenarios typical for a "mead hall") or a modeled "gaming/re-enactment reality" based on Scandinavian / Germanic mythology. The focus is thus on celebrating victory, reward, commemorating the fallen warriors, glorifying the king and sacral beings: *It's the eve of the bloodshed: Women and*

[110] W.A.S.P., *Blind In Texas,* The Last Command, 1985, http://www.darklyrics.com/w/wasp.html

[111] Korpiklaani, *Bring Us Pints Of Beer,* Karkelo, 2009, http://www.darklyrics.com/k/korpiklaani.html

[112] Korpiklaani, *Beer,* Voice Of Wilderness, 2005, http://www.darklyrics.com/k/korpiklaani.html

[113] Rage, *Bottlefield,* Extended Power, 1990, http://www.darklyrics.com/r/rage.html

[114] Alestorm, *No Grave But The Sea,* No Grave But The Sea, 2017, http://www.darklyrics.com/a/alestorm.html

[115] Turisas, *No Good Story Ever Starts With Drinking Tea,* Turisas, 2013, http://www.darklyrics.com/t/turisas.html

[116] AC/DC, *Have a drink on me,* Back In Black, 1980, https://www.azlyrics.com/a/acdc.html

[117] AC/DC, *Whiskey on the Rocls,* Ballbreaker, 1995, https://www.azlyrics.com/a/acdc.html

mead! From the skulls of my foes tomorrow, I'll drink. There are warriors with broadswords. Heroes clad in mail of copper are <u>on beer intoxicated, by the beer are much embittered</u> [118], *Long war is now past, only good men have lasted, <u>they need women, meat, beer and rum</u>* [119], <u>*May beer flow*</u> *as long as we can stand on two*[120], <u>*Raise the tankards filled,*</u> *Give me <u>one more beer</u>. And we'll dance until the end, Raise the tankards filled, All the <u>enemies have died</u>!*[121], *So pour the <u>beer for thirsty men</u>, a <u>drink that they have earned</u>. And pour <u>a beer for those who fell</u>, for those who did not return. Raise your horns! Raise them up to the sky! We will <u>drink to glory tonight</u>. Raise your <u>horns for brave fallen friends</u>. We will meet <u>where the beer never ends</u>*[122], *Hail the dead and the goat that gives us mead*[123].

ALCOHOL – VALUE / COMMODITY: *They took everything and anything. As long as it once belonged to me. The rats got all the money; the roaches licked the cupboards clean of TV <u>dinners and beer</u>*[124], *They say all <u>the best things in life</u> are free, so give all <u>your beer and your rum</u> to me. We are here <u>to drink your beer and steal your rum</u> at the point of a gun. Your <u>alcohol to us will fall</u>, Cause <u>we are here to drink your beer</u>*[125], *Life has many pleasures, and we had our fill of <u>food and of wenches and beer</u>. Yet <u>the beer was too good</u> and the gals were too sweet and now in my old age it's gone*[126].

ALCOHOL – PERSONIFIED ENTITY / AGENT: *I'll wash away your lies. And have you hypnotized. There'll be no compromise today. I'll share your life of shame. I think you know my name. I'll introduce myself today. I'm the demon alcohol. I'm the <u>demon alcohol</u>, I'll get you*[127].

[118] Ensiferum, *Way Of The Warrior,* Two Paths, 2017, http://www.darklyrics.com/e/ensiferum.html

[119] Korpiklaani, *Wooden Pints,* Spirit Of The Forest, 2003, http://www.darklyrics.com/k/korpiklaani.html

[120] Turisas, *In The Court Of Jarisleif,* The Varangian Way, 2007, http://www.darklyrics.com/t/turisas.html

[121] White Skull, *Beer, Cheers,* Forever Fight, 2009, http://www.darklyrics.com/w/whiteskull.html

[122] Amon Amarth, *Raise Your Horns,* Jomsviking, 2016, http://www.darklyrics.com/a/amonamarth.html

[123] Amon Amarth, *Hidrun, Great Heathen Army*, 2022, http://www.darklyrics.com/a/amonamarth.html

[124] Megadeth, *Bite The Hand,* Endgame, 2009, http://www.darklyrics.com/m/megadeth.html

[125] Alestorm, *Drink,* Sunset On The Golden Age, 2014, http://www.darklyrics.com/a/alestorm.html

[126] Alestorm, *Pirate Song,* Black Sails At Midnight, 2009, http://www.darklyrics.com/a/alestorm.html

[127] Ozzy Osbourne, *Demon Alcohol,* No Rest for the Wicked, 1988, http://www.darklyrics.com/o/ozzyosbourne.html

ALCOHOL – SUPERNATURAL: *We drink a lot that <u>demon drop</u>...<u>Whiskey</u> on the rocks, <u>elixir from the top</u>[128]*.

Verbal representations of ALCOHOL in modern English song lyrics testify to its ambivalence in the pop-cultural context. Systems' "auto-diagnostics" and outer (social) appraisal of its effects may coincidentally be negative, yet ALCOHOL is still a part of individual and social practices. The extensive use of ALCOHOL for both sustaining one's scheduled and primitive existence and attempting to "step "out of the box" is dialectic if not paradox. The basic conceptualized features of ALCOHOL are similar to those in the archaic worldviews though they are mostly allocated at levels 2::6 of the semantic / conceptual construct. Those being actually semantically overloaded, we speak of the worldview's inversion. It is manifested in the hypertrophy of emotional implications of ALCOHOL consumption (level 2 of the construct) which cancels the impact of the level 3 regulator and the unnatural positive implications of ALCOHOL's features allocated at the axiological level 6 of the construct. Feature of alcohol pertaining to level 4 scripts and scenarios are either of background quality or blank. The connection to level 7 is realized only in a small segment of the worldview consciously targeting "the old ways" within modern sub-cultures. Hence, we speak of the auto-destructive secondary mythology of the present-day civilization, at least in its verbal pop-cultural image.

Conclusions

Apart from being a nutrition factor involved in basic metabolic processes, ALCOHOL is a universal phenomenon that functions as the "assembly point" of energy-information clusters responsible for shaping cultural patterns. Semantically, it is a diachronically variable "singularity" encompassing a number of products of metaphorical (myth-based) categorization. Its verbal image connects a number of semantic spaces and their material (though not necessarily accessible empirically) counterparts. It enters a wide range of scenarios and impacts their unfolding depending on the status of the mythic space within a worldview.

ALCOHOL is represented in the archaic Germanic languages and respective worldviews as a substance capable of bringing different planes of existence into resonance. Beverages' names are iconic designations of sacral-magic combination (as any act of cooking in the mytho-poetic context is) of the basic energies or elements: "earth" (material ingredients), "water" (liquid basis for resonating with essentially liquid protein-based bio-systems), "fire" (thermal processing and informational input from the sacral over-system), and "air" (fluid fugacious connector,

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[128] AC/DC, *Whiskey on the Rocks,* Ballbreaker, 1995, https://www.azlyrics.com/a/acdc.html

attractor). The said designations demonstrate a healthy differentiation between the useful and harmful effects of ALCOHOL. The beverages' properties were projected onto the places of socially important practices and their participants, all being traced to the fundamental scenario of endowing the systems with proper qualities and resources transmitted from the over-system (sacral sphere) via the proxy (king, lord).

Modern European language and conceptual worldviews demonstrate fundamental desacralization of ALCOHOL and scenarios involving it. Being still a part of social practices it no longer facilitates hierarchical interactions but mediates equi-ranking systems' "phatic intercourse" that mostly pursues positive sensations and runs no adaptive, sustainable or "progressive development scripts". As the modern days' secondary myths provide a number of categorizational operators and "navigation markers", ALCOHOL has turned into an existensionally obligatory simulacrum both celebrated and arguably disapproved. Modern English song lyrics signal the ambivalent status of ALCOHOL in the pop-culture. It is recognized as a part of a minimalist life-style involving a limited number of activities and a means of "shielding off" a bio-system's auto-diagnostics and suppressing stimuli for change. It is the same concept that is celebrated as a stimulus for a "rebel life-style" and defying an over-system. This paradox results from the overwhelming rise in information volume, regulations, limitations combined with critical environmental issues, a multitude of constantly generated fake realities and other entropy factors that keep this technologically advanced world from being a happy "brave new one" and force bio-vital systems to ignore the harmful impact.

Readdressing traditional worldviews and turning to ethnic mythic traditions amplified by TV and music industry, as well as gaming and re-enactment movements are reflected in the use of ALCOHOL's designations in scenarios mirroring Germanic concepts of WAR, HONOR, VICTORY, DEATH etc. A number of features of ALCOHOL that were implicit in the reverberating worldview have been explicated as "supernatural", "personified", "value" etc.

However, ALCOHOL's generalized semantics "brewed" in the mythic space of the present-day pop-culture testifies to its role as an entropic factor rather than an energy-information facilitator. The subconscious tendency of bio-systems towards "optimization" that unfolds as continuous operational simplification and reduction may eventually result into the systems' degradation.

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