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СВЕТ И ТЬМА В ЯЗЫКОВОЙ КАРТИНЕ МИРА МАСОНОВ

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Статья фиксирует результаты анализа картина мира масонов, проведенного с использованием методов семантического и коммуникативного анализа. Предмет исследования представляет собой продукт деятельности и трансляции знаний в полинациональном и полисоциальном коллективе. Языковые картины мира такого типа, как правило, не подвергаются научному анализу, что создаёт пробелы в их восприятии. Анализ языковой картины мира масонов осуществляется посредством раскрытия семантики пяти базовых понятий: человек, Бог, свет, тьма, храм. Тип координации между этими понятиями указывает на то, что масонская картина мира очень близка к антропоцентрической. Номинации и предикаты картины мира имеют обязательное языковое воплощение.

Ключевые слова: масонство, картина мира, человек, мрак, свет, Бог.

Introduction

Since their inception, the studies of world pictures have been focused primarily on the implementation of the world pictures, consolidated by a specific national language. This logical and productive approach does not negate the fact that independent pictures of the world can belong not only to one nationality using its language, but also to certain groups within that nationality and certain groups that unite nationalities. A concrete national picture of the world can disintegrate into private ones with distinct sets of differential features, and conversely, several of the national pictures of the world can conglomerate into a supranational one, summarizing certain constants of its perception that either do not depend on specific nationalities or specifically summarize their features.

The pictures of the world of the first type are those of subcultural groups and various types of professional associations; the pictures of the world of the second type are those of religious associations. Such world views are analyzed much rarely than the national ones. Meanwhile, their analysis seems to be extremely relevant given the fact that they are able to reveal fundamentally significant characteristics reflecting the parameters of differentiation of large groups of the population. In this regard, it seems promising to study the Masonic picture of the world as language formation, which is not fundamentally closed either in terms of nationality, or in the plane of the confessional affiliation of its speakers. Such a study may reveal the essential characteristics of a linguistic phenomenon that in spite of its having existed for at least 300 years has not been considered in this aspect yet.

The term *the picture of the world* is used in various meanings. It can be synonymous with the linguistic picture of the world, with a specific natural language or one or another of its functional or individual variety. It can denote a set of ideas about the world, elaborated at this stage of development by science. It can fix both at the same time. In the present study, *the picture of the world* is understood as a language picture of the world, represented in the aggregate of Masonic texts.

Any picture of the world (individual or group) in synchrony is a set of value-oriented constants that are realized and fixed) in the units of two types. The first type is the nominations of the basic concepts relevant to this particular picture of the world with their characteristic semantic features, fixed by means of concepts and lexical-semantic groups. The second type is the representations of the types of coordination between these concepts, fixed by means of various predicative signs or fixed in the very nature of the correlation of basic concepts semantics.

Somewhat schematizing the idea of the object, one can say that the picture of the world is the ABC, which contains a set of letters necessary to read a limited number of texts, and the rules of possible combinations of these letters. But this analogy revealing the structural features of the object needs one important clarification from a functional point of view. An individual is easily able to master several alphabets and use several languages in parallel, but he / she is not capable of mastering various pictures of the world with the same measure of ease, and even more so, use several simultaneously. This is due to the fact that the picture of the world has a very high degree of influence on its carrier in a

pragmatic aspect; it is able to literally subordinate the carrier to its stereotypes.

The world view is an integral and systemically organized set of beliefs, giving its carriers the key to perceiving the surrounding world, indicating their place in this world and prescribing the character of behavior in it. That is why the full inclusion of the carriers in the framework of a specific picture of the world makes them almost immune to the effects of other world views. Therefore, any adequate perception (and even more so, interpretation) of the artifact, the nature of speech behavior, type of activity, etc., is impossible without taking into account which picture of the world produces them, or within what picture of the world they are created.

There are several indicators that a concept enters the picture of the world: pragmatic, semantic and syntagmatic, which are closely interconnected.

The pragmatic criterion is manifested in the fact that the totality of beliefs or ideas that constitute a picture of the world for an individual already included in its framework and subordinate to its impact is perceived by him / her as something axiomatic, self-evident and not requiring special argument. But this does not at all negate the fact that in the process of mastering a picture of the world or adapting to it, especially when it comes to ideological, ethical or artistic systems which a person joins at a conscious age, such evidence is required. At the same time (which is more relevant for the present study), a priori recognition of the validity of a certain proposition by representatives of this group is a direct indication that this proposition is part of the world picture of the collective. For example, the idea that the macro- and microcosms in all their manifestations are organized by the opposing coexistence of light and darkness is self-evident for the Masons, and, therefore, is included in their picture of the world.

The second important indicator that a certain idea is included in the picture of the world is the frequency and nature of its representations, which are realized in two different manifestations. Any concept can be perceived as a relatively independent set of semantic units, which is realized through direct nominations and descriptions, as well as contained in the form of background in other units. The stable independent and background presence of a set of semantic units is an indicator of its inclusion in the picture of the world and the degree of relevance for it.

For example, a set of semantic units fixing light is stably represented independently:

Light from the east, 'tis gilded with hope;

Star if our faith, thy glory is up!

Darkness apace, and watchfulness flee;

Earth, lend thy joys to nature and me [1, p. 155].

It is also included as a background in several other units: God, virtue, beauty, love, knowledge, enlightenment, freedom and others, therefore, it is included in the picture of the world.

In the syntagmatic aspect of the second indicator, the third indicator can be considered as a projection: the components of the picture of the world are consistently used to identify each other, that is, within the text they correlate on various grounds and are realized in syntagmatic interaction. For example, in the sentence "... then liberty is his, for ignorance is the darkness of Chaos and knowledge is the light of Cosmos" [2, p. 17] the components of knowledge and light are in the relationship of mutually reversible identification, Cosmos and light are in genus-species relations, light and darkness are in the relationship of mutual semantic complementarity.

The close relationship between these criteria produces the need for their integrated accounting. At the same time, it can be noted that the demonstration of the steady presence of a characteristic identified on the basis of any one of the criteria indicates that it also manifests itself in the framework of the others.

As a linguistic, semiotic, philosophical and cultural phenomenon at the same time the picture of the world involves a different degree of depth and breadth of its description (scientific tradition already has samples of such descriptions [3, 4, 5, 6, 7, 8]). In the most general form, the picture of the world can be represented through its model, which includes a set of the most significant stereotypes – designations and the rules of their interaction. Identifying the model of the world view is possible through the functional features of semiotic units, presented in the texts produced by its carriers and conscientious researchers. With regard to Freemasonry, the latter characteristic is relevant, since it continues to be a field of ideological disputes and historical and cultural speculation.

Main Part

The basis for the conclusions formulated in this paper was the Masonic texts proper. The preemptive attention in the process of identifying the model of the world picture was paid to semantics, hierarchy and coordination between units.

The units (nomination and predicates) basic for the picture of the world always have a linguistic embodiment. This fact cannot be abolished either by the tradition of taboo vocabulary, or the tradition of ineffable names, or, for example, the idea of the Lost Word. In the Masonic tradition, this is the name of the secret word, which the Masons are looking for: "Freemasons labor in their Lodges to

make themselves a perfect building, working hopefully that when the house of their earthly tabernacle is finished, the Lost Word of Divine Truth will at last be discovered" [9]. In this meaning, a synonym for the word is absolute truth. It is believed that, when uttered, the Lost Word raises life to power and glory. Different Rites imply different ideas about the formal incarnation of this word (for example, it means the names of Jehovah and Jesus Christ). In this case the obligatory presence of linguistic units basic for the picture of the world is manifested in the linguistic formulas "one cannot say this", "it cannot be pronounced", "the name that should be sought" that are by their nature the nominations with varying degrees of concretization: from extremely local (taboos) to extremely abstract but still implying certain boundaries (the Lost Word). At the same time, the presence of the obligatory linguistic embodiment of the unit can be duplicated by its fixation by means of a cult object or a segment of a rite. For example, the same Lost Word can be embodied in the form of an abbreviation on a triangle, while the perception of light – by a stage of initiation, when the mask is removed from the face of a neophyte. From a semiotic point of view, these methods of fixation are equivalent, since a single semantics is attributed to various material signifiers.

Basic to the Masonic picture of the world are two concepts: Light and Darkness. Further, they are characterized in terms of the meanings they implement in the texts with the reproduction of their semantics and nature of use.

Light is:

1. Illumination that allows perceiving material objects (external light) or used for ritual purposes. The three Lights of the Lodge are three large Candles placed on high Candlesticks which represent the Sun, the Moon and Master-Mason. The Sun rules the Day, the Moon rules the Night, and Master-Mason rules his Lodge. The three fixed Lights of the Lodge are three Windows, situated in the East, the South and the West of the room. They are used to light the Men to, at and from their Work. There is no Light in the North because the Sun darts no Rays from thence [10, p. 5].

2. God himself and his divine revelation (the Bible), giving absolute, comprehensive knowledge and true wisdom. "The Bible is first mentioned as a Great Light in Masonry about 1760" [11, p. 26]. Light is identified with beauty, power, wisdom, blissful eternity, holiness of goodness. The components of Light are bliss, eternal life, truth, beauty, love. "In the Great Light are found those simple teachings of the universality of brotherhood, the love of God for his children, the hope of immortality,

which are the very warp and woof of Freemasonry" [11, p. 25].

3. Designations of Lodge's work. When an initiate is first brought to light, the radiance comes from the three Lesser Lights, which form a triangle near the altar. Lesser Lights are lit when the lodge is opened and extinguished when the lodge is closed [11, p. 28]. "By the light of the Lesser Lights the Entered Apprentice is led to see the Great Lights: the Holy Bible, the Square, and the Compasses. Freemasonry opens the Great Light upon her altar <...> as the book of the Will of the Great Architect. It is as all-inclusive as the Square, and the Compasses which lie upon it" [11, p. 25].

4. Personalities that are carriers of Light. The Masters of the Wisdoms are "the Dispensers of Light and to Them has been given <...> the authority to pronounce the great Masonic formula: 'Let there be light' and to evoke the response: 'And there was LIGHT'" [12, p. 20]. "Stage by stage they assist at the unfolding of the consciousness of the candidate until the time comes when he can 'enter into light' and, in his turn become a light-bearer" [12, p. 21]. "And what nobler man can there be than that Mason who serves his Lights, and is himself a light unto his fellowmen?" [2, p. 40].

5. One of the names of Freemasonry, the totality of the knowledge given by it: "... as true Masons, we stand redeemed from darkness, and are become the sons of Light, acknowledging in our profession our adoration of him who gave light unto his works; <...> as the children of Light, that we have turned our backs on works of darkness, obscenity and drunkenness, hatred and malice, Satan and his dominions..." [13, p. 91]. "These Masons <...> made such progress in science, that they received from their contemporaries the appellation of sons of Light" [14, p.52].

Darkness is:

1. Total or partial absence of Light in the 1st meaning. In Masonry, North represents darkness while East represents light, so, symbolically, those in the North are as yet uninitiated [15]. In symbolical language, the North always signifies the place of imperfection and un-development; in olden times the bodies of suicides, reprobates and unbaptized children were always buried in the north or sunless side of a churchyard [14, p. 37].

2. The state of existence of the universe before creation and the progenitor of day: "O majestic night! Nature's great ancestor! Day's elder born! And fated to survive the transient sun! [9]. In Masonry it is the symbol of the antemundane chaos from whence light issued at the Divine command. Or the state of a person's nonentity before birth: "... man's advent from prenatal darkness into the

light of human fellowship, moral truth, and spiritual faith" [11, p. 17].

3. The power of the material origin and false truths over man and the world. Darkness is as lost light: elements of the primordial spiritual nature that exist in man are eclipsed by passions and weaknesses, but can be released by death. "Man is inherently a Son of Light, yet wandering in the darkness. He will learn to subdue his passions until finally he will pass through the portal of death and enter into life" [12, p. 29].

4. The state of ignorance before the reception of knowledge, "a mystical darkness of an uninitiated member" [15]: "The theory of masonic progress as that every Member admitted to the order enters in a state of darkness and ignorance <...> and later on he is supposed to be brought to light and knowledge" [16, p. 63]. In the legend of Hiram, the symbols of ignorance are the three ruffians who killed Light and Divine Truth in the person of the great master [15].

5. The period of darkness (night) was the time of the Lodge's meeting as in the dark there is always something solemn, something that fills the soul with sacred awe and reverence [9]. Black which is the colour of darkness and night refers to Hiram as it symbolizes resurrection through death. According to W. Hutchinson, Master Mason represents a man "saved from the grave of iniquity and raised to the faith of salvation [13, p. 162]. In this meaning darkness is associated with the ceremony of conferring the Third Degree on a Mason.

These concepts fulfill three functions. Firstly, they call the substances of an extremely abstract nature. Secondly, they call the qualitative states of any segment of the world (macro- and microcosm). Thirdly, they act as universal points of coordinates, in relation to which all real objects are distributed.

The relations of opposition between these concepts that are manifested in the character of nominations are quite complex, which can hardly be reduced to a dual model of a primitive culture, described, for example, by W.L. Wilmshurst: "... we have good and evil; light and darkness; active and passive; positive and negative; yes and no; outside and inside; man and woman" [16, p. 91]. By their qualitative status, these concepts are equivalent. Characterized by the absence of the properties of Light, Darkness at the same time is not an amorphous, passive commencement or a simple consequence of its absence at a particular point in space / time. It is an active beginning, which has practically the same power over people as light: "The few adhering members <...> felt as if under a ban from the powers of darkness" [1, p. 359]. "When men became numerous upon the earth, the evil spirit of darkness was very busily engaged in the corruption of their morals ..." [14, p. 46].

From the evaluation point of view, Light signifies a positive beginning, and Darkness signifies a negative one. But at the same time there are not so many objects characterized by the absolute presence of Light and the absolute presence of Darkness (divine truth and crude substance, contrasting as ideal and material, or being strictly within their boundaries). Most of the material and ideal objects of the world are characterized by the co-presence of Light and Darkness in various proportions. "Though the light may shine brilliantly amidst the darkness, yet it is evident that the darkness comprehendeth it not" [14, p. vii]. Light and Darkness are characterized by mutual permeability, mobility and uneven distribution. This light / dark dichotomy is reflective of the equal balance of night and day during the Spring equinox [15]. In the same way, both beginnings are present in a real person. Various nominations of a person (mason, neophyte, profane, etc.) fix unequal proportions of the presence of Light and Darkness in this being. Adam Kadmon possessed an absolute Light, profanes are predominantly in Darkness, the neophytes and masons strive for the Light.

Contrasting the appraisal attribution of these concepts has another curious property, manifested in the possibility / impossibility of neutralizing the assessment that accompanies each of them. The cognition of Light in the Masonic tradition implies the obligatory local immersion of a person into Darkness, which is symbolized, for example, by the dark room during the initiation ceremony and is expressed in the statement that rebirth to a new life is impossible without overcoming the stage of death. This fact indicates that with an absolutely negative assessment of Darkness at the level of absolute categories and priorities, there is postulated its objective significance in the process of cognition of the world. That is, there are contexts of a person's existence in transitional situations, where this category loses its appraisal and acts as neutral. There is no neutralization of evaluative semantics with the concept of Light. The coordination function that these two concepts carry out is manifested in the fact that they define the polar points of the scale of coordinates, which serves as an assessment of the possible directions of positive or negative human transmutation.

The Masonic tradition perceives man as a conscious and sentient being having two beginnings: tangible and intangible. The latter with a complex internal structure, including the soul and Archeus (or more components), distinguishes between a person before the Fall, who had an absolute knowledge (Adam Kadmon), and a person after the Fall, who is deprived of this knowledge. "In Paradise he was the perfection of God's created works

<...> but after the Fall he might lose a portion of that knowledge which he enjoyed in immediate communication with God. Amongst the rest, <...> he retained a perfect recollection of that speculative science which is now called Masonry" [14, p. 42]. Therefore, the Masons consider the darkness (ignorance), in which humanity found itself, temporary, and seek to return to ineffable light (knowledge) and love of their Maker what can be done only using charity or universal brotherly love as the medium [14, p. 126].

Masons set themselves the goal of instilling humanity in people and correcting them in accordance with their value system, thus uniting them. But the ultimate goal of Freemasonry is the construction of an eternal kingdom of bliss and harmony. The path to it lies through the re-education and enlightenment of all people. "Masonry <...> is an initiatory and secular society, with philanthropic, cultural humanist, and philosophical aims, which are bound together in a notion of universal brotherhood and the improvement of mankind" [17, p. 148].

The perception of a person as an active actor predetermines the anthropocentricity of the Masonic picture of the world. But the idea of Masonic anthropocentrism needs at least two concretizations. It should not be perceived in the sense in which any linguistic picture of the world realized by natural languages is anthropocentric, since it is the person (speaker) who is the starting point for the formation of the categories of space, time and evaluation embodied in the language. Here anthropocentricity refers to the ability of an active influence on the world as a mandatory characteristic of a person. In addition, the presence of anthropocentricity does not negate the presence of theocentricity co-related with it.

The opposition to man in his present (sinful) state is God. But this opposition is not absolute, since a part of the divine nature is present and preserved in man. The Great Architect of the Universe is a non-personified and non-confessional supreme deity, the organizer and lawgiver in the universe. He is the only original source and organizer of the world order, the maker of the forms of being through the act of creation which produced the world in its diversity. One of the main requirements that an individual must have in order to join the Freemasons is a belief in a Supreme Being. The term Supreme Being refers to Deity <...>, and being that Masonry is nonsectarian and all individuals of all religions are welcome, each Mason's Supreme Being is different [15]. "Freemasonry proclaims <...> the existence of a Creator Principal known as the Great Architect of the Universe" [17, p. 476]. It imposes no limits on the search for truth but demands tolerance of everyone to guarantee

that freedom for all. Simultaneously, God foretells the character of the only possible final state to which the world should strive.

Since God and Light in Freemasonry are synonymous, the progress of the Mason towards God is at the same time his progress towards Light, in which every good deed created by him serves as a step. Stages of spiritual perfection, ascent to higher knowledge are symbolized by climbing the stairs. A staircase is comprised of individual steps representing individual masonic degrees. Each superior degree strengthens and confirms the preceding, until masons arrive at the perfect knowledge of the truth, at "a building not made with hands, eternal in the heavens" [14, p. 100–101]. In Masonic lodges the winding stairway may be merely depicted in a tracing board, or may appear as an actual staircase which is ascended during the degree [17, p. 357].

Upon entering the Brotherhood an initiate begins his transmutation by earning a degree, or a level of the staircase. Each degree has its own type and amount of knowledge, work and responsibilities, which become more complex as a Mason moves up. Each degree has its own secret words, touches and signs, which are communicated to the Mason after his / her making an oath. The main Masonic unit constituted by the Blue Lodge contains three degrees, Entered Apprentice, Fellow Craft and Master Mason.

An initiation or increase in degree is accompanied by a symbolic rite. The names of symbolic degrees go back to the ranks of the builders in the legend of Hiram. It is believed that a sequence of degrees reflects the history of mysterious legends, captured in Masonic legends, or the stages of the transfer of secret knowledge from one initiating community to another. F. Bailey considers these degrees to contain everything necessary for a Mason to understand himself and the universe and regards higher degrees as "extensions and elucidations" of them [12, p. 14]. On the other hand, the Ancient and Accepted Scottish Rite perceives its 30 advanced degrees as the harmonious development of all that is in the bud in the first three.

The degrees comprising a Rite can be arranged in a particular order for many reasons which include mythology and tradition, various sources or different times, for example, Apocalyptic Degrees founded on the Revelation of Saint John [9]. Even within the same Rite, the degrees can be grouped differently throughout the world, as in the case of the Rite Ecossais philosophique [17, p. 356]. The number of degrees included can vary from country to country as is the case with the Rite of Adonhiramite Freemasonry and The Rite of Martinism [9]. The names of degree groups (symbolic, Templar, Rosicrucian, administrative, etc.) and individual

degrees (Master, Grand Architect, Prince of Jerusalem, Knight of Rose Croix and so on) are also determined by the nature of the work carried out in this degree.

In personal terms, the movement up the stairs is also recorded through the process of processing a rough stone.

The stone is one of the main Masonic symbols, in general terms designating a person who can exist in two hypostases. In the first hypostasis, he is a sinful and imperfect being, steeped in carnal passions, with unbridled will, unenlightened mind, and crude morality. In the second one, he turns into a being who has acquired perfection as a result of the masonic works. "The Entered Apprentice is a Mason only in the sense that he is a rough ashlar in process of being made into a perfect ashlar" [11, p. 12]. "... he enters the Craft symbolically as a rough ashlar and it is his business so to develop both his character and his understanding that ultimately <...> he may be as a finished and perfect cube" [16, p. 63].

The processing of a rough stone is carried out through the use of symbolic tools: a trowel, a scale, a gavel, a square, a plummet, a chisel, a level, a compass. "The working tools of an apprentice <...> are connected with carving and measuring, but they also suggest passion, energy, education, and intellectual capacity" [17, p. 557]. For example, the Twenty-four Inch Gauge is a symbolic tool that is used by the Masons for drawing up plans for their future labor, as well as in its practical implementation and verification of the correctness of the work done. 24 scale divisions correspond to 24 hours of the day and denote "Eight hours for the service of God and a distressed worthy brother; eight for the usual vocations, and eight for refreshment and sleep" [11, p. 35].

Stone processing is also identified with progress of the mind of man from infancy to old age, to from dawn to dusk, from ignorance to knowledge. At daybreak, uncultivated nature is like a shapeless stone taken from the quarry. Manhood succeeds to the great object of rational attainment. At sunset, the placid mind looks forward to a better state of existence where it will be filled with the fullness of God. This state may be compared to a cubical stone [14, p. 187].

The final goal of the movement to Light in the visible space of the world is the construction of the Temple, the building which consists of processed stones.

The temple is the order and system of people's life, meeting the ideals and aspirations of the Masons. Striving towards Light is a perspective movement, suggesting a return to the lost equality of man and God in terms of possessing the same

amount of knowledge. It is noteworthy in this regard that the symbolic tools that serve the Masons to denote the ongoing spiritual work on themselves and work on improving the world are at the same time tools that in the legend of Hiram figure as tools for his physical destruction: they struck him "with his own tools given him by God out of heaven" [2, p. 9] or "with the tools of his own Craft" [2, p. 17] of which the fellow craft had knowledge of their use. Various versions of the legend present almost the entire set of tools: "What did the Ruffians kill him with? – A Setting Maul, Setting Tool and Setting Beadle [10, p. 9]; Jubelo attacked him with an architect's square, Jubela slashed his throat with a measuring gauge, and Jubelum used a gavel [15].

By virtue of this parallel, the movement towards the Light and the movement towards death are equalized. This fact is one of the fixations of the fact that physical death is perceived by the Masons as one of the ways to comprehend absolute truth and merge with Light.

Conclusion

Thus, the cessation of physical existence is perceived by the Masons as a return to pristine harmony, and here the model involves some kind of a closed loop, within which the material existence is a trial for the human's spiritual component through its aggravation by matter. One of the Masonic virtues – the love of death and the perception of the Eternal East – is based on this view. The Eternal East is used for the nomination of the region to which Masons are sent after their death. The semantics of this name is related to the fact that the sun (light) rises (revives) in the east (in the geographical sense of the word), therefore, the east itself is the realm of light and rebirth, and the Eternal East is the realm of eternal light and rebirth.

Finding the lost Light, rebuilding the destroyed Temple, reviving in the Eternal East are the main predicates of the model of the Masonic world. The predicates have a number of similar semantic components. All of them denote not spontaneous, but a constructive, evolutionary, step-by-step and purposeful activity, subordinate to a specific plan. All of them name the actions aimed at obtaining a lost standard. All of them indicate that actions are committed in the sphere of abstract categories. The subject of the named actions in all three cases is mainly a person: he / she acquires Light (God can bestow it), recreates the Temple and is reborn. The nature of predicates indicates that a person within the framework of this model is perceived as an active, energetic principle capable of influencing the world around. The very possibility of influence directly depends on how people are able to positively spiritually transform themselves.

The interaction of man and the surrounding visible and invisible worlds is the main problem considered by the Masons. The way to solve this problem signals that the Masons are inclined to anthropocentric perception of the world, although they do not confess it with one hundred percent consistency.

In this regard, the prospective development of research in the area can be considered a strictly formalized identification of paradigms of perceiving the world, which are identical to the Masonic one or diametrically opposed to it.

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LIGHT AND DARKNESS IN THE MASONIC PICTURE OF THE WORLD

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The article presents the results of analyzing the Masonic picture of the world, which was performed with the help of the semantic and communicative analysis methods. The subject of the study is a product of activity and knowledge transmission in a poly-national and poly-social collective. The linguistic pictures of the world of this type, as a rule, are not subjected to scientific analysis, which creates gaps in their perception. The analysis of the masonic linguistic picture of the world is carried out by revealing the semantics of the five basic concepts: man, God, light, darkness, and temple. The type of coordination between these concepts indicates that the Masonic picture of the world is very close to the anthropocentric one. The nominations and predicates of the world picture have an obligatory language embodiment.

Keywords: freemasonry, picture of the world, man, darkness, light, God.

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