SOME OPINIONS AND COMMENTS ON LINGUISTIC MEANS OF MAGIC AND WITCHCRAFT IN FAIRY TALES

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ABSTRACT

Linguistic means or messages can be analyzed as linguistic units.

Some scholars call language units speech-specific units they describe by adding, because in linguistics, language and speech are related to each other,one cannot exist without the other. And other scientists distinguish language and speech units from each other. But still in linguistics, there is no clear measure for defining language and speech units. This article compare different opinions and comments of few scholars on the given issue.

Key words: *linguistic means, linguistic units, phonemes, lexemes, morphemes, legacy of storytelling,balance of black and white*

Many linguists consider phonemes, morphemes and lexemen, and as speech units sound, letter, word, phrase, sentence and they associate the text. The smallest part of linguistic units is a phoneme and it serves to distinguish the meaning of the words. Phonemes are not subdivided into smaller parts. Despite being the smallest fraction of a language, phonemes do an important function. All linguistic units own phonemes.

A linguistic unit after a phoneme is a morpheme. Its function is to express grammatical meaning or make words. If the meaning is the smallest unit that differentiates, the morpheme is the most meaningful is a small linguistic unit. That's why the morpheme is small it is impossible to divide it into meaningful parts.

The next linguistic unit is lexeme. A lexeme is a lexical meaning of a language a dictionary of the language, without the additions of meaning and grammatical meaning.

It is said that it is a unique unit. Difference between lexemes and morphemes. The fact is that morphemes perform a grammatical function, while lexemes have a lexical meaning serves as meaning. For example: the morpheme -yapti is the present tense of the verb, indicates that the third person belongs to the unit. The meaning of a lexeme is called a lexical or dictionary meaning.

In scientific sources, the lexical meaning is also referred to as semema. We lexemes we can find it mostly in dictionaries. Our when we hear the lexeme in our mind, it is lexical, such as a person, object, event, sign-property meanings are formed. For example: let's take the word baby as a lexeme"newborn, needing mother's help, small human child" is dictionary means. The lexeme itself does not appear in speech independently. Because he is it is equal to the part, not the whole. It is a syntactic feature only after joining it becomes a whole and is independent in speech can appear.[5, 1-2]

Cerrie Burnell has always been fascinated by fairy tales. Here, she explains why every culture has their own version of these stories, and why they continue to affect what we read today.

I have always loved the language of fairy tales and the way they command attention from the very first word: *once*.

It might be   Once long ago on a night as dark as thunder. Or   Once there was a queen who was as cruel as winter. Or, most familiar of all,   Once upon a time...

From the moment the sentence is spoken, a soft magic descends and everyone knows to suspend their disbelief and listen instead with their childhood heart, as something quite special is about to unfold.

Balance of light and dark

Fairy tales are said to have begun as early as the 16th century and were short snippets of folklore, spoken out loud, depicting stories of great hardship, or wickedness that were resolved with an enchantment. They were distinguished from legends □ stories which implied a notion of truth and were predominantly aimed at children,

holding a poetic beauty and timelessness. In these legends, evil deeds or bleak circumstances were entwined with sentences that sang with hope.

In the fairy tale, no matter how terrible the situation faced by our protagonist, it is lightened by brief sprinkles of magic, heroic acts and often love. The glory of the fairy-tale villain is never long lived, their all-consuming darkness being balanced with the light of a kind deed or fairy godmother.

Fairy tales exist in every culture and language. They embolden our childhoods with a shared experience of storytelling, a brightening of our imaginations and an emotional response to literature. They are warnings learned from a safe distance. The action is always happening in a different time to our own, so the danger isn t threatening.

Fairy tales in every culture

These much-loved stories are part of our cultural heritage and are often the root from which classical children s books have blossomed. They are a global phenomenon, having whispered their way around the world, incorporating multiple changes along the way.

For instance, Cinderella has its origins in Chinese culture, yet there are 500 different versions of Cinderella that have been found in Europe alone. In earlier translations, the fairy godmother takes the role of a fish, who grants Cinders her wishes. In another telling, there is no actual fairy godmother but a tree that has grown upon the grave of Cinders' mother. Cinders cries at the root, watering the tree with her tears , and the tree produces everything she needs: the dress, the coach, the shoes... Amazing!

In an early French version, Cinderella is not a poorly treated parlour maid, but a highly gifted witch who is very pragmatic and has the ability to appear invisible and tame birds.

The version of the Cinderella tale that we know best also comes from France, where the description of the glass slippers was originally   *pantoffles en vair* , which means slippers of white squirrel fur. It's believed this was mistranslated or misheard

as *pantoufle en verre* : slippers of glass. Hence, in our beloved version, Cinders goes to the ball in magnificent but highly unwearable glass high heels.

But this hardly matters. If anything, it adds to the wonder. Cinderella is going to the ball in a pumpkin coach. Nothing about that night is supposed to be real. In contrast to the cruelty she s suffered, this is a night of extraordinary happenings and the glass slippers are simply a dazzling part of it.

And its that which I love best: the commitment to creating something gloriously spellbinding. The way the shoes appear, with the help of a magic wand, is startling, exquisite and joyously unbelievable. It almost doesn t matter what the slippers are made from, if they are too grand or "out of reach" for seemingly normal people to ever own.

I love that the translator mistook fur for glass without question. To me, white squirrel fur is as unexpected as glass. I wouldn t imagine wearing either. Yet, both capture my imagination. Both flavour Cinderella s special night with wonderment. Both are memorable for years to come, as a moment of absolute triumph.

Legacy of storytelling

With the passing of time, the language of fairy tales has altered, so that readers of every age can still engage with the story. If we tried to read a fairy tale from a hundred years ago, we might grasp the meaning but the phrasing would seem peculiar.

I love that a fairy tale can pass through so many diverse societies and the language is able to capture the essence of enchantment, so the heart of the story prevails: the dark and the sorrow, the brilliance, and the utterly gorgeous and astonishing shoes, are still meaningful hundreds of years later. And the influence of fairy tales can still be found in brand-new books being published today.

Cerrie Burnell on how fairy tales can help every child to love storytelling

Take any of your favourite books or well-loved children s classics: *Harry Potter*, *Peter Pan*, *Lemony Snicket's A series of Unfortunate Events*, or Phillip Pullman's *His Dark Materials*. You may consider these books to be very modern, or quintessentially British, but they all take inspiration from a legacy of storytelling that

has woven its way through a myriad of times and cultures, making literature as powerful a part of our future as it is our history. [6, 1-2]

Near a great forest there lived a poor woodcutter and his wife, and his two children; the boy s name was Hänsel and the girl s Gretel. They had very little to bite or to sup, and once, when there was great dearth in the land, the man could not even gain the daily bread. Hänsel and Gretel, Grimm s Fairy Tales

When we read our children the story of Hänsel and Gretel, the names give away that it is a story of German origin. Or is it? Although *Hänsel and Gretel* is recorded in Grimm s Fairy Tales [1], versions of the story exist in Baltic countries and in France. It s been suggested that the story might have its origins in the 14th century great famine that struck Europe [2], or even earlier as a rite-of-passage tale in proto-Indo-European society [3]. The prospect of oral traditions dating back thousands of years is startling. But now, a new study by Sara Graça da Silva and Jamshid Tehrani [4] suggests that some common fairy tales can indeed be traced back to the origin of the Indo-European language family 5, 6, 7, 8, 9, perhaps as far as 7,000 years ago.

The Indo-European language family is a collection of related languages that probably arose in Anatolia 7, 8, 9 and is now spoken all over western Eurasia. Its modern descendants include the Celtic, Germanic and Italic or Romance languages of western Europe, the Slavic languages of Russia and much of the Balkans, and the Indo-Iranian languages including Persian, as well as Sanskrit and most of the languages of the Indian sub-continent.

To trace the ancestry of fairy tales within this family, da Silva and Tehrani [4] had to overcome two problems that bedevil attempts to study the history of cultural traditions. One is that fairy tales are not only transmitted vertically or down the generations but can also be copied among contemporary populations. In the extreme, a fairy tale could be present among a group of contemporary cultures not as a result of a deep and shared ancestry, but because of this horizontal transmission. The second is that fairy tales, like many oral traditions, have only been written down in

comparatively recent times, meaning that fossil records more than a few hundred years old are often difficult to come by.

The authors tackled both of these problems using computational and statistical methods originally developed by evolutionary biologists to infer family trees or phylogenies, and to reconstruct the features of ancient species using information solely from contemporary specimens [10]. Phylogenies are a mainstay of biological research, recording the patterns of descent and splitting or speciation events leading from a past common ancestor to a set of contemporary populations. They are typically inferred from similarities and differences among gene sequences.

Da Silva and Tehrani [4] turned not to genes but to recent published phylogenies of the Indo-European languages derived from applying the evolutionary methods to vocabulary data 7, 8. Language evolves faster than genes and language is predominantly vertically transmitted. Similarities and differences among vocabulary items, then, play the same role for cultural phylogenies as genes do for species trees, and provide greater resolution over short timescales. The Indo-European language tree is one of the most carefully studied of these language phylogenies

Simplified phylogeny of the Indo-European language family, after [9], showing major ancestral splitting points of the Indo-European tree. Triangles at the tips of the tree denote contemporary languages. The Anatolian languages have been used as the outgroup to the Indo-European family. Suggested times are taken from [9], timeline is not drawn to scale.

With a phylogenetic tree in hand, the authors then recorded the presence or absence of each of 275 fairy tales in fifty Indo-European languages, using the Aarne Thompson Uther (ATU) catalogue of international tale types [11]. The ATU indexes over 2,000 fairy tales distributed among more than 200 societies. Da Silva and Tehrani chose to focus on the ATU sub-category of tales of magic, because it contains some of the most culturally widespread and best-known tales, including Hänsel and Gretel and Beauty and the Beast.

Of the 275 tales, the authors discarded 199 after performing two tests of horizontal transmission. One sought evidence that the tale cropped up in societies whose ancestors were unlikely to have had the tale, the other highlighted tales whose presence in a society was predictable from its geographical proximity to other cultures with that tale. This left a group of 76 tales for which vertical transmission over the course of Indo-European history was the dominant signal for the patterns of shared presence and absence among contemporary societies. Hänsel and Gretel didn t make this cut, but Beauty and the Beast did.

Evolutionary statistical methods were then applied to calculate a probability that each of the tales was present at each of various major historical splitting points on the Indo-European language phylogeny, taking account of uncertainty both in the phylogeny and in the reconstructed state [12]. Calculating the ancestral probabilities depends only upon the distribution of tales in the contemporary languages in combination with the phylogenetic tree and so neatly gets around the problem that few if any tales exist as fossil texts.

Fourteen of the 76 tales, including Beauty and the Beast, were assigned a 50% or greater chance of having been present in the common ancestor of the entire western branch of the Indo-European languages. This group includes all of the Celtic, Romance, Germanic and Slavic languages (Figure 1), and might have originated between around 6,800 years ago [9].

A further four of the fourteen tales but not *Beauty and the Beast* had a 50% or greater probability of being present at the root of the Indo-European tree. A proto-Indo-European origin for these four tales represents a probable age of over 7,000 years. The tale with the highest probability (87%) of being present at the root was *The Smith and the Devil* whose story of a smith selling his soul to the devil is echoed today in the modern story of Faust. The authors suggest that metal working technology as implied by the presence of a smith could have been available this long ago.

Statistical insiders might cavil somewhat at these results, because under the strict criteria of Bayesian inference (the class of techniques the authors used) even a

confidence of 87% only qualifies as positive support for a hypothesis, whereas stronger results can attract heightened adjectives such as decisive . Still, the authors results catch our attention because they stray so far from our prior beliefs about the likelihood that fairy tales could be this old: at least some of the canon of European fairy tales might trace their origins back to an arcadian time thousands of years before Homer, Christianity or European nation states, when metallurgy was still in its developing stages, and farming was still a relatively new way of life.

To survive, these fairy tales had to be told over and over, with enough fidelity of transmission to be recognisable millennia later. That they did might be surprising but fits in with a growing appreciation that some elements of language can show remarkable longevity. Earlier studies applying similar evolutionary computational methods to those da Silva and Tehrani used have revealed words that change slowly enough that they retain traces of their ancestry for periods of 10,000 years or more [13, 14].

Of course, fairy tales have the advantage of being tales: they are stories and as such they have context in the form of meaning that guides their telling and retelling. It isn t even necessary for a tale to retain its original lexical form, it need only retain its meaning and this grants tales a longevity that is governed more by their relevance, salience and vividness than their exact words indeed, most of the tales in this study are told in many languages.

Fairy tales, might even along with representational art, vivid mental imagery, songs and poems exist at least in part because they exploit aspects of <u>human cognition</u> that improve the transmission of information [15]. We remember stories better than strings of words, and music can powerfully enhance memory. Australian Aborigines famously sing their songlines, which tell origin-tales, relating a tribe s cosmology to aspects of the landscape. Homer s Iliad and Odyssey are written in verse and presumed also to have been sung.

The importance of high-fidelity forms of information transmission is easy to underestimate in our age of writing and digital communication, but for early hunter-

gatherers the ability to remember long strings of information could have made the difference between life and death. Indeed, early forms of Australian Aboriginal art scratched into the earth might have acted like medieval fingerposts, pointing out correct routes through a territory [16].

Considering all these notions might lead us to ask why not more of the fairy tales appeared right back at the Indo-European root, or perhaps to wonder if some could go back even further. Perhaps some do. Flood myths appear in many of the world s cultures, with some speculation that they date to the end of the last Ice Age perhaps 15,000 to 20,000 years ago when sea levels rose dramatically if true, the western Bible story of Noah is just a comparatively recent hand-me-down.

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