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Mythical theories of language origin in the old

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ABSTRACT

People of all eras and times have always been fascinated by the enigma of the "Origin of Language." Various ethnicities and civilizations have their own legendary explanations of language's genesis. The many and fascinating stories about the origins of language finest represent humanity's fundamental desire to decode the unfathomable and inexplicable fact of human existence. India, America, Mesoamerica, North America, Amazonas, Brazil, Europe, Africa, Southeast Asia and Oceania, Polynesia, Australia, and the Andaman Islands all have their own mythology about the origins of language. The purpose of this paper is to lay out the various myths surrounding the origin of language and to demonstrate how these myths explain the mystification and confusion surrounding the enigma of language's creation. "The foundation of speech is not dreary seriousness, but simple play and youthful hilarity; the genesis of language is not to be sought in the prosaic, but in the poetic aspect of existence... When boys and lassies competed with one another to attract the attention of the other sex, when everyone sung his merriest and danced his boldest to lure a pair of eyes to cast admiring glances in his direction, I hear the laughing screams of exultation in primitive speech. "Language was born in the days of mankind's courtship," argues O. Jespersen (See Yule, 1997)

Keywords— Origin of Language, Mythological, language

1. INTRODUCTION

I studied anthropology in an American four-field department as an undergraduate some 40 years ago. Cultural anthropology and anthropological linguistics were taught in a relativist paradigm, while archaeology and physical anthropology were taught in an evolutionist framework. The linguistics exercises revealed that Navajo has eleven classificatory verb stems, Swahili has eighteen noun classes, and Inuktitut has an uncountable number of terms for snow—each as long as a sophisticated English sentence. No one inquired as to why. These apparent facts were not considered significant to issues in any other part of four-field anthropology, except for the fact that technological and social comparisons revealed that apparently "primitive" peoples did not speak "primitive" languages. The purpose of this study is to find out why. Why is it that language is frequently overdetermined (and occasionally underdetermined)? Take, for instance, my early fieldwork in Botswana. My major fieldwork language, Naro (Nharo), has somewhere about 86 person-number-gender markers, depending on how one counts them. Many more, perhaps up to 204, or far fewer, depending on how case function is defined, whether changes in tone according to case should be counted, and how duplicates, that is, the same form with distinct meanings, are handled (see. D. F. Bleek 1928: 53-56; Barnard 1985: 15-19; Visser 2001: 238-39).

2. IN THE CONTEXT OF MYTHOLOGY MYTHS ARE NEVER SIMPLY TALES

They are always found within the context of a mythical system that is unique to a particular society or culture. Because these are controversial notions, I put 'society' and 'culture' in inverted commas. The systematic nature of a mythology—a group of tales unique to a socio-cultural context—hopefully is not challenged. Myths aren't just passed around in the speech community. They have a connection to one another. Many myths within and beyond the same speech community will feature the same deities, legendary monsters, and themes of trickery, death, hunting, sex, kinship, and so on. Myths are told in a specific order and are self-referential. They pass on cultural knowledge while also drawing on earlier cultural knowledge and meaning acquired more directly from the myths' text. The myth's narrator says in a footnote (Bleek & Lloyd 1911: 16-17) that while referencing baboons, he speaks in his own style of language because "baboon speaking is not easy." Other tales suggest that non-human species, like as insects, have distinct methods of communicating than humans, and that insects should be treated as if they were human. Baboons are neither insects nor humans, yet they resemble humans and were once human, according to the /Xam. They speak Bushman, but in a weird and challenging fashion, as the informant says. They have human-like appearances and mimic human behavior. Baboons eat just like people; however they don't share their meat. They are ritually powerful, yet they behave horribly in a variety

of ways, such as seducing a menstrual girl in one narrative and beating Mantis to death in another (see Hollmann 2004: 7-29). Natural history, Bushman-world prehistory, ethical advice, family structure, narrative creation, metaphor, and, of course, language is all part of /Xam mythology. There are many misconceptions concerning language, particularly about animal languages—both individual deity-animals and collective animal species. /Kabbo gave 3,100 pages of material, /Hanass 2,800 pages, and Dia!kwn 2,400 pages, according to Wilhelm Bleek and Lucy Lloyd's three primary sources (Lewis-Williams 1981: 27-28). The narrator of the narrative under study here is /Hanass' (/haass). That system of knowledge, of course, necessitates order, which is provided by myths' narrative framework. Naro, the people with whom I've worked, don't distinguish between day-to-day stories, legends about past exploits, animal fables, and myths, referring to them all as huwa-ne. The situation with the long-extinct /Xam language is unclear to me, but based on the texts themselves, I assume that it is similar.

3. MYTH IN SOCIAL CONTEXT

There are two social settings in the /Xam myth 'The son of Mantis, the baboons, and the Mantis': the social environment in which the myth is told and the social context inside the narrative. Let me start with the latter.

4. DISCUSSION: ANCIENT GREEK PHILOSOPHERS' PERSPECTIVES ON THE MYTH OF JESUS CHRIST AS A MAN AND A SYMBOL

The mythological epic was rejected by Greek historiography as well as much more rigorous Greek philosophy as this concept of reality and time gradually collided with rationally and empirically based perceptions of reality: the mythological epic was rejected by Greek historiography as well as much more rigorous Greek philosophy. A myth, for Herodotus, reflected the fundamental concept of history, whose beginning and end are ambiguous, and whose meaning is enigmatic. Herodotus has a traditional relationship with reality. History and myth were pitted against each other by the developing Greek polis, whilst mythological stories remained the domain of epic and drama. The reader or listener of Thucydides' History of the Peloponnesian War was drawn to current social and political events going place in human and linear time. Verifiable, interpretable, and evaluable outcomes are the result of their actions. Everything can be tested empirically; the mythical origins of the material are removed from the interaction between carefully selected material, subjectively-founded organization, and genuinely functional evaluation. Greek historians' thinking led them along the route of destroying established historical mythic frameworks. Its goal was to distinguish between currently experienced, sensually received, and in real time exposed facts and rigidly traditional interpretative schema. Thucydides' history is a significant step toward creating a history that is more rooted in the present than in the past, and thus free of traditional mythical concepts; history has been transformed into a tool for social and political guarantee of present reality, which gradually fades into the past. The author presents his personal and prejudiced testimony and takes on the role of its natural rate.

Homer's mythical poetry work's historical relevance was relativized in terms of "historicity." The Homeric epic was rejected by Greek history, and the new principles of fact portrayal were adopted. The philosophical aspect of the dispute, however, is at the heart of its repulsion. The myth – and so poetry – as well as the concepts of truth and morality were all rejected by Presocratic philosophy, particularly Plato. The implacable Plato's condemnation of poets and poetry is the final stage of the myth-logos battle. Logo, a metaphorical depiction of the conceptual universe, took the place of myth. However, there were soon attempts to reconcile the two diametrically opposed poles. The tale was subsequently rehabilitated thanks to Hellenistic philosophy and religious feelings.

The foundation became the allegorical interpretation of the text, which sought to uncover the secrets of eternal truths and ancient wisdom hidden behind the world of phenomena as well as behind figurative fabric of mythical epic tales: "Homer's apology turns into apotheosis. For Neoplatonists, the poet becomes the hierophant, keeper of esoteric secrets." (Curtius, 1998, p. 225)

Emphasis was placed on the allegorical interpretation of poetic framework of quasi historical processing of reality, however, the subject of interest of interpreters was different: Roman thinkers prefer Virgil before Homer, but Homer's influence was not considerably weakened. Attempts to numerous treatments of history of the Roman imperial period copy Livius' History and Tacitus' Chronicles, the description of the present processes preserves religious-mythical character of celebratory rhetorical nimbus. Educated Asian Greek Pausanias, a contemporary of Marcus Aurelius, describes and evaluates the Greek culture and the Greek education in a way that pays respect for profaned archaic wisdom as well as for long established, petrified classical education of the Greeks that became commonplace. Myth and history overlap in his interpretation and merge into a single comprehensive picture not because the author was unable to find the resolution, but because on his way to the spiritual treasures of the past, he embraced the country and its cultural heritage as a complete entity in fact, as it was preserved in his days.

The multiplicity of philosophy and considerable influence and diversity of then iconic religious and mystical practices led, on the one hand, to the feverish effort to create a universal cognitive formula eligible for a uniform interpretation of the world, on the other hand, it is this tendency that contributed to simplification, reduction and reinterpretation of classical education in order to create its cultural canon and a unifying intellectual and religious lines. Syncretism and mysticism of Hellenistic thinking has created a rich tradition of allegoresis of facts and its interpretation, opening the way to a wide and consistent adoption of Christianity as a unifying intellectual and religious - mythical element. On the contrary, Christianity could not do without elaborated methods of interpretation and ideological concepts of Greek philosophy.

Jewish religious and cultural practice, however, was defined by monotheistic exclusivity. So if the Jews had to survive and co-exist in incompatible religious and cultural environment and if they did not want to accept the fact of voluntary or forced assimilation, for which was enough to rename the original deities, they had to transform the interpretation of their religious system so as the other spiritual elite did, of course elites of polytheistic based religious cults. One way was to preserve the original mythical thinking and traditional religious wisdom in the system of cryptograms, anagrams, emblems, numerical symbolism, etc.

Among the Jews there is an example of such practices the art of Kabbalah. The tendency to conceal the meaning formed an undercurrent stream of European philosophical and religious thinking. It led to the development of symbolic representation of facts, to the flourishing of mythical imagination and made it available to the medieval Gothic, Renaissance and Baroque art by mysterious picturesque and grotesque stylization of the world, out of official religious doctrine, and that is the paths of alchemy.

Jews living in the Diaspora, however, were offered another way. Of course, they were Semites, and of course subject to the One God, the God - Father. Their religious thinking, of course, was not compatible with Indo-European countries' religious thought at the most crucial time in their lives - divinity categorization. Their conception of god was that it was incomprehensible, inexpressible, and so unclassifiable. It would be a designation of undesignable truth if they renamed their unknown God or charged their religious traditions with politico-religious principles of Roman citizenship. It was unimaginable, and hence impossible. It was impossible to adapt, render it profane, and manipulate it with the traditional understanding of God due to a wholly distinct concept of sacredness. It was important to come up with a spiritual principle that would work with this idea. The concept passed down in Greek philosophy was revealed by Philo of Alexandria. Philo's God dominated the universe, interacted with it, converted it into reality, and shaped history. The God was unknown and incomprehensible while doing all of this. The job of Logos as a mediator between him and reality was fulfilled. However, visible deity existed in Indo-European religious traditions, working in the world of the senses and experience, which was summoned from the primordial chaos by the name of a certain God. The act of sacral defining of reality was highly significant to the Romans who automatically took over this system. It enabled the adoption of a religious system that was both socially efficient and multi-functional.

However, the Jewish God of the Old Testament could not be described in this manner. He lacked a name and was unable to be represented. For the Romans, he was unintelligible, unthinkable, and politically useless. Like the Pharisees of Jerusalem, Alexandrian Jews sought a way to achieve religious and social compliance with state religion by placing God ahead of the reality observed by the senses. They emphasized his function as universal originator, transcendent and timeless acting creator of the All (logos in Greek philosophy), who implements himself in history, but his impact must be acknowledged. Other ancient deities, on the other hand, were recognized using historical evidence. The Greek gods brought a man into human history, giving it a legendary component. Human history, on the other hand, became profaned over time, and Greek and other antique gods were successfully and effectively corrupted. When compared to Jewish religious universalism, ancient religious systems obtained metaphorically crucial traits of a specific sanctity.

Religious monotheism was presented by Hellenized Jews in accordance with Greek Neoplatonist and Neopythagorean philosophy. The Church Fathers thus synthesized the formal and spiritual heritage of the ancient world: myth, epic, and poetry, using Hellenistic reasoning and Christian theological motivation. Hellenistic Jewish philosophers and historians, Christian apologists, and the Church Fathers encountered historiography and philosophy in the field of rhetoric to provide a formal structure for expressing universalist ideas of Hellenistic Jewish philosophers and historians, Christian apologists, and the Church Fathers. For the next 1000 years, theology, philosophy, history and poetry interwove in a single complex spiritual idea of the Christian-oriented ontological model of the world based on mutual formal and genre enrichment and recovery. This formally established symbiosis, but not its theologically oriented ontology framework, was disrupted by conceptual integrity expressed in philosophical works by St. Thomas Aquinas.

Jesus Christ is a historical figure and a symbol as well. In his person, the horizontal, or linear, concept of time and historical time crosses with the vertical, with eternity. Historical and timeless conception of Christ completes and consolidates the mythical reproduction of historical fact of archaic and pre-Christian people and allows deep, religiously based projection of myth to historical fact, which only in myth finds the possibility of unveiling its potential in terms of meaning. The historical events occurring in time are respected in Christian mythology. The day is packed with liturgy, allowing us to witness historical events such as the birth of Christ and the start of history. The divine and human worlds are one and the same. "Christ is one God and one man, the Lamb of God, the tree of life and the vine stem, whose branches we are, stone rejected by the builders, and temple rebuilt, which is identical to his resurrected body. Only the objectives of religious and poetic identification differ. The first scenario is largely metaphorical, whereas the second is primarily existential." (p. 163-164) Frye, 2003

4. CONCLUSION

The historical myth consists of a number of historically verifiable events. It is true that their source is reality, and that a man - its meaningful part and extreme example of its representation - stands in its semantic middle. It is also the fact that reality, and therefore man, are derived from the absolute value of God, in which everything finds its beginning and end. This not non-authentic position of human life, always derived from the reality of God, allows a man to be the bearer and recipient of a mythical historical narrative structure, as well as to be an indispensable participant to the mythical ritual. And this is also true: the reality - the space of the current overlap of past, present and future - is communicable, transmissible and comprehensible especially as the word realized in speech. Once the reality is outspoken, it becomes apparent, and therefore exists and gains the importance.

According to Hebrew, as well as Greek tradition, things and people are endowed with existence only when given a name. A moment of recalling reality via giving it a name, and thus preserving it in our memory, creates history. The history of man (humanity) is the history of words, the element of repetition and constant update of words actually creates the conditions for its mythical implementation. The Greeks claimed that an important event or a heroic act that ever existed, it must first be praised, poetically glorified, by bards. It is the only way the fact becomes memorable; therefore, it exists. Man remains the creator or co-creator of the word (myth); he creates his presence and becomes a co-creator of history. His existence is historically and mythically identifiable. His life is a continuous change, update, the subject and the source of the myth.

Myth makes the past present and every historical event out of time, so that acceptable at any time. Myth objectifies the event out of reach of precisely conceived theory of objectivity, reasonably to epistemological parameters of historiography as well as any other science. The intention of the author of poetic work is to mediate an immediate experience of specific event that not only becomes part of human seeing, thinking and feeling, but it also stands in total unity with the world. This way, timelessly conceived action opens a timeless expression, and thus transcendent reality. All European art, sensually perceived and unveiled in a particular time, aims at timeless transcendent reality

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