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THE ORIGIN OF THE LETTER T

Abstract: *The origin of <T> can be traced back to prehistorical drawings of arrows, and in the later stages to the representation of thunderbolts as sent by a supreme god from the heavens. Etymologies of four Indo-European theonyms and a few common nouns demonstrate a connection between a thunderbolt and an arrow. Actually, through double metonymy the symbol ↑ indicated an arrow, a thunderbolt and the god of thunder as its putative creator. In light of these observations the author proposes a new etymology for vtornik ~ utorak 'Tuesday' as 'Tor's day' rather than 'the second day.'*

Key words: *grammatology, letter T, Thor, Thiw, Perun, Todor, utorak, Thursday*

Grammatological analysis

Not so long ago the farthest horizon grammatologists managed to reach when looking back on the past of European writing were Phoenician and Egyptian inscriptions. But since the discovery of much older Vinča symbols, which certainly relate to some ideas while showing similarity to most present-day Roman and Cyrillic letters, a new vista has opened.

When looking for a sign that may be the predecessor or even the source of the present-day letter T, used both in Roman and Cyrillic scripts, an obvious candidate is the ancient glyph T (sometimes in reverse, as ⊥), which appears already in Vinča and the Cretan Linear A with unknown symbolism, in Cretan Linear B, 1st – 18th Dynasty Egyptian, in ancient Greek with the name "tau", as well as in Etruscan, Phrygian, Lydian, Lycian, and ancient Latin, all with the value /t/. An emphatic version T̄ occurs in northern Semitic /t/, ancient Greek /t/, and Cretan Linear B /to/. A variety with a slanting horizontal line can be seen in Etruscan and its successor ancient Latin ṭ /t/ or ṭ̄ in undeciphered Cretan Linear A. Ancient Aramaic, Proto-Hebrew, and Phoenician made use of a slanting cross sign ⋈ "taw" for /t/. As a variant of the "taw", + can be found in Egyptian nonstandard hieratic (reproduced in Deretić and Antić 2009: 261), Proto-Sinaitic, Paleo-Hebrew, and Phoenician, while the grapheme x occurred in early Phoenician, Proto-Hebrew (parallel to +), Venetic and Insubrian Celtic. They were all pronounced as [t]. The upright cross sign

⊥ appears in Cretan Linear B, read as /ra/ according to Michael Ventris and as /tə/ in Grinevich's interpretation (Grinevich 1993, in Deretić and Antić 2009: 288), in late Etruscan and in the Veles script, pronounced as [t]. In the old Cyrillic script, as well as occasionally in the modern Cyrillic cursive, T has end extensions in the form of Ꝛ, ꝛ and Ꝝ.


It is worth noting, as a lot of other authors already have, that wooden "crosses" used for crucifixion in the Roman times were actually T-shaped, and only later, in Christianity, influenced by Christ's death and resurrection, did they assume the shape of † or +, becoming a logogram for 'died'. So, at least when associations with Christ and Christianity are involved, it is safe to presume that the cross-sign in writing has evolved from the T-form or at least, was heavily influenced by it, because the cross is one of the earliest symbols, attested in Egypt and Knossos.

Since all symbols in the form of T, X and + were found at the Vinča culture sites, there is no way of telling which is the earliest. When searching for a possible source of <T> we have come across another similar symbol, the arrow sign ↑. Not only does it bear great similarity to <T>, but it also had the value of the Roman and Cyrillic T, i.e. [t], in the Iberian script (see the table in Deretić and Antić 2009: 257), in Venetic (Korolev 2002: 341 in Deretić and Antić 2009: 377) and in the Germanic and Russian runic scripts (as interpreted by Alexander Igorevich Asov, re-

produced in Deretić and Antić 2009: 453, 454).¹ According to Flinders Petrie (reproduced in Deretić and Antić 2009: 257) the symbol ↑ in the Egyptian pre-dynastic script had the value /t/. In Sumerian cuneiform writing, the arrow sign was pronounced either as /til/ 'life' or as the syllable /ti/ (Stanišić 1996: 436). In other ancient scripts, Mycenaean Linear B, Carian, Lydian, and in Neolithic Chinese the pronunciation of this sign varied and was other than [t]. Its upside down version, i.e. ↓, occurs in early Phoenician, where it represents /k/, while the Romanian Cyrillic alphabet contained a modified arrow sign ↑ for a vowel.

Knives, harpoons, spears and bows with arrows are the oldest man-made weapons, used in prehistoric times. Drawings of arrows appear on cave walls dated to 12,000 years ago. In paganism some gods were imagined to be armed with these sharp weapons, such as Cupid (Eros) carrying a bow and arrows to wound his victims, or Neptune (Poseidon) with a trident as his attribute. One of Zeus' (Jove's) symbols was a thunderbolt because it was believed that lightning and thunder were under his domain, and he used one to kill Asclepius. Artemis used the bow and arrow to punish people. Apollo killed Python, a monster serpent, in an act that represents the triumph of a deity of light over the powers of darkness. Indra, the Hindu god of war and storm, is also armed with a thunderbolt. In association with the Balto-Slavic thunder god Perun, Lithuanian Perkunas, Latvian Perkuõns and Old Prussian Percunis, Lithuanian has *perkunas*, Latvian *perkuõns* 'thunder', *perkunija* 'thunder storm', Old Prussian *percunis* 'thunder' (cf. Grimm 1878 : 156 - 157 in Orel 2003 s.v. *ferz(w)unjan*). The meaning 'thunderbolt' is expressed by *perun* in Czech, *pjarun* in White Russian and *piorun* in Polish, while Ukrainian and Russian have *perun* 'arrow; thunderbolt'.

A zig-zag arrow sign *ž* is used nowadays as a symbol of electricity, obviously because of its likeness to a flash of lightning after man had gai-

ned knowledge about the real nature of fulmination. But in nature there are no thunderbolts shaped with an arrow-like V at the end. They look more like broken lines in the following picture: . This means that we owe the use of this symbol to a mental vision of a thunderbolt employed as a missile. Before Nikola Teslas magnificent inventions and demonstrations no mortal would have dreamed of becoming the lord of lightning and this power was attributed to gods of thunder. Obviously there was an association of the image of deathly arrows with the striking power of a supreme god manifested as lightning accompanied by thunder. The Bible says of God: "He unleashes his lightning beneath the whole heaven and sends it to the ends of the earth. After that comes the sound of his roar; he thunders with his majestic voice" (Job 37: 3-4). "He loads the clouds with moisture; he scatters his lightning through them" (Job 37: 11). "When he thunders, the waters in the heavens roar; he makes clouds rise from the ends of the earth. He sends lightning with the rain and brings out the wind from his storehouses" (Jeremiah 10:13). "Your thunder was heard in the whirlwind, your lightning lit up the world" (Psalm 7: 18). The association between a thunderbolt and an arrow is evident in language. Thus Slovene *strela* and Ukrainian and Russian *perun* share the polysemy 'arrow' + 'thunderbolt'. In German *Strahl* means 'beam, ray; lightning' (< Old High German *strala*), while its near cognate Old English *strel* meant 'arrow'. This is also manifested in the synonymy: *swift like an arrow* = *quick as lightning* (equivalent to Serbian *strelavit*, literally 'like an arrow' = *munjevit*, literally 'like a flash of lightning').

That the letter for /t/ in Indo-European languages bears a strong association with a killing shaft is corroborated by the fact that in order to represent this sound, the Swedish and Norwegian runes used *†* instead of *↑*, in accordance with the common practice of using harpoons in northern countries.

Now that we have ascertained a close link between an arrow, the "arrow" sign as a possible source of the letter <T> and thunder gods, let us

¹ The symbol ↑ is an Australian Aboriginal pictogram for 'spear', while ↓ is an Australian Aboriginal pictogram for 'footprint'.

proceed to the story of thunderbolts and names of gods from the viewpoint of etymology.

Onomastics of thunder gods

The acrophonic principle (of shaping a letter on the model of the object whose denominator begins with the sound represented by the letter) and the fact that in the Scandinavian and Anglo-Saxon runes the arrow sign had the value /t/ and bore the divine name Tiw gives us leeway to posit a hypothesis about <T> originating in the arrow sign representing a thunder god even in languages preceding Germanic in time.

In the Germanic pantheon there were two gods with similar roles, Tiw 'sky god and war-god' and Thor 'god of thunder, battles, law and justice', both sons of Odin. Linguistic development that led to these names is as follows:

Thor

The Lithuanian and Serbian noun *strela* and Old English *strel* 'arrow' (the latter from Proto-Germanic **strelō*) can be explained as the Proto-Indo-European root $\sqrt{*ter/tor/tr-}$ expanded by /s/, to which the common Slavic derivational suffix *-lo* '(typically man-made) thing used for...)' (also present in *-dlo* 'tool') was added, as in *vratilo* 'wheel shaft', i.e. 'thing used for turning', *grotlo* 'jaws', i.e. 'thing used for chewing', *grlo* (< **gürdlo*) 'throat', i.e. 'thing used for swallowing' (cf. Hlebec 2012: 62), *sedlo* 'saddle', i.e. 'thing used for sitting on', *šilo* (< *šidlo*) 'awl', i.e. 'thing used for sewing', *svrdlo* 'gimlet', i.e. 'thing used for boring', *ralo* (< *radlo* < **ordlo*) 'ploughshare' i.e. 'thing used for ploughing', so that *strelō* is literally 'a moving weapon used for piercing'. (A Proto-Slavic suffix in a Proto-Germanic word speaks of a unity of the two peoples in the past.) The Proto-Indo-European root $\sqrt{*ter} \sim tor \sim tr-$ expanded by /s/ was phonaesthetically motivated by [s] 'movement', [t] 'strong contact' and [r] 'rough' (Hlebec 2004: 99, 101; Hlebec 2010a: 104). The same iconicity can be found for [tr] in English *thrust*, *thrill* 'bore, pierce, penetrate' > 'excite', *thresh*, Latin *tornare* 'bore' > 'turn in a lather', *terere* 'rub; grind; pierce', *tritius* 'worn by rubbing', *teres*, *teretis* 'smoothed by rubbing' > 'rounded',

Greek *trema* 'bore, hole', *tribein* 'rub', *trupan* 'pierce, bore', while [str] is still vivid in English *strike*, which amounts to 'move something, make a strong contact of it with something else and produce a rough impact'.

This root, reinforced by its onomatopoeic potential, is reflected in Old English *Thor* 'god of thunder', Old Norse *thorr* 'thunder; god of thunder', Norwegian dialectal *tōra* 'to thunder', **toranos* > *Taranis*, the Celtic thundergod. Taranis was visualised as riding across the heavens in a chariot, while his horses, very much a part of his power, would produce thunderbolts.

The root $\sqrt{*tor}$ 'strong contact yielding a rough impact' was onomatopoeically expanded as **ton(d)r-* 'noise of thunder' > Sanskrit *stānati*, Latin *tonare*, Old English *thunrian* 'to thunder', *thunor* 'thunder; god of thunder' (English *thunder*), Old High German *donar* (German *Donner*), Old Norse *thuner* 'thunder', Dutch *donder* 'thunder'. In Germanic languages the same root gave rise to a number of words associated with fire, because lightning, the visible counterpart of a thunderclap, may ignite a fire: Old Norse *tandri* 'fire', Old High German *zantern*, *zantan* 'hot ashes', *zuntara* 'tinder', Gothic *tandjan* 'to light (a lamp), to kindle', Old Norse *tenda* 'to kindle', *tundr* 'tinder', Old English *tendan* 'to kindle', *tynder* 'tinder', *tinned* 'burned', Middle High German *zinne* 'I start burning', Middle Low German *tunder* (Dutch *tonder*) 'tinder', English dialectal *tind* 'to kindle'. Tinder is anything that is used for kindling fire from a spark and thus quite appropriate to be named after a word meaning 'lightning, thunderbolt'.

In the Serbian language the root **tondr-* produced a family of words dealing with noise. In this way the original, onomatopoeic motivation of the root has been fully preserved. These are: *tandrak* 'clatter', *tandrakati*, *tandarati* 'to clatter on a rough surface', *tandrknuti* 'to make clatter', *tandara!* 'clap!', as well as the idioms *otići u tandariju*, 'go to rack and ruin', *tandara mandara*²

² Tandarija is ultimately "the god's heaven, the farthest [space] away from Man's earthly environment; a distant perilous space representing also the cosmic space, but now under the control of dangerous demonic creatures" (Mršević-Radović 2008: 38; translated by B.H.). An

and *tandara broć* 'claptrap, nonsense'. In other languages the onomatopoeic effect is brought about by its weaker version *ter/tor/tar*. Thus Russian has *tarabtet'* and *tarabanit'* 'to clatter', *tarabarit'* and *taratorit'* 'to prattle, babble', *tarabar'* 'prattler', *tararahnut'* 'to boom out', *tararam'* 'din', *tarandat'* 'screech; gobbledegook'. Ukrainian has *terkotati'* 'to thunder, boom', Old Irish *torann'* 'thunder', Serbian *torokati'* and Russian *tarakat'* 'to babble'.

The Russian correspondent of the Serbian *tandarija* is *tartarary*, a form derived from $\sqrt{*tor}$ and rather remote from **tondr*, but still expressive with its recurrent /r/ and in line with the rest of the family.

The two onomatopoeic roots **tondr-* and **tor-* seem to be responsible for several names of supernatural creatures. One is *Tartor*, which, according to Zečević (1981: 22-30 in Mršević-Radović 2008: 50) designates the leader of water demons in the traditional belief in eastern Serbia. The association of water, rain and the striking force of thunder in the reduplicated root *tVr* is obvious.

Another is *Thor*, whose name appears in *Thursday* (Old Norse *Thōrsdagr*, Old English *Thunresdæg*). The Old English *Thunr-* in the *Thunresdæg* indicates that *Thor* had a variant **Thunor*.

People in eastern Serbia observe Saint Todor's holiday, which is always the Saturday of the first week of Lent ("Todor's week"), called "dead people's day" (Petrović IV 2000: 92). The most important and the eldest among «todorci», demons representing souls of the deceased forefathers according to the Serbian folk tradition, is called Great Todor, a deity of the dead, imagined as a lame horse or as a horseman (Zečević 1981: 157). Its cult has been connected with the cult of the Thracian horseman and the cult of the snake. This holiday has nothing to do

example of *tandara-mandara* can be found in one of novels by Branko Ćopić, a renowned Serbian author: "Tandara-mandara, mijesite ko babe tijesto! Nema tu uvijanja, nego ravno na bunkere" ('Enough fiddle-faddle! You are like crones kneading dough! Don't dilly-dally, but get straight off to pill-boxes'), quoted in RMS s.v. *mandara*.

with the Christian saint called Teodor (Petrović V 2000: 315), whose name derives from Byzantine Greek *Theodoros*. Dragoslav Srežović wrote that the Thracians, like all Indo-Europeans, worshipped the sky god and his wife. "That supreme god has been attested on inscriptions and votive memorials under the name of Sbelurd. [...] They also venerated a god of light named Sitalkas" (Srežović 2002: 69). Perhaps one of these two gods had a parallel, so far unattested but highly motivated name **Tondor*, used in some parts of the large Thracian territory.³ This leads us to posit the name **Tondor* > *Tor* for an ancient sky-god parallel to *Perun* as well as to *Thunor*, subsequently simplified to *Thor* in Old English, just like *thuner* was shortened to *thorr* in Old Norse.

If the pronunciation *tondor* existed in Thracian, we should expect its change into Slavic *to dor*, with the first [o] nasalised, leading to *tudor*. In fact, a similar pronunciation *tudur* has been recorded in western Bulgaria (Tolstoj and Radenković 2001 s.v. *Todorova subota*).

That Todor corresponds to *Perun* and therefore was a deity of thunder, can be indirectly concluded from the observations made by Dragana Mršević-Radović (2008: 48-49). She quotes Kondratieva 1982: 48-55), who mentions *Makar*, the Russian king of spring festivals, whose name was used as a noa word for the Slavic supreme god *Perun*, and expresses belief that a similar figure can be sought in the Balkans. Mršević-Radović supports Milan Budimir's thesis that such a figure is «kuku-Todore». *Makar*, just like Todor, could be a double of the deity of fertility (Mršević-Radović 2008: 52). Although not based on onomatopoeia, the Serbian verb *makariti* (2008: 55) in one of its meanings parallels the Russian *tarakat'* and *taratorit'* 'to prattle, bab-

³ "[A]ll Slavs had an apportioner-god or the Sun god, and also, a thunder-god and a war god. However, the name of the deity [...] was effected by various linguistic means depending on the specific cultural and linguistic features of each Slavic people. For instance, the same type of the thunder-god in some regions bore the name of *Tor*, in other parts it was called German, elsewhere it was *Perun*. [...] It is even possible that one and the same appellation of a deity had different meanings with various Slavic peoples" (Petrović I 2000: 142; translated by B.H.).

ble and thus confirms that it belongs to the family of thunder-god words.

If the elements of the jig-saw puzzle in reconstructing the story of <T> are basically correct, we can reason out the motive for calling the Old Cyrillic letter T “tvrdo”, literally ‘the hard one’. The literal interpretation does not make much sense, but if T had originated in the arrow sign named after To(n)dor, then *tvrido* was introduced intentionally in order to displace the reference to Todor and thus avoid its pagan connotation.

Tiw

The etymological portrait of *Tiw* is as follows: Proto-Indo-European **dei-* ‘shine’ > Proto-Indo-European **diw* ‘clear sky; abode of gods; god’ > Sanskrit *Dyaus*, Greek *Zeus* (gen. *Dios*), Proto-Slavic *Div* ‘god’, Proto-Germanic **Tiw-az*, **Teiw-az* > *Teiw-ar*, *Tiw-ar* > Old Norse *Tiw*, OHG *Zio* ‘war-god’. Old Norse *Tyr* /tūr/, a variant of *Tiw*, originated under the influence of *Thor*, the other god with a similar role. From the same source, i.e. from Proto-Indo-European **diw-* ‘god’ come Lydian *Tivda*, Luwian *Tiwat* (Shevorsohkin 56) and Etruscan *tiw-* with the same meaning. Scandinavian *Tiw* gave the name for *Tuesday* (< OE *Tiwesdæg*). The same root in the form of *Dew* or *Div* is reflected both in Slavic *Devana* ‘goddess of woods’ and Roman *Diana*, an early Italic goddess of hunting and virginity.

In the Germanic runes the arrow sign ↑ was called after the thunder god *Tiw* although etymologically the god’s name had nothing to do with the notion of the arrow. On the other hand, his “twin” god *Thor* had no representation in the runic writing system but was closely associated with the lightning bolt and the arrow. The conclusion from these two facts is that in the pre-Germanic past the names corresponding both to *Tiw* and *Thor* were taken interchangeably or parallelly as the instigators of the arrow sign to stand for [t]. The name of the Semitic letter “*taw*”, meaning simply ‘mark, sign’ without any connection with godliness, indicates that the Proto-Semites modified both the shape of the original arrow sign and its name “*tiw*”. Since the ‘arrow’ in

Proto-Semitic was probably not designated by a word beginning with /t/, they changed the name of the letter to *taw* ‘mark’, which did begin with /t/, and changed the form of the original arrow sign to + and X, which agreed with the name ‘mark’.

Perun

A further link of arrows with thunderbolts is provided by a belemnite (also called “arrow-stone” or “thunderstone”) in the shape of a narrow bullet. It is “a fossil common in rocks of the Secondary formation; a straight, smooth, cylindrical object, a few inches long, convexly tapering to a point. It is the internal bone of an animal allied to the cuttle-fish (SOED s.v. *belemnite*). The inhabitants of northern Europe believed that belemnites were lightning darts and called them “thunderbolts”. According to the Baltic mythology, they are “Perkunas’ stones”. Reflecting a similar folk belief, the Serbian word *strelica* (‘small arrow’) can refer to an unearthed crystal that St. Ilias (a Christian figure succeeding *Perun*) had thrown out by thunder (Skok 1971 s.v. *strijela*). *Perun* was a male deity, the god of the Sun and tempest, armed with arrows representing lightning as his attribute.⁴ His position corresponds to Germanic *Donar* and Latin *Jupiter*. *Perun*’s name is widely represented in Slavic and Baltic languages. There have been borrowings and cognates: Finnish *pergene* ‘devil’ (pejoration), Old Icelandic *Fjofrgyn* ‘Thor’s mother, mother-earth’, Old High German *Fergunna* name of a mountain, Gothic *fairguni*, Old English *firgen* ‘mountain’, Greek *keraynos* ‘lightning’. Albanian *perëndi* ‘God’. “*Perun* was imagined as the primeval, definite and “self-grown” original being and the original child that is born (in fire) out of a plant, that becomes the supreme deity and bestows a gift of abundance, creates and maintains the order. The symbol of the rising of the original divine being or child is iris (Serbian *perunika*); when the god appears as the one eternal and constant, his symbol

⁴ The superstition that crossing oneself while it thunders may bring bad luck can be explained as originating at the time when Christianity began to supersede paganism, but the latter was still strong (Ševarlić and Zupanc 1989: 137).

is the oak [...]” (Bašić 2009: 77; translated by B.H.). Some etymologists believe that this name is connected with Lat. *Quercus* ‘oak-tree’. Hittite *peruna* ‘rock’ < **per(kw)unia* ‘oakwood’, which is not in contradiction with the former statements. It is also believed that lightning often strikes oak trees, which supports the etymology. If it is so, then *quercus* is derived from the variant **percuns*, < **perk^wo-*, just like **penque* ‘five’ produced Latin *quinque*, or **peq-* lead to Latin *coq-* ‘cook’. In Proto-North East Caucasian ‘oak’ is **xwīrk(w)V* which is an Indo-European borrowing in the 5th millennium (Ivanov 2007: 129), testifying of /q-/. In the territories where South Slavic is spoken there are geographical names with *Perun*, like *Perunuša* (a spring in Lika, Croatia), *Perunica* (a small village near Kotor, Montenegro), *Perunbrdo* (in Dalmatia and Istria), *Perunja ves*, *Perunvrh* (in Slovenia; Jerković 1980: 383), *Perun* (mountain in Bosnia) and a lot of similar names in Petrović II).

As most etymologists believe, the stem *per* in *Perun* comes from √**pr-* ‘strike’ as in Russian *prat* ‘beat’, Serbian *prati* ‘wash’ (originally by beating clothes in water). “[T]he rites of beating associated with fertility, giving birth, fertilising, growth and development, which are performed on holidays dedicated to the god’s birth and resurrection, are one more confirmation of the connection between a beating stick, god, rise and growth of being in the mythological mind, which can indicate that the verbs *biti* (‘beat’) and *biti* (‘be’) are not homonymous, but instead, arose from a common Indo-European root and that they are connected with the mythological images of a god as a ‘striker’ and ‘fertiliser’, as the first being, creator, revitaliser and master of the world” (Bašić 2009: 75). There is a possibility that *perun* derives from *√*pr-* ~ **per* ~ **pur* ‘fire’ (cf. Polabian *porein* ‘fire ignition’, Hittite *pabhur*, Greek *pur*, Umbrian *pir* ‘fire’; cf. Hlebec 2010b s.v. *pura*) and only a vague possibility that it has its borrowed or independent reflex in Bataq, an Austronesian language of Sumatra (the Austronesian family of languages being widely separated from Indo-European even by the most audacious advocates of superphyla in the language families of the world; cf. Pinker 1995: 256–257),

in which there is a group of words: *perungus* ‘fiery, angry’, *perus* ‘harsh, intense’, *perunggun* ‘head of the family’, *perun* ‘material for burning’ (data given in Jerković 1980: 382 without any comment). And yet, the union of ‘strike’ and ‘fire’ gives a picture of troglodytes striking fire by rubbing flintstones and/or of a thunderbolt striking rock to make a fire, thus indicating a primitive word of the early man reconstructed here as ****prrr*.

Zibelezis

As regards the name of the Thracian thunder god *Zibelezis* we can only say that it probably derives from *Kubeleya* by means of sibilation just as *Sybella* was from *Kubela*, with a male suffix added (cf. Hlebec 2014: 132–135).

Conclusion

At the phonemic stage of writing the arrow sign came to symbolise the sound /t/, which was the initial sound of the word **ton(d)r* ‘thunder’ associated with the thunder god. Although /t/ was originally associated with the name of **Tondor*, due to the Germanic sound change /t/ > /θ/, the arrow sign was transferred to the name of the other sky god Tiw. Namely, **Tondor*, with /t/- > Gmc *Thor*, with /θ/-, but **Diw*, with /d/- > Gmc *Tiw*, with /t/-. Thus the letter form T with its variants originates in the symbol for an arrow, while the arrow was an attribute of the god of thunder.

In the light of this reasoning, the original Slavic name for Tuesday was not *vūtorak*, literally ‘the second day in a week’ < ‘*vūtori* ‘the second’, but *tornik* ‘Tor’s (Todor’s) day’, as it is still called in Slovenian. *Vū-* was added in the Christian age in order to change the pagan motivation of the name. Originally *Tornik* must have designated Thursday (“Thor’s day”), just as German *Donnerstag* was dedicated to the Germanic thunder god Donar. This claim is backed by the information that it was Thursday that was dedicated to Perun, Jove and Thor (Petrović V 2000: 287). In Polabian *peräunedân* ‘Perun’s day’ was Thursday. Therefore, if Thursday was the day to celebrate all these Indo-European gods of thunder, why

should the Balkan Tor be an exception? But in the age of Christianity it was reinterpreted as “the second day of the week”, i.e. Tuesday. On analogy with the interpretation *vtornik* ‘Tuesday’ literally ‘the second day’, *četvrtak* ‘Thursday’ < *četvrti* ‘the fourth’ and *petak* ‘Friday’ < *peti* ‘the fifth’ were invented. Thursday was too far from Sunday and Monday to be called ‘the second day’, and so *vtornik* had to be separated from Thursday and dissociated from Tor. Only in Slovene and in Germanic languages the memory of the pagan god still lingers on.

Only the Germanic and possibly Russian runes preserved the arrow sign for /t/ because only in Proto-Germanic and (not confirmed yet) in old Russian the name of the heavenly gods began with /t/. Other peoples changed its form to T, which has no associations with the pre-Christian era, and, moreover, resembles the actual form of Christ’s rood.

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ПОРИЈЕКЛО СЛОВА *T*

Резиме

Да би се дошло до прапочетка у настанку слова *T* потребно је повезати податке о стријели као атрибуту бога муње и грома с именима германских богова Тора и Тива, као и с именима старобалканског словенског бога Тора и митског бића Тодора. За потоњег аутор претпоставља да је у источним крајевима данашње Србије и западне Бугарске код некадашњег живља, вјероватно трачког, имао положај раван Перуновом статусу код Словена, те да је његов старији облик гласио */tondor/. Почетни глас овог божанства, дакле /t/, повезан је с обликом стријеле, која је била његов симбол. Када се алфабетска писменост још недовољно истраженим путевима са Балкана раширила међу Прасемитима, изгубљена је поменута празападноиндо-европска асоцијација изговора гласа [t] и знака стријеле, па је и знак стријеле промијењен у графеме *T* и *X*. И на другој страни, у хришћанској Европи, та се веза затрла. Уторак је код многих народа трећи дан у седмици, а код Словена он у називу садржи редни број 'други'. Узрок тој појави треба потражити у замјени имена *торник* (још очуван у словеначком), у значењу 'четвртак', тј. дан посвећен богу Тору (*Tor* < *Todor* < **Tondor*), именом *вторник* тј. 'други дан', како би се у хришћанству изгубила мисаона веза с паганским богом.

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