

GLOBAL TALK

THE FIRST UO MULTILINGUAL PUBLICATION

Spring 08 Issue 17
babel.uoregon.edu/globaltalk/



Myth And Mythology



Free! Take me!

I am delighted to have the opportunity to introduce mythology to the attention of Global Talk's audience. Mythology really is a type of universal language, common to people separated by time, geographical location and customs. Like languages, myths (from the Greek "mythos"= word, utterance, tale) also have their origins in verbal communication, evolve and are enriched through oral transmission and sometimes may crystallize in written form. They are fluid and open, usually accommodating different visions and interpolations- just like a language incorporates and blends neologism, loan words and vernacular in an organic and dynamic synthesis. Mythical themes, figures and situations can be assembled and reassembled in endless variations to give meaning to human experience: they explain the universe and humankind's place in it in poetic and allegoric form, allow us to plumb the depths of our psyche, inspire us to transcend our boundaries. Last, but not least, they are also fun: the story of how wily Odysseus triumphs over the brute strength of the Cyclops Polyphemus appeals to children as well as to the underdog, the powerless and the brainy, who may feel vindicated and reassured.

Cristina Calhoon
Department of Classics
University of Oregon

CREDITS:

COVER:	Mengyu Chen
PREFACE:	Cristina Calhoon
CHINESE SECTION:	Yuqing Yang, Mengyu Chen (Student Editor), Jean Wu (Faculty Editor)
FRENCH SECTION:	Nicolino Applauso.
LATIN and GREEK SECTION:	Brie Bridegum, Chris Todd, Aaron Heinrich, Steve Tersigni, Jordan Ruppert, and James Dechert
ITALIAN SECTION	Johanna Zimmerman, Alison Ecker, Catie Ciciretto, Erin Stutesman, Elisabeth Perry, Sherry Dickerson (Student Editor), Nicolino Applauso (Faculty Editor)
JAPANESE SECTION:	Ace Taylor, Alex Lozowski (Student Editor), Dr. Naoko Nakadate (Faculty Editor)
PERSIAN SECTION	Zahra Foroughifar (Faculty Editor)
PORTUGUESE SECTION:	Quillyn Brown (Student Editor), Simone Da Silva (Faculty Editor)
RUSSIAN SECTION:	Elena Golovchanskaya and Aisha Baiguzhina (Editor).
SCANDINAVIAN SECTION:	Bryar Lindberg (Student Editor), Ellen Rees (Faculty Editor)
SPANISH SECTION:	Eric Dodson, Jesse Jans-Neuberger, Jackie Sheean (Student Editor), Robert Davis (Faculty Editor)
FOUNDING EDITOR:	Nicolino Applauso

**GLOBAL TALK is seeking people for contribution in any language sections,
email jpeacock@uoregon.edu if interested.**

ACKNOWLEDGEMENTS:

We would like to thank: Germanic Department, Yamada Language Center, University Housing, Romance Language Department, and Department of East Asian Languages and Literature.

Without their financial support this publication would not be possible.



The Myth of Jiulong 九隆神话

By Yuqing Yang

At least eight national minorities in China out of the official fifty five trace their ancestors to the Ailao (哀劳) people, for instance, the Bai (白), the Yi (彝), and the Dai (傣). These peoples boast slightly different versions of the Myth of Jiulong. The myth recorded in the History of the Later Han Dynasty (Hou Hanshu 後汉书) had it that: "A long time ago, there was a woman named Shayi (沙壹) living in the Ailao Mountain. She went fishing one day in a river and touched a piece of log which gave her a strange feeling and afterwards she was pregnant. The lady bore ten sons and when the children were older, she took them to go fishing in the same river. The log turned into a dragon who popped his head up from the river and asked the lady 'If you have given birth to my sons, where are they?' Nine of the ten boys got so scared when seeing the dragon that they ran away. Only the youngest stayed behind and climbed onto the back of the dragon who then gently licked his son. The mother consequently named the boy Jiulong since the back was jiu in Ailao's language, and to sit was long. When the sons grew up, Jiulong was elected as the king by his brothers because he had been licked by their father. The brothers married the ten daughters of a family living at the foot of the Ailao Mountain, and this was how the Ailao people originated and began to flourish."

The Story Of Chang E and Hou Yi

By Mengyu Chen

The legend of Chang E and Hou Yi happened around 2177 B.C, in the Xia Dynasty. At that time, there were ten suns up in the sky, which were the sons of the Jade Emperor. The sunshine made the earth intolerably hot. Crops, animals and people died



of the heat. Rivers dried up and the land became desert.

Hou Yi, a young and brave man, who was good at archery, decided to do something for the people. He climbed to the top of Tianshan Mountain and began negotiating with the suns. However, it was not successful. Instead, the suns refused to listen to him but increased the heat to torture the people. This enraged Hou Yi. He took out his bow and arrow and shot down nine suns. The last sun begged him for his life and promised to performance his task of separating night and day.

The earth turned back to peace finally. After that, Hou Yi married a beautiful woman named Chang E and they lived happily together. Many young men came to him and learn archery from him. Among them, there was a man called Peng Meng.

One day, Hou Yi traveled to Kunlun Mountain and meet the Goddess of Western Heaven. She gave Hou Yi a bag of elixir. When came back home, Hou Yi ask Chang E to keep the medical.

Three days after, when Hou Yi went hunting, Peng Meng came to his house and threatened Chang E to give him the medical. Chang E refused. But Peng Meng

menaced to kill her. Chang E had no choice and swallowed all the pills immediately. Suddenly, Chang E felt her body becoming lighter, rising upwards towards the sky. At this moment Hou Yi arrived back, but saw Chang Er ascending faster and faster to heaven.

The gods and goddesses in heaven despised Chang Er because she had abandoned her husband. Chang Er had to change her direction and head toward the cold palace in the moon. She lived with a jade rabbit on moon for the rest of her lonely life and became the moon goddess.

后羿与嫦娥的传说发生在公元前2177年的夏朝。当时，天空中有十个太阳，他们都是玉皇大帝的儿子。烈日令大地发烫。庄稼，牲畜和人们纷纷因为无法忍受而死去。河水干涸了。四处一片焦土。

勇敢的年轻人后羿是位射箭能手，他决心为百姓们消除灾祸。他爬上天山，和太阳神们交涉。但他们不仅拒绝了他的请求，并且愈发骄横，升高温度，继续炙烤着大地。后羿被他们的行为激怒了。他拿出弓箭，将9个太阳逐一射下。最后一个太阳神惊慌地向后羿求饶，并保证会遵守承诺，让昼夜分开。

大地终于又恢复了平和。不久之后，后羿娶了以为美丽的妻子，叫做嫦娥，他们幸福地生活在一起。很多年轻人前来向后羿学习射箭。其中有一个，叫做蓬蒙。一天，后羿求道于昆仑山并遇上了西王母。西王母赠给后羿一包长生不老的灵药。后羿回家之后，将仙丹交给嫦娥保管。

三天后，后羿出外打猎。蓬蒙趁机来到他的家中，威胁嫦娥交出仙丹。嫦娥不肯。蓬蒙一死相逼。嫦娥别无选择，在危急关头只好一口起吞下所有的仙丹。顿时，她觉得身体变得很轻，慢慢升向空中。就在这时，后羿回到家中，却看见嫦娥越飘越快，消失在天空。

然而，天庭里的天神们却不接受嫦娥，因为她抛弃了自己的丈夫独自一人吞下仙丹。无奈之下，嫦娥只好奔向月亮上的冷宫。最后，她成为月亮女神，与玉兔一起，度过了孤寂的余生。

Vocabulary

Hou Yi 后羿(hòu yì)
Chang E 嫦娥(cháng é)
Elixir 仙丹, 长生不老药 :xiān dān,
cháng shēng bù lǎo yào
Cold Palace 冷宫(lěng gōng): a palace
where a queen or imperial concubine
fallen into disgrace lived



RENCH Section



Chanson de geste

The chansons de geste, Old French for "songs of heroic deeds [or heroic lineages]", are the epic poems that appear at the dawn of French literature. The earliest known examples date from the late eleventh and early twelfth centuries, nearly a hundred years before the emergence of the lyric poetry of the trouvères (troubadours) and the earliest verse romances.

2 Myths about French People:

1. The French are Rude

This is easily the biggest stereotype about the French, and the most inaccurate. The French are among the friendliest and most helpful people I've ever encountered. There are cultural differences, however, that lead some to believe the French are rude. The key is to understand the culture and learn at least some basic French terms before you go. A very little effort towards education and understanding will go a huge distance to getting friendly treatment from French people.

2. French People Hate Americans

This generality is completely untrue. The French, in fact, do a much better job than Americans separating the idea of the American people from the American government. If anything, certainly since the French opposed the war in Iraq, one could more easily argue that Americans hate the French. There may be some French people who dislike Americans, but most are friendly and polite to their U.S. visitors. In fact, French teens and young adults adore and try to emulate Americans.

<http://gofrance.about.com/od/culture/tp/myths.htm>

Jean de La Fontaine *Le Statuaire et la statue de Jupiter*

Cette jolie fable a été écrite en quatrains d'octosyllabes. Ce genre poétique était habituellement réservé à la poésie galante. C'est donc sur un ton léger que La Fontaine a écrit cette pièce dont les sources sont multiples et peu précises. Jean-Pierre Collinet rejette en tout cas la fable d'Abstémios (XXII, « Saturnius ») comme inspiration probable. Il y voit la marque d'Horace, d'Ovide et d'Hérodote, entre autres (« La Fontaine - Œuvres complètes, tome I ; Fables, contes et nouvelles » édition établie, présentée et annotée par Jean-Pierre Collinet ; NRF Gallimard ; Bibliothèque de La Pléiade ; 1991, p. 1227). La pensée épique chère au fabuliste transparaît ici (les dieux sont invention des hommes).

Un bloc de marbre était si beau
Qu'un statuaire en fit l'emplette.
« Qu'en fera, dit-il, mon ciseau ?
Sera-t-il dieu, table ou cuvette ?

Il sera dieu : même si je veux
Qu'il ait en sa main un tonnerre.
Tremblez, humains! faites des vœux :
Voilà le maître de la terre. »

L'artisan exprima si bien
Le caractère de l'idole,
Qu'on trouva qu'il ne manquait rien
A Jupiter que la parole.

Même l'on dit que l'ouvrier
Eut à peine achevé l'image,
Qu'on le vit frémir le premier,
Et redouter son propre ouvrage.

A la faiblesse du sculpteur
Le poète autrefois n'en dut guère,
Des dieux dont il fut l'inventeur
 Craignant la haine et la colère.

Il était enfant en ceci ;
Les enfants n'ont l'âme occupée
Que du continuel souci
Qu'on ne fâche point leur poupée.

Le cœur suit aisément l'esprit :
De cette source est descendue
L'erreur païenne, qui se vit
Chez tant de peuples répandue.

Ils embrassaient violemment
Les intérêts de leur chimère :
Pygmalion devint amant
De la Vénus dont il fut père.

Chacun tourne en réalités,
Autant qu'il peut, ses propres songes :
L'homme est de glace aux vérités ;
Il est de feu pour les mensonges

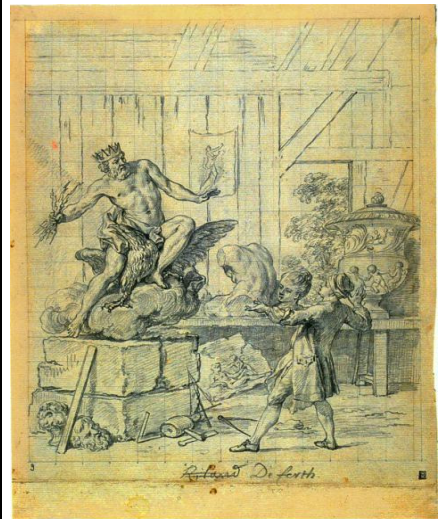


illustration for Jean de La Fontaine's *Fables choisies*, Book IX, Fable 175.

Source :
<http://www.lafontaine.net> ,
<http://en.wikipedia.org/>



ATIN & GREEK Section

The Myth about Grain

The goddess Demeter taught Triptolemos to grow grain. He is one of the princes of Eleusis in the Homeric *Hymn to Demeter*.

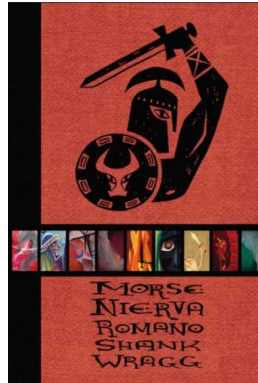
Athens claimed that he was given grain and the arts of agriculture, and taught them to other nations. He was worshipped at Eleusis, was regarded as a lawgiver, and became one of the judges in the underworld. That is, he became a culture-hero.

Ten Movies on Greek and Roman Mythology

1. Clash of the Titans, directed by Desmond Davis, 1981, starring Laurence Olivier, Claire Bloom and Maggie Smith: the myth of Perseus (there is a remake scheduled to come out in 2010)
2. Jason and the Argonauts, 1963: great stop-motion animated monsters!
3. Troy, 2004. Brad Pitt. Need we say more?
4. O Brother, Where Art Thou: the Coen brothers' 2000 take on the *Odyssey*
5. Iphigenia: starring Irene Pappas, Tatian Papamoschou, 1977, in Greek, with subtitles directed by Mihalis Kakogiannis.
6. Two versions of Orpheus: Orpheé, 1950, directed by Jean Cocteau, and: Black Orpheus (in Portugese *Orfeu Negro*, 1959, directed by Marcel Camus.
7. Phaedre (1962) with Antony Perkins. stepMOTHER!
8. Hercules (1997) the animated version from Disney)
9. The Odyssey (1997)
10. The Trojan Women: starring Katherine Hepburn, Vanessa Redgrave, Geneviève Bujold, and Irene Pappas; 1971, directed by Mihalis Kakogiannis

Ten Books on Mythology

This list includes both ancient and modern works, and both fiction and non-fiction



1. Homer, *Iliad*, the war at Troy
2. Homer, *Odyssey*, the aftermath of the war at Troy
3. Vergil, *Aeneid*, the aftermath of the war at Troy, tracing the fate of the Trojan Survivors as they journey to the site of Rome.
4. Ovid, *Metamorphoses* the Latin source of many myths
5. *Lavinia*, by Ursula Le Guin: the story of the Aeneas' arrival in Italy, told from the point of view of the woman he married there.
6. *The Last World*, by Christoph Ransmayr (originally published in German as *Die Letzte Welt*, this is a superb reworking of Ovid's *Metamorphoses*)
7. *The Bull from the Sea*: Mary Renault on the pre-Trojan myths.
8. *Till We Have Faces*: a reworking, by C.S. Lewis, of the Cupid and Psyche myth
9. *The Cult of Pan in Ancient Greece*, by Philippe Borgeaud
10. *Bullfinch's Mythology*



A Latin Recipe 5.5.2 (*Apicius: a Critical Edition*) Recipe text. Prospect Books, 2006. The translation tries to capture the tone—and the omissions—of the Latin (note that nowhere does the recipe say “use water.”).



infundis cicer lenticulam pisam. defricas tisanam et cum leguminibus elixas. ubi bene bullierit, olei satis mittis et super viridia concidis: porrum coriandrum anetum feneculum <betam maluam coliculum> mollem. haec viridia minuta concisa in caccabum mittis; coliculos elixas et teres feniculi semen satis, organum silfi ligusticum. postquam triueris, liquamine temperas et super legumina refundis. agitas. colicorum minutas super concidis.

Barley-soup: You pour chick-peas, lentils and peas into a pot. Then you crush the barley and boil it with the legumes. When it has boiled well, you put in enough oil, and chop the following greens into it: leak, coriander, dill, fennel, beet, mallow, tender cabbage. You put these chopped vegetables into the put. You boil cabbage and crush enough fennel seed, oregano, silphium (a spice extinct by Nero's time), and lovage. After you have crushed them, you season them with liquamen (fish-sauce) and pour this back over the vegetables and stir. You chop cabbage and pour it over.



ITALIAN Section (inverno 2008)

Reviving Gods in the Metropolitan Museum of Art

The figures of Apollo, Cupid, and Hercules are well known examples of ancient Roman mythology for Italians and most Americans as well. Yet the pagan mythological tradition was lost and often times condemned during the Middle Ages when Christianity reigned with an iron fist. However, the Renaissance led to a “rebirth” of this ancient antiquity and, with the help of printing presses, allowed Italian printmakers to rekindle the fire of these ancient myths in the hearts of Italians with woodcuts, engravings, and etchings of these national legacies of Italy’s rich history. In 2004 the Metropolitan Museum of Art in New York, housed a special exhibit dedicated to 100 prints of, “Poets, Lovers, and Heroes in Italian Mythological Prints.” This exhibit not only showed the influence that mythology had for the Italian artists from Mantegna and beyond to Tiepolo, but it also has reminded Americans of the huge impact that Italian culture and mythology has on the contemporary American art and images.

The exhibit was broken into three sections of Italian prints: “the gods as patrons of the arts (Poets); the power of love (Lovers); and the deeds of the exemplary heroes of antiquity (Heroes).” The prints depicting “gods as patrons” of poetry include Apollo and the Muses (see picture) and although the ancient mythological tradition of these gods have always been connected with poetry dating back to Homer, it wasn’t until Renaissance artists like Petrarch and Raphael who made the connection memorable with their art. Apollo was the god of the sun in ancient mythology but he was also known as the god of poetry, while the muses were long thought to be fruit of poetic inspiration and they are often evoked for to guide the poet in epic poetry such as Homer’s *Odyssey*, *Iliad*, and Virgil’s *Aeneid*. In Renaissance images, the Muses are often seen on the mountain, “Parnassus, where they danced to the music of Apollo’s lyre or accompanied him on other instruments.”

The next group of prints depicts, “the power of love” and certain lovers in mythology. Most of the images include figures of Venus, goddess of love, and her son Cupid who used his arrows and flaming torches to induce both gods and mortals alike into love. Throughout these Renaissance works, love’s conquest can be seen with, “Cupid at the center of a triumphal procession or wrestling Pan, symbol of the universe, to the ground. The interaction between Cupid and his mother could also be a metaphor for various aspects of love, while the adulterous affair between Venus and Mars, the god of war, could signify the capacity of love to subdue violence.”

The last group seen in this exhibit is attributed to the Heroes of Roman antiquity and includes well-known heroes such as Hercules and Aeneas. Hercules was born from the god Jove (Greek’s Zeus) and a mortal lover, and when he was revived in Renaissance, “he was revered for his wisdom and virtue as well as his superhuman strength. Considered a founder of Florence, he became closely linked to the Medici and also played an important role at such brilliant Renaissance courts as that of the Este in Ferrara and the Gonzaga in Mantua.” As for Aeneas, he was not only seen as the hero of the Trojan War but he was also the son of Venus and he was considered one of the founders of Rome and, “the father of the Roman race.” All in all, these prints pay tribute to Italian’s long mythical history, the amazing ability of Italian artists in the Renaissance, and the appeal that Italian culture has for American’s today.

~ Johanna Zimmerman~

La Befana

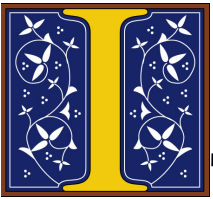
La figura de “La Befana” nella cultura italiana appare come una strega, vecchia, un po’ brutta, con un manico di scopa, ma in realtà è una figura mitica generalmente benevola, simile a San Nicola. Visita le case dei bambini la notte prima dell’Epifania, il 6 gennaio, e riempie le calze con dolci e doni per i bambini buoni o con carbone per quelli cattivi. Si dice che la figura della Befana derivi da una festa pagana di origini romane, ma anche è stata assunta nella religione cristiana. Una storia dice che i tre magi, non sapendo come trovare il bambino Gesù, passarono alla casa della Befana per chiederle come trovarlo. La Befana aveva la reputazione di essere la migliore casalinga del mondo con una casa molto pulita e comoda, e offrì alloggio per una notte ai tre magi. Loro poi la invitarono a venire con loro, ma lei disse che non poteva perchè aveva troppo lavoro da fare in casa (perciò lei appare spesso con un manico di scopa). Una tradizione pagana che ancora rimane in qualche parte è bruciare fantocci (puppets) di una vecchia donna (che rappresenta la Befana) per significare che l’anno vecchio è passato. ~ Alison Ecker Ecker~



A Roman Myth: Romulus and Remus

The King of an ancient city called Alba Longa had a daughter Rhea Silvia. She was made a priestess of the goddess Vesta. This meant that she could not be married, but the god Mars came to her. From Mars, she gave birth to twin sons Romulus and Remus. The King’s brother, Amulius, overthrew him. Since the children were direct descendants, he put the twins in a trough and threw them into the River Tiber. The river was flooded, and when the floods stopped, the boys came ashore. A she-wolf found them, and instead of killing them, offered them her milk. A woodpecker helped to bring food to the children as well. Both of these animals are sacred to Mars. A shepherd by the name of Faustulus found them and brought them to his home. Together with his wife, they raised the boys. When the boys became adults they killed Amulius and reinstated the old King. They wanted to start their own city and thus returned to the place where the she-wolf nursed them. Romulus build on Palatine Hill, but Remus laughed at him because the walls were so low. Remus jumped over the wall to prove this, but Romulus got mad and killed him. So Romulus built a new city called Rome.

~Catie Ciciretto~



TALIAN

Inverno 2008

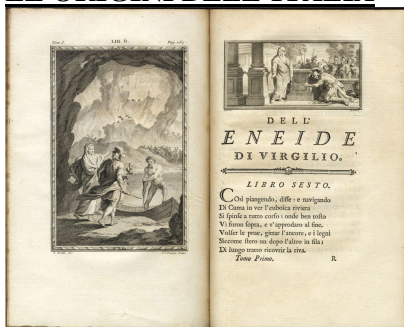
Roman Mythology



The ancient Romans, much like the Greeks, believed in a variety of gods and goddesses for many years. Though the Greeks and Romans had their own separate beliefs, many of the characters overlapped, though the stories were different. The Romans' devotion to the gods was remarkably short-lived. As the empire grew and flourished, monotheism thrived as well, and by the 4th century, Christianity had taken over completely, and mythology became simply inspiration for stories and legends.

By Erin Stutesman

LE ORIGINI DELL'ITALIA



Nell' Eneide, 22 a.C. circa, di Publio Virgilio Marone L'Italia viene nominata innumerevoli volte nel poema, fin dai primi versi del primo libro. Nel libro III l'Italia viene descritta come meta di Enea: *"Una parte d'Europa... Italia è detta. Questa è la terra destinata a noi."*

<http://italia.onwww.net>

Intorno al 90 a.C. gli Italici coniano la prima moneta della storia su cui figurò il nome ITALIA, iscritto nei caratteri romani che usiamo ancora oggi. Nell'88 a.C. gli Italici ottengono la cittadinanza romana.



Dante Alighieri si propone di definire un "volgare illustre" comune a tutte le regioni d'Italia, e per far questo estrae il meglio dagli autori che avevano scritto in volgare fino ad allora. Nel "De Vulgari Eloquentia" egli descrive le 14 principali parlate regionali d'Italia ed evidenzia le caratteristiche comuni su cui deve fondarsi l'unico "volgare illustre"

Benvenuto!



Circolo Italiano Welcomes You!

We're here to celebrate Italian culture and language with potlucks, soccer games, coffee hour, movie nights, tee-shirts, trips to Mazzi's, Beppe and Gianni's, Sweet Life and MORE! Come Join Us! No experience with Italian language necessary. Open to everyone

Contact:

Nicolino Applauso at napplauso@uoregon.edu or Katrina Manzone at kmanzone@uoregon.edu for more information

L'ANGOLO DELLA POESIA

La Primavera di Botticelli

Scritto da Gregory Corso
Tradotto da Elizabeth Perry con l' aiuto di Nick Applauso

Non c'è un segno di primavera!
Sentinelle fiorentine da campanili ghiacciati aspettano un segnale.
Lorenzo sogna di risvegliare gli uccelli azzurri.
Ariosto si succhia il pollice.
Michelangelo si siede con attenzione sul letto svegliato da nessuno nuovo cambiamento.
Dante tira in dietro il suo cappuccio di velluto i suoi occhi sono profondi e tristi.
Il suo alano ulula.

Non c'è un segno di primavera!
Leonardo vaga nella sua stanza insopportabile e guarda la neve intransigente con un occhio orgoglioso.
Raffaello si abbassa nel bagno tiepido i suoi capelli lunghi di seta si asciugano perchè manca il sole.
Arentino ricorda la primavera milanese; e sua mamma, nelle carine colline milanesi è adesso in pace.

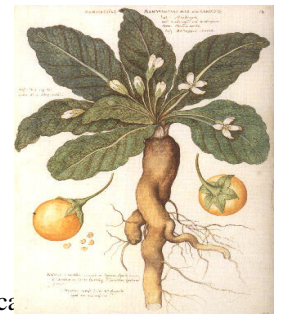
Non c'è un segno di primavera!
Nessun segno!
Ah, finalmente, Botticelli apre la porta dello studio.

The MANDRAGOLA

is the common name for members of the plant genus *Mandragora* belonging to the nightshades family (Solanaceae).

Because its roots sometimes contain bifurca resemble human figures, their roots have long been used in magic rituals.

Machiavelli wrote a play *Mandragola* (*The Mandrake*) in which the plot revolves around the use of a mandrake potion as a ploy to bed a woman.





JAPANESE Section

2008年六月

七夕

七夕とは日本、中国、韓国、ベトナム、台湾などにおける節供である。昔、旧暦の7月7日の夜に行われたが明治時代にあった改暦で、現在、多くの七夕祭りが8月7日に行われる。元来、中国の節供であったが、奈良時代に日本に伝わった。毎年、七夕になると全国で短冊（たんざく）に願い事を書いたり、花火を見たり、着物を着たりする。伝統的な日本文化を経験したかったら、七夕祭りに行ったらいいだろう。

七夕の伝説

天帝の娘は機織が上手な織姫であった。度々天の川のそばに座り、美しい服を作った。川向かいに、彦星という牛飼いが住み、ある日、二人が会って恋に落ちた。天帝は二人の結婚を認め、婦となった。しかし、夫婦生活が楽しすぎ、彦星は牛を追わなくなり、織姫は機を織らなくなった。それで、天帝は怒り、織姫と彦星を天の川を隔てて引き離し、年に一日だけ夫婦が会うことを許されるようにした。次に会おうとしたとき天の川に橋がなく、渡ることができなかった。織姫は長い間泣いていると、カササギが来て自分の体で橋をかけてくれ、やっと夫婦は会うことできた。しかし、もし7月7日の夜になり雨が降っていたら、カササギは来られないので、夫婦はまた一年待たなければならぬということだ。

Vocabulary in "Tanabata"

七夕 [tanabata]: a Japanese star festival which takes place on the seventh day of the seventh month (July, or August if the Gregorian calendar is not used), aka the Night of Sevens. It is derived from the Chinese festival Qi Xi and is known as Chilseok in Korea.

奈良時代 [nara jidai]: the Japanese Nara Period, 710 – 794 BCE.

織姫 [orihime]: the Weaving Princess, daughter of the Sky King (天帝) and lover to Hikoboshi (彦星) the cattle herder. These characters are said to refer to the stars Vega and Altair respectively.

天の川 [amanogawa]: the Milky Way galaxy (lit. "celestial river") which is said to separate Orihime and Hikoboshi except for one day each year, Tanabata.

カササギ [kasasagi]: a magpie, or a flock of them



PERSIAN Section

2008

Persian mythology is the myths and sacred narratives of the culturally and linguistically related group of ancient peoples who inhabited the Iranian Plateau and its borderlands, as well as areas of Central Asia from the Black Sea to Khotan (modern Hot'ien, China). It is an offspring of the earlier Proto-Indo-European religion.

Persian myths are traditional tales and stories of ancient origin, some involving extraordinary or supernatural beings. Drawn from the legendary past of Iran, they reflect the attitudes of the society to which they first belonged - attitudes towards the confrontation of good and evil, the actions of the gods, yazats (lesser gods), and the exploits of heroes and fabulous creatures. Myths play a crucial part in Iranian culture and our understanding of them is increased when we consider them within the context of Iranian history.

The second millennium BCE is usually regarded as the age of migration because the emergence in western Iran of a new form of Iranian pottery, similar to earlier wares of north-eastern Iran, suggests the arrival of new people, the Aryans. This pottery, light grey to black in colour, appeared around 1400 BCE. It is called Early Grey Ware or Iron I, the latter name indicating the beginning of the Iron Age in this area.



SIMORGH

Persian legendary creatures



Homa (in Persian هما) is a griffin-like mythical creature and symbol in Persian art. The history of the creature's depiction dates back to the Achaemenid Persians, most notably at the palace of Persepolis where many sculptures of Homa were constructed, e.g. at the top of columns. In Iranian legends, Homa would fly and then land on the head or shoulder of a king-elect upon death of a king, although this is sometimes attributed to the other Persian mythical bird Huma.

Its most notable contemporary appearance is as the symbol of Iran's national airline, Iran Air, whose acronym is Homa, formed from the initial letters of the phrase "Iran National Airline" in Persian. "Havapeyma'i-ye Melli-ye Iran".

Reference:
www.wikipedia.com



Portuguese Section

Verão 2008

SACI-PERERÊ



Saci-Pererê

Um das historias mais escutadas é a do Saci-pererê. Esta antiga lenda começou com os índios, que diziam que o Saci era apenas um garoto troçoeiro, conhecedor da floresta. Com o tempo, e a influência da cultura africana o saci tornou um rapaz que perdeu sua perna numa luta de capoeira e que sempre usa um gorro vermelho e um cachimbo na boca.

Ele é um importante conhecedor das ervas da floresta, da fabricação de chás e medicamentos feitos com plantas. “Ele controla e guarda os segredos e todos estes conhecimentos. Aqueles que penetram nas florestas em busca destas ervas, devem, de acordo com a lenda, pedir sua autorização. Caso contrário, se transformará em mais uma vítima de suas travessuras”¹

Articles written by: Francine Porter

<http://www.suapesquisa.com/>

Folclore Brasileiro

Quando criança no Brasil, sempre ouvimos historias e contos de muitos personagens interessantes como o Saci-Pererê, o curupira, mula sem cabeça e outros. Cada uma dessas historias tenta nos tornar melhores indivíduos e ajuda estabelecer uma moral social dentro das expectativas da cultura em que vivemos. A maioria das historias são relacionadas com a importância da fauna e da flora. Normalmente, com a ajuda de familiares e da escola aprendemos a origem de alguns desses personagens e compreendemos o folclore da nossa rica cultura.

Minha historia preferida, contada por minha avó paterna, é a do curupira. Curupira é representado como um garoto de cabeleira vermelha e pés invertidos: dedos para trás e calcanhar para frente. Os seus pés virados deixam rastros falsos no chão, iludindo os perseguidores. Ele é considerado protetor das árvores e da caça, senhor dos animais que habitam a floresta.

Por isso, quando brincavamos, eu e meus primos, nas árvores ao redor da casa da minha avó, ela sempre nos lembrava de ser cuidadosos com a natureza e com os animais, se não o Curupira ficaria zangado e nos puniria.



Vocabulário

Vocabulary

Folklore: Folclore

Character: Carácter

Story: História

Legend: Lenda



Aprenda um pouco de Português!

Learn a Little Portuguese!

What is your favorite story?

Qual é a sua historia preferida?

Who is your favorite character from folklore?

Qual é a sua personagem de folclore preferida?



Russian section



(УЮНЬ, 2008)

New Russian Mythology, or Myths and Truths about Russia

by Elena Golovchanskaya

Русские фразы и выражения

By: Aisha Baiguzhina

Is that real? - Это правда (eto prav-da)

New Russian Mythology - Новая русская мифология (no-va-ya russ-ka-ya mi-fo-lo-gi-ya)

Do you know any myths about Russians? - Ты знаешь какие-нибудь мифы про русских?

(ty zna-esh ka-kie ni-bud mi-fy pro russ-kikh)

Scary dictator - Страшный диктатор (strash-nyi dik-ta-tor)

Russian Winters are freezing -

Русские зимы морозные (russ-kiye zi-my mo-roz-niye)

Siberian Summer is hot - Сибирское лето жаркое

(si-bir-skoe le-to zhar-ko-ye)

Believe me - Поверь мне

(po-ver mne)

Myth: Russia is so so so cold-ddd-ddd... I picture Rocky IV thinking of it.

Truth: Russia does have snowy winters and cold days, but in the European regions of Russia the average winter temperature rarely falls below 5F. For some Russians New York or Chicago winters can seem to be much tougher. Even people from Siberia where the temperature once in a while reaches -40F might feel cold there. Keep in mind that in Siberia we have dry cold with no wind, so it doesn't feel quite as extreme as it sounds. And finally, summers in Russia and even Siberia are really hot! Sometimes it gets as hot as 100F with the average of 80-90F.

Myth: Russia is ruled by a scary dictator Putin

Truth: According to opinion polls, Putin had 70%-80% of the people behind him. Are those polls run by Kremlin? Have Russians become Putin's zombies? Why don't they see all



Putin's evil sides as the West does? Many people in Russia are not happy with what was going on in the 90s, they were tired, they wanted something to hope for, and Putin gave them this hope. They truly believe that there is need for centralized government, because the country is too big and loose, because there are too many changes that need to be done very fast, and that there's no time for talks anymore. So... Putin is definitely not viewed as a dictator in Russia. Look at him, don't you see his soul?)) Even Bush "was able to get a sense of his soul."

FYI: Putin is not the President of Russia any more ("technically"). The Russian Presidential election held on March 2, 2008 resulted in the election of Dmitry Medvedev.



CANDINAVIAN Section Juni 2007

Norse Mythology

Norse, Viking or Scandinavian mythology comprises the indigenous pre-Christian religion, beliefs and legends of the Scandinavian peoples, including those who settled on Iceland, where most of the written sources for Norse mythology were assembled. Norse mythology is the best-preserved version of the older common Germanic paganism, which also includes the closely related Anglo-Saxon mythology. Germanic mythology, in its turn, developed from an earlier Indo-European mythology. Norse mythology is a collection of beliefs and stories shared by Northern Germanic tribes. It had no one set of doctrinal beliefs. The mythology was orally transmitted in the form of poetry and our knowledge about it is mainly based on the Eddas and other medieval texts written down during and after Christianization¹. The supernatural beings in Norse mythology include the gods, known as Æsir and Vanir, dwarfs, elves, valkyries and giants. The most prominent of the gods are Thor, the god of thunder and Odin, the chief god. The gods were all perceived as being mortals and their exploits, that stem mainly from the Icelandic Sagas (and which are anything but boring), have often been recounted in literature and movies all around the Scandinavian region.



The above is a burial mound from the time of Norse mythology. Can be found all around DK.

The Nordic Gods Today- Asatro

There has been a revival of the belief in the old Norse gods lately, manifesting itself in the form of Asatro/asetro. In Denmark, some gather in the community of believers in the Asa (Asatrofællesskabet I Danmark, <http://www.asetrofaellesskabet.dk/>) and there are currently more than 500 members of the Forn siðr (<http://www.fornsidr.dk/>), which is a religious community recognized officially by the state. The members practice their belief either in a group setting or individually and they interpret the core of their faith from the Sagas Ældre Edda and Yngre Edda (older Edda and younger Edda). Interpretations of these texts are personal and the individual may understand them anyway he or she finds that they make most sense. There therefore exists a respectful agreement to disagree about the details of interpretation in a friendly manner². The following is Forn Siðrs creed:

*Gudernes ansigt
ingen kender
vi laver et billede
som ligner os selv,
vi ser det samme,
men ser forskelligt,
ingen kan sige
hvis syn der er sandest*

*The face of the gods
Nobody knows
We make a picture
That looks like ourselves,
We see the same,
But look differently,
Noone can say
Whose sight is the truest*

Norse Mythology in Current Use

Day (Old Norse) /Danish	Meaning
Mánadagr / Mandag	Moon's day
Týsdagr/ Tirsdag	Tyr's day
Óðinsdagr/ Onsdag	Odin's day
Þórsdagr/ Torsdag	Thor's day
Frjádagr/ Fredag	Day of Freyr/Freyja
Laugardagr/ Lørdag	Washing day
Sunnudagr/Dróttinsdagr/ Søndag	Sun's day/The Lord's day



Thor, god of thunder and his hammer Mjølner, which he swings when he travels the skies in his chariot pulled by goats to create thunder and lightning.

Notes:

¹ http://en.wikipedia.org/wiki/Norse_mythology

² <http://da.wikipedia.org/wiki/Asetro>

Pictures:

<http://commons.wikimedia.org/wiki/image:Gravh%C3%B8j-57-klosterisegn.jpg>

<http://www.runestone.org/images/NewPics/Thor.jpg>



EL CHUPACABRAS

¿Mito or Realidad?

by J. Sheean

The monster is three to four feet tall. It has clawed hands and huge, powerful hind legs, like those of a kangaroo. Witnesses say it has large, staring red eyes and small ears. It is said to be hairless with gray skin. This is the *chupacabras*, or goatsucker, or Latin-American lore.

Since 1995 there have been a plethora of sightings from Colombia and Puerto Rico to Florida and Texas. Curiously, after the Hispanic talk show *Christina* aired the story of the *chupacabras* there was an explosion of reported sightings of the creature.

The creature has been blamed for over 2,000 animal deaths, the victims ranging from rabbits and birds to horses and bulls. Most commonly, it attacks chickens and livestock, always leaving the animals dead with two precise puncture wounds. The *chupacabras* has never attacked a human.

Many question whether this creature exists. There are no pictures, just eyewitness accounts and artist renderings. But can so many witnesses be wrong?

El monstruo mide entre 1 y 1,5m. Tiene patas engarradas y piernas fornidas como las de un canguro. Dicen que tiene ojos grandes y rojos en un rostro angular. Es pelado con piel gris. Esta criatura es el *chupacabras* del mito latinoamericano.

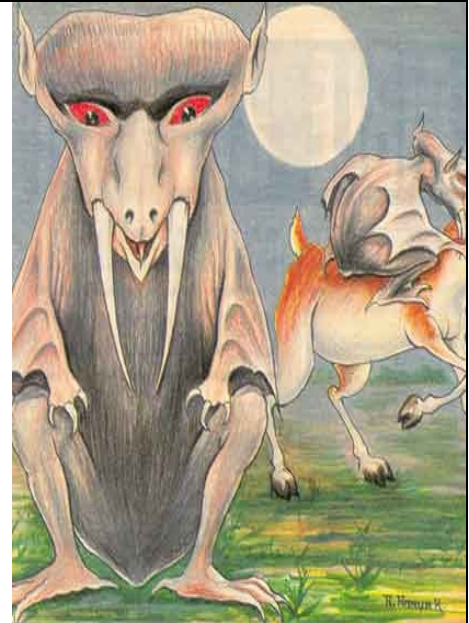
Desde el año 1995, ha habido muchos reportes desde Colombia y Puerto Rico hasta Florida y Tejas. Curiosamente, después de un informe en el programa *Christina* hubo una explosión de avistamientos del animal.

A la criatura le han culpado más de 2.000 muertes de animales. Entre las víctimas están conejos, pájaros, caballos y hasta toros. Normalmente el *chupacabras* ataca a gallinas o ganado, siempre dejando los animales muertos con dos heridas de pinchazo. El *chupacabras* nunca ha atacado un ser humano.

Mucha gente se pregunta si la criatura existe realmente. No tenemos ninguna prueba fotográfica, sólo los testimonios de los testigos y dibujos artísticos. Pero ¿pueden estar equivocados tantos testigos?

VOCABULARIO

- el mito- myth
- el *chupacabras*- goat sucker
- el *canguro*- kangaroo
- el *ganado*- livestock
- el *avistamientos*- sightings
- el *pinchazo*- puncture
- el *testigo*- witness



EVENTOS

Tertulia

Interested in speaking Spanish in a casual atmosphere with people of all levels, from beginners to native speakers? Spanish conversation groups meet at the EMU Fishbowl every Tuesday

from 4:00 to 5:30 p.m.

For more information contact nnoland@uoregon.edu

And in Cafe Roma every Friday from 12:00 to 1:00

Contact: rosewood121@hotmail.com

Be
a
part
of

GLOBAL TALK

UO's first student-run multicultural magazine for language and culture.

Chinese Dutch Farsi French German Italian Japanese Russian Scandinavian Slavonic Swahili Spanish Turkish Around the World

Be an advocate for cultural understanding.

2007 Theodora Ko Thompson



***Global Talk wants your input!
Short articles, news, lyrics, poems, etc.
on ANY cultures in ANY languages.***

Contact:

Jared Peacock, President: jpeacock@uoregon.edu
Nicolino Applauso, Founder: napplaus@uoregon.edu
www.babel.uoregon.edu/globaltalk