

Chapter 1 : Myth - Examples and Definition of Myth

This chapter examines the theme of pain-passing in various literary works. These include Aeschylus' The Oresteia, Shakespeare's Othello, Herman Melville's Moby Dick, and Victor Hugo's Les Miserables.

Polyphemus Cyclopes are the only beasts of the first creation that are not punished by Zeus when he overthrows his father, Cronus. This may have something to do with them being his nephews as sons of Poseidon, and no, there are no female cyclopes. Ships caught in between Scylla and Charybdis often end up being sunk by either Scylla [â€] The Sirens The Sirens were creatures that sang beautifully, luring those passing by to their deaths. Each Siren combined the appearance of a woman and a bird, with the exact appearance varying depending on the artist. Some artists drew Sirens that had bodies of birds with the heads of women, while others made them look like women [â€] King Midas Midas was a king who reigned in Macedonian Bithynia in what is now modern day Turkey. The people he ruled over were called the Bithynians or the Moschians. He was the son of the goddess Ida and an unnamed satyr and loved pleasure and wealth. When he was a baby, ants would climb up the [â€] Medea Medea is the daughter of King Aetes of Colchis. She is a sorceress who marries the hero Jason. She is the title character of the play written by Euripides. Medea is an enchantress, and is sometimes seen as a priestess of the goddess Hecate. Medea saw Jason after he arrived from Iolcus to Colchis. Looking [â€] Sisyphus Sisyphus was the creator and first king of the city Ephyra later Corinth. He married the nymph Merope and had four children: Glaucus, Ornytion, Almus and Thersander. Sisyphus helped his city become a commercial hub. He is also rumored to have created the Isthmian Games, a competition featuring athletic and musical feats. It was held [â€] Adventures of Theseus According to Greek mythology, Theseus was the son of Aethra, yet his father was unknown. King Aegeus assumed the child was his own, and in the months preceding the birth of Theseus, he gave instructions to Aethra [â€] Apollo and Daphne In Greek Mythology, Apollo was the God of Light, and it was his job to pull the sun across the sky in his 4-horse chariot every day. He has also been referred to as the God of music, poetry, art, medicine, knowledge, plague and archery. Apollo was the son of Zeus the God of Thunder [â€] Myths of the Constellations Since the beginning of time man has looked up at the night sky and wondered about the stars. These points of light were once a mystery. Before man discovered all we know today about the stars and planets, they used the constellations to tell a story. Constellations are like a dot to dot puzzle. It was believed that the Amazons lived in Themiscyra near the Black Sea. This area is now Turkey, Eastern Europe. The Amazons were famous for being all women and for hating men. No men were allowed to live alongside the Amazons. This was a group of some of the most legendary heroes of all of Greek mythology, one of the few times in the myths where a group of heroes team up to accomplish a goal.

Chapter 2 : Greek Myths & Famous Stories, Myths and Legends of Ancient Greece

Literature: Myths and Legends. A myth is a traditional story, which may describe the origins of the world and/or of a people. A myth is an attempt to explain mysteries, supernatural events, and cultural traditions.

A Case Series Letters to the Editor: Is Pain Insensitivity a Myth? Schizophrenia Spectrum and Chronic Pain: The diagnosis of a schizophrenia spectrum disorder requires the exclusion of another condition that may give rise to psychosis. Negative, or lost, symptoms eg, apathy, emotionless responses, reduction in speech, social withdrawal, impaired attention, anhedonia, sexual problems, and lethargy are thought patterns or behaviors that the person had before the illness. Negative symptoms of schizophrenia are not as recognized as the positive symptoms. They found that patients experience pain from both physical and psychological causes, and the most common pain sites were head, leg, and back. During my review of the literature, the notion of pain insensitivity in individuals with schizophrenia was a pervasive topic. This phenomenon would have important implications for physical health, self-mutilation, homelessness, premorbid development, and affective flattening in individuals with schizophrenia. Quality of life among patients with bipolar disorder in primary care versus community mental health settings. Medical comorbidity in schizophrenia. Recognition of co-occurring medical conditions among patients with serious mental illness. J Nerv Ment Dis. Patterns of primary care and mortality among patients with schizophrenia or diabetes: Diagnostic and Statistical Manual of Mental Disorders. American Psychiatric Association Publishing; Lifetime prevalence of psychotic and bipolar I disorders in a general population. Gender differences in delusional disorder: Evidence from an outpatient sample. Epidemiology, diagnosis, and course of brief psychoses. Epidemiology of first-episode psychosis: Diagnostic shifts during the decade following first admission for psychosis. Soc Psychiatry Psychiatr Epidemiol. How common are psychotic and bipolar disorders? A year follow-up of the Lundby population. Headache in schizophrenia and seasonality of births. Significance of pain in psychiatric hospital patients. Relationships between pain and schizophrenia. Chronic pain and quality of life in schizophrenic patients. Pain conditions among veterans with schizophrenia or bipolar disorder. Transient activation of a somatosensory area in painful hallucinations shown by fMRI. Pain insensitivity in schizophrenia: Dementia Praecox or The Group of Schizophrenias. International Universities Press; Kraepelin E, Robertson, GM. Dementia Praecox and Paraphrenia. The somatic manifestations of schizophrenia: Headaches after lumbar puncture and insensitivity to pain in psychiatric patients. N Engl J Med. Talbott JA, Linn L. Reactions of schizophrenics to life-threatening disease. Pain insensitivity in psychosis. Practice of surgery in a neuropsychiatric hospital. Clinical anomalies in patients with schizophrenia. Primitive habits and perceptual alterations in the terminal stage of schizophrenia. Pain perception in schizophrenia: Topographic differences between normals and schizophrenics: Pain apperception in chronic schizophrenics. A clinical investigation of reactions to pain. Pupillary abnormalities in schizophrenia and during muscular effort. Affective deficits and pain insensitivity in schizophrenia. Influence of antipsychotic medication on pain perception in schizophrenia. Diagnostic classification and the endorphin hypothesis of schizophrenia: Baxter C, Melnechuk T, eds. Perspectives in Schizophrenia Research. Pain insensitivity in the relatives of schizophrenia patients. Hall KR, Stride E. The varying response to pain in psychiatric disorders: Br J Med Psychol. Are patients with schizophrenia insensitive to pain? A reconsideration of the question. Jakubaschk J, Boker W. Disorders of pain perception in schizophrenia. Schweiz Arch Neurol Psychiatr. Lautenbacher S, Krieg JC. Pain perception in psychiatric disorders: Headache in schizophrenic patients: Varsamis J, Adamson JD. Somatic symptoms in schizophrenia. Can Psychiatr Assoc J. Correlational studies of the scale for the assessment of negative symptoms and the scale for the assessment of positive symptoms: Physical health in schizophrenia: The treatment of unrelated disorders in patients with chronic medical diseases. Passero C, McCaffery M. Pain Assessment and Pharmacologic Management. Accessed December 1, Communicating with people with mental illness: Accessed April 12, Cosio D, Lin E. June 15, 1.

Chapter 3 : About Mythology

Myths, stories prevalent in a particular culture and accepted by that culture as true, fascinate and shape our contemporary consciousness. From vampires to Disney to "American Idol," myths about fame and fantasy and other themes that have been passed down through English literature continue to preoccupy Western culture to this day.

Both the Kojiki and the Nihongi contain elements of Taoism, a Chinese religious movement that was introduced to Japan by the s. Major Deities and Characters In Japanese mythology, everything in nature has a kamiâ€” a deity or spirit. As a result, the Japanese pantheon is enormous, with some sources claiming that there are millions of different spirits and deities. Throughout Japan, local myths and legends tell about the kamt of a particular place, such as a rock, a pair of trees, or a mountain. However, several major deities appear in significant roles in a number of stories from different regions. The two most important creator deities are Izanagi and his sister Izanami. According to the myths, they made the islands of Japan as well as many of the gods and goddesses. Izanagi and Izanami also appear in a story about a descent to Yomi-tsu Kuni, a land of darkness and death associated with the underworld. Perhaps the best-known Japanese deity is the sun goddess Amaterasu. Said to be the ancestor of the imperial family, she brings light into the world and is responsible for fertility. Her shrine at Ise is the most important shrine in Japan. One of the most popular deities of Japanese mythology is Hachiman, a patron of warriors. In the s, Hachiman became part of the Shinto pantheon. The god Inari appears in few myths, but he is important because of his association with the growing of rice, the major food crop in Japan. Thought to bring prosperity, Inari is the patron of merchants and sword makers. Among the many spirits and creatures in Japanese mythology are the tengu, minor deities that are part human and part bird. According to tradition, they live in trees in mountainous areas. The tengu enjoy playing tricks on humans but resent being tricked themselves. They are more mischievous than wicked. The Oni, a more threatening group of spirits, may have originated in China and traveled to Japan with Buddhism. These horned demons, often of enormous size, can take human or animal shape. Sometimes invisible, the Oni have the ability to steal the souls of humans. They can be very cruel and are associated with various evil forces such as famine and disease. Japanese mythology also includes other Buddhist deities. In addition to stories about the life of Buddha, many tales concern Amida, the ruler of a paradise called the Pure Land. Major Myths and Themes The most important stories in Japanese mythology deal with creation and the goddess Amaterasu. Deeply rooted in nature, they vividly describe the formation of the landscape and the origin of forces such as fire, wind, and light. According to the Kojiki, in the beginning there was only a primeval ooze, out of which heaven and earth were formed. Life emerged from this mud. In heaven three deitiesâ€”followed by two othersâ€”appeared. These five became the Separate Heavenly Deities. They were followed by the Seven Generations of the Age of the Gods, two single deities and five male and female couples. The two single deities came out of a reedlike substance floating in the ooze. Magical Creatures A group of monkeylike creatures called kappa displays both good and evil qualities in Japanese myth. Associated with water, they live in rivers, ponds, and lakes and carry water in a hollow space on top of their heads. If the water spills, the kappa lose their magical powers. Kappa drink the blood of humans, horses, and cattle. When they meet someone, they bow, often spilling the water in their heads. They also always keep their promises. In many tales, humans outwit the kappa by forcing them to make promises. Standing on the floating bridge of heaven, Izanagi and Izanami stirred the primeval ocean with a One story from Japanese mythology features a young hero named Yoshitsune and the king of the tengu, a group of half-human and half-bird deities. When they pulled up the spear to see if any material had gathered on it, drops of salty water dripped down into the sea and formed an island called Onogoro. Izanagi and Izanami left heaven and went to live on the island. They married and produced eight children, who became the islands of Japan. Izanagi and Izanami then created gods and goddesses of the trees, mountains, valleys, streams, winds, and other natural features of Japan. While giving birth to the fire god Kagutsuchi, Izanami was badly burned. As she lay dying, she produced more gods and goddesses. Other deities emerged from the tears of her grief-stricken husband. When Izanami died, she went to Yomi-tsu Kuni, the land of darkness and death. Izanagi followed her there and tried to bring her back. Izanagi

could not resist looking at his beloved wife one last time. When he lit a torch and saw her rotting corpse, he fled in terror. Angry that Izanagi had seen her, Izanami sent hideous spirits to chase him. Izanagi managed to escape, and he sealed off the passage to Yomi-tsu Kuni with a huge boulder. Izanami remained there and ruled over the dead. Feeling unclean from his contact with the dead, Izanagi decided to bathe in a stream to purify himself. As he undressed, gods and goddesses emerged from his discarded clothing. Others came forth while he washed. Izanagi divided the world among these three gods. Banished to Yomi-tsu Kuni, he asked to go to heaven to see his sister the sun goddess one last time. The two agreed to a contest to prove their power. When Amaterasu spit out the pieces, they turned into three goddesses. He put the beads in his mouth, chewed them, and spat out five gods. However, Amaterasu pointed out that he had created these gods from her possessions, which proved that her power was actually greater than his. He destroyed rice fields, made loud noises, and dirtied the floors of her palace. This so angered Amaterasu that she hid in a cave and refused to come out. When the sun goddess concealed herself, the world was plunged into darkness, plants stopped growing, and all activities came to a halt. A wise god named Omori-kane proposed a solution. The gods hung a mirror on the branches of a tree outside the cave. Then they had a young goddess named Ama-no-uzume dance to music while they laughed loudly. Amaterasu heard the noise and wondered what was happening. Opening the door to the cave a little, she asked why the gods were so happy. They told her that they were celebrating because they had found a goddess superior to her. Curious at who this goddess might be, Amaterasu opened the door wider to look and saw her own image in the mirror. When she paused to gaze at her reflection, a god hiding nearby pulled her completely out of the cave. Another god then blocked the entrance with a magic rope. After Amaterasu emerged from the cave, her light shone once again, and life returned to normal. On a journey to see the princess, the brothers came upon a rabbit with no fur in great pain at the side of the road. They told the animal that it could get its fur back by bathing in saltwater, but this only made the pain worse. When he asked what had happened, the rabbit told him how it had lost its fur. She began by sending her grandson, Ninigi no Mikoto, to live on earth. When Ninigi arrived on earth, he was accepted as the ruler of Japan, and the gifts he brought from Amaterasu became treasures of the imperial family. Ninigi married the goddess of Mount Fuji, who bore him three sons. One of the sons was the father of Jimmu Tenno, the first historical emperor of Japan. By tradition, the Japanese imperial family traces its ancestry to Jimmu Tenno. In return the rabbit promised to count the crocodiles to see whether they were more numerous than the creatures of the sea. As the rabbit neared the far shore, the crocodiles realized that the promise was only a trick to get the rabbit across the water. Furious, the last crocodile seized the rabbit and tore off its skin. The rabbit followed this plan, and new white fur soon grew on its body. Legacy of Japanese Mythology Mythology plays an important role in the lives of the Japanese people today. Myths and legends are the basis of much Japanese art, drama, and literature, and people still learn and tell stories about the gods and goddesses. Traditional kagura dances are performed to honor the deities at Shinto shrines. Legend traces the origin of this ancient art form to the dance that drew the goddess Amaterasu from her cave. Asagi Dec 5, Feb 27, 5: I know "The Seven Samurai" has no historical fact but what about the Eight? Is it a Japanese legend, History or just a movie? Comment about this article, ask questions, or add new information about this topic:

Chapter 4 : Short Myth Stories and Legends ***

Definition of Myth. Myth is a legendary or a traditional story that usually concerns an event or a hero, with or without using factual or real www.nxgvision.com particularly concern demigods or deities, and describes some rites, practices, and natural phenomenon.

Yet despite their diversity they tend to share a common outlook on life. The Greeks cherished life and believed in living it to the fullest degree, since death was an inevitable fact. While the mystery cults accepted the idea of a resurrection after death, they were a minority. To Homer death was a dismal state, whereas life itself was dangerous, thrilling, glorious. If the ordinary person was bound to perish, so were the great royal dynasties and the mightiest heroes. But this idea did not sadden the Greeks as it had the Babylonian scribes who wrote of Gilgamesh. The Greeks responded with enthusiasm. They felt the only answer to death that was worthy of a man was to carve an imperishable legend by magnificent deeds. The Greeks pursued fame with astonishing energy in the five centuries from Homer to Alexander the Great. They were a tough, restless, ambitious, hard-living, imaginative race. But their lust for reputation made them touchy about their honor, for they were also feisty and vengeful. Their stories show all of these traits in abundance. The Olympian gods mirrored these Greek qualities faithfully, being quarrelsome, unforgiving deities who enjoyed warring, banqueting, and fornicating. They were always depicted in human form with beautiful, powerful bodies. Thus they were not only humanly intelligible but extremely pleasing to the eye as well. The Greeks greatly admired strength, beauty, and intelligence. And to them man was the measure of all things. Few mythologies have produced such a wealth of heroes. This was the natural result of the Greek urge for fame. The heroes tend to be adventurers and fighters – bold, experienced, fierce, strong, and often clever. Their feats were far above those of ordinary humanity. However, they also had serious failings that sometimes ruined them: With Greek heroes ambition was intense, occasionally aspiring to godlike powers. As models of human excellence they provided standards for Greek youths to emulate. The legends of tragic dynasties show this same ambivalence. Despite their worldly power the royal families of Crete, Mycenae, Thebes, and Athens were afflicted with their own particular faults that rendered them vulnerable to disaster: No race has understood quite as clearly as the Greeks how character is destiny, or how our very achievements can stem from the same source as crime. In the tale of the Trojan War, the heroic and tragic elements are blended. This is perhaps the finest legend of Greek culture. The chief heroes of this story, Achilles and Hector, were doomed to a premature and violent death, but there was a measure of grandeur in their code of honor and in their defiance of fate. Most of the survivors, too, were doomed or suffered a long ordeal. It was a war which no one would win. In the end the ancient Greeks achieved the permanent fame they sought so avidly. And their mythology has been a mainstay of Western art and literature for well over two thousand years. The Titans Gaea, the earth, and her son Uranus, the heavens, produced the Titans, among other beings. The Titans were the old gods who were supplanted by the Olympian gods. Their mother Gaea was probably a neolithic earth-mother who was pushed into the background by the patriarchal gods of the Indo-Europeans who invaded Greece during the second millennium B. Cronus was the chief Titan, a ruling deity who obtained his power by castrating his father Uranus. Cronus married his sister Rhea, and together they produced the Olympian gods, whom Cronus swallowed at birth to prevent them from seizing the throne. His son Zeus defeated him and the other Titans and bound them in the underworld. Vexed at having him swallow their children, she hid Zeus from him and gave him a stone to swallow instead. Oceanus was the unending stream that encircled the world, a Titan, who with his wife Tethys produced the rivers and the three thousand ocean nymphs. Hyperion was the Titan of light, the father of the sun, the moon, and the dawn. Mnemosyne was the Titaness of memory and the mother of the Muses. Zeus fathered the Muses. Themis was the Titaness of justice and order. She gave birth to the Fates and the seasons. Iapetus was the Titan who fathered Prometheus, Epimetheus, and Atlas. Other Titans include Coeus and Crius. Other Titanesses include Phoebe and Thea. Their attributes and functions were either forgotten or insignificant. Like the original twelve Titans, their children and grandchildren were also called Titans. Prometheus was the wisest Titan, a benefactor to mankind, whom he created. His name means

"forethought. Epimetheus was a stupid Titan whose name means "after-thought. Atlas, for warring against Zeus, was forced to bear the vault of the heavens upon his shoulders at the edge of the world. He represented the creative principle of attraction that brings beings together, establishes friendships and marriages, creates cities, and so on. In later myths he was the son of Aphrodite and represented lust. The Cyclopes were one-eyed monsters, the children of Gaea and Uranus. There were at first three of these storm-demons, and they represented the thunder, lightning, and the thunderbolt. They helped Zeus against the Titans. The Hecatoncheires were three more monsters produced by Gaea and Uranus. Each had fifty heads and a hundred arms of prodigious strength. These creatures represented the cataclysmic forces of nature. Together they helped Zeus defeat the rebellious Titans. Eventually they became powerful enough to attack the whole Olympian order and were vanquished only after an earth-shattering battle. The Furies, who pursued and punished sinners, also sprang from the blood of Uranus. Specifically, they punished matricides. The Olympian Gods Zeus was the supreme deity of the Greeks and was depicted as a robust, mature man with a flowing beard. At first a storm-god who wielded the thunderbolt, Zeus became the All-Father who populated the heavens and the earth by his promiscuous liaisons; and he finally became the grand dispenser of justice. His palace was on Mount Olympus, together with the homes of the other Olympians. Jupiter and Jove were his Latin names. Hera was the jealous wife and sister of Zeus, the protectress of marriage and childbirth. In several myths she was quite vindictive toward those with whom Zeus fell in love. Her Latin name was Juno. Poseidon, a brother of Zeus, was lord of the sea and a god of horses. A wrathful, moody god, he carried a trident and traveled in the company of sea nymphs and monsters of the deep. His Latin name was Neptune. She had various lovers, including Zeus, and a daughter, Persephone, who was taken by Hades. Her Latin name was Ceres. Apollo, the son of Zeus, was the god of light, of intelligence, of healing, and of the arts. His most important shrine was at Delphi, where an oracle prophesied. Apollo had several love affairs and a few rejections that he punished. He was also called Phoebus Apollo. The goddess of chastity, she was a virgin huntress who was shown carrying a bow and a quiver of arrows. By some quirk she also presided over childbirth and was associated with the moon. Her name in Latin was Diana. Aphrodite, the goddess of love and beauty, was either born of the sea-foam or was the daughter of Zeus. She represented sex, affection, and the power of attraction that binds people together. According to some myths Hephaestus was her husband, Ares her lover, and Eros her son. Athena was the virgin goddess of wisdom, a warrior who sprang fully armed from the head of Zeus after he had swallowed the Titaness Metis. She was also a goddess of the arts and the guardian of Athens. Her chief traits were prudence and valor. She was sometimes called Pallas Athena. Hestia was the mild virgin goddess of the hearth, the family, and peace. Her Latin name was Vesta. Ares, the bullying god of war, was the son of Zeus and Hera. A brutal deity who delighted in slaughter and looting, he was also a coward. In his adulterous affair with Aphrodite, Ares was caught and exposed to ridicule by her husband, Hephaestus.

Chapter 5 : Greek Mythology Allusions in Modern Teen Literature by Jessica Gillum on Prezi

A myth is a story that comes from an ancient culture and often includes supernatural elements. These elements may be anything from talking animals to people with superhuman powers to the interference of gods and goddesses in human affairs.

In the broadest terms myths are traditional stories about gods, kings, and heroes. Myths often relate the creation of the world and sometimes its future destruction as well. They tell how gods created men. They depict the relationships between various gods and between gods and men. They provide a moral code by which to live. And myths treat the lives of heroes who represent the ideals of a society. In short, myths largely deal with the significant aspects of human and super-human existence. It is easy to forget this in reading about the many absurd, barbaric, comic, grotesque, or sentimental occurrences in various mythologies. Yet, on the whole, myths have a certain dignity and eloquence precisely because they do grapple with important matters. Myths are generally stories that have been handed down for generations, popular tales that embody a collective knowledge. While some may have originated with shamans, priests, or poets, myths belong to a primitive or pre-scientific people as their cultural heritage. Usually they have been shaped by the folk imagination. Very often myths are accepted as the literal truth. They are not presented as engaging fictions but as fact. Even in the sophisticated, intelligent culture of classical Greece myths were frequently viewed as actualities. And when they were regarded skeptically writers reshaped them to make them more probable and humane. Forget for the moment that the myths of other cultures are considerably more bizarre and savage. It must seem incredible to us, conditioned as we are by materialism and scientific rationality, that the ancient Greeks for the most part could take seriously a philandering deity like Zeus, an incredible hero like Perseus, or a monster like the Medusa. It would seem to presuppose much ignorance and gullibility. In a society where reason is poorly developed or nonexistent, the imagination is the only arbiter of truth. A culture, after all, can never abandon its age-old traditions without undergoing disintegration. In their vital stage, when they are accepted as truth, myths represent the learning of a society, its accumulated knowledge and wisdom. Any body of myths tries to give a comprehensive account of the world and of the people to whom it belongs. It does this through narrative, through memorable stories that deal with matters that perplex and intrigue primitive man. The crude mythology of an Australian tribe; the priestly mythologies of Egypt, Babylonia, and India; the liberating mythology of Greece and Rome; and the heroic mythology of Scandinavia—all offer a way of apprehending reality, of making sense of nature and human life, no matter how irrational they might appear to us. Every mythology has its obscurities, inconsistencies, and absurdities, but the crucial point is that myths attempt to give form to the cosmos and meaning to human life. Most modern scholars divide the subject into three principal categories: Pure myth is both primitive science and primitive religion. It consists of stories that explain natural phenomena such as the sun, stars, flowers, storms, volcanoes, and so on, or of stories that show how men should behave toward gods. These myths recount how the world came into being, who the various gods are and what powers they control, how these gods affect the world and men, and the means by which men can propitiate these powers. Gods can be personified natural agents such as fire, sky, earth, water, and the like. But more often they are beings that use specific areas of nature to effect their purposes, just as men operate machines to produce some end. Gods are often visualized as having human shape, feeling human emotions, and performing human acts, even if they are immortal and infinitely more powerful than men. Gods, even at their cruelest, are much preferable to stark chaos. And gods that look and act as human beings do make the world appear more bearable, because they sanctify human beauty and strength by giving them supernatural precedent. In interpreting nature, myths use analogical reasoning, relating the unfamiliar to the familiar by means of likeness. Thus, things in heaven happen the same way they do here on earth. Why does the sun move across the sky? Because some deity is pushing it, riding it, or sailing it through the universe each day. And just as beasts and men beget progeny by copulation, so the primordial elements of nature procreate on each other in most mythologies. Or to give another example, the ancient Greeks must have wondered why the constellations of Ursa Major and Ursa Minor never set below the horizon, whereas other groups of stars did.

The mythological solution, related by Ovid in his tale of Callisto, is that they were outcasts. This shows mythological reasoning and the projection of human feelings onto the natural world. A coordinate branch of myth deals with the art of getting the gods to effect human purposes. This involves primitive religion with a technological overcast. The gods, having some human qualities, may respond to worship, ritual, supplication, and sacrifice. They are never obliged to help human beings, but they can if they so desire. Gods sometimes show partiality by rewarding a few mortals with good fortune. But generally nature is incalculable. One can never tell where lightning will strike, storms sink ships, wars and plagues ravage, earthquakes wreck cities, or flood, drought, and hail ruin crops. Yet psychologically a man is never totally impotent if he has gods to whom he can appeal. Myths frequently deal with the tributes one should pay a god, the chief of which is piety. Yet there is an older, darker region of myth involving magic. Magic is also an attempt to influence the gods to fulfill human wishes. The Greeks pretty much expurgated or transmuted this element in their myths, but it has a fairly sizable place in the myths of primitive peoples and in the ancient Near Eastern and European mythologies. Magic seeks to influence nature by imitation, by mimicking the results one wants. It depends upon analogical thought, whereby like produces like. The savage rite of human sacrifice was supposed to guarantee a plentiful harvest in neolithic societies, because the sprinkling of human blood on the ground would bring the necessary rain to the crops. In ancient cults throughout the Near East and Europe magic was associated with the worship of the triple-goddess, usually in agricultural communities presided over by a matriarchal queen. The triple-goddess stood for the three phases of the moon – waxing, full, and waning; the three phases of nature – planting, harvest, and winter; and the three phases of womanhood – virgin, mature woman, and crone. In her earthly incarnation as queen she often took a male lover each year, and when his period was through he was ritually murdered. Traces of this archaic religion can be found in Greek mythology, but the Greeks with their patriarchal worship of Zeus managed to suppress it fairly thoroughly. While men might use religious ritual or magic to induce the gods to grant their requests, it was extremely dangerous to antagonize a supernatural force. The gods were invariably ruthless in punishing acts of impiety or overweening pride. In the Gilgamesh epic the mighty Enkidu contracted a fatal illness for insulting Ishtar, the Babylonian fertility goddess. Dozens of myths vividly portray the folly and dire results of neglecting or provoking the gods. This is equally a matter of morality and of influencing nature. In addition to explaining natural phenomena as the work of gods and showing how men should relate to these powers, myths can explain other things, such as the source and meaning of some ritual. But myth adds a spiritual dimension to ritual and gives it supernatural sanction. The story of Demeter and Persephone gave a transcendent significance to the Eleusinian rites. And Hesiod, in his tale of how Prometheus tricked Zeus, gave divine precedent to the fact that men get the hide and meat of a sacrificial animal while the gods get the fat and bones. Myths can also account for the origin of names, whether of places or peoples. The story of Helle falling off the ram with the golden fleece into the sea explains how the Hellespont got its name. Icarus, of course, fell into the Icarian Sea after flying too close to the sun. The legend of Ion tells of the founder of the Ionian race, who also gave his name to the Ionian Sea. Fanciful as they are, these stories made ancient geography and racial inheritance more intelligible to a people whose origins were in the remote and misty past. An important part of any mythology is the genealogy of gods, kings, and heroes. The lordly families of Homeric and post-Homeric Greece traced their ancestry to the legendary heroes of the Trojan War – heroes who in turn traced their ancestry back to the gods. The scrupulous attention paid to genealogical lines in myths all over the world stresses that mythical and legendary figures were not created out of the blue but had distinguished blood lines behind them. Even the gods had parents in the cruder, primal elements of nature. Here again in myth divine processes reflect human processes and interests. If pure myth is explanatory, the heroic saga is often a primitive version of history. The saga condenses and dramatizes lengthy historical events into epic encounters. When Schliemann excavated and discovered the site of Troy in , he lent some credence to the legend of the Trojan War. Archeological evidence has established that a brilliant civilization flourished around the Aegean Sea from about to B. If the actual Trojan War took place with even half the magnitude that Homer describes, Asia Minor and Mycenaean Greece must have been considerably weakened, preparing the way for the Dorian invasions. Later Greece saw the fall of Troy as the victory of Hellenism over the barbarian East, but it was

hardly a victory if the foregoing is true. Yet peoples may rewrite legends to suit themselves. In fact, legends sometimes serve as propaganda to support an existing social structure, as the tale of Theseus was used by Euripides to bolster the faltering Athenian democracy in the Peloponnesian War. A legend is not infrequently a political tool to give added weight to some faction. And here we come to the most important function of heroic saga — that of establishing a grand past for a people and setting forth the values by which a race is to live. Heroic legends embody the values of a society and orient the individual toward the standards and goals of his culture. They show what manhood consists of and how a great man lives and dies. In doing so they give meaning and direction to life. In general, there are those that fight beasts, those that fight other men, and those that fight forces within themselves. However, men who war with the gods are not heroes at all but evildoers and mountebanks who are properly punished. A hero is inconceivable without conflict and some enemy to overcome. The most primitive kind of hero is the monster slayer. Beowulf is the perfect example, killing an ogre, an ogress, and a dragon, each of whom threatens the small human settlements of the frozen North.

Greek Myths, retold by Geraldine McCaughrean, Illus. Emma Chichester Clark. Margaret K. McElderry Books (Simon & Schuster), ISBN Includes stories from Hesiod, Homer, Ovid. Greek Myths For Young Children, by Marcia Williams. Candlewick Press, Cambridge, MA, ISBN (hardcover); (paperback).

Myth Definition of Myth A myth is a story that comes from an ancient culture and often includes supernatural elements. These elements may be anything from talking animals to people with superhuman powers to the interference of gods and goddesses in human affairs. Myths traditionally were created to explain the origins of the world or of belief systems, practices, or natural occurrences in the location of that culture. Most myths are set in a time before recorded history or exist somehow outside of time e. **Difference Between Myth and Legend** There is much overlap between stories that can be considered myths and those that are legends. The main distinction is that a legend is a semi-true story that is based at least partially in real historical events. Myths are similar in that they are passed down from one generation to the next, but are not necessarily based in historical events. In a myth, the symbolism of the events in the story is more important than the events themselves. **Common Examples of Myth** There are many myths that are popular enough to be a part of cultural knowledge. Here are some examples of myths that are well-known: Icarus flying too close to the sun until his wax wings melted and he crashed into the sea. The Tower of Babel being created that led to the proliferation of different languages among humans. A great flood wiping all most or all of the humans at the time prevalent in creation myths from around the world. Myths are also very popular to be rewritten by authors over the centuries, who either choose to update them or reimagine the original story in a different way. Some authors also create their own sense of mythology in their writing in order to make their works of literature seem that much more profound and timeless. **Examples of Myth in Literature** **Example 1** My soul would sing of metamorphoses. But since, o gods, you were the source of these bodies becoming other bodies, breathe your breath into my book of changes: He chronicles the mythological origin of the world up to the time of Julius Caesar. **Example 2** So times were pleasant for the people there Until finally one, a fiend out of Hell, Began to work his evil in the world. For the killing of Abel The Eternal Lord had exacted a price: Cain got no good from committing that murder Because the Almighty made him anathema And out of the curse of his exile there sprang Ogres and elves and evil phantoms And the giants too who strove with God Time and again until He gave them their final reward. **Beowulf**, translated by Seamus Heaney The Old English poem **Beowulf** mixes the Biblical story of Cain and Abel with a modern present danger for the people who were listening to and telling the store of Grendel. This is an interesting myth example that combines a much older story with a newer at the time mythological being. That is, hot ice and wondrous strange snow. How shall we find the concord of this discord? In this scene, Theseus is choosing which play he wants a nomadic theater company to perform; each scene has its origins in Greek mythology. At that time Macondo was a village of twenty adobe houses, built on the bank of a river of clear water that ran along a bed of polished stones, which were white and enormous, like prehistoric eggs. The world was so recent that many things lacked names, and in order to indicate them it was necessary to point.

Chapter 7 : Schizophrenia Spectrum and Chronic Pain: Is Pain Insensitivity a Myth?

Short Myth Stories and Pictures. Short Myth Stories & Legends The Myth Stories & legends of the powerful gods and goddesses, heroes and scary monsters include short tales and fables about Hercules, Theseus, Perseus, the Gorgons, the Minotaur, the Sphinx, the Chimera, the Hydra and Pegasus the winged horse.

Few today would accept this literally. In the first book of the Iliad, the son of Zeus and Leto Apollo, line 9 is as instantly identifiable to the Greek reader by his patronymic as are the sons of Atreus Agamemnon and Menelaus, line 10. In both cases, the audience is expected to have knowledge of the myths that preceded their literary rendering. Little is known to suggest that the Greeks treated Homer, or any other source of Greek myths, as mere entertainment, whereas there are prominent Greeks from Pindar to the later Stoa for whom myths, and those from Homer in particular, are so serious as to warrant bowdlerization or allegorization. Homer, copy of a lost bust from the 2nd century from Baiae, Italy. Theogony and Works and Days The fullest and most important source of myths about the origin of the gods is the Theogony of Hesiod c. 700. The elaborate genealogies mentioned above are accompanied by folktales and etiological myths. The orthodox view treats the two poems as quite different in theme and treats the Works and Days as a theodicy a natural theology. It is possible, however, to treat the two poems as a diptych, each part dependent on the other. The Theogony declares the identities and alliances of the gods, while the Works and Days gives advice on the best way to succeed in a dangerous world, and Hesiod urges that the most reliable way is to be just. Courtesy of the Rheinisches Landesmuseum, Trier, Ger. Other literary works Fragmentary post-Homeric epics of varying date and authorship filled the gaps in the accounts of the Trojan War recorded in the Iliad and Odyssey; the so-called Homeric Hymns shorter surviving poems are the source of several important religious myths. Many of the lyric poets preserved various myths, but the odes of Pindar of Thebes flourished 6th-5th century bce are particularly rich in myth and legend. The works of the three tragedians Aeschylus, Sophocles, and Euripides, all of the 5th century bce are remarkable for the variety of the traditions they preserve. Apollonius of Rhodes, another scholar of the 3rd century bce, preserved the fullest account of the Argonauts in search of the Golden Fleece. In the period of the Roman Empire, the Geography of Strabo 1st century bce, the Library of the pseudo-Apollodorus attributed to a 2nd-century-ce scholar, the antiquarian writings of the Greek biographer Plutarch, and the works of Pausanias, a 2nd-century-ce historian, as well as the Latin Genealogies of Hyginus, a 2nd-century-ce mythographer, have provided valuable sources in Latin of later Greek mythology. Archaeological discoveries The discovery of the Mycenaean civilization by Heinrich Schliemann, a 19th-century German amateur archaeologist, and the discovery of the Minoan civilization in Crete from which the Mycenaean ultimately derived by Sir Arthur Evans, a 20th-century English archaeologist, are essential to the 21st-century understanding of the development of myth and ritual in the Greek world. Such discoveries illuminated aspects of Minoan culture from about 2700 to 1500 bce and Mycenaean culture from about 1600 to 1100 bce; those eras were followed by a Dark Age that lasted until about 800 bce. Unfortunately, the evidence about myth and ritual at Mycenaean and Minoan sites is entirely monumental, because the Linear B script an ancient form of Greek found in both Crete and Greece was mainly used to record inventories. Geometric designs on pottery of the 8th century bce depict scenes from the Trojan cycle, as well as the adventures of Heracles. The extreme formality of the style, however, renders much of the identification difficult, and there is no inscriptional evidence accompanying the designs to assist scholars in identification and interpretation. In the succeeding Archaic c. 700-500 Heracles fighting with the Amazons, detail from a volute krater attributed to Euphronius, c. 500. Religious myths Greek religious myths are concerned with gods or heroes in their more serious aspects or are connected with ritual. They include cosmogonical tales of the genesis of the gods and the world out of Chaos, the successions of divine rulers, and the internecine struggles that culminated in the supremacy of Zeus, the ruling god of Olympus the mountain that was considered the home of the gods. The gods on Olympus: Athena, Zeus, Dionysus, Hera, and Aphrodite. Some myths about heroes and heroines also have a religious basis. The tale of creation and moral decline forms part of the myth of the Four Ages see below Myths of the ages of the world. The

subsequent destruction of humanity by flood and regeneration of humans from stones is partly based on folktale. Hence, famous events in epics, such as the Trojan War, were generally regarded as having really happened, and heroes and heroines were believed to have actually lived. Earlier sagas, such as the voyage of the Argonauts, were accepted in a similar fashion. Most Greek legends were embellished with folktales and fiction, but some certainly contain a historical substratum. Such are the tales of more than one sack of Troy, which are supported by archaeological evidence, and the labours of Heracles, which might suggest Mycenaean feudalism. Again, the legend of the Minotaur a being part human, part bull could have arisen from exaggerated accounts of bull leaping in ancient Crete. Theseus killing the Minotaur, detail of a vase painting by the Kleophrades Painter, 6th century bc; in the British Museum. Courtesy of the trustees of the British Museum In another class of legends, heinous offenses—such as attempting to rape a goddess, deceiving the gods grossly by inculcating them in crime, or assuming their prerogatives—were punished by everlasting torture in the underworld. The consequences of social crimes, such as murder or incest, were also described in legend e. Legends were also sometimes employed to justify existing political systems or to bolster territorial claims. Folktales Folktales, consisting of popular recurring themes and told for amusement, inevitably found their way into Greek myth. Such is the theme of lost persons—whether husband, wife, or child e. Journeys to the land of the dead were made by Orpheus a hero who went to Hades to restore his dead wife, Eurydice, to the realm of the living, Heracles, Odysseus, and Theseus the slayer of the Minotaur. The victory of the little man by means of cunning against impossible odds, the exploits of the superman e. The babes-in-the-woods theme of the exposure of children and their subsequent recovery is also found in Greek myth. The Greeks, however, also knew of the exposure of children as a common practice. Types of myths in Greek culture Myths of origin Myths of origin represent an attempt to render the universe comprehensible in human terms. Greek creation myths cosmogonies and views of the universe cosmologies were more systematic and specific than those of other ancient peoples. Yet their very artistry serves as an impediment to interpretation, since the Greeks embellished the myths with folktale and fiction told for its own sake. According to Hesiod, four primary divine beings first came into existence: The creative process began with the forcible separation of Gaea from her doting consort Heaven Uranus in order to allow her progeny to be born. The crudity is relieved, however, in characteristic Greek fashion, by the friendly collaboration of Uranus and Gaea, after their divorce, on a plan to save Zeus from the same Cronus, his cannibalistic sire. The Sun Helios traversed the heavens like a charioteer and sailed around the Earth in a golden bowl at night. Natural fissures were popularly regarded as entrances to the subterranean house of Hades—i. Helios in his chariot, relief sculpture excavated at Troy in ; in the National Museums in Berlin. Staatliche Museen zu Berlin—Preussischer Kulturbesitz Myths of the ages of the world From a very early period, Greek myths seem to have been open to criticism and alteration on grounds of morality or of misrepresentation of known facts. Golden, Silver, Bronze, and Iron. These races or ages are separate creations of the gods, the Golden Age belonging to the reign of Cronus and the subsequent races being the creation of Zeus. Those of the Golden Age never grew old, were free from toil, and passed their time in jollity and feasting. When they died, they became guardian spirits on Earth. After an inordinately prolonged childhood, the men of the Silver Age began to act presumptuously and neglected the gods. Consequently, Zeus hid them in the Earth, where they became spirits among the dead. Zeus next created the men of the Bronze Age, men of violence who perished by mutual destruction. At this point the poet intercalates the Age or Race of Heroes. He thereby destroys the symmetry of the myth, in the interests of history: This subjection of myth to history is not universal in Greece, but it is found in writers such as Hesiod, Xenophanes, Pindar, Aeschylus, and Plato. Of these heroes the more-favoured who were related to the gods reverted to a kind of restored Golden Age existence under the rule of Cronus forced into honourable exile by his son Zeus in the Isles of the Blessed. Hector donning his breastplate, amphora by Euthymides, c. Hirmer Fotoarchiv, Munich The final age, the antithesis of the Golden Age, was the Iron Age, during which the poet himself had the misfortune to live. But even that was not the worst, for he believed that a time would come when infants would be born old and there would be no recourse left against the universal moral decline. Elsewhere in Greek and Roman literature, the belief in successive periods or races is found with the belief that by some means, when the worst is reached, the system gradually Plato, Politikos or quickly Virgil, Fourth

Eclogue returns to the Golden Age. Hesiod may have known this version; he wishes to have been born either earlier or later. There is also a myth of progress, associated with Prometheus, god of craftsmen, but the progress is limited, for the 19th-century concept of eternal advancement is absent from Greek thought. Myths of the gods described their births, victories over monsters or rivals, love affairs, special powers, or connections with a cultic site or ritual. As these powers tended to be wide, the myths of many gods were correspondingly complex. Thus, the Homeric Hymns to Demeter, a goddess of agriculture, and to the Delian and Pythian Apollo describe how these deities came to be associated with sites at Eleusis, Delos, and Delphi, respectively. Poseidon god of the sea was unusually atavistic in that his union with Earth, and his equine adventures appear to hark back to his pre-marine status as a horse or earthquake god. Antikenabteilung, Staatliche Museen zu Berlin—Preussischer Kulturbesitz Many myths are treated as trivial and lighthearted, but this judgment rests on the suppressed premise that any divine behaviour that seems inappropriate for a major religion must have seemed absurd and fictitious to the Greeks. Dionysus; Ariadne; Eros; Greek mythology Dionysus and Ariadne with an Eros figure, fragmentary Apulian red-figure pelike, terra-cotta from Apulia, Italy, about 400 bce. Paul Getty Museum object no. Such etiological myths proliferated during the Hellenistic era, though in the earlier periods genuine examples are harder to detect. Water nymphs Naiads were reputed to drown those with whom they fell in love, such as Hylas, a companion of Heracles. Even the gentle Muses goddesses of the arts and sciences blinded their human rivals, such as the bard Thamyris. Like sea deities, silenoi possessed secret knowledge that they would reveal only under duress. Charon, the grisly ferryman of the dead, was also a popular figure of folktale. Myths of heroes Hero myths included elements from tradition, folktale, and fiction. The saga of the Argonauts, for example, is highly complex and includes elements from folktale and fiction. Even heroes like Achilles, Hector, or Diomedes are largely fictional, though doubtlessly based on legendary prototypes. The Odyssey is the prime example of the wholesale importation of folktales into epic. All the best-known Greek hero myths, such as the labours of Heracles and the adventures of Perseus, Cadmus, Pelops, or Oedipus, depend more for their interest on folktales than on legend. Coin was struck in the Roman Republic, 82 bce. Mercury is commonly identified with the Greek god Hermes. WGS Photofile Certain heroes—Heracles, the Dioscuri the twins Castor and Pollux, Amphiaras one of the Argonauts, and Hyacinthus a youth whom Apollo loved and accidentally killed—may be regarded as partly legend and partly religious myth. Thus, whereas Heracles, a man of Tiryns, may originally have been a historical character, the myth of his demise on Oeta and subsequent elevation to full divinity is closely linked with a cult. Similarly, the exploits of the Dioscuri are those of typical heroes: After their death they passed six months alternately beneath the Earth and in the world above, which suggests that their worship, like that of Persephone the daughter of Zeus and Demeter, was connected with fertility or seasonal change. Attic red-figure kylix by Epictetus showing Heracles slaying Busiris, c. Courtesy of the trustees of the British Museum Myths of seasonal renewal Certain myths, in which goddesses or heroes were temporarily incarcerated in the underworld, were allegories of seasonal renewal. Perhaps the best-known myth of this type is the one that tells how Hades Latin Pluto, the god of the underworld, carried Persephone off to be his consort, causing her mother, Demeter, the goddess of grain, to allow the earth to grow barren out of her grief. In less benign climates, she was said to spend six months of the year in each.

Chapter 8 : Stories: Pain-Passing in Myth and Literature - Oxford Scholarship

Viking literature in the vernacular is the only other body of writings in the people's language besides the Irish hero tales. Of Norse poetry, there are two varieties: skaldic poetry and eddaic poetry.

Star Wars and the Mythic Quest What is mythology? It is an organized collection of stories i. Beneath the story-lines, myths usually confront major issues such as the origin of humanity and its traditions, and the way in which the natural and human worlds function on a profound, universal level. Myths, legends, folktales, and fables. We commonly use the word "myth" interchangeably with the following terms, but some authorities have made distinctions which, like many definitions, might not be valid in all cases: Unlike many myths, legends generally do not have religious or supernatural content. Legends emphasize the story more than the significance of the story; we might still gain a philosophical and moral meaning from a legend, but we probably will not feel the archetypal intensity which permeates myths. An example of a legend is the tale of Atlantis. While legends and myths might be embraced as true stories, folktales are generally known to be fictitious. They are often told only within a limited geographical area -- one town, one mountain range, or one country. Even moreso than folktales, fables are acknowledged to be fictional -- certainly when the characters include talking animals. Myths grant continuity and stability to a culture. They foster a shared set of perspectives, values, history -- and literature, in the stories themselves. Through these communal tales, we are connected to one another, to our ancestors, to the natural world surrounding us, and to society; and, in the myths which have universal i. Myths present guidelines for living. In myths, we see archetypal situations and some of the options which can be selected in those situations; we also perceive the rewards and other consequences which resulted from those selections. Myths give meaning to life. In our difficulties, the pain is more bearable because we believe that the trials have meaning; we are suffering for a bigger cause rather than being battered randomly. And when we read that a particular deity experienced something which we are now enduring -- perhaps a struggle against "evil forces" -- we can feel that our own struggle might have a similar cosmic or archetypal significance, though on a smaller scale. Myths explain the unexplainable. They reveal our fate after death, and the reasons for crises or miracles, and other puzzles -- and yet they retain and even encourage an aura of mystery. Myths also satisfy our need to understand the natural world; for example, they might state that a drought is caused by an angry deity. This purpose of mythology was especially important before the advent of modern science, which offered the Big Bang theory to replace creation myths, and it gave us the theory of evolution to supplant myths regarding the genesis of humanity. And yet, science creates its own mythology, even as its occasional secular barrenness threatens to strip us of the healthful awe which other types of mythology engender. Myths offer role models. In particular, children pattern themselves after heroes; comic books and Saturday-morning cartoons depict many archetypal characters, such as Superman and Wonder Woman. Primitive myths which were generally stories about nature, as told by shamans. Pagan myths which were mostly from the Greek and Roman tales of the interplay between deities and humans. Sacred myths as in the stories from current eastern and western religions such as Christianity and Hinduism. Cosmic myths including narratives of the creation and end of the world. Theistic myths which portray the deities. Hero myths with accounts of individuals such as Achilles and Jesus. We have had deities for many aspects of life. This book contains dozens of classifications, but that is only a small percentage. The Egyptians had more than 2, deities; the Hindus have million. Deities have governed virtually every possible activity, object, and emotion. In addition to the broad categories e. There have been deities for individual cities Athena for Athens , mountains Gauri-Sankar for Mount Everest , lakes, tribes, plant species, temples, constellations, parts of the body, etc. Deities governed not only major phenomena such as agriculture or love or the sun, but also such common matters as leisure, reptiles, the kitchen stove, guitars, jeering, the nose, politics, prostitution, singing, burlesque, doors, virginity, willpower, firecrackers, gambling, face cream, drunkenness, and the toilet. In mythology, the dieties are not like the monotheistic deity of western religion. Hinduism has its quasi-monotheistic deity -- Brahman -- but it also has millions of lesser deities. Mythological deities were not omniscient, omnipotent, or omnipresent. Like people, they were viewed as limited, flawed, and driven by

emotions and ambitions; their main difference from humans was that they had more knowledge and power. Ancient myths live in our culture. Other words derived from mythology include adonis from Adonis , aurora from Aurora , chlorophyll from Chloris , chronology from Kronos , discipline from Disciplina , discord from Discordia , eros from Eros , fate from Fate , fauna from Faunus , fidelity from Fides , flora from Flora , fortune from Fortuna , fraud from Fraus , Hades from Hades , Hell from Hel , hygiene from Hygieia , jovial from Jove , liberty from Libertas , lunar from Luna , morphine from Morpheus , mortality from Mors , mute from Muta , narcissism from Narcissus , nemesis from Nemesis , ocean from Oceanus , -- and the names of the planets, and some of the months including Janus for January , etc. Mars the Roman war god is remembered in words such as Mars the planet , March the month , and martial as in martial arts. Our modern society has its own myths. Some authors say that our society lacks a vigorous mythology; they believe that this lack can cause a sense of meaninglessness, estrangement, rootlessness, and the cold brittleness of a life devoid of reverence and awe. Other authors assert that we do have a mythology -- in certain concepts such as "progress" and in our larger-than-life celebrities e. Aristotle Onassis expressed the wheeling-and-dealing Zeus qualities that built a shipping empire, while Muhammad Ali called on the aggressive instinct of Ares, the god of war, every time he stepped into the boxing ring. The media enlarges certain people to mythical proportions, and we each do the same often by projecting the "Hero" archetype onto other people. Corporations have a mythology, in their "corporate culture. Our mythology changes as our culture changes -- from one generation to the next, from one presidential administration to the next, from one decade to the next. We each have our own mythology. Consciously or unconsciously, we create our own myths. We have our deities -- the things which are important and valued and vibrant to us personally. We are heroes in "mythic journeys" by which we romanticize our various passages through life. Although we generally accept cultural myths to the extent to which we are a part of our culture, the truly satisfying and exciting myths are those which arise from our own passions, our own dreams, and our own visions. Similar myths exist in every culture. The myths have different characters and different plot-lines, but we do find some common themes. Some of the recurring themes include a Golden Age, a fall from a heavenly state, resurrections from death, virgin births, worldwide floods, creation stories in which "one becomes two," and a future apocalypse. When Carl Jung examined the commonalities of myths, he developed his theory of archetypes, which are universal forces which influence us to manifest their particular trait. Some people regard myths as mere fabrications, to be discarded in our enlightened age. We learn about life and people and values in a way which cannot be offered by dry historical or philosophical accounts; in mythology, we learn through imagination, as we feel and visualize the colorful adventures of the deities. Myths represent forces in the psyche and the world. The deities are personifications of those facets, those "energies. To say that the deities are symbolic is not to say that they might not exist as actual beings; after all, some contemporary people believe in a deity which is an individual "person" portrayed in art as an old man , so we might grant equal respect and open-mindedness toward those who have believed in the literal reality of ancient deities. Mythology is a valid way to look at the world. Even if we respect the archetypal significance of mythology, we might disregard myths as primitive, clumsy attempts to express those psychological truths. But some authors have argued that mythology is actually a sophisticated means of labeling and studying psychological dynamics -- a means which is as cultured and insightful as that of modern psychology. Surely some myths were concocted by soma-intoxicated shamans, but perhaps others were devised by thoughtful scholars and mystics who intentionally chose mythology as a vehicle for passing on their revelations. These sages might have realized that myths are: Easy to remember in an illiterate society in which ideas cannot be written nor read. Approachable and somewhat understandable by people of any level of intelligence, including people for whom a philosophical discourse would be incomprehensible. Stimulating to the imagination and feelings, where the effect can be more profound and life-changing than that from intellectual comprehension. Can we use mythology in psychology? I, for one, would feel silly burning incense to Apollo. But the idea of a "mytho-psychology" is intriguing. We can envision the advice given by a Roman priest in a counseling session with a person who, for instance, was experiencing problems due to a lack of self-discipline. However, the "acceptance" of the reality of Disciplina would be virtually impossible in our culture; mythological characters seemed real in other cultures, but that milieu of mythology is simply too alien

to provide an effective format for contemporary psychological therapy. But let us continue anyway In therapy, we might learn to respect ourselves, including our natural drive to seek goals and fulfillment through self-discipline. Perhaps we would chant incantations, which are analogous to "affirmations. Why do we mythologize? We do it to acquire the benefits which have been described throughout this chapter. But, beyond the pragmatic reasons, we do it to satisfy our natural, healthy craving to live in a world which is still filled with mystery and wonder and archetypal grandeur.

Chapter 9 : Myth Examples and Definition - Literary Devices

to retell a story but with only the main idea and the most imp fictional writing - includes stories, poems and plays a traditional story that is passed down from generation to gen.

Myth Definition of Myth Myth is a legendary or a traditional story that usually concerns an event or a hero , with or without using factual or real explanations. These particularly concern demigods or deities, and describes some rites, practices, and natural phenomenon. Typically, a myth involves historical events and supernatural beings. There are many types of myths, such as classic myths, religious myths, and modern myths. Characteristics of Myth Myth usually features ruling gods, goddesses, deities, and heroes having god-like-qualities, but status lower than gods. Often, the daughter or son of a god such as Percy Jackson is fully mortal, and these characters have supernatural abilities and powers that raise them above average human beings. Myths are mostly very old, and happen to have ruled the world when science, philosophy, and technology were not very precise, as they are today. Therefore, people were unaware of certain questions, like why the sky is blue, or why night is dark, or what are the causes of earthquakes. Thus, it was myths that explained natural phenomena, and described rituals and ceremonies to the people. Examples of Myth in Literature Example 1: During the times of the ancient Greeks, they had a belief that some invisible gods, such as Zeus, had created this world. We read in such Greek stories that passions for humans controlled the gods, and hence gods fought for them. Likewise, Romans had beliefs in such deities. Due to mythological influences, many literary authors refer to the Greek and Roman myths in order to add meanings to their works. Apparently, Helen was a very beautiful woman from Greece, and was ultimately held responsible for the devastation of Troy. He also brought a similarity between the Trojan War and revolutionary and anti-British activities of the Irish. Just like Helen, Yeats blamed and held Maud responsible for creating hatred in the hearts of Irishmen, and consequently they caused destruction and bloodshed. Paradise Lost By John Milton Biblical stories and myths have also played an important role in shaping English literary works. Both John Steinbeck and William Golding, in their respective novels, East of Eden, and Lord of the Flies, played on the same idea in which they have presented Eve as a seducer responsible for bringing sin into this world. We can clearly see this allusion in medieval literature. We also have seen that many feminist literary critics of the twentieth century have made use of this myth in their research. The Waste Land By T. Eliot uses two underlying myths to develop the structure of his long poem The Waste Land. These myths are of the Grail Quest and the Fisher King, both of which originate from Gaelic traditions, and come to the Christian civilization. Though Eliot has not taken these myths from the Bible, both were significant for Europeans, as they incorporated them into European mythology, and these stories focused on the account of the death and resurrection of Christ. Function of Myth Myths exist in every society, as they are basic elements of human culture. The main function of myths is to teach moral lessons and explain historical events. Authors of great literary works have often taken their stories and themes from myths. Myths and their mythical symbols lead to creativity in literary works. We can understand a culture more deeply, and in a much better way, by knowing and appreciating its stories, dreams, and myths. Myths came before religions, and all religious stories are, in fact, retellings of global mythical themes. Besides literature, myths also play a great role in science, psychology, and philosophy.