

**INTERNATIONAL ASSOCIATION FOR COMPARATIVE MYTHOLOGY  
&  
EBERHARD KARLS UNIVERSITY, TÜBINGEN**

**SEVENTH ANNUAL INTERNATIONAL CONFERENCE  
ON  
COMPARATIVE MYTHOLOGY**



**SOURCES OF MYTHOLOGY:  
NATIONAL AND INTERNATIONAL MYTHS  
PROGRAM AND ABSTRACTS**

**May 15-17, 2013  
Eberhard Karls University, Tübingen, Germany**

**Conference Venue:  
Alte Aula  
Münzgasse 30  
72070, Tübingen**

# PROGRAM

## WEDNESDAY, MAY 15

**08:45 – 09:20** PARTICIPANTS REGISTRATION

**09:20 – 09:40** OPENING ADDRESSES

KLAUS ANTONI

*Eberhard Karls University, Tübingen, Germany*

JÜRGEN LEONHARDT

*Dean, Faculty of Humanities, Eberhard Karls University,  
Tübingen, Germany*

**09:40 – 10:30** KEYNOTE LECTURE

MICHAEL WITZEL

*Harvard University, USA*

MARCHING EAST, WITH A DETOUR: THE CASES OF JIMMU, VIDEGHA  
MATHAVA, AND MOSES

### WEDNESDAY MORNING SESSION

CHAIR: BORIS OGUIBÉNINE

#### GENERAL COMPARATIVE MYTHOLOGY AND METHODOLOGY

**10:30 – 11:00** YURI BEREZKIN

*Museum of Anthropology and Ethnography, Saint Petersburg, Russia*

UNNOTICED EURASIAN BORROWINGS IN PERUVIAN FOLKLORE

**11:00 – 11:30** EMILY LYLE

*University of Edinburgh, UK*

THE CORRESPONDENCES BETWEEN INDO-EUROPEAN AND CHINESE  
COSMOLOGIES WHEN THE INDO-EUROPEAN SCHEME (UNLIKE THE  
CHINESE ONE) IS SEEN AS PRIVILEGING DARKNESS OVER LIGHT

**11:30 – 12:00** *Coffee Break*

**12:00 – 12:30** PÁDRAIG MAC CARRON

RALPH KENNA

*Coventry University, UK*

SOCIAL-NETWORK ANALYSIS OF MYTHOLOGICAL NARRATIVES

**NATIONAL MYTHS: NEAR EAST**

**12:30 – 13:00**     VLADIMIR V. EMELIANOV  
*St. Petersburg State University, Russia*  
FOUR STORIES OF THE FLOOD IN SUMERIAN LITERARY TRADITION

**13:00 – 14:30**     **Lunch Break**

**WEDNESDAY AFTERNOON SESSION**

**CHAIR: YURI BEREZKIN**

**NATIONAL MYTHS: HUNGARY AND ROMANIA**

**14:30 – 15:00**     ANA R. CHELARIU  
*New Jersey, USA*  
METAPHORS AND THE DEVELOPMENT OF MYTHICAL LANGUAGE -  
WITH EXAMPLES FROM ROMANIAN MYTHOLOGY

**15:00 – 15:30**     SAROLTA TATÁR  
*Peter Pazmany Catholic University of Hungary*  
A PECHENEG LEGEND FROM HUNGARY

**15:30 – 16:00**     MARIA MAGDOLNA TATÁR  
*Oslo, Norway*  
THE MAGIC COACHMAN IN HUNGARIAN TRADITION

**16:00 – 16:30**     **Coffee Break**

**NATIONAL MYTHS: AUSTRONESIA**

**16:30 – 17:00**     MARIA V. STANYUKOVICH  
*Museum of Anthropology and Ethnography, Saint Petersburg, Russia*  
BETEL NUT, MAGIC BIRTH AND 'LONELY HEROES' IN PHILIPPINE  
CORDILLERA MYTHOLOGY

**17:00 – 17:30**     GRACE PAMUNGKAS  
*Victoria University of Wellington, New Zealand*  
DWELLING MYTHS: KAMPUNG NAGA AS A SUNDANESE CASE OF  
LIVING WISELY BY ANCIENT WISDOM

**18:00 – Reception**  
**at the Conference Venue**  
**(Alte Aula, Münzgasse 30)**

# THURSDAY, MAY 16

## THURSDAY MORNING SESSION

CHAIR: KLAUS ANTONI

### NATIONAL MYTHS: JAPAN

**09:30 – 10:00**     MICHAEL WACHUTKA  
*Eberhard Karls University, Tübingen, Germany*  
BRIDGING HEAVEN AND EARTH: EMIC AND ETIC INTERPRETATIONS  
OF “AMA NO UKIHASHI” IN JAPANESE MYTHOLOGY

**10:00 – 10:30**     KAZUO MATSUMURA  
*Wako University, Japan*  
WARRIORS AND WANDERERS: TWO ASPECTS OF HEROIC  
MYTHOLOGY

**10:30 – 11:00**     DAVID WEISS  
*Eberhard Karls University, Tübingen, Germany*  
SUSANOO: THE JAPANESE TRICKSTER AND HIS CONNECTION TO  
METALLURGY

**11:00 – 11:30**     **Coffee Break**

**11:30 – 12:00**     MARCIN LISIECKI  
*Nicolaus Copernicus University, Toruń, Poland*  
KOJIKI AND GESTA PRINCIPUM POLONORUM. JAPANESE AND POLISH  
MYTHOLOGICAL SOURCES OF MONARCHICAL POWER

**12:00 – 12:30**     KIKUKO HIRAFUJI  
*Kokugakuin University, Tokyo, Japan*  
DEITIES IN JAPANESE POPULAR CULTURE

**12:30 – 14:30**     **Lunch Break**

**[Business Lunch for IACM Officers, Directors and Conference Organizers]**

**THURSDAY AFTERNOON SESSION**

**CHAIR: KAZUO MATSUMURA**

**MYTHOLOGY IN MODERN TIMES**

- 14:30 – 15:00**     WHITNEY BELTRÁN  
*Pacifica Graduate Institute, USA*  
MYTHIC MODES IN THE MODERN WEST: THE EVOLUTION OF  
INTERACTIVE THEATRE IN RESPONSE TO THE NEED FOR MYTH
- 15:00 – 15:30**     DEVORAH CUTLER-RUBENSTEIN  
PAMELA JAYE SMITH  
*University of Southern California, USA*  
THE MYTHOLOGY OF FOOD – CHASING THE DIVINE FROM DONUTS  
TO HOTDOGS
- 15:30 – 16:00**     SCOTT RUBENSTEIN  
*University of Southern California, USA*  
“STAR TREK: THE NEXT GENERATION”, A STUDY OF THE  
MYTHOLOGY OF THE FUTURE, FROM THE POINT OF VIEW OF A  
CONTEMPORARY WRITER/MYTHMAKER WHO WROTE ON THE  
TELEVISION SERIES

**16:30 – Excursion to the Castle of Tübingen  
and the Archaeological Collection**

## FRIDAY, MAY 17

### FRIDAY MORNING SESSION

CHAIR: EMILY LYLE

#### INDO-EUROPEAN MYTHOLOGY

**09:30 – 10:00** JAMES OGIER  
*Roanoke College, Salem, VA, USA*  
TWO-FACED SOLSTICE SYMBOLS AND THE WORLD TREE

**10:00 – 10:30** YURI KLEINER  
*St. Petersburg State University, Russia*  
ODIN – ἸΔΗΣ

**10:30 – 11:00** VÁCLAV BLAŽEK  
*Masaryk University, Brno, Czech Republic*  
HERMES

**11:00 – 11:30** **Coffee Break**

**11:30 – 12:00** LOUISE MILNE  
*University of Edinburgh, UK*  
IN THE COUNTRY OF SLEEP: NIGHT TRAVELLERS, MYTHS AND  
DREAMS IN RENAISSANCE EUROPE

**12:00 – 12:30** VICTORIA KRYUKOVA  
*Museum of Anthropology and Ethnography, Saint Petersburg, Russia*  
WORLD STRUCTURES AND SACRED SPACE IN THE AVESTAN TEXTS

**12:30 – 14:00** **Lunch Break**

### FRIDAY AFTERNOON SESSION

CHAIR: MICHAEL WITZEL

#### INDO-EUROPEAN MYTHOLOGY [CONTINUES]

**14:00 – 14:30** NATALIYA YANCHEVSKAYA  
*Harvard University, USA*  
INVERTED WORLD TREE IN THE INDO-EUROPEAN MYTHS

**14:30 – 15:0** BORIS OGUIBÉNINE  
*University of Strasbourg, France*  
TO DRINK AND TO POUR (TO) THE GODS IN HITTITE AND VEDIC:  
LINGUISTIC EVIDENCE AND ITS MYTHOLOGICAL IMPLICATIONS

**15:00 – 15:30**      ARMEN PETROSYAN  
*Institute of Archaeology and Ethnography, Yerevan, Armenia*  
INDRA VS. VṚTRA, PARIS VS. ACHILLES

**15:30 – 16:00**      **Coffee Break**

**16:00 – 16:20**      **POSTER DISCUSSION:**

**16:00 – 16:10**      HASAN AKBARI BEIRAGH  
*Semnan University, Iran*  
NARGES SANA EI  
*Moscow University, Russia*  
COMPARATIVE STUDY ON THE FUNCTION OF MYTHOLOGY AND  
ARCHETYPES IN AHMAD SHAMLU AND LAYEGH SHIR ALI'S POETRY

**16:10 – 16:20**      TROY DAVIS  
*University of Strasbourg, France*  
GLOBAL MYTHOPOEIA: A WAY FOR HUMANITY TO TAME  
GLOBALIZATION?

**16:20 – 17:15**      GENERAL DISCUSSION & CONCLUDING REMARKS

**17:15 – 18:45**                      **Tübingen Walking Tour**

**19:00 – Conference Dinner**

**"Casino am Neckar" Restaurant**  
**Wöhrdstraße, 25**  
**72072 Tübingen**

# ABSTRACTS

## **MYTHIC MODES IN THE MODERN WEST: THE EVOLUTION OF INTERACTIVE THEATRE IN RESPONSE TO THE NEED FOR MYTH**

**WHITNEY BELTRÁN**  
*Pacifica Graduate Institute, USA*

This paper examines the rise of the growing subculture of interactive theatre in the context of its intersection with mythic engagement. The interactive theatre culture, sometimes known as LARP (short for Live Action Role-Playing), is a thriving art that has been rapidly expanding over the last several decades, mostly ignored by popular society and academia. However, as this movement continues to gain force and acceptance, this paper proposes that it is fulfilling a specific need for engaging myth that is mostly otherwise absent in modern Western culture. This paper briefly compares ritual engagement with myth in Western and non-Western environments through the use of participative liminal spaces. It documents the rise of modern interactive storytelling and its emphasis on “audienceless” activities in which participants take on certain mythic archetypal roles. This paper examines the physical and psychological mechanics of interactive theatre that make it a viable mode of access to mythic engagement, and reflects upon myth itself as a living body of story and a basic human need that is still relevant in today's world.

## **UNNOTICED EURASIAN BORROWINGS IN PERUVIAN FOLKLORE**

**YURI BEREZKIN**  
*Peter the Great Museum of Anthropology and Ethnography,  
St. Petersburg, Russia*

The "Huarochirí Manuscript" is number one source on Andean mythology and ritual of late Prehispanic and early Colonial time. Composed between 1598 and 1608 by an unknown Kechua-speaking person who lived in the upper Lurin valley near Lima about 80 km from the Pacific coast, it was first published in German translation in 1939. The best English translation with extensive comments is Salomon & Urioste 1991. The unknown author was eager to explain that he was not himself any idolater. This could influence his interpretation of the local stories but not their content. The confrontation between two ethnic groups, one related to the mountain areas and another to the coast is the major topic of the Huarochirí myths, the author himself being related to the highlanders. One of the stories describes how Huatya Curi, son of Paria Caca (a snow mountain and the thunder god) falls asleep near a path and listens in conversation of two foxes. One of them says that a certain Tamta Ñamca who pretends to be a god is ill. His wife dropped a corn



kernel into her genitals and gave then it him to eat. Because of this, a toad now lives under a metate and two snakes in the roofing of Tamta Ñamca house, they devour him imperceptibly. Huatya Curi comes to Tamta Ñamca and promises to cure him if he gives him his younger daughter. He exterminates the reptiles and marries the girl.

Stories about a man who thanks to listening in a conversation between spirits or animals gets to know how to cure a person, to open a spring in a village that suffers draught, etc. are widespread across Eurasia but were not known neither in the New World nor across most of Siberia. The Mesoamerican cases recorded in the 20th century are definite borrowings from the Spanish folklore and share some motifs with the Huarochirí story. So there are few doubts that the Peruvian Indian folklore was influenced by the Spanish one already three generations after the conquest.

In 1925 in Canta (also near Lima in Chillón river headwaters) a story about the origin of the Sun and Moon was recorded. Pacha Camac and Pacha Mama had twins, a boy and a girl, known together as Willka. Pacha Camac drowned in the sea, Pacha Mama went with her children across the mountain and got into the cave of Wa Kon. He sent Willka to bring water with a bottle that had holes in it and devoured Pacha Mama. Wilka escaped, Wa Kon tried to pursue them but fell into the precipice, mother of skunks adopted Willka as her children. When they went to dig potatoes, a rope descended from the sky. Wilka ascended to their father Pacha Camac, a boy became the Sun and the girl the Moon. Since 1930ies rather similar texts were recorded in many areas of Northern Peruvian mountains. The antagonist is a demonic woman Achikeé, Achkai, etc. In most of the versions she devours a small boy but his sister escapes. A skunk and other animals help her, she ascends to the sky by a rope that descended from it. Achikeé climbs up by a rotten rope that is broken. She falls down and often turns into thorny plants. The girl turns into the Moon, Evening star or just remains in the upper world. Sometimes bones of her brother turn into a dog that his sister takes with her. The dog turns into the Pleiades of the Morning star.

Unlike Canta text, other recordings demonstrate certain influence of European fairy tales and of the Catholicism. Texts recorded in highland Ecuador lack the "escape and pursue" episodes and are very similar to "Hansel and Gretel" stories. At the same time both names of Wa Kon and Achikeé ascend to the Kechua words for primeval ancestors associated with enemies and demons. Stories about children who after a series of adventures turn into the Sun and Moon are widespread across several areas of the New World, in particular among in British Columbia, Washington and Oregon, in Amazonia and Mesoamerica. In the Old World such stories are typical for East Asia. Their early Asian origins and transmission to the New World during the initial peopling of America is plausible. However, texts from China, Korea, Japan and northern Burma share with the Peruvian texts many motifs that are absent both in Mesoamerica and in Amazonia. In the Central Andes, the "Sun and Moon childhood" theme is not found neither in the early Colonial sources nor in the Moche mythology as far as it is reconstructed using complex painted scenes on the ceramic vessels.

The story of a demon who devoured a woman and the youngest of her children with elder children escaping to the sky and turning into the celestial bodies, the demon pursuing them but falling down to earth were very popular in East Asia. Motifs of

the two ropes sent from the sky, a strong one for the heroes and a rotten one for the demon are especially similar in East Asia and in Peru. The etiology of certain plants' characteristics that results from the demon's falling down to earth is also similar on the both sides of the Pacific. During the late XIX<sup>th</sup> century about 150,000 Chinese and 2000 Japanese migrants came to Peru. At least some of them had to be familiar with the story in question. Many of them married Indian women and were integrated into native communities of the Northern Peru. If so, the Achiqueé myth cannot be taken at the face value as a pre-Columbian heritage. It is a product of interaction of the early native Peruvian traditions and late East Asian influence.

## HERMES

VÁCLAV BLAŽEK

Masaryk University, Brno, Czech Republic

The Homeric theonym Ἑρμῆς (Od.), with counterparts in Doric, Boeotic Ἑρμᾶς, Ionic Ἑρμάων (Hesiod), Mycenaean (TH, PY) dat. *e-ma-a<sub>2</sub>* /*Hermā(h)āi*/, (KN) gen. *e-ma-a<sub>2</sub>-o* /*Hermā(h)ā(h)o*/ (Bartoněk 2003, 419), is reconstructible as *\*Hermāhās*. Janda (2005, 20) explains it from *\*Hermās* formed after Ποτειδᾶς whose stem was changed into *\*Hermāh<sup>o</sup>* after the change *\*s > h*, and finally extended to both *\*Hermāh-ās* after Ἄιδᾶς, and *\*Hermāh-ōn* after Ποτειδάων besides Ποτειδᾶς. A. Kuhn (1848, 128) offered the comparison with the Vedic divine bitch *Sarāmā-* and her two sons *Sārameyās* (cf. also Machek 1954, 558-59), serving as watchdogs to the God of Dead, *Yama-*. The purpose of the present contribution is to demonstrate that this comparison is valid from the point of view of both comparative mythology and etymology, plus new comparanda in Hittite *sarmeya-* "wild dog".

	Ἑρμῆς < <i>*hermāhās</i> < <i>*sermā<sup>o</sup></i>	<i>Sarāmā-</i> < <i>*sermāmā</i>
Etymology	cf. ἐρμή · ἕξοδος (Hsch.), i.e. "going out, out-going"	cf. Vedic <i>sárma-</i> "going, running, flowing" [RV I, 80.5] < <i>*sermo-</i> : <i>sar-</i> "to hurry, drive"
Epithets:		
messenger	ἄγγελος [Euripides, <i>Iphigenia in Aulis</i> 1303]	<i>dūtí-</i> [RV] <i>davati</i> goes
herald	κῆρυξ [Hesiod, <i>Theogonia</i> 938]	
conductor	διάκτορος [Homer <i>Il.</i> 2.103; <i>Od.</i> 12.390]	
swift	ὠκύς [ <i>Homeric hymn to Demeter</i> 407]	etymologically <i>*"swift"</i> (EWAI II, 707)
	ταχύς [Hesiod, <i>Works &amp; days</i> 84]	
Relation to dogs	1. Hermes' son Κύδων [Paus. VIII, 53.2] is depicted as a boy suckled by a bitch on a coin from Kydonia (RE XI, c. 2304); 2. Hermes found the golden dog, which had to watch Zeus, stolen by Pandareos (RE VIII/15, 758)	Divine bitch;  Her two sons <i>Sārameyās</i> are watchdogs of Yama, the god of dead
Relation to cows	He stole the cows of Apollo [ <i>Homeric hymn to Hermes</i> ]	She found the cows stolen by demon <i>Paṇi-</i> [RV X, 108]

**References:**

- Bruchmann, C.F.H. 1893. *Epitheta deorum, quae apud poetas Graecos leguntur*. Leipzig: Teubner (Ausführliches Lexikon der griechischen und römischen Mythologie, hrsg. W.H. Roscher).  
<<http://archive.org/details/ausfhrlichesleo2rosch>>
- EWAI Mayrhofer, Manfred. 1986-2001. *Etymologisches Wörterbuch des Altindiarischen*, I-III. Heidelberg: Winter.
- Janda, Michael. 2005. *Elysion. Entstehung und Entwicklung der griechischen Religion*. Innsbruck: IBS 119.
- Kuhn, Adalbert. 1848. Zur Mythologie. *Zeitschrift für Deutschen Altertum* 6, 117-134.
- Machek, Václav. 1954. Origin of the gods Rudra and Pūsan. *Archiv orientální* 22, 544-562.
- RE *Paulys Realencyclopädie der classischen Altertumswissenschaft*. Stuttgart: Metzler.

## **METAPHORS AND THE DEVELOPMENT OF MYTHICAL LANGUAGE – WITH EXAMPLES FROM ROMANIAN MYTHOLOGY**

**ANA R. CHELARIU**  
*New Jersey, USA*

As a complex social phenomenon, myth manifests itself through language, using all its instruments of expression. Traditionally, the *symbol*, is considered the essential figure of speech by which the spiritual experiences of humans are recorded. Although symbols are an integral part of the means by which myth operates consideration should be given to recent studies on the importance of *metaphor* as an essential component of cognitive thinking, and how this may relate to the process of myth formation. Using examples from Romanian mythology, this paper will touch on the importance of metaphor in mythical language, and introduce the concept of *collapsed metaphors*.

## **THE MYTHOLOGY OF FOOD – CHASING THE DIVINE FROM DONUTS TO HOTDOGS**

**DEVORAH CUTLER-RUBENSTEIN &  
PAMELA JAYE SMITH**  
*University of Southern California, USA*

Media's role in the genesis of mythic foods is notorious. But even in earlier times, the Gods looked to food as a way to entice humanity into doing their bidding. Famous Foods – how iconic shapes, advertising and cultural diversity help to create new mythologies around food. How current food mythologies have their roots in past cultures. How Food is used, like Ambrosia or Wine, to exorcise or entreat goodness and evil in popular culture.

Famous Foods (hot dogs, pizza, spaghetti, MacDonald's Big Mac, KFC, Dunkin' Donuts) trade on the iconic shapes inherent in the food experience, as well as advertiser's role in utilizing subconscious cues about satisfying not only a hungry belly, but also a hungry soul.

In the same way that myths fill a void and find a voice in the popular culture of

their times, so do foods find their niche and mythologies, in an almost worshipful way. From Persephone eating the pomegranate pips to enchanted fairy food, to the elixirs of life, mythic hopes are often focused on particular foods.

Self-proclaimed Foodies, sugarholics and credible chefs all find themselves in the category of food junkies, who are in the process, through their own personal connection with the food, adding to a building legacy of a particular food that everyone in the culture identifies through its shape, expected taste and textures.

This presentation will look at the history of mythologized foods as well as detail the events in human history surrounding these foods that may or may not have influenced their mythological stature. Additionally, the presentation will look at commercially generated imagery, still and moving, that reinforce the mythology of a particular food or food provider.

What are the contemporary mythologies and how did those become “sticky” to inform the craving palate of the global human culture?

## **FOUR STORIES OF THE FLOOD IN SUMERIAN LITERARY TRADITION**

**VLADIMIR V. EMELIANOV**  
*St. Petersburg State University, Russia*

Sumerian texts contain four absolutely diverse representations of the Flood. The first version of the Flood is the annual flooding of Mesopotamia by rain water of the winter period joined by waters from overflowing channels (as compared to the Akkadian names of the tenth and eleventh months *ṭebētu* and *šabātu*). This repeating disaster ended happily in the fertile flooding of the spring period.

Further on, there is a version of the flooding of Shuruppak and the nearby cities, as well as a part of Aratta (Fara fragments, “Enmerkar and the Lord of Aratta”). The Initiators of the flood here were Enlil and Inanna. Righteous people, i.e. people true to their word, were rescued from a flood.

The third version is Ninurta’s fight with hostile mountains, the basis of New Year’s rituals in Nippur and Lagash. In this story, Ninurta is called “the flood of Enlil”, its weapon also is named “flood”, and the fight occurs shortly before the beginning of the spring high water. In this version, the rescue of the righteous is not mentioned; as there wouldn’t be any righteous people in the hostile mountains.

Finally, the fourth story is the punishment of a non-pious king by Enlil who sent mountain savages who are seen here as the flood. In this context “the flood” means not only savages, but also the havoc they wreaked in the city and the destruction of the city life. The king who ruled after that cataclysm is perceived as a righteous man rescued from the flood; and the task to restore ME is assigned to him. “ME's” here mean “attributes of the world order” in municipal economy.

## DEITIES IN JAPANESE POPULAR CULTURE

KIKUKO HIRAFUJI

*Kokugakuin University, Tokyo, Japan*

Many mythological elements can be found in today's Japanese popular culture, particularly in manga (comics), animated (film or television) productions, and video games. In the 2006 IACM conference in Beijing, I took up this subject in my talk and discussed the way "contemporary mythology" is composed of "hyper-myths", namely amalgamations of various elements borrowed from different mythological or religious traditions. In that instance, I also examined the relationship between the religious awareness of young Japanese and the appearance of these hyper-myths.

In this presentation, I will take a closer look at the Japanese deities appearing in manga and animated productions. It is said that Japan has recently been experiencing a "Shinto boom". This year, the Ise shrine will hold its Shikinen Sengu (the renewal and transfer of shrine) ceremony, an event organized only once every twenty years. Last year marked the 1300th anniversary of the Kojiki. And visiting shrines to "power-up" or to pray to find the right partner have become popular activities among Japanese women. Shinto and the Japanese deities have thus turned into a "hot" topic.

This paper explores visual representations of Japanese deities and the relationship between these deities and human beings in manga and animated productions. In *Kamichu* (*kami* means deity, *chu* stands for junior high school student), a young girl turns into a deity. In *Inari*, *Konkon*, *Koi Iroha*, a school girl called Inari gets to know and spend time with deities, who behave very much like humans. One of these deities, for example, is addicted to playing videogames and is suffering from withdrawal as a result. In the same manga, Amaterasu, who is the most important of all deities and is regarded as the ancestor of the royal family, takes the form of a middle-aged woman who has grown bored. These representations of Japanese deities look very contemporary. I argue, however, that this is not the case.

The depiction of Japanese deities and of their relationship with humans in contemporary Japanese popular culture is not new, but an expression of much older, and rather traditional ways of imagining deities in Japan.

# **SOCIAL-NETWORK ANALYSIS OF MYTHOLOGICAL NARRATIVES**

**PÁDRAIG MACCARRON &**

**RALPH KENNA**

*Applied Mathematics Research Centre, Coventry University, UK*

Comparative mythology has unveiled a significant number of qualitative similarities between the myths and sagas of various cultures, including recurring themes, motifs and plots. Previously we presented first results from a new quantitative approach to comparative mythology. This approach involves construction of the social networks of interactions between characters in the various tales. Certain properties related to the interconnectedness of these social networks are then captured by the application of mathematical and statistical techniques to study their structures. Although the new approach cannot capture all of the broader dimensions of more holistic traditional methods, since the comparisons are numerical, they facilitate some measurement of the degrees to which mythological and epic narratives differ across cultures in certain quantitative aspects.

Here we detail ongoing investigations into this quantitative approach to comparative mythology. We report on new investigations into a broader set of corpora, using narratives as ancient as the epic of Gilgamesh to more recent Arthurian romances. Besides comparing the structures of such mythological narratives across different cultures, we can also make comparisons to real social networks and to some fictitious ones. In this manner, we attempt to construct a quantitative basis upon which one may speculate as to the extent to which certain mythological and epic narratives may be based upon real or imaginary societies.

Note 1: This work is part of a project supported by The Leverhulme Trust under grant number F/00732/I

Note 2: A first foray into this topic is described in:

P. Mac Carron and R. Kenna, Universal properties of mythological networks, *EPL* 99 (2012) 28002, available to download at

<http://iopscience.iop.org/0295-5075/99/2/28002>

## ODIN – ἌΙΔΗΣ

YURI KLEINER

*St. Petersburg State University, Russia*

Of the three Æsir of the Scandinavian pantheon, Tyr, Thor and Odin, the former two have obvious Indo-European background, either etymological or functional, cf. *Týr*, Sskt. *dyauh*, Ζεῦς and Jūppiter (< *Jū-piter*); and *Þórr* (< \**ÞunraR*) ‘thunder’ plus his hammer *Mjölnir* ‘lightning’ (cf. Ζεὺς καταβάτης, *Jupiter tonitrualis*, Slavic *Perun*, Lithuanian *Perkūnas* Latvian *Pērkons*, etc.). Scandinavian *Óðinn* (Gmc \**Wōðanaz*), according to Dumézil, was “Indo-European in his function and in his position [in the pantheon], but not in his name”: cf. *Wōdan/Wōden/Wuotan*, but only the conjectural Latin *vātēs* ‘prophet’ and Irish *fāith* ‘poet’ outside the Gmc area, implying ‘fury’ (cf. Gothic *wōds* ‘possessed’, ME *wod* ‘mad’, German *Wut*) and ‘inspiration’ as Odin’s traits, responsible for the *interpretatio romana* of Odin.

Both Odin’s appearance and some of his characteristics are reminiscent of those of Ἄιδης, (a hood, a cloak; cf. Odin, the rider of *Sleipnir* and Ἄιδης, κλόπολος ‘famous for horses’; possession of *rúnar* ‘hidden law,’ etc.).

Both names originally conveyed the idea of invisibility: Ἄιδης < \*ἄ-Ἔιδης (with reanalysis after the loss \*F) and \*(*un-*< \**n* = \*ἄ[negative])*Wōðanaz* (the negative prefix lost for phonotactic reasons). The root-final consonant in *Wōð-* reflects the past participle form of \**vid-*, with \**-d-* > *-t-* [devoiced before the suffix \**-t(o)-*] > \**p* > \**ð* (Verner’s Law). The root vocalism may reflect ablaut grades of the ‘see’ (Lat. *vidēre*, Slav. *vidět*, Goth. *witan/weitan*) and ‘know’ (Gr. *φοῖδα*, Goth. *wait*) and ‘know’ (Russian *svidetel* ‘one who saw’ < *svedetel* ‘one who *vedajet*, i.e. knows) derivatives, and contamination with forms with the *n* ~ *Ø* variation, cf. OE *wæter* ‘water’ and *ȳð* (< \**unð-*, Lat. *undina* < \**wed-*) ‘wave’ and *ventus*/\**winðaz* ‘wind’, hence \**vat-* meaning ‘blasen’ (Thieme), cf. *inspiration* and Icelandic *spyrja* ‘to learn’.

## WORLD STRUCTURES AND SACRED SPACE IN THE AVESTAN TEXTS

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Iranian texts give us descriptions of world structure pictured as a three-fold model or as a model with a sacred centre. Ideas of both models are replicated in ritual rules (especially in the Avestan Videvdat) with some common features being connected with the idea of purity which is a special characteristic of the Zoroastrian religion. Among the facts it is possible to mention a conception of forming a sacred space with the society of pious people, good animals (which are considered as creations of the Holy spirit and have different degrees of holiness), elements (the space or earth proper, fire(s), water) and the plant (it can be the sacred plant

Haoma or a plant containing seeds of fire as one of elements). In its turn it forms a centre – a concentration of purity which can be thrice enlarged in space or construct a three-fold model vertically. The two variants we see in the myth of the first Iranian legendary ruler Yima (Avestan Videvdāt 2) and other texts including descriptions of places for ritual ablutions, paths of a contaminated person to a dwelling place and so on.

## **KOJIKI AND GESTA PRINCIPUM POLONORUM. JAPANESE AND POLISH MYTHOLOGICAL SOURCES OF MONARCHICAL POWER**

**MARCIN LISIECKI**

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The main purpose of this paper is to compare two different cultural and political societies, which used fairly similar patterns of political legitimization. The first one is relatively well known in the literature myth about the origin of the imperial power in Japan. The second one is found in the oldest Polish dynastic chronicles. According to Japanese myths, which are written in *Kojiki (Record of Ancient Matters, 712)*, the first emperor of Japan was Jimmu, the grandson of the sun goddess Amaterasu. While in the Polish version of the myths, from *Gesta principum Polonorum (1115)* and *Chronica Polonorum (1202)*, the first true ruler of Poland was Piast Kołodziej or Prince Krak.

The different mythical stories are quite similar topics, for example:

1. quarrel between two gods: in Japan Amaterasu – Susano, while in Poland Perkun – Weles;
2. vertical scheme of political legitimization in Japan, while in Poland horizontal scheme, similar with Chinese Mandate of Heaven;
3. Japanese and Polish myths contain a reference to a much older topics, for example: in *Kojiki* we can find shintoistic and taoistic motif, but in Polish Slavonic.

The choice of these three points is dictated by the need to demonstrate that the process of legitimization of monarchs are relatively similar in different parts of the world. Secondly, the Polish and Japanese chronicles included older myths and religious motif as well.



# **THE CORRESPONDENCES BETWEEN INDO-EUROPEAN AND CHINESE COSMOLOGIES WHEN THE INDO-EUROPEAN SCHEME (UNLIKE THE CHINESE ONE) IS SEEN AS PRIVILEGING DARKNESS OVER LIGHT**

**EMILY LYLE**

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I have previously followed the accepted idea that the bright half of any bright/dark duality would be associated with the positive and the male in the Indo-European case as in popular representations of yin-yang symbolism. I now find (see my book *Ten Gods*, 2012) that the Indo-European hierarchically superior first and second functions (= priests and warriors) are correlated with the winter half and so with the dark pole of a bright/dark dichotomy. One implication of this is that the new-year period at the winter solstice, the focus of intense ritual activity, is under priestly control. If it is assumed that the Indo-European indications point to the conditions in a Eurasian prehistoric tribal society, it is possible to study the modifications required to arrive at features of a historical Chinese calendar. In both cases, there are four symbolically charged seasons associated with eight of the ten gods or eight of the ten *gan* (heavenly stems): Jia, Yi; Bing, Ding; Geng, Xin; Ren, Gui. It can be argued that the Chinese system represents a move towards privileging the bright rather than the dark half. Restoring an earlier modality would then involve: (1) switching the order within each pair to give dark before bright; (2) beginning the series with the winter quarter and bringing it from the inferior bottom half to the superior top half to yield: ABOVE and DARK: winter, Yi, Jia; spring, Ding, Bing; BELOW and BRIGHT: summer, Xin, Geng; autumn, Gui, Ren. This may seem radical but it preserves the known system to a considerable extent. The order of the series of pairings is retained (with an internal reversal) and there is a single clockwise turn for each season. The result is to make the postulated Indo-European and Chinese eightfold sequences of gods/*gan* directly comparable.

## **WARRIORS AND WANDERERS: TWO ASPECTS OF HEROIC MYTHOLOGY**

**KAZUO MATSUMURA**

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Greeks has two great mythical epics; the *Iliad* sings about warriors and fighting, the *Odyssey* about wandering. These two aspects might be essential to exciting stories. In India there are also two great mythical epics: the *Mahabharata* and the *Ramayana*. They both sing about fighting and wandering. There are of course differences: In case of Greece, the wandering of Odysseus takes place on the sea, whereas in case of India, the wanderings of the Pandavas and the Ramas are in the forests. Although the scenes are set differently according to the local situations, but the structure is basically the same. The Pentateuch of the Old Testament also contains both fighting and wandering: Forty years of the Exodus and the conquering of Canaan. In case of the *Kojiki* of Japan, these two elements are evident in various sections, especially in the section of future first emperor Jinmu.

He sets out from southern island crossing the Inland Sea and after landing the central region fights with local enemies until finally conquering them and ascending to the throne. In Mesopotamia, Gilgamesh, the king of Uruk, goes to the cedar forest of Lebanon with his friend Enkidu and kills monster Humbaba. Then after the death of his dearest friend, fearing his own death, Gilgamesh travels far west in search of immortality. Although Gilgamesh is more of a king than a hero, still the two aspects of fighting and wandering are discernible.

We should then conclude that for epic heroes these two aspects are essential? But before getting to that conclusion, we should perhaps pause and take a look at other mythologies, Chinese, Celtic and Germanic, for instance. If a hero or an epic of one of these mythologies do not show the two aspects, then some sort of explanation would be necessary. At this moment I cannot think of an appropriate hero and/or epic in Chinese mythology.

## **IN THE COUNTRY OF SLEEP: NIGHT TRAVELLERS, MYTHS AND DREAMS IN RENAISSANCE EUROPE**

**LOUISE MILNE**

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Night Travellers (or Riders) claimed to “go forth” during sleep, to fight supernatural or mortal enemies, or visit mythic destinations, in the company of magical creatures. Legends and folklore linking otherworldly journeys with sleep date back at least to the tale of Guntram (late 8C AD; cf. Lecouteux 2002). Heresy and witchcraft trial records provide evidence for collective dream-cultures of this kind: the Friulian *benandanti* (Ginzburg 1966; 1989), the “Shaman” of Oberstdorf, Bavaria (Behringer 1994), the Sicilian Ladies From Outside (Henningesen 1990; 2009).

Researchers have focussed on the trials as attempts to interpret folk beliefs in terms of the new *mythos* of the sabbat; on shadowy, possibly shamanic folk cults, prehistoric antecedents for Night Travellers, on their probable antiquity, geographical distribution, and links to global folk concepts such as second sight (born with a caul), the external soul, or animal self. Night Travelling belongs also to the history of dreams and nightmares (cf. Milne 2007; 2012) - a rare insight into how the peasants did their dreaming - and its status as a shared dream-model evokes parallels with myth-based collective tribal dream - cultures (cf Lohman 2003).

Demonstrably, accounts of Night Travelling collided head on with the forces of orthodoxy, and their translation from oral to literate discourse, in hostile sources such as trial records, involved various levels of redaction and mystification. However, such collisions were also deconstructive. Night Traveller imagery reveals the shapes mythic thought might take, unsupported by official religious or literate institutions and ideology. What happens when the only vector for a given mythic repertoire is a tradition of dreaming? The collective dream-culture of the *benandanti* - fluid, variable, open to suggestion - was mythic at the level of

structure as well as content: consisting of imagistic constellations of elements, dense, mobile packages held within much sketchier umbrella-narratives.

Religious reformers demonized this imagery, binding it into the psychosis of the witch-hunt; cultural reformers increasingly interpreted it as personal fantasy, or nonsense. Ultimately, both types of redactions accelerated an ongoing reframing of mythic materials as imaginary. But mythic constellations survived at this level due to their resilient complex structure: capable of producing variant arrangements, responding to particular historical stimuli, through internal shifts in emphases.

## **TWO-FACED SOLSTICE SYMBOLS AND THE WORLD TREE**

**JAMES OGIER**

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World trees abound across the planet. Those documented in the northern hemisphere frequently have a bird at their top (e.g., Maya Wukub Kaquix, Old Norse Veðrfölnir, Lascaux's birdman) and a snake or scorpion at their base. This reptile / arachnid corresponds with the constellation Scorpio, whose rise heralded the coming of the winter solstice 3-4 millennia ago, at the beginnings of the Western astrological-mythic tradition.

Further underscoring the importance of Scorpio (and, subsequently, Sagittarius), the ecliptic passes through the Milky Way at Scorpio / Sagittarius, an event easily observed by naked-eye astronomers. The other point at which the Milky Way (which I take as the referent of the World Tree complex) traverses the Milky Way is at the constellation Gemini. Our Graeco-Roman mythology assigns a pair of twins to this asterism, but I suggest that another tradition also existed. As Gemini roughly describes a rectangle, it can well form the basis of an imagined bird with wings outstretched, corresponding nicely to the birds atop the World Trees. In the era in which the end of Scorpio introduced the winter solstice, the summer solstice would have occurred at the beginning of Gemini, introducing the agricultural year, with its attendant fertility and celebrations.

This brings us to the symbolic deity of the winter solstice, the two-faced Janus, who peers into the old as well as the New Year. But the other end of the cycle also has a two-faced (actually two-headed) icon: the double eagle, an image that goes back at least to Sumer.

I posit that the double eagle is the summer counterpart to Janus, in that it sits at the opposite end of the World Tree, governs the summer solstice, and looks both ways—into the waning winter and toward the new summer.

# **TO DRINK AND TO POUR (TO) THE GODS IN HITTITE AND VEDIC: LINGUISTIC EVIDENCE AND ITS MYTHOLOGICAL IMPLICATIONS**

**BORIS OGUIBÉNINE**  
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Descriptions of the Hittite rituals include the syntactic constructions commonly rendered as ‘drink the god X’, meaning, as a series of examples shows, ‘drink (to the honor of) the god X’ (probably of Hattian origin: see Goedegebuure, *Journal of Ancient Near Eastern Religions*, 8/1, 2008). Puhvel (*Mitteilungen des Instituts für Orientforschung*, 5, 1957) and more recently Melchert (*Journal of Indo-European Studies*, 9, 1981) convincingly demonstrated that the underlying indirect object (divine name) in such cases is made the surface direct object.

The point I wish to present for consideration is that, in spite of Melchert’s claim that “Hittite [...] ‘drink the god’ has no [...] special or mystical significance”, we are left with the textual evidence that cannot but imply what the surface syntactic structures mean: a direct relationship between the sacrificers and gods through a sacrificial action. The Indo-European ritual performers must have focused on the meanings carried by the surface structures, i.e., on the meanings that reflected their mythology and worldview, whereas the underlying subliminal/deep structures uncovered by linguistic analysis seem to be secondary.

My paper will attempt:

- to reconstruct the meaning of the aforementioned syntactic constructions by employing comparative analysis of Hittite, Vedic, Roman and other Indo-European materials;
- to solve the dilemma that unavoidably arises here: linguistic technique may be at odds with mythological content.

Although linguists often try to emphasize the value of the linguistic approach to the mythological texts, I must confess that the linguistic method alone is not suitable for the reconstruction of the mythological contents.

# **DWELLING MYTHS: KAMPUNG NAGA AS A SUNDANESE CASE OF LIVING WISELY BY ANCIENT WISDOM**

**GRACE PAMUNGKAS &  
ROBERT VALE**

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This paper explores how the particular Sundanese<sup>1</sup> hamlet *Kampung Naga* is constructed and inhabited, and the way the *Naga*<sup>2</sup> people treating their land as a sacred being. The form of tribal-ancestor relations are central and this spirituality that prevails between another world and this tribe explains the cause of their settlement features and sustainable lifestyle.

The layout, orientation, shape, and many aspects of dwelling tradition are defined with reference to *Sembah Dalem Singaparna*, the great ancestor whose grave is the most sacred place. The mythological idea of life as a journey to the highest place showed by the houses that stand in rows from East to West. The whole community expresses the ancestor's spiritual concepts: *Teu Saba, Teu Soba, Teu Banda, Teu Boga, Teu Weduk, Teu Bedas, Teu Gagah, Teu Pinter*.<sup>3</sup>

If Wessing is right, that “in West Java, land used to be (and sometimes still is) seen as belonging to the spirits, that is the embodiment of the fertility of the land”<sup>4</sup>, then the worship and rituals might still be present in Kampung Naga as they rely on the great ancestor and Dewi Sri (the Rice Mother) to secure their wellbeing. Furthermore, how they are restricted from building more than 110 houses is a rich field to investigate the role of myth in understanding the carrying capacity of the land.

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<sup>1</sup>The indigenous people of West Java, Indonesia.

<sup>2</sup>In Jawa Kawi language Naga means a snake that guards the direction of the wind.

<sup>3</sup> These concepts translate into : nobody should be better than the others in regards to materialism.

<sup>4</sup> Wessing, R.(2003). *The Shape of Home, Spatial Ordering in Sundanese Kampung*. A chapter in: Schefold et al. (2003) *Indonesian Houses Vol.1*. Leiden : KITLV Press.

## INDRA VS. VṚTRA, PARIS VS. ACHILLES

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There are striking parallels between the myth of Indic god Indra and his arch-adversary the serpent Vṛtra and the *Iliad*. Indra fights against the Dānavas, ravishes and weds a most voluptuous daughter of a Dānava, and kills the leader of the Dānavas Vṛtra, while Paris fights against the Greek Danaans, ravishes and weds the most beautiful woman, the Greek Helen, and kills the greatest Greek hero, Achilles. Indra is a thunder god, while the name of Paris is reminiscent of a truncated form of the Indo-European thunder god *\*Per(k<sup>w</sup>)u-no-*.

Indra performs many manly deeds and is called ‘manly’ and ‘most manly’ (*RV* IV.25.4 et passim.). These words are derived from Indo-European *\*h<sub>2</sub>ner-* ‘virile strength; man.’ In one of the hymns (I.174.1), he is invoked to protect the men (*rakṣā nṛn*). Paris’ second name is *Alexandros* ‘Protector of men’ (*Apoll.* III.12.5), which etymologically coincides with *rakṣā nṛn* (in Indo-European context: *\*h<sub>2</sub>lek-* & *\*h<sub>2</sub>ner-*). Vṛtra is called *ahi* ‘serpent, snake.’ This word is derived from one of the variants of the Indo-European stem for ‘snake’ (*\*h<sub>1</sub>eg<sup>w</sup>hi-*, *h<sub>2</sub>eng<sup>w</sup>hi-*, etc). Remarkably, Vladimir Toporov (1986; 1990), considering the genealogy and certain “serpentine” characteristics of Achilles, concludes that his name represents a dialectal or non-Greek reflex of the same stem.

In one of the variants of the Anatolian storm/thunder god myth, the god (Hattic Taru, Anatolian Tarhunt) defeats the serpent Illuyanka with the help of his daughter Inara. Illuyanka is considered the same compound as Lat. *anguilla* and Gk. ἔχχελυς ‘eel,’ from the mentioned stem for ‘serpent,’ but with the elements reversed (Katz 1998). However, cf. comparability of those words with Achilles.

### **“STAR TREK: THE NEXT GENERATION”, A STUDY OF THE MYTHOLOGY OF THE FUTURE, FROM THE POINT OF VIEW OF A CONTEMPORARY WRITER/MYTHMAKER WHO WROTE ON THE TELEVISION SERIES**

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Since the beginning of time, humanity looked to the stars to discover the answers to the universe and in the process find a deeper meaning to their own existence. Our ancestors gazed upwards for etchings of the gods. It seemed to give them a greater understanding of their place in the universe.

This presentation will examine the creation of an imagined future world, “Star Trek,” as an example of humankind’s quest for meaning through neo-mythologies.

The presenter examines how contemporary mythmakers trade on existing mythic icons as the springboard for an imagined future. For instance, Captain Kirk and his

futuristic Starship Enterprise crew battle Roman gladiators and Nazis through a time-traveling device, the “holodeck.” Success of a new mythology via popular media depends on a well-researched and extensively imagined future technology.

As a writer on Star Trek: The Next Generation and Story Editor for a season, I was hired and put on the thrown in the office that once was Gene Roddenberry’s, the show’s creator. Roddenberry’s series of characters are as well known as Thor and Zeus: Kirk and Spock. As our modern day heroes explore the seemingly infinite universe, they explore finite cultures. Their fictional lives are limited by humanoid’s imagination and corporate sponsorship. Imagine Mercury being sponsored by Nike?

The revolution of mythological constructs for the author’s episode “The Dauphin,” about a shape-shifting suitor for teenaged Wesley, a young ensign, examine new directions, enhance existing mythology and add to an evolving contemporary legacy.

When we look up into space now, we are as equally confused concerning our place in the universe and what the future has in store for us. Perhaps new mythologies, like Star Trek, give us answers to questions we have yet to ask.

**BETEL NUT, MAGIC BIRTH AND ‘LONELY HEROES’  
IN  
PHILIPPINE CORDILLERA MYTHOLOGY**

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The folklore of the Cordillera of Northern Luzon is abundant in variations of the personage of a lonely/low hero that appears in different genres, including ritual myths, epics and tales. Betel nut plays a crucial role in motifs of magic birth of a lonely hero (conception by betel-chewing) and defining kinship (by the shapes of spittles resulting from betel-chewing).

The paper defines a cluster of motifs connected to the image of a lonely hero in folklore of the Tinguian (Itneg), Kalinga, Yattuka (Kallahan), Ifugao and other highlanders of the Northern Philippines, and compares it to corresponding motifs in non-Cordilleran mythologies.

# THE MAGIC COACHMAN IN HUNGARIAN TRADITION

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According to tales from the Hungarian Plain and from Gőcsej, the westernmost corner of the country, there are coachmen, who can cast spell on horses so they cannot move or on the contrary, they fly in the air with a carriage. These abilities are known among other peoples in Europe as well, as shown in the famous film *La Sorcière* by Marina Vlady, based on the novel of A. Kuprin. This diabolic or knowledgeable coachman is even able to drive a carriage with dead horses. Although the peculiarities of his life and death and how he acquired his supernatural power testifies the magic character of this personage, he is often described in scholarly works as one of the skillful professionals, like the skillful miller. His helpers, the small “devils” are compared to the well-known house spirits in European tradition. Some elements in the tales or belief legends, like his ability to drive dead horses similar to the so-called partial horse burials of the Hungarians in the 9-10<sup>th</sup> centuries, are explained as reminiscences of the *táltos* belief, a kind of Hungarian shamanism. However, the tales contain several unexplained elements which need further explanation. Why is his enemy a carpenter? Why stops the carpenter the horses? What is the significance of the tools the coachman uses as a weapon against him?

I intend to elaborate these problems as far as our sources allow it. Contacts with traditions about the evil eye and magic blindness as punishment in Eurasia will be revealed. Furthermore, the method the coachman uses to weak up the dead horses occurs not only in Hungarian medieval ballads but in Oriental stories as well. As a result of this work, an ancient pattern appears, sporadically documented throughout our continent.

## A PECHENEG LEGEND FROM HUNGARY

SAROLTA TATÁR

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The Pechenegs were a nomad people who spoke a Turkic language. They immigrated into Hungary in several waves during the 10-13th centuries and became special auxiliary forces in the army of the Hungarian King. This paper will look at a legend preserved in the Hungarian village of Rábapatona in Győr County. According to some informants the Pechenegs in this village were fishermen first, before becoming animal breeders, while according to others they were warriors. The storytellers often link the Pecheneg origin of this village to a historical cataclysm, the Mongolian invasion. Medieval sources testify that the Pechenegs in this region were horsebreeders, a lifestyle consistent with nomad origins, and more compatible with a warrior lifestyle. We will compare this legend with written sources of the Pechenegs in Győr County, with special emphasis on their lifestyle. Finally, we will compare the geographical location of the Pecheneg villages in Győr County to the medieval road system, to discover what lifestyle they led in the



Middle Ages, and how long they may have remained warriors. We hope to answer how the tradition of Pecheneg fishermen is consistent with historical data of warrior horsebreeding Pechenegs.

**BRIDGING HEAVEN AND EARTH:  
EMIC AND ETIC INTERPRETATIONS OF  
“AMA NO UKIHASHI” IN JAPANESE MYTHOLOGY**

**MICHAEL WACHUTKA**  
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Japanese mythology as told in the *Kojiki* (712) or the *Nihon shoki* (720) became the subject of closer interpretation from the mid-18th century. Since that time a growing movement of Japanese national scholars undertook philological and exegetical examinations of these and other ancient texts to counter the then dominant Confucian discourse based on the study of the Chinese classics.

Great importance within the mythological account was conferred to the commencing episodes in which Izanagi and Izanami created the Japanese islands and bore numerous important deities, including the direct ancestors of the imperial line. Yet, as a seemingly minor detail within the overall narrative, the actual *locus operandi* of the very first of their divine deeds has received comparatively little attempts at interpretation. While creating the initial island Onogoro, the two deities stood upon what is called “Ama no ukihashi” (lit. the floating bridge of heaven) before fully descending to earth and continuing their work as progenitors to the Japanese pantheon.

This presentation introduces several interpretations of Ama no ukihashi by prominent nativist scholars and juxtaposes their “emic” inner view with the “etic” outside view of early Western scholars of Japanese mythology.

The Japanese exegetes of this “pathway of divine descent” mostly tried to find resemblances with concrete objects or pointed to similar episodes within other classical Japanese texts. Western commentators, drawn to these ancient texts from a different vantage point, since the late 19th century offered additional interpretations and possible sources of this noteworthy detail within Japan’s creation myth. By presenting several examples of well-known “connectors” between heaven and earth in cosmological narratives from around the world, they went beyond the existing explanations and introduced a new comparative perspective on Japanese mythology.

# **SUSANOO: THE JAPANESE TRICKSTER AND HIS CONNECTION TO METALLURGY**

**DAVID WEISS**

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There are a lot of differing interpretations on the Japanese deity Susanoo. In the official mythology of the Yamato court, Susanoo is introduced as the little brother of the sun goddess Amaterasu. He plays a very ambiguous role in the myths insofar as he is portrayed as a great culture hero in some tales while he plays the part of a villain and rival to the sun goddess in others. His greatest achievement is the slaying of an eight headed serpent, which follows in the mythological plot after a series of misdeeds committed by Susanoo against his sister Amaterasu who rules over the gods in the High Plain of Heaven.

Robert Ellwood has described the trickster as the “original master of unintended consequences” (Tales of Darkness. The Mythology of Evil, 2009, p.57). I think this description fits Susanoo’s character perfectly. If we look for Susanoo's intentions and compare them with the results of his deeds, we can see that in most cases he does not seem to be planning ahead – A very tricksterish quality indeed. There is one exception though: the above-mentioned serpent-slaying myth. Here, Susanoo devises a clever plan which works out perfectly and leads to a happy ending for him as well as for the other protagonists. This seems to me to be highly untypical for a trickster tale. I therefore think that the serpent-slaying narrative was incorporated into the myth of the trickster Susanoo at a fairly late point in history; namely, when techniques of metallurgy were introduced via the Korean peninsula.

A connection between the dragon-slaying myth and metallurgy can be traced in all parts of the world. Moreover, iron swords play an important role in the Japanese version (in one variant the sword which Susanoo uses to kill the serpent is even called a Korean sword). If my hypothesis is correct, it also offers an explanation of the fact that according to one variant of this myth Susanoo crossed over to Japan from the Korean kingdom of Silla and of the fact that Korean place names and mythological motifs abound in variants of this narrative in contrast to the other episodes which deal with Susanoo.

# **MARCHING EAST, WITH A DETOUR: THE CASES OF JIMMU, VIDEGHA MATHAVA, AND MOSES**

**MICHAEL WITZEL**  
*Harvard University, USA*

Three cultures distant from each other in time and space (Japan, India and biblical Israel) share a remarkable foundation myth: the march eastward from their western point of origin towards the location of their future realm.

The well-known Biblical tale is that of the march of the Israelites eastward, from Egypt through the Sinai to Jordan, and only then into Canaan. The Japanese version that of the famous march of Jimmu from Kyushu to the Osaka area, and then through the Kii peninsula, as to reach Yamato. The Videgha story tells of a march of the founder of the Videha kingdom from Kuruksetra, west of Delhi, eastward to modern northern Bihar.

However in two cases (Moses, Jimmu) they do so with a marked detour to the south-east before reaching their goal in a northwestward movement. These myths share a number of additional features, such as the premature death of the brother of the protagonist (Moses and Jimmu), and the sun/fire preceding them in their march. The background of the three accounts is investigated further.

## **INVERTED WORLD TREE IN THE INDO-EUROPEAN MYTHS**

**NATALIYA YANCHEVSKAYA**  
*Harvard University, USA*

This paper analyzes myths and motifs related to the inverted World Tree in various Indo-European traditions. The author compares and contrasts Indian myths with Armenian, Baltic, Slavic, and Scandinavian materials, including a series of folktales, songs and incantations. By using the comparative approach, an attempt is made to clarify the mythological function and symbolism of the inverted World Tree in Indo-European mythology and reconstruct a proto-myth, which we find some traces of in many Indo-European cultures.

## **POSTERS**

### **COMPARATIVE STUDY ON THE FUNCTION OF MYTHOLOGY AND ARCHETYPES IN AHMAD SHAMLU AND LAYEGH SHIR ALI'S POETRY**

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**NARGES SANA EI**  
*Moscow University, Russia*

One of the consequences of cultural interaction between different nations is the influence that the interacting nations' literature has on each other. No living literature can ignore the influence of other nations' literature. If the countries involved in this equation of literary and cultural interaction share the same language, the issue is even more marked.

The literature of Iran and Tajikistan is such an example, as the language has originated from a common source, and it will be suitable for a comparative study of this subject.

This paper investigates the similarities and differences in the use of myth, the quantity and quality of its functions and applications in the poetic language of two contemporary poets, the Iranian Ahmad Shamlou and the Tajik Laygh Shir Ali.

The main question is for each one of these two poets, considering their nationality and present situation and place and their own intellectual and innate conditions, what theory of myth, original concepts and basic source of mythology they have and to what degree they use these concepts in their own poetry.

The present study will research the content and substance of mythological themes including gods and goddesses, prophets and mythological, historical and epic figures, creatures, plants and mythological animals as well as mythical places and locations.

# GLOBAL MYTHOPOEIA: A WAY FOR HUMANITY TO TAME GLOBALIZATION?

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Managing, or taming globalization is one of the major challenges of our times. Though we mostly know what must be done to manage global problems and avoid major catastrophes, possibly affecting the survival of civilization itself, the major stumbling block seems to be a profound lack of trust between nations and peoples. Might the use of myths allow us to solve that problem, and therefore save humankind from disaster? Myths have many functions, but a crucial one is to explain origins, of the world itself (cosmogonic myths), of people and animals, and peoples (founding myths), and of behaviors or objects. Myths are therefore “meaning-making machine”. If one considers humans as pattern- and meaning-seekers, myths can be seen as one of the first major “inventions” allowing humans to do so. Myths allow people to comprehend the world, hence to get the subjective feeling that they control it better, and help them survive in a hostile universe. They help people order the world and better understand their place in it. They allow people to maintain an illusion of human relevance in an universe which is oblivious to them, and therefore save them from the nihilistic despair they would face if they confronted the evidence that the universe does not care. Myths have therefore powerful ego-lifting functions, even if they are fantasies, by giving people the illusion of (some) power at least and relevance in an inhuman reality. Myths also help people define themselves, tell them who they are, but usually do so mostly for the group which creates the myth. Hence the observation that many original peoples call themselves “The People” meaning real humans, relegating other humans to subsidiary status. Groups create identities for themselves using myths as the defining narrative, explaining idiosyncratic quirks of their history or environment along the way. Hence myths fulfill a vital function for the (psychic) survival of human groups, as many authors have noted. In addition, myths are often used by elites to justify their rule and their filiation to the original Beings, creators or rulers of the cosmos, hence cementing their legitimacy vis-a-vis the common people. This is visible from peoples as diverse as the Japanese, the Sumerians, the Romans or the Incas.

Recent research has shown a possible underlying unity of mythological patterns (Witzel, 2006) supported by evidence in other fields (linguistics and genetics), dating back to the late Pleistocene. As time went on, fragmentation occurred and a profusion of variations appeared as each people/human group defined themselves, inventing variants of their own world origin myths, their own creation myths and their own founding myths (defining their own origins and emergence). The process of differentiation often happened by creating contrasts with other groups, culminating in the 19th century phenomenon of nation-state building in Europe which laid the foundations for the world wars in the 20th century. Most ethnic/national groups defined themselves against other groups (imaginary or real), and myths allowed specific groups to create a common identity, enabling group solidarity and increasing their survival probability vs. other less cohesive groups. This paper is based on the working hypothesis that though coming from a far forgotten original source, differentiated shared myths in historical times became the basis for the “glue” that ultimately permitted political/social contracts to be

made (using Enlightenment terminology), by providing the symbolic foundations of a system of societal trust. How might this work? A plausible mechanism is that by increasing the existential security of groups, the group members could psychically afford to lend each other greater trust, hence to enter into long-term mutual trusting relationships which define socio-political contracts (i.e. myths reduce psychic transaction costs). By doing so, shared myths allowed groups

to deepen trust, and/or to create trust on larger scales. The strength of “myth-bonds” may be both causative and proportional to societal strength or success. Myths seems to play the role in a larger societal scale which rituals play on individual and small group scale: to enter, or rather “quantum jump”, into a higher (stable) psychological level, one with greater cohesiveness. The myth is needed as rituals are (and they are clearly linked as rituals are often explained by the justification of a primordial myth dictating that behavior) to provide the necessary emotional push to overcome egoistic levels of mental inertia to a different (more inclusive?) vision. Therefore origin myths might be a tool favoring group selection. If myths are vital instruments for ensuring group survival and selection in a big dangerous endless world full of “foreigners”, might we be able to use (today) the power and functions of myths to increase, not the survival chances of individual groups against others, but of our entire species? If myths are instruments that allow groups to “jump” to higher levels of cohesiveness, hence of trust, hence of cooperation, maybe new (global) myths are needed to help the human species to create the necessary cement, the necessary global trust to achieve the level of global cooperation needed for survival? If so, what form should such myths take? How could/should be they created? What content and in what way should they be informed by science? Are there any attempts to create such global creation myths already? This paper gives examples of various national myth-making to illustrate the hypothesis of myths as group-identity creators, describes existing attempts at global mythopeia, and tries to delineate the problems and characteristics of global mythopeia in creating a “founding myth” of Humanity, to allow the emergence of a shared global identity as citizens of the world (extrapolating from the reality of a single species in order to create trust and enable global cooperative efforts to solve common problems in a globalized age).