

Chapter 1 : Kalevala - calendrierdelascience.com

The Kalevala or Poems of the Kaleva District has 3, ratings and reviews. Warwick said: When Elias Lönnrot was born in , Finland was a provin.

Hindi version of Kalevala, translated by Vishnu Khare , at the Helsinki Book Fair Of the five complete translations into English, it is only the older translations by John Martin Crawford and William Forsell Kirby which attempt to strictly follow the original Kalevala metre of the poems. The appendices of this version contain notes on the history of the poem, comparisons between the original Old Kalevala and the current version, and a detailed glossary of terms and names used in the poem. Three recent translations were published in the Karelian and Urdu languages between and Thus, the Kalevala was published in its originating Karelian language only after years since its first translation into Swedish. Creation, healing, combat and internal story telling are often accomplished by the character s involved singing of their exploits or desires. Many parts of the stories involve a character hunting or requesting lyrics spells to acquire some skill, such as boat-building or the mastery of iron making. As well as magical spell casting and singing, there are many stories of lust, romance, kidnapping and seduction. The protagonists of the stories often have to accomplish feats that are unreasonable or impossible which they often fail to achieve leading to tragedy and humiliation. The Sampo is a pivotal element of the whole work. It is described as a magical talisman or device that brings its possessor great fortune and prosperity, but its precise nature has been the subject of debate to the present day. There are also similarities with mythology and folklore from other cultures, for example the Kullervo character and his story bearing some likeness to the Greek Oedipus. The similarity of the virginal maiden Marjatta to the Christian Virgin Mary is also striking. Aino laments her woes and decides to end her life rather than marry an old man. The poem begins with an introduction by the singers. Songs 3 to 5: Songs 6 to He makes a deal with Louhi to get Ilmarinen to create the Sampo. The Sampo is forged. Ilmarinen returns without a bride. The Island in search of a bride. He visits Tuonela English: The land of Death and is held prisoner. Ilmarinen learns of this and resolves to go to Pohjola himself to woo the maiden. The Maiden of the North chooses Ilmarinen. Ilmarinen is assigned dangerous unreasonable tasks in order to win the hand of the Maiden of the North. He accomplishes these tasks with some help from the maiden herself. In preparation for the wedding beer is brewed, a giant steer is slaughtered and invitations are sent out. The wedding party begins and all are happy. The bride and bridegroom are prepared for their roles in matrimony. The couple arrive home and are greeted with drink and viands. On his arrival he is challenged to and wins a duel with Sariola, the Master of the North. She advises him to head to the Island of Refuge. On his return he finds his house burned to the ground. When he arrives home he is reunited with his mother and vows to build larger better houses to replace the ones burned down. Kullervo marches to war, fresco by Akseli Gallen-Kallela , â€” Kullervo goes to war against Untamo and his people. The Kullervo cycle[edit] Songs 31â€” Untamo sees the boy as a threat, and after trying to have him killed several times without success, sells Kullervo as a slave to Ilmarinen. While returning home from paying taxes, he meets and seduces a young maiden, only to find out that she is his sister. She kills herself and Kullervo returns home distressed. He decides to wreak revenge upon Untamo and sets out to find him. Kullervo wages war on Untamo and his people, laying all to waste, and then returns home, where he finds his farm deserted. Filled with remorse and regret, he kills himself in the place where he seduced his sister. The second Ilmarinen cycle[edit] Songs 37â€” Grieving for his lost love, Ilmarinen forges himself a wife out of gold and silver, but finds her to be cold and discards her. He heads for Pohjola and kidnaps the youngest daughter of Louhi. She is outraged and insults him badly so he sings magic and turns her into a bird. While on their journey they kill a monstrous pike and from its jaw bone the first kantele is made. The Sampo is taken from its vault of stone and the heroes set out for home. Louhi conjures a great army, turns herself into an eagle and fights for the Sampo. In the battle the Sampo is lost to the sea and destroyed. Enraged at the loss of the Sampo, Louhi sends the people of Kalevala diseases and a great bear to kill their cattle. She hides the sun and the moon and steals fire from Kalevala. The Marjatta cycle[edit] Song The shy young virgin Marjatta becomes impregnated from a lingonberry she ate while tending to her flock. She begets a son. The

child is then baptised King of Karelia. The poem ends and the singers sing a farewell and thank their audience.

Chapter 2 : PDF The Kalevala: Or Poems of the Kaleva District EBook - Video Dailymotion

*The Kalevala: Or Poems of the Kaleva District [Elias Lonrot, Jr. Francis Peabody Magoun] on calendrierdelascience.com *FREE* shipping on qualifying offers. The national folk epic of Finland is here presented in an English translation that is both scholarly and eminently readable.*

The newfound semi-independence stirred Finnish nationalism and, as a consequence, interest surged in Finnish folklore. It was from this extensive collection that he fashioned the Finnish national epic, the Kalevala. The Kalevala starts, appropriately, at the beginning, with the origin of the earth and the first human: Opposite Kaleva is the North Farm, and the relations between the two regions vary throughout the poems, from indifferent to friendly to hostile. The storyline that drives the Kalevala is the Sampo cycle. Louhi, mistress of North Farm, saves him and helps him return to Kaleva. In return, he promises to give her a Sampo, which the Kalevala describes as: To win his bride, Ilmarinen plows a field of snakes from which no one has returned alive. Louhi turns into an eagle. The daughter of death gives birth to terrible children: And throughout the poems, charms and incantations and magic render indispensable services. None of this seems very relevant to the 21st century. One can, of course, read the Kalevala to understand the people of the time, in the spirit of nationalism, or simply for the wonderful stories. But read this way, the Kalevala still appears to be distant from daily life, which is, I think, a shame. The epic seems especially detached from our time because oral poetry in general and much of the Kalevala in particular is designed to teach: These lessons are very specific, and outside of the context in which they are presented “Finland in the 18th and 19th centuries” they are of little use. Read with an eye to our own time, there is in fact much it can teach us, precisely because the world of the poem is so different from our own. When we attempt to apply something as unfamiliar as the customs from the Kalevala to our lives, we become able to see what is strange and irrational about our own customs. Here is the first of these messages: Neither can I ever definitively disprove magic or the supernatural “merely some isolated instances of either. For instance, the placebo effect” in which a patient taking sugar pills rather than actual medicine is cured “routinely appears in scientific studies. A study published in the journal PLoS Medicine in showed that in some cases, such as with the use of antidepressants to treat mildly and moderately depressed patients, placebos can actually be more effective than or as effective as actual medications. No scientist has yet produced a compelling explanation for the mechanism of the placebo effect. None of this is to say that evidence is more important than faith or that empiricism is better than religion. Instead, what I mean to demonstrate is that by using the Kalevala to reflect on our own lives, we are prompted to rethink some of our as yet unquestioned assumptions. This argument can be extended to a willingness to accept the unbelievable “that which, at first glance, seems ridiculous or impossible. Indeed, by extension of the argument above, I can hardly call myself an empiricist if I dismiss the unbelievable out of hand simply because it is, well, unbelievable. This does not mean, of course, that I should blindly accept every suggestion that crosses my path, but simply that I should hesitate to judge before I have some sort of sound evidence. The episode demonstrates the difficulty of faith. The necessary balancing act requires that one continuously remembers to withhold judgment in the absence of evidence. This cycle consists of six poems stuck in the middle of the Kalevala, with relatively little connection to the rest of the epic. The story they tell is a strange, tragic one. The infant miraculously survives and spends his childhood neglected and unloved, until Untamo eventually sells him as a slave. His new mistress sets him to work as a cowherd and gives him a loaf of bread, into which she has deviously baked a stone. Kullervo breaks his knife “the only relic he has of his father” on the stone and in a rage tricks the mistress into being eaten by bears and wolves. He runs away into the forest and discovers, completely inexplicably, that his family still lives. The poem never remarks on this stunning change. Kullervo is unable to complete the first few tasks his father sets him, so he is sent on a long journey to make a delivery for his father. Along the way, he seduces a young woman. To their mutual horror, they discover that they are siblings, and his sister kills herself. Kullervo goes on to discover that only his mother loves him and, in despair, sets out to kill Untamo. On his return, he finds his whole family dead and kills himself. The inclusion of these tenuously relevant, contradictory, and deeply tragic poems is a

matter of much mystery. It has also been suggested that he felt the Kalevala, in order to be a proper epic, needed tragic elements. Because a bad upbringing can affect society at large, we would be advised to be generous in sharing the burdens of childrearing – perhaps, I would suggest, to support charities or government social services – even if only for our own benefit. Kullervo is a degenerate murderer, but he is also a lonely, unloved individual who acts the way he does because of his upbringing – in other words, because no one has ever helped him become socialized. Children, meaning more mouths to feed, were hardly a great benefit. For that reason – and because there was simply so much work to do – child rearing was much less involved than it is today. Still, cooperation was important within a family unit, in order to ensure that everything got done. When Kullervo comes home to his farm, his father assigns him to work as a fisherman. Before rowing off to fish, he earnestly asks the steersman whether he should row according to his strength or the strength of the boat and is told to row according to his strength. When he does, the boat breaks to pieces. Sent then to beat fish, he asks the same question and receives the same answer; predictably, he pounds the fish to pulp. His frustrated father declares him hopeless and sends him off on a journey. However, this understanding fails to consider the many mitigating factors. Kullervo is reunited with his family after enduring repeated attempts on his life and a childhood of neglect and animosity – not to mention having committed murder. It is in this vulnerable state that his father affords him a valuable second chance, an opportunity to reintegrate himself into society. Crucially, though, he is set up to fail: It is easy to imagine, however, that had he received better advice, he would have fulfilled his duties and been able to lead a successful life. As we will see, spurning such words leads to tragedy. Indeed, had Kullervo received the necessary support to succeed as a fisherman – had his father viewed him as vulnerable and in need of assistance instead of simply flawed – he would never have slept with his sister. The lesson in this is that no matter how damaged or flawed a person is, with the support of society redemption is possible – and both the redeemed and society will be better off for it. In an America with more prisoners per capita than any other nation and lingering torture scandals this is a lesson that merits serious consideration. Even when the Kalevala is not speaking directly to the people of the future, it abounds with wisdom. From the juxtaposition of modern life and the seemingly strange world of Kaleva, we can see our own lives in a new light and thereby rethink them. Take the importance that the Kalevala places on origins. Knowing the origin of an object or person gives the Kalevans power over it. In the modern world, though, where spells and incantations are few, gaining magical power over something by knowing its origin seems pretty irrelevant. There is, however, a lesson buried in this idea: Consider a city faced by an overflowing landfill. The immediate solution to this problem is to simply build a new landfill. This would, indeed, solve the problem – until that landfill got filled up. By considering the origin of the problem in this case, the production of trash, we arrive at more lasting solutions. When we read the Kalevala in this light, using it to illuminate the foolish practices of our own lives, it turns out to have quite a bit to say. It is in fact because the epic is so seemingly anachronistic that it can illuminate the unquestioned assumptions of the modern day. Indeed, other parts of the Kalevala take us far beyond that discussed above and cause us to reconsider anything from the power of nature to the roles and expectations related to marriage – and so much more. The more time I spend reading and thinking about the Kalevala, the more relevant it seems to become.

Chapter 3 : The Kalevala or Poems of the Kaleva District by Elias L nnrot

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Ilmarinen forges the Sampo The slaughtering of the big Karelian steer; preparations for the wedding feast at North Farm; the origin of beer The wedding feast at North Farm; wedding lays Tormenting and consoling a bride The government of a bride; The lay of an abused daughter-in-law At home Ilmarinen and his bride are ceremoniously received The duel at North Farm Kullervo as a herdsman; cattle, milk, and bear charms The unhappy meeting of Kullervo and his sister The theft of the Sampo from North Farm The sea and air battle for the Sampo; the lucky preservation in the Kaleva District of s Reviews Into the shifting of tone from lyrically tragic poems to those about warfare, from wedding lays to sheer horseplay, Magoun has infused the unmistakable speech rhythm and diction of our own language The Kalevala is a monumental work. The work then turns to the relations between two communities: The original sense [of the Kalevala] breaks through in a refreshing new way The philologist and folklorist will welcome the new precision of thought and expression. For English students of Kalevala This authoritative new translation of the Kalevala, together with the materials the volume contains relating the poetic style of the Finnish songs to the style of other orally composed poetry, is especially significant to students of European folklore Both Professor Magoun and the Harvard University Press have placed many generations of folklorists in their debt. What distinguishes this work from other Kalevala translations is the fact that Professor Magoun presents a prose translation of the national folk epic of Finland, a translation which is accurate and scholarly in every detail The translator makes his translation agree line for line with the original; the result is that this translation makes readily apparent the parallelisms, the poetic images, and the wry humor as well as the homely realism of the Finnish original.

Chapter 4 : The Kalevala â€” Reader Q&A

The national folk epic of Finland is here presented in an English translation that is both scholarly and eminently readable. To avoid the imprecision and metrical monotony of earlier verse translations, Francis Magoun has used prose, printed line for line as in the original so that repetitions, parallelisms, and variations are readily apparent.

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