

GLOBAL VOICES

A bimonthly foreign language
magazine



GLOBAL VOICES



**A BIMONTHLY FOREIGN LANGUAGE
MAGAZINE**

**AN INITIATIVE OF
DEPARTMENT OF
FOREIGN LANGUAGES**

THE BSS SCHOOL

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**"Whispers of
Tradition"**



Note from Mrs. Khaitan

Foreign language study is all about learning how to truly communicate and connect with others an incredibly important life skill that can only be cultivated by interacting with people. When one masters a foreign language, one can exercise one's power to remain connected with the world. It opens up a world of job opportunities and allows all to make meaningful friendships with open-mindedness. I am excited to know that the students have compiled this magazine, "Global Voices," which will indeed be a step ahead in their learning.

All the very best
Mrs. DIPTI KHAITAN
ADDITIONAL SECRETARY
BSS SCHOOL



NOTE FROM THE PRINCIPAL

Dear All,

Learning a foreign language a is always an extra feather in the cap of children. Reaching out globally is the need of the hour, and with their skill, the students can confidently make many more friends and acquaintances and truly build up the skill of good citizenship by projecting their own country to the world around incorporating them and the world culture of friendship and camaraderie in them.

All the best

SUNITA SEN

**THE PRINCIPAL
THE BSS SCHOOL**

NOTE FROM THE VICE PRINCIPAL

Education is our passport to the future for tomorrow belongs to the people who prepare it for today.... -

-Malcolm X

It gives me immense pleasure to pen down my feelings on the release of the magazine "Global

Voices" by the students and teachers of the Department of Foreign Languages at the BSS

School. The feelings are of great happiness, admiration, and pride for the BSS School. I

appreciate the sincere effort of all my dear

students and teachers in compiling this one-of-a-

kind magazine. This is indeed a great platform

for all my students to reflect their vibrant talents

in a creative way. I wish all the best to the entire

team of "Global Voices" and want them to believe

in the motto, "Teamwork makes the dream work."

SUDESHNA BANERJEE

VICE PRINCIPAL

THE BSS SCHOOL



NOTE FROM THE ADVISOR

**"A different language is a different
vision of life."**

We, at The BSS School are committed to excellence and want our girls to be global citizens. Learning a new language helps to expose our students to diverse social cultures and experiences. This makes them adept at comprehending different perspectives, making them more empathetic and effective communicators. It will also help them in both their personal and professional lives. We are cultural beings and with the shifting world we want to empower our students to take their rightful place in the world.

Nidhi Agarwal
ADVISOR OF THE MAGAZINE AND ECA
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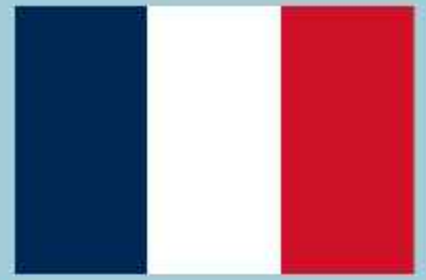
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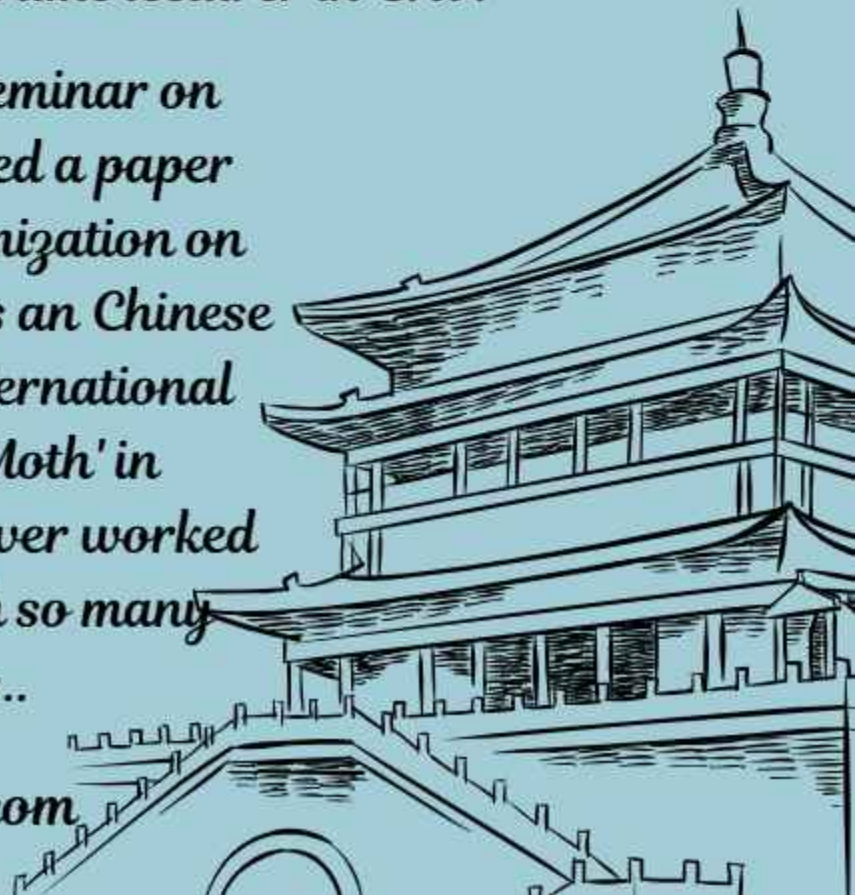


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FROM THE EDITOR- IN- CHIEF

Dear Readers



I am thrilled to present you our latest issue of Global Voices Magazine, centered around the enchanting theme of Seasonal Celebrations across Spain, China, and France. This edition is a vibrant showcase of the unique traditions and festivities that mark the changing seasons in these culturally rich countries. One of the key highlights of this issue is our in-depth exploration of how Spain, China, and France each celebrate the seasons in their distinctive ways. From the colorful Spring Festivals in China to the lively Summer Fiestas in Spain and the charming Autumn Festivals in France, we delve into the customs and rituals that make each season very special. We also draw fascinating parallels with Indian seasonal festivals, underscoring the shared human experience of marking time and change through communal celebration. I invite you to journey through the seasons with us in this issue of Global Voices Magazine. Let us revel in the beauty of our diverse traditions, embrace the connections that bind us, and celebrate the seasonal rhythms that bring joy and meaning to our lives.

Warm regards,

Antara Chatterjee

Editor-in-Chief of "Global Voices Magazine"

&

*Spanish Teacher
The BSS School*



This Months **LET'S ENJOY**

FLOKLORE

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French Folklore: A Rich Tapestry of Myths and Legends



French folklore is a vibrant and intricate collection of tales, legends, and traditions that reflect the cultural diversity and history of France. Rooted in rural life and local customs, these stories often convey moral lessons, celebrate the supernatural, and connect communities to their past. From the enchanting tales of fairies and goblins to the heroic legends of historical figures, French folklore encompasses a wide range of narratives that have shaped the identity of the nation.

One of the most notable aspects of French folklore is its regional diversity. Each area of France has its own unique stories, often influenced by the geography, history, and culture of the region. For example, in Brittany, tales of the "Ankou," a spectral figure who serves as the harbinger of death, reflect the region's Celtic roots and its deep connection to the sea. Meanwhile, in Provence, stories of the "Santons," small clay figures representing local characters, celebrate the traditions of Christmas and rural life.

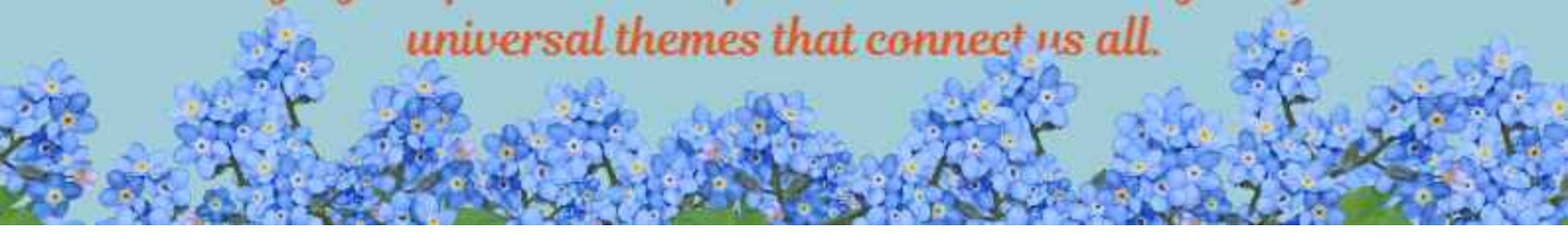
The tales of the "Fées" or fairies are among the most enchanting elements of French folklore. These supernatural beings are often depicted as beautiful, yet capricious, granting wishes or bestowing curses. One famous tale is that of "La Belle au Bois Dormant" (Sleeping Beauty), where a princess falls into a deep slumber due to a curse from a vengeful fairy. This story has not only captivated generations but also reflects the moral complexities of desire, jealousy, and redemption.

Another significant figure in French folklore is the "Loup-garou," or werewolf. This creature, often associated with the rural working class, embodies fears of transformation and the unknown. Stories of the Loup-garou usually serve as cautionary tales, warning against the dangers of straying from societal norms or succumbing to primal instincts. Such narratives resonate deeply with the human experience, exploring the duality of nature and the struggle between civilization and savagery.

In addition to supernatural beings, French folklore is rich in tales of heroes and historical figures. The story of "Joan of Arc" is perhaps the most renowned. As a peasant girl who led French forces against the English in the Hundred Years' War, her bravery and faith have turned her into a legendary figure. Folklore surrounding her life emphasizes themes of patriotism, divine inspiration, and the triumph of the underdog.

French folklore has also found its way into literature and art, influencing renowned authors such as Charles Perrault and the Brothers Grimm. Their adaptations of traditional tales have preserved these stories for future generations, allowing the essence of French folklore to transcend time and geography.

In conclusion, French folklore is a captivating tapestry of myths, legends, and cultural narratives. Its rich variety not only showcases the diverse history of France but also offers insight into the human condition. Through tales of fairies, werewolves, and heroic figures, French folklore continues to inspire and entertain, bridging the past with the present and reminding us of the universal themes that connect us all.





Le folklore français : une riche tapisserie de mythes et de légendes

Le folklore français est une collection vibrante et complexe de contes, de légendes et de traditions qui reflètent la diversité culturelle et l'histoire de la France. Ancrées dans la vie rurale et les coutumes locales, ces histoires transmettent souvent des leçons morales, célèbrent le surnaturel et relient les communautés à leur passé. Des contes enchanteurs de fées et de gobelins aux légendes héroïques de figures historiques, le folklore français englobe un large éventail de récits qui ont façonné l'identité de la nation.

Un des aspects les plus remarquables du folklore français est sa diversité régionale. Chaque région de France a ses propres histoires uniques, souvent influencées par la géographie, l'histoire et la culture de la région. Par exemple, en Bretagne, les contes de l'"Ankou", une figure spectrale qui sert de présage de la mort, reflètent les racines celtiques de la région et sa profonde connexion à la mer. Pendant ce temps, en Provence, les histoires des "Santons", de petites figurines en argile représentant des personnages locaux, célèbrent les traditions de Noël et la vie rurale.

Les contes des "Fées" sont parmi les éléments les plus enchanteurs du folklore français.

Ces êtres surnaturels sont souvent décrits comme magnifiques, mais capricieux, accordant des souhaits ou infligeant des malédictions. Un conte célèbre est celui de "La Belle au Bois Dormant", où une princesse tombe dans un profond sommeil à cause d'une malédiction d'une fée vengeresse. Cette histoire a non seulement captivé des générations, mais reflète également les complexités morales du désir, de la jalousie et de la rédemption.



Une autre figure significative du folklore français est le "Loup-garou". Cette créature, souvent associée à la classe ouvrière rurale, incarne les peurs de la transformation et de l'inconnu. Les histoires du Loup-garou servent généralement de récits d'avertissement, mettant en garde contre les



dangers de s'écarter des normes sociales ou de céder à des instincts primaires. De tels récits résonnent profondément avec l'expérience humaine, explorant la dualité de la nature et la lutte entre la civilisation et la sauvagerie. En plus des êtres surnaturels, le folklore français est riche en contes de héros et de figures historiques. L'histoire de "Jeanne d'Arc" est peut-être la plus célèbre. En tant que jeune paysanne ayant mené les forces françaises contre les Anglais pendant la guerre de Cent Ans, son courage et sa foi en ont fait une figure légendaire. Le folklore entourant sa vie met l'accent sur des thèmes de patriotisme, d'inspiration divine et du triomphe de l'underdog.



Le folklore français a également trouvé sa place dans la littérature et l'art, influençant des auteurs renommés comme Charles Perrault et les frères Grimm. Leurs adaptations de contes traditionnels ont préservé ces histoires pour les générations futures, permettant à l'essence du folklore français de transcender le temps et la géographie.

En conclusion, le folklore français est un tapisserie captivante de mythes, de légendes et de récits culturels. Sa riche variété non seulement met en valeur l'histoire diversifiée de la France, mais offre également un aperçu de la condition humaine. À travers des contes de fées, de loups-garous et de figures héroïques, le folklore français continue d'inspirer et de divertir, reliant le passé au présent et nous rappelant les thèmes universels qui nous connectent tous.



The Similarities and Differences between French Folklore and Indian Folklore

Folklore is an essential part of the culture of each nation, representing beliefs, traditions, and values passed down through generations. French folklore and Indian folklore, although stemming from very different cultural contexts, share certain similarities while also presenting marked differences.

Similarities

Firstly, both folklores play a crucial role in the transmission of culture and national identity. In France, fairy tales like those of Charles Perrault, such as "Cinderella" and "Little Red Riding Hood," convey morals and life lessons. Similarly, in India, the stories from the Mahabharata and Ramayana are not only epic tales but also carry ethical and philosophical messages. These narratives, whether French or Indian, often utilize archetypal characters—the hero, the villain, and the sage—to illustrate universal values.

Moreover, the folklore of both cultures is rich in supernatural elements. In France, fairies and witches are ubiquitous figures, just as gods and demons are in Indian folklore. These fantastic elements serve to captivate the imagination of listeners and explain natural phenomena or mysterious events. In both traditions, the supernatural is often a means of illustrating moral struggles, such as the fight between good and evil.

Differences



However, there are notable differences between these two folklores. Firstly, the diversity of cultures in India is immense, with over 2,000 ethnic groups and hundreds of languages. This is reflected in its folklore, which varies significantly from region to region. For example, the folklore of southern India is very different from that of northern India, featuring distinct figures and narratives. In contrast, while French folklore is regionally varied, it tends to share common themes and motifs, granting it a certain homogeneity.

Another distinctive aspect is the social function of folklore. In France, folklore is often associated with cultural celebrations and festivals, such as the Fête de la Musique or Carnival. In India, folkloric tales are often tied to religious rituals and spiritual festivals, like Diwali or Holi. This highlights the importance of folklore in Indian religious practices, whereas French folklore is more commonly rooted in secular traditions.

Conclusion

In summary, while French and Indian folklore share similarities in their roles of transmitting values and utilizing supernatural elements, cultural, geographical, and social differences enrich each tradition. Folklore remains a reflection of national identities and beliefs, illustrating the richness of human diversity.



Written By :- **NABANITA B. MUKHERJEE**
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THE ENCHANTED FOREST OF BROCÉLIANDE: A TALE OF YSABEL AND THE GUARDIAN



Introduction

Folklore holds an essential place in French culture, passed down through generations, blending elements of myth, legend, and history. One of the most captivating regions tied to folklore is the Forest of Brocéliande, often associated with Arthurian legends and mystical figures. In this project, I have chosen to write a story inspired by this famous forest, intertwining elements of French medieval folklore with creative fiction. The tale is set in ancient Brittany, where magic and nature are deeply intertwined.

Through the story of Ysabel and the Guardian, we explore themes of bravery, trust, and the bond between humans and the mystical creatures of the forest. This work draws inspiration from traditional Breton and Arthurian lore, celebrating the power of storytelling that has kept these legends alive for centuries.

The Enchanted Forest of Brocéliande: A Tale of Ysabel and the Guardian

Once upon a time, in the heart of ancient Brittany, there lay a forest unlike any other. The Forest of Brocéliande was known to hold secrets—ancient trees that whispered to one another, streams that sparkled with magic, and creatures long forgotten by humankind.

In a small village at the edge of the forest lived a young woman named

Ysabel. Her hair was as dark as the raven's feathers, and her eyes gleamed with curiosity. Ysabel had grown up hearing tales of the forest's enchantments, of the mighty wizard Merlin and the Lady of the Lake. But more than anything, she was fascinated by the story of the Guardian, a mystical being said to protect the forest's heart.

It was said that no human had ever seen the Guardian, for those who ventured too deep into Brocéliande never returned. But Ysabel was brave, and her heart longed for adventure. One evening, she decided to leave her village and journey into the forest, determined to uncover the truth behind the legends.

As she walked deeper into the woods, the trees seemed to close around her, their branches twisting like ancient arms. The air grew cooler, and strange creatures flitted between the trees, their eyes gleaming in the twilight. Yet, Ysabel was not afraid. She felt the presence of something watching her, guiding her steps.



After hours of wandering, she came upon a clearing. In the center stood an ancient oak, its bark covered in glowing runes. And there, at the base of the tree, was a figure cloaked in emerald green. It was the Guardian, as old as the forest itself, with eyes that shimmered like the stars.

“Why have you come, child of the village?” the Guardian asked, its voice like the rustling of leaves.

“I seek the truth of Brocéliande,” Ysabel replied. “I wish to know the secrets of this place and the stories that have been passed down through generations.”

The Guardian studied her for a moment. “The forest shares its secrets with those who prove themselves worthy. But know this: not all truths are easy to bear. Will you accept the burden of knowledge?”

Without hesitation, Ysabel nodded. And so, the Guardian led her deeper into the heart of the forest, where ancient magic still pulsed through the earth. There, she learned the stories of the old ones—of Merlin and the fae, of dragons and enchanted knights. But Ysabel also learned that with great knowledge came great responsibility.

For days, she stayed with the Guardian, learning the ways of the forest. When she returned to her village, she was no longer just Ysabel, the curious girl. She had become the Keeper of Stories, tasked with preserving the ancient tales and ensuring that the magic of Brocéliande lived on.

And so, the legends of the forest continued, passed down through generations, with Ysabel’s tale becoming part of the lore itself.





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Written By
NAIRITI CHATTERJEE

VIA





The White Cat_ (Le Chat Blanc)



In a far-off kingdom, a king promised his daughter's hand to the prince who could solve his riddle: "What is the most beautiful thing in the world?" A poor prince, after consulting wise men and traveling far, encountered an old woman who advised him to visit the White Cat.

Deep within a mystical forest, the prince found the White Cat's magnificent castle. The cat, a princess under a wicked enchantress's curse, welcomed him. The prince spent three days with the White Cat, who transformed into a beautiful princess each night.

On the third night, she revealed the answer to the riddle: "The most beautiful thing in the world is the heart of the one who loves." The prince returned to the king, solved the riddle, and married the princess.

Written By

Izna Wasim



V1 B





THE ENCHANTED APPLE TREE



Once upon a time, long ago in Flanders, there lived a poor old woman whose name was Misery. but Misery owed one marvelous thing. This was an apple tree - a special apple tree.

In autumn, when the apples ripened and turned a rich red, misery walked outside each morning to admire them - and to eat them, of course. but one day Misery looked carefully at her tree. "I think someone may be stealing my apples", she said to herself. The next morning Misery walked outside to pick her apples and spied three little boys running away across the field. "ha ha", the boys called, and held their apples high in the air as they laughed and ran. After that, Misery noticed each morning a few more apples were missing. She tried to catch the thieves, but every time she walked outside, she saw no one at all. One frigid winter morning there was a knock on Misery's door. When she answered, she was a wrinkly old man with a long white beard. He wore tattered clothes and his feet were bare. "What do you want?" Misery asked him

"Oh please, ma'am," he said softly "could you please give me some bread?". Misery owed him as she had a generous heart. "ah you are so kind", the man said the man and told Misery that he can grant her a wish.

Misery wished that whoever eat his apple will stick to the tree and will not ale to free themselves untill she wants to. Her wish was granted. the next day Misery walked outside and saw that all who stole her apple was stick to it.

By seeing them Misery felt sad and set all of them freed. one she heard that someone was knocking at the door and it was father of dead who had come to take Misery with him. then Misery said that she didn't like to live his apples so she told him to take them. When he went to take them he got stick in the tree. days passed and he kept hunged up at last he begged to Misery for leaving him. Misery let him go but before that she told that she will die whenever she wants and her wish was granted. then the father death left her house.



Written
By
NIMISHA
DEY
VIC





CINDERELLA



THERE WAS once a rich man whose wife lay sick, and when she felt her end drawing near she called to her only daughter to come near her bed, and said, "Dear child, be good and pious, and God will always take care of you, and I will look down upon you from heaven, and will be with you." And then she closed her eyes and died. The maiden went every day to her mother's grave and wept, and was always pious and good. When the winter came the snow covered the grave with a white covering, and when the sun came in the early spring and melted it away, the man took to himself another wife.

The new wife brought two daughters home with her, and they were beautiful and fair in appearance, pearance, but at heart were black and ugly. And then began very evil times for the poor step-daughter.

"Is the stupid creature to sit in the same room with us?" said they, "those who eat food must earn it. She is nothing but a kitchen-maid!" They took away her pretty dresses, and put on her an old gray kirtle, and gave her wooden shoes to wear.

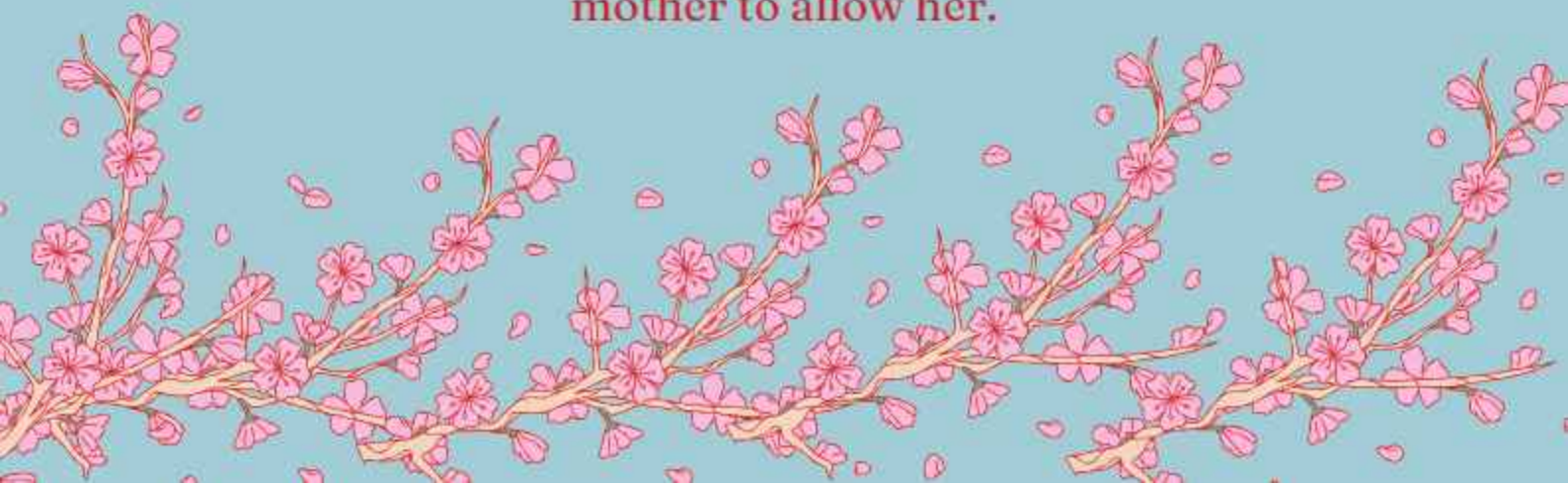
"Just look now at the proud princess, how she is decked out!" cried they laughing, and then they sent her into the kitchen. There she was obliged to do heavy work from morning to night, get up early in the morning, draw water, make the fires, cook, and wash. Besides that, the sisters did their utmost to torment her- mocking her, and strewing peas and lentils

among the ashes, and setting her to pick them up. In the evenings, when she was quite tired out with her hard day's work, she had no bed to lie on, but was obliged to rest on the hearth among the cinders. And because she always looked dusty and dirty, as if she had slept in the cinders, they named her Cinderella.

It happened one day that the father went to the fair, and he asked his two stepdaughters what he should bring back for them. "Fine clothes!" said one. "Pearls and jewels!" said the other. "But what will you have, Cinderella?" said he. "The first twig, father, that strikes against your hat on the way home; that is what I should like you to bring me." So he bought for the two step-daughters fine clothes, pearls, and jewels, and on his way back, as he rode through a green lane, a hazel twig struck against his hat; and he broke it off and carried it home with him. And when he reached home he gave to the step-daughters what they had wished for, and to Cinderella he gave the hazel twig. She thanked him, and went to her mother's grave, and planted this twig there, weeping so bitterly that the tears fell upon it and watered it, and it flourished and became a fine tree. Cinderella went to see it three times a day, and wept and prayed, and each time a white bird rose up from the tree, and if she uttered any wish the bird brought her whatever she had wished for.

Now it came to pass that the King ordained a festival that should last for three days, and to which all the beautiful young women of that country were bidden, so that the King's son might choose a bride from among them. When

the two stepdaughters heard that they too were bidden to appear, they felt very pleased, and they called Cinderella and said, "Comb our hair, brush our shoes, and make our buckles fast, we are going to the wedding feast at the King's castle." When she heard this, Cinderella could not help crying, for she too would have liked to go to the dance, and she begged her step-mother to allow her.



to the Prince, who held out to her the golden shoe. Then she sat down on a stool drew her foot out of the heavy wooden shoe, and slipped it into the golden one, which fitted it perfectly. And when she stood up, and the Prince looked in her face, he knew again the beautiful maiden that had danced with him, and he cried, "This is the right bride!" The step-mother and the two sisters were thunderstruck, and grew pale with anger; but he put Cinderella before him on his horse and rode off. And as they passed the hazel bush, the two white pigeons cried, "There they go, there they go! No blood on her shoe; The shoe's not too small, The right bride is she after all."

And when they had thus cried, they came flying after and perched on Cinderella's shoulders, one on the right, the other on the left, and so remained.

And when her wedding with the Prince was appointed to be held the false sisters came, hoping to curry favor, and to take part in the festivities. So as the bridal procession went to the church, the eldest walked on the right side and the younger on the left, and the pigeons picked out an eye of each of them. And as they returned the elder was on the left side and the younger on the right, and the pigeons picked out the other eye of each of them. And so they were condemned to go blind for the rest of their days because of their wickedness and falsehood.



Written

By

Jaanhobi

Modak

VI B





La Chupacabra: The Legend



El Chupacabra also known as Great Sucker, first occurred in Puerto Rico in the mid- 90s. People fell of one chupacabra's glowing red eyes and glistening fangs, and of how the beast lurks in the forest, terrifying preying on goats and cattle, local residents. It is a creature that resembles a large, reptilian kangaroo with huge red eyes. It likes to feast mainly on the blood of livestock and animals. People still believe that the fields can be found in the west North of Torquemada, South east of Peridido and the South of Che Casca Madrugada, or North of Chuparasa near the river. A chupacabra Strength is greater than humans They can rip flesh and bones with the amazing power and force. It also has a Verminous Bite, Chupacabra's are also portrayed to be loyal, intelligent at the same time. Although he is a predator, he has a heart of gold and is always willing to protect those he cares about.



La Chupacabra: La Leyenda

El Chupacabras, también conocido como Gran Chupador, ocurrió por primera vez en Puerto Rico a mediados de los años 90. La gente se quedó prendada de los brillantes ojos rojos y los relucientes colmillos del Chupacabra, y de cómo la bestia acecha en el bosque, aterrorizando a los lugareños, aprovechándose de las cabras y el ganado. Es una creatividad que se asemeja a un gran reptil, canguro con enormes ojos rojos. Le gusta alimentarse principalmente de sangre de ganado y animales. La gente todavía cree que los campos se pueden encontrar en el oeste al norte de Torque mada, al sureste de Peridido y al sur de Che Casca Madrugada, o al norte de Chuparasa cerca del viver. Un Chupacabra La fuerza es mayor que la de los humanos. Pueden desgarrar carne y huesos con un poder y una fuerza asombrosos. También tiene un mordisco de verminuos, los Chupacabras también se muestran leales e inteligentes al mismo tiempo. Aunque es un depredador, tiene un corazón de oro y siempre está dispuesto a proteger a sus seres queridos.



Written

TRANSLATION

By

BY

ALISHA MAITY

Samriddhi
Mukherjee

VI C

VIII B



La Llorona

La Llorona's original name is María, La Llorona literally means 'the weeping woman'. La Llorona is a vengeful ghost in Mexican Folklore.

She is found said to be found near waterbodies mourning her children whom she had drowned in a jealous rage after discovering her husband, Hernán Cortés, was unfaithful to her. She is typically appears as a malevolent spirit, either a harbinger or a direct cause of misfortune to the living. She is said to kidnap children who look exactly like her children and drown them. La Llorona represents the consequences of selfishness. People believe that La Llorona wears on all white dress or even a wedding dress and has jet black hair that reaches down her waist. In windy and dark nights, her wails and cries could be heard beyond the river and into the corners of the inner-city. La Llorona's story is traced back to 1550 in Mexico city. The legend of the weeping woman has a wide variety of details and versions. La Llorona is commonly associated with Halloween and with the common festival of Mexico - 'Día de los Muertos (The day of the dead). La Llorona is also a part of a popular children's game, 'La Llorona Wants your Soul' in which you control a group of 4 paranormal investigators seeking to solve the mystery and Find La Llorona's children. It is also a Popular Folktale for children. There is also a film associated with La Llorona.



Written

By Saparya Das

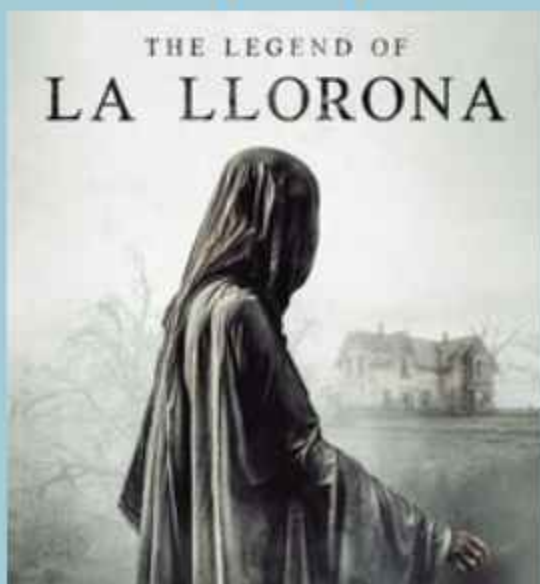


VI A

La Llorona



El nombre original de La Llorona es María, La Llorona significa literalmente 'la mujer que llora'. La Llorona es un fantasma vengativo del folclore mexicano. Se dice que se la encuentra cerca de cuerpos de agua llorando a sus hijos a quienes había ahogado en un ataque de celos después de descubrir que su esposo, Hernán Cortés, le era infiel. Por lo general, aparece como un espíritu maligno, ya sea un presagio o una causa directa de desgracia para los vivos. Se dice que secuestra niños que se parecen exactamente a sus hijos y los ahoga. La Llorona representa las consecuencias del egoísmo. La gente cree que La Llorona viste todo un vestido blanco o incluso un vestido de novia y tiene el cabello negro azabache que le llega hasta la cintura. En las noches oscuras y ventosas, sus lamentos y gritos se podían escuchar más allá del río y hasta los rincones del centro de la ciudad. La historia de La Llorona se remonta al año 1550 en la ciudad de México. La leyenda de la Llorona tiene una gran variedad de detalles y versiones. La Llorona se asocia comúnmente con Halloween y con la fiesta común de México: el 'Día de los Muertos'. La Llorona también forma parte de un popular juego infantil, 'La Llorona Wants your Soul' en el que controlas a un grupo de 4 investigadores paranormales que buscan resolver el misterio y encontrar a los hijos de La Llorona. También es un Cuento Popular para niños. También hay una película asociada a La Llorona.



Translation

By

Sandipta Deb

VII C





Picture drawn by :-

JAGRITI SINHA ROY

VII B

Influence of Mahakapi Jataka in Indian Buddhism on Monkey King in Chinese Folktale.

This is an attempt to throw light on the Indian Buddhist influence of Jataka tales on a legend character of Chinese literature- 'Monkey King', a mischievous, humorous and beloved hero of the ancient Chinese Folktale. Many scholars have attempted to deal with an aspect of Chinese Folktale concerning the legends of the 'Monkey King' which shows some evidence of influence of his Indian counterpart 'Hanumana' from Ramayana. But my purpose is to find out the influence of Mahakapi Jataka on 'Monkey King' in Chinese Folktale who symbolised righteousness, braveness and faithfulness. As far I know there is no such comparative study between these two lovable popular figures both in Indian and Chinese Buddhist literature with its rich amalgam of the Buddha and serious religious undertone to Buddhism.

Who is Monkey King? Is He real?

Monkey King whose Chinese Name is 'Sun Wu Kong' (孙悟空) is the mythical companion of Devout Huen Tsang (玄奘), his incredible journey from China to India. By the 1st century B.C. during Han Dynasty (汉代) (206 B.C to 220 A.D) trade and cultural relation had been tied up between China and Central Asia. Traders and missionaries from many parts of the world had arrived in China through Central Asian routes. According to P.C. Bagchi, 'India and Central Asia' 1955, India's first contact with China was in A.D 67 through the Indian Buddhist preachers 'Kumerjeeb' and 'Prince Gunabardhana' after that South Indian preachers Bodhidharma and Parmartha introduced Buddhism in China. In the early 7th century Tang priest 'Huen Tsang' made one tour to India during the reign of Tai Zong (太宗). Devout Huen Tsang's travel was challenging, he was facing many difficulties, overcoming lots of unusual situations on His religious Journey. One day when Huen Tsang was passing the territory of the Great Tang, all of a sudden he heard a loud voice and met with a monkey who was pressed under the five element mountains for five hundred years. The Monkey was punished by Lord Buddha as he made a mess of the Heavenly Palace. As Huen Tsang rescued Monkey King's life and accepted him as his disciple, Monkey King promised to protect Huen Tsang on his way to fetch the Buddhist Scriptures

How did the Monkey come to the world?

According to the Chinese Mythology, Monkey King, a celestial being was born from a magic stone which was on the top of the "Mountain of Flowers and Fruits". It developed a womb and one fine morning it burst out to produce a stone egg which was like the size of a ball. When the wind blew on this egg it turned into a stone monkey complete with the five sense of organs and four limbs. This stone split into two at the time of his birth. He acquires supreme intellect and magical power, through Taoist practices. He was given the name of "Sun Wu Kong" (孙悟空).

The legend character in Chinese Classical Fantasy, Monkey King not only played a role of a simple escort but also protected his master from all kinds of evil spirits, fought against all the monsters and demons, saved Huen Tsang's life from all kinds of natural calamities, dangers etc. All of these adventures and thrilling journey became a famous Chinese Classical novel named 'Xi You Ji' (西游记) penned by the author Wu Chang En which was published in the 16th century during the Ming Dynasty (明朝).

If I compare Monkey King in Chinese Folktale with his Indian counterpart Mahakapi Jataka (Bodhisattva Monkey) in Jataka Tales, then we see that the image of both of them are very much similar. The combination of righteousness, braveness, faithfulness are common in both of them which make them a beloved figure both in Chinese and Indian Buddhism. There are some similar characteristics features between Mahakapi Jataka and Monkey King like

1. Magical Power and Supreme Intellect.
2. Religious and Savior of the Human being.
3. Brave and Overcome all difficulties.
4. Status of God
5. Mannerism.

Now I am analysing these one by one

First, The Magical Power According to the Chinese Mythology Monkey King was not just an ordinary Monkey, but a celestial being who had a Supreme Intellect and Magical Power like His Indian counterpart Mahakapi Jataka. The Monkey King could change his appearance as many as 72 forms, whereas His Indian counterpart also could change his appearance. Magical power of Monkey King.



Second, Religious and Savior The above said Mythical companion of the famous Tang priest Huen Tsang always protected His Master from all kind of evils, dangers, calamities which came on his long journey. In the Jataka Tales, Mahakapi Jataka too protected and saved the lives of His Monkey friends.

Third, Brave and overcoming all difficulties Monkey King is always ready to fight with demons, dragons, monsters and evil spirits. His braveness not only made Him popular among the people but also we get the message of overcoming our difficulties. The same message was also spread by Mahakapi Jataka through his devotion when His Monkey troops were surrounded by the King's archers.



Fourth, Status of Gods In Chinese Folktale the image of Monkey King is also 'Benevolent of God'. For example, there is a famous drama named 'Shui yan Sizhou' (水淹四周) Flood in Sizhou, where the request of Chinese Goddess Avalokitaswara and Lord Buddha, it shows how high the status of the Monkey King was. In the Jataka Tales Mahakapi Jataka also explained King Brahmadata that He is Lord and chief of his Monkey troops.

Fifth, Mannerisms

According to the Chinese Mythology Monkey King's mannerism is very interesting and extraordinary, particularly his acrobatics unbelievably at rapid speed. He was always twirling of spears, balancing sword neatly on a spear. In Jataka Tales Mahakapi Jataka is shown as also an acrobat and wrestler. In the conclusion, I hope that the above said common characteristics, common perspectives, common feelings and common messages which both of them share, can be tied up together both in Indian and Chinese Buddhism.



Written By

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A Legend of Confucius

When Confucius came to the earth, the Kilin, that strange beast which is the prince of all four-footed animals, and only appears when there is a great man on earth, sought the child and spat out a jade whereon was written: "Son of the Watercrystal you are destined to become an uncrowned king!" And Confucius grew up, studied diligently, learned wisdom and came to be a saint. He did much good on earth, and ever since his death has been revered as the greatest of teachers and masters. He had foreknowledge of many things. And even after he had died he gave evidence of this.

Once, when the wicked Emperor Tsin Schi Huang had conquered all the other kingdoms, and was traveling through the entire empire, he came to the homeland of Confucius. And he found his grave. And, finding his grave, he wished to have it opened and see what was in it. All his officials advised him not to do so, but he would not listen to them. So a passage was dug into the grave, and in its main chamber they found a coffin, whose wood appeared to be quite fresh.



When struck it sounded like metal. To the left of the coffin was a door, which led into an inner chamber. In this chamber stood a bed, and a table with books and clothing, all as though meant for the use of a living person. Tsin Schi Huang seated himself on the bed and looked down. And there on the floor stood two shoes of red silk, whose tips were adorned with a woven pattern of clouds. A bamboo staff leaned against the wall. The Emperor, in jest, put on the shoes, took the staff and left the grave. But as he did so a tablet suddenly appeared before his eyes on which stood the following lines:



O'er kingdoms six Tsin Schi Huang
his army led, To open my grave and
find my humble bed; He steals my
shoes and takes my staff away To
reach Schakiu—and his last earthly
day!

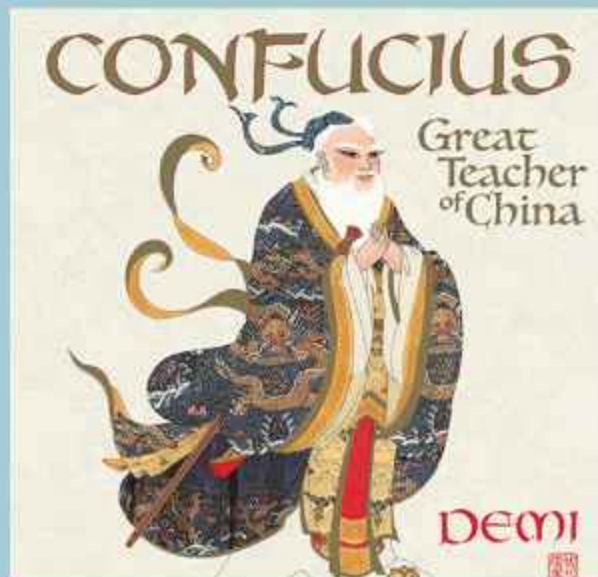
Tsin Schi Huang was much alarmed,
and had the grave closed again. But
when he reached Schakiu he fell ill
of a hasty fever of which he died.

Written

By

Shatakshi Saha

VII C



The legend of Jade Rabbit

Legend has it that many moons ago, the great Jade Emperor needed help making a powerful potion of immortality, which would make whoever drank it live forever. He thought, "Who should I choose to have this great responsibility?" Deciding that humans were too selfish, he turned to animals. But what animal would be worthy of this great honor?

The Jade Emperor flew down to Earth and pretended to be a beggar. He fell to the ground and pleaded for help, "Please, I need food!" Three animals came to his rescue: the monkey, the fox, and the rabbit. The three animals went into the forest to look for food.

The monkey gathered fruit from the treetops. The fox hunted fish from the nearby river stream. The monkey and the fox returned with the food back to the beggar, but what about the rabbit? The rabbit could only gather grass.

After realizing that humans can't eat grass, the rabbit exclaimed, "Please, eat me instead!" and jumped into the fire, sacrificing itself. The beggar revealed himself to be the Jade Emperor and quickly saved the rabbit from being burned. Touched by the rabbit's kindness, the Jade emperor decided the rabbit was the bravest creature and carried the rabbit to the moon.

The rabbit got the name Jade Rabbit because of its precious, jade-like fur, and lived on the moon, working hard making the potions of immortality.


Some people say, during the full moon, you can see the outline of the Jade Rabbit making the potions of immortality.



Written
By
Rajanya Chanda
VIII C



Comparative study between Indian and Chinese folklore



"The Wolf of Zhongshan" (Chinese: 中山狼傳; pinyin: Zhōngshān Láng Zhuàn) is a popular Chinese tale that deals with the ingratitude of a creature after being saved.

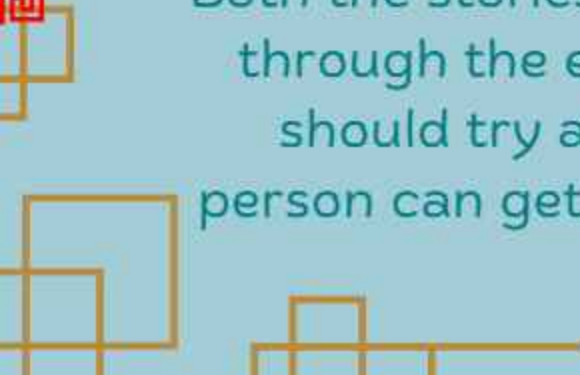
In the story Mr. Dongguo saves a wolf from a hunter, but the wolf betrays him by trying to eat him. Mr. Dongguo seeks out three elders to argue his case, but two of them sides with the wolf. Finally, they present their case to an elderly farmer, who ties up the wolf in a bag and beats it with a hoe. A woman then tells Mr. Dongguo that the wolf dragged off her son, and Mr. Dongguo strikes the wolf's head with the hoe.




This story can be observed as Chinese version of the Indian folk tale "The Wicked Tiger" written by Upendrakishore Ray Chowdhury.

In the story a priest releases a tiger from a cage to save his life but in return the tiger announces that he wants to eat the priest. The priest seeks out three elders to argue his case, but two of them sides with the tiger. Finally they present their case to a fox who tricks the tiger into going back inside the cage and locking him up.

Both the stories reveals the bad side of human beings through the eyes of animals. It shows what people should try and better about themselves. A kind person can get into trouble if they are too trusting of evil people.






东郭先生

Wolf prayed to Mr Dong Guo to save his life from hunter.



Mr.Dong Guo hid Wolf inside the sack.



After releasing from sack wicked wolf wanted to eat Mr.Dong Guo.

Written

By

Subhali

Mitra

IX A



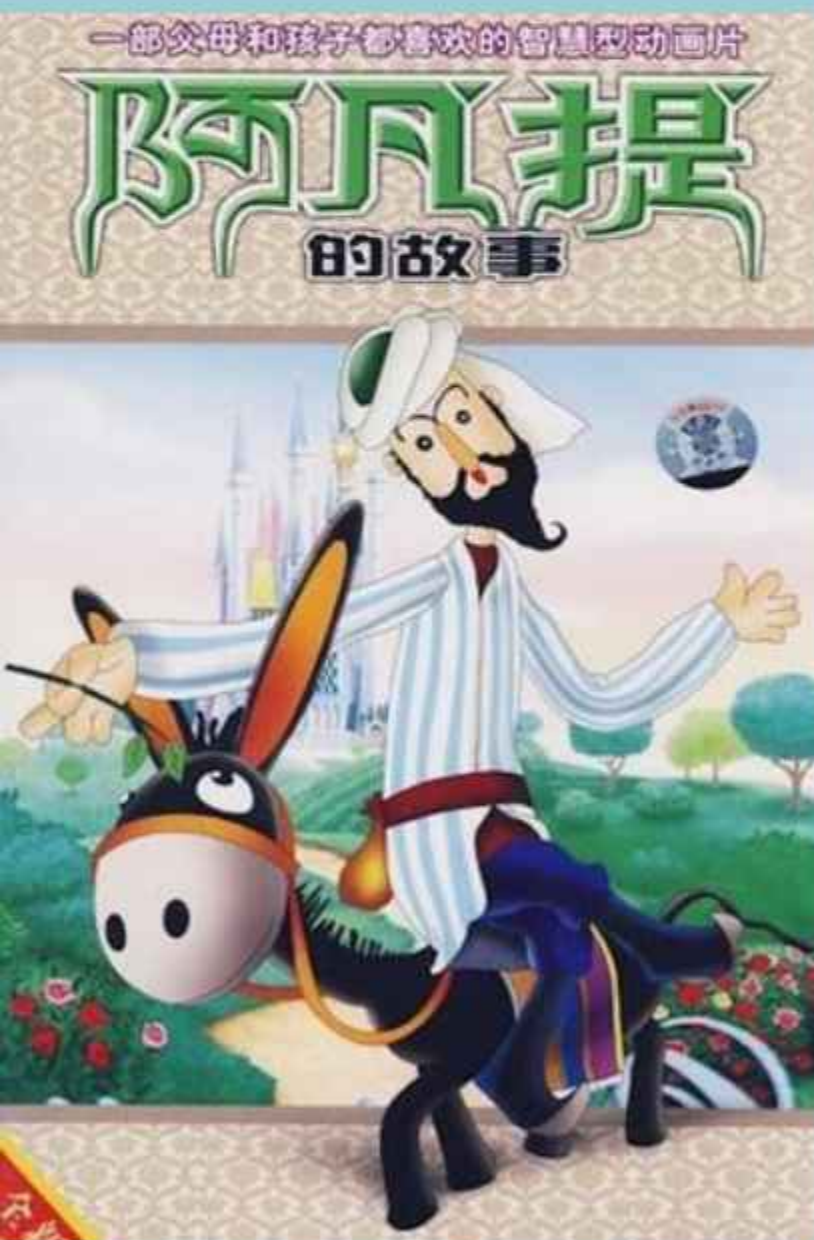
Ungrateful wolf jumped at the side of Mr.Dong Guo and his horse.

A Fan Ti was 'Borrowing a Pot'

啊凡提借锅

Stories of Effenti('A Fan Ti' in Chinese)come from the Uygur people,Muslim minority nationality in Xinjiang, Northwest China. 'Effenti',a title of respect equivalent to "Master" who was the folk hero of the traditional oral folk literature.

Once A Fan Ti borrowed a pot from one land lord .The Lord asked him to pay rent for that day.



A few days later A Fan Ti came to the landlord's house and announced happily,"Congratulations!your pot has given birth to a son".

借 锅

新疆维吾尔族，人们都知道阿凡提的故事。



有一次，阿凡提借了地主一口锅。阿凡提把锅还给地主的时候，里边又放了一口小锅。

“阿凡提，怎么多了一口小

锅？”

"Nonsense! how can a pot be pregnant?"asked the landlord. "Look here," said A Fan Ti,then he took out a small pot from his pocket and gave it to the landlord.

"Please take care of new born one",A Fan Ti said.

Though the landlord knows that it is next to impossible ,still greedy landlord became very happy and was satisfied to gain one extra more.

Landlord then said to A Fan Ti,"Please take care of my Mother Pot and let it give birth to more sons"

"Yes, surely"A Fan Ti replied.

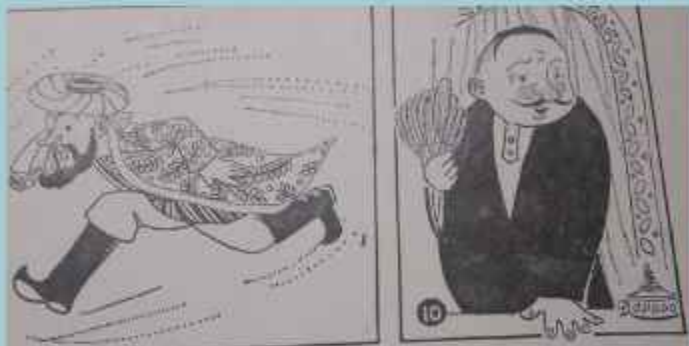


A few days later A Fan Ti came to the landlord rushly and said with tears,"Alas,my lord your pot died".

"Nonsense,how can a pot die?" cried the landlord.

"Sir ,if a pot can give birth,it can surely die? Afraid of losing face in front of neighbours,the landlord made no arguments.

The reason was that A Fan Ti wanted to show the people what a greedy man the landlord was.





If we observe and analysis the picture of this story ,will get a common platform in social, political and economical aspect of both country like India and China.

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IX B



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