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BIRDS: MYTHICAL SYMBOL OF MIGRATION, BEAUTY AND BESTIALITY

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Resume: The Art-Po project integrates literary exploration of symbolism and substance of birds. As a multimedia genre, it interrelates artistic illustrations based on contemporary and mythological interpretations of flying, with esthetic and ethical meaning of the notion of flight, in space and time. Artworks are created by university students at UGD Art Academy, calendar format: 12 texts co-operating with 12 painted images. Visual and verbal perceptions of birds and flying, transmit imaginary and realistic, yet perpetual pursuit of positive spiritual meaning, above the negative. Representations contain conflicting negative and positive characteristics of birds as metaphors in legends, cultural, literary and daily concepts. The project observes built-in ambiguity of birds seen as complex past and contemporary emblems of sublime beauty and monstrous bestiality, which nevertheless retain focus on the positive nature of flying and migration of birds. Birds are viewed as epitomes of amorphous, fluid entities, climate and terrain change, catharsis and catastrophe, hazard and havoc, transmitted diseases and digitally induced games of terror, or questionable triumph. Bird flights are interpreted as *migration* through energy and matter, as concept of change and constancy, which - beyond their binary determinants, maintain aspirations for stable, transcending harmony within the spiritual and physical laws of nature, and humans.

Key words: bird, movement, myth, contemporary, flight, light, fight

ПТИЦИТЕ: МИТСКИ СИМБОЛ НА МИГРАЦИЈА, УБАВИНА И БЕСТИЈАЛНОСТ

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Резиме: Арт-По проектот интегрира книжевно истражување на симболизмот и суштината на поимот птици. Како мултимедијален жанр тој поврзува уметнички илустрации засновани на современи и митолошки интерпретации, со естетското и етичкото значење на поимот летање, во простор и време. Сликаарските дела се изработени од студенти на УГД Академијата за уметност, во календарски формат: 12 текста соработуваат со 12 насликани претстави. Визуелната и вербалната перцепција на поимот птици и летање, пренесува и имагинарна и реалистична, а повторлива потрага по позитивно духовно значење над негативното. Претставите содржат конфликтни негативни и позитивни карактеристики на птиците како метафори во легендите, културата, литературата и дневните концепти. Проектот ја разгледува иманентната двосмисленост на птиците посматрани како сложени минати и современи амблеми на сублимна убавина но и на монструозна бестијалност, која сепак задржува фокус на позитивната природа на летањето и миграцијата на птиците. Птиците се набљудувани и како епитоми на аморфни, флуидни ентитети, климатски и теренски промени, катарза и катастрофа, ризик и хаос, преносливи болести и дигитално индуцирани игри на терор, или триумф под знак прашање. Летот на птиците се толкува како *миграција* низ енергија и материја, како концепт за менливост и константност, кој, и покрај своите бинарни одредници, одржува аспирации за стабилна и трајна хармонија во духовните и физичките закони во природата, и човекот.

Клучни зборови: птица, движење, мит, современ, лет, светлина, борба

INTRODUCTION

Science could learn from mythology as much as adult education could learn from children's games. Birds from reality and from supernatural domains, share common connections: tendencies to outperform and outsmart themselves or cohabitants within free environments, challenged or not. Mythological symbols of birds connect divine and human levels of imaginative flying, walking - striving for the heights, the heavens, while inhabiting the ground-world, or underground fantasy realm. Academic and popular culture turn to folklore and legends of diverse cultures and beliefs, to distinguish symbols of the beautiful and the divine from the monstrous and the grotesque flying-creatures that personify good and evil entities in nature and man. From pagan to neo-pagan, to new age modern symbolism and post-postmodern horror-denominators exploited by digital game industries, findings lead to birds typify opposing characteristics. On mythological level, people's imagination gave birds the capacity to defy or out-fly their own identity, by *devising* their eternal entity, such as the *phoenix* that morphs its symbolism and substance to a *never ending presence on earth*.

The earliest stages of human fantasy produced, or reproduced from their own interpretation of reality, birds that intrigue scientific research, cultural studies and literary creativity. A brief list of fantastic creatures shows hybrid

combinations of animal, human and bird properties. These genetic re-combinations are known to the prehistoric perception, and they are not less known to the untamed imagination of contemporary experiments in science, the fine arts, the cinematic arts and the digital animation in particular. The performance properties of birds as multiple identity creatures might have been induced by the human need to intensify the potency of their own inferior physical identity compared to the huge animals survival-advantage in primeval ages. By mimicking their superior skills, morphing and merging into unexpected forms and functions, these flying and migrating creatures were able to deceive and conquer their prey from their own, and the other creatures' habitat.

1. SYMBOLISM AND SUBSTANCE OF BIRDS

The primordial bird called *carbuncle*, was small but perfidious enough to gather crystallized dragon brains and wear them as a mental and emotional empowerment symbol of outsmarting even the largest known animals at the time, the dragons/dinosaurs. *Firebirds* display similar properties by diffusing hellish fire and bringing nightmares behind frontal light. European folktales know of a bird of darkness, the *griffin*, that has an eagle head with wings, and a lion body. A mimicry of a woman in the upper body and a vulture in the lower body, the *harpy*, was a semi-bird that created full-blown dreadful dramas and large-scale tragedies in the Greek mythology. A Malaysian similarity is found in the supernatural creature of *lanqsuyar*, which combines vampiric woman's features with the owl. This cover-up bird shares similarities with the Greek *siren*, a bird with a female upper body, known as see nymph who seduces and then (ab)uses its misled victims. Another dangerous version of terrorizing birds is the *strix*, a Roman nocturnal demonic creature constantly hungry for those different than her, the humans – whose flesh is its nutritional goal. A bird known to both Greeks and Romans, the *cockatrice*, demolishes the environment with its barbed tongue, after occupying it, migrating with its tale of a snake, and then announcing with its rooster-like role, the newly conquered realm of its power. Human flesh eating giant birds are known to various mythologies, including Irish and Scottish. Their *each-uisge* bird morphs from human to horse phantoms aimed at annihilating humans. The rich Japanese mythology of positive and of predominantly negative demonic creatures, has a bird that produces panic-attack sounds of thunder that paralyze innocent victims. The Arab and Persian gargantuan bird known as *roc*, knows no boundaries in conquering lands from air, carrying elephants and outwitting and outperforming the walking inhabitants of those territories. The largest and strangest bird creature invented by the Jewish pre-monotheistic fantasy is the *ziz* bird, capable of eclipsing the sun with its wing diameter and then operating against the interest of the other dwellers in the environment. The *phoenix* bird, shared by Egyptian and Greek mythology, is the rare one; it suggests contradictory yet constructive connotations by its ability to reincarnate from its otherwise self-destructive remains, the ashes, thus never allowing other flying and migrating creatures to compete for supremacy and continuity in time and space installations.

In animistic, tribal, Greek, Roman, Chinese, Japanese, Biblical tradition or contemporary mainstream imagery, particular birds, such as doves, have signified life-long love, peace, inspirational serenity and innocence that transcend affiliation to any combatant warrior instincts among primordial or modern associations. Doves have denoted devotion to family, and to faithful communication (carrying messages in peace and war times). Doves are used, as both communist and anti-communist logo for peace.

Human imperfections, insatiability for power, uncertainties, misleading notion or false powers, imposed duality in the meaning of birds. Birds became symbols of benevolence and malevolence, valor and voraciousness, related to fantastic or semi-historic stories on queens and goddesses, such as Astarte, Afrodite, Ishtar and Semiramis. Positive connotations of birds are: peace-finders and path finders: dove in the Old Testament story of Noah's ark, and dove in the Gilgamesh epic. Dove is a Biblical quintessential bird in the New Testament, representing the holy spirit of salvation and its connectivity with eternity. After Jesus Christ completed his 33 years of "life" as god in human flesh, it was the holy spirit, symbolized by dove, that appeared from heaven, as a holy spirit at the act of baptism performed by St. John in the Jordan river. The dove became a symbol of the promised spiritual connection between god and his people on earth, after Jesus leaves his physical presence among them.

2. BIRDS IN PARIETAL ART, FINE ARTS AND NATURAL SCIENCES PAINTINGS

Findings of [parietal art](#) (cave rock art) and prehistoric Paleolithic paintings, also employ inevitable symbols of birds connected to human instinct for moving boundaries, or exodus. Bird images are preserved in caves, 40,000 years before communicating again with our time (2014), and understanding of change. Hohokam rock art sites include petro glyphs of two birds among symbols signifying human being praying to the skies, and a celestial nebula-like ring. Obvious intentions of the cave men are: birds to denote both stability and flight in that context: with legs on the ground - predestined to give off-springs, and to fly to astral spaces suggested by the life-spiral. Among the oldest petro glyphs on earth are found in Australia, [Arnhem Land Plateau](#): two [emu](#)-like birds are depicted in their red ochre color, sound tokens of stable procreation. In Sulawesi, Indonesia, palaeontologists identified giant birds, bird-goddesses, devil-birds, as [megafauna](#) Genyornes. Humanoid birds with positive and negative connotations are found in cave rock art of Borneo, North America, Europe and Africa.

Unlike monstrous mythical carnivorous birds, Lewis Carroll's 19th century adventurous birds in the wonderland restrain themselves to non-violent, although bizarre, activities. He calls his photography a "black art", yet he uses it for colorful and dynamic verbal imagery in his book "Alice in the Wonderland". One of the four Liddell sisters is a prototype for this book, and for the life-size metaphor in his poem "Little Birds", which praised early powers of the children's bird-like innocence: "Little Birds are teaching/tigresses to smile/innocent of guile...". John James Audubon, 8th -19th century artist, birds lover, dedicated his non-abstract, representational figurative art to another zoological and psychological association of birds: healthy circle of nature where birds are splendid, positive, scientific and artistic symbols and substance. His sheer realistic precision in distinctly shaped and colored birds outlines a unique inquisitive endeavor to promote love for exploration of the humanizing birds, and their naturally joyful and useful role in a balanced, rational, non-conflicting chain of life-order. Audubon's birds are still safe from the modern angst of Stravinsky's *Firebird*, *wildly liberated in music*. Several decades prior to Lewis Carroll's black and white photography, John James Audubon created his aviary collection of birds, innocent as quiet children, and wise as non-aging sages. His *Birds of America* album comprise of more than 1000 masterpieces of drawings: healthy, good-natured birds, beauty of *good old American* unspoiled nature. They deal with a different yet real representation of reality, one that does not disturb with morbid, paranoid and insane representations of birds, included in the artistic nutrition of modernism that was breaking the Pandora box of 20th c. spiritual and cultural chaos. Salvador Dali was pleasing his fantasy with repulsive, tortured and torturing birds and other creatures, served by his repulsive genius, on the plates of *Dinner for Gala*.

Marc Chagall's etching *Aleko and his wife Zemphira*, reduces a modern art scene to a cave art simplicity. It depicts a bird and an animal around two people, suggesting the couple's secular and astral connectedness in love. Again, his modernist reflection of reality creates no joy of being in love, as the 20th century zeitgeist had paralyzed the freedom to spiritual love, by imposing the freedom of material, "progressive" insensitivity. Audubon's scientific and artistic accuracy in painting birds with loving care, did not diminish its human impact, even during modern times. Audubon's view on the bright nature of the flying and singing birds, became additional adornments of the notion "America the Beautiful". In those days of American prosperity unspoiled by paranoid desperations, he preserved birds as a realist's testimony of the human aesthetic and moral splendor. Georges Braque's birds "*Migration from Lettera Amorosa*", are not able to stir up such organic purity of joy, needed to humanize disillusioned 20th century thought. Some who find themselves in Braque's art might be able to activate an imaginary *fly over the "madness nest"* while looking at his cold, dry atheist devotion to spiritual chaos, remaining unable to migrate to happier freedom-destinations, therefore developing cynical blame-others, hate-tradition philosophy. Braque's birds impose his views of immobility of Western culture for spiritual flights and heights, resulting from excessive freedom that eats itself up, after *killing god* inside the human freedom. The "older" peacocks in Peter Paul Rubens' *Juno and Argus* (from 1611), seem to be larger than life because of the 100 circles on their feathers coming from the 100 eyes from beheaded Argus. They represent the beauty of Juno's grief for Argus, the faithful but deceived protector of Io, yet the birds in that mythical portrayal of people and fauna, do not lead the viewer to catharsis. However, these birds deliver a sobering message with a tragic realization: killings bring killings, atrocities and losses, killings cannot justify their triumphs over innocents.

3. "ANGRY BIRDS" DIGITAL GAME, *STOP DIGITAL ABUSE*, CYBER-BULLYING

Digital use and abuse of the power of monstrosity has employed birds in new ways. "Angry Birds" game acquired pandemic proportions, especially among children and young adults. Degenerative psychological, emotional and moral change results from dependency created by this violent game. Destructive impact of these games is medically and psychologically proven as deviant in malevolent behavior, and homicidal volition. Even an ultra liberal agent of "mainstream" psychosis such as MTV, recently agreed to change its policy and make *Angry Birds Space* a miniature attempt to possibly divert already existing damage to the young mental and emotional addicts. This new version is supposed to be an antidote to previously approved use and abuse of *Angry Birds* games. This change of policy is expecting to minimize, although not reverse, violent and sadist needs of digital addicts to use birds as substitutes for terror and horror perpetrated by humans. MTV introduced short clip of birds resisting and refusing to bully, by using a brief message "Stand up and stop digital drama". Moral erosion done by endless bombardment with violent visual, ideological and dehumanizing contents of millions of digital games, will not be erased by a brief command sentence similar to "Just say no – to drugs", which has not worked. However, this belated effort by the guilt-driven MTV paradigm of decadent and derelict culture proliferation, is worth mentioning. In an [interview with "Games for Change"](#), MTV vice president of public affairs, Jason Rzepka, explained the reasoning behind this response to the "abuse" of Angry Birds:

"The impetus for this partnership was us recognizing that people spend 300 million minutes a day playing Angry Birds. When we saw that really astounding statistic, we felt that there had to be an opportunity to use the Angry Birds for good. We wanted to find a way to connect with the passionate fans of this game – many of

which are young people — and to translate their interest in *Angry Birds* to addressing challenges our audience faces. We felt there was an opportunity to have fun while doing good.

The new game encourages users to go online and post the ways they are taking action to stop digital abuses, such as sexting, text harassment, and cyberbullying, and offers resources to help kids “[draw their line](#)” between what is – and is not – appropriate behavior. Users who post their actions are given access to a secret Golden Egg level of “*Angry Birds Space*,” which is an enticing offer for gaming experts”.

In order to possibly contain the aggressive *sadist* “bird fights” the campaign launched a reversal of social brutality in them, fused by profit-driven, ideology inspired or culture induced conflicts and intolerance. The campaign provides website steps for kids to stand up against cyberbullying, protect victims, exchange opinion with competent individuals who can positively intervene in conflict situations as crisis managers and spread information that any kind of abuse, digital in particular, is not *cool* on Facebook and other social media platforms. “Games for Change” Co-President Asi Burak said in a recent [interview](#) that the anti-violence interactive aspect of the modified *angry birds game*, is gaining national attention by helping to translate new activism into impactful real-world decisions expected to be made by addicts to violent games. Planned promotions of this campaign include: government agencies, educators, established game developers, and an [annual festival](#) that brings fundraiser together.

4. CONCLUSION

Birds as mythical symbols of migration, fluid beauty and bestiality are subjects of cultural and scientific research, and digital games. Joint efforts are needed in education, arts, literature and the social media, in order to reverse negative intellectual and emotional modifications that results from radical progressive change. Mass media games supporting brutality, bestiality and mental abuse are to be reexamined as disseminator of violence and disruption of psychological stability and peaceful crisis solutions. Negative content in media, culture and the arts affects real not only virtual activities of digital abuse. “Destructive game-fighters, addicted to freedom of choice”, usually choose digital, and subsequently real fights that ultimately turn against their own benefit, besides turning against others. Agents for cultural change should explore knowledgeable resources, in order to employ intellectual and technical means in confronting negative trends. This might facilitate reversed critical behavior of destructive game-players, in global proportion. Production of new games that modify player’s understanding of anger, animosity and instincts to kill might be encouraged. Confronting the instincts to attack, occupy, deprive others of their space and culture might be moderated. Destructive instruction from before, such as destroy “the other”, might be redirected into connectivity that resolve or minimize conflict. Readiness for “self-control” might follow, liberated from inferiority frustrations that trigger forceful change of others.

Intervention is needed in cultural change, so that balanced and sound functioning, rational and emotional equilibrium is obtainable. Restrained response to other realities will enable recognition and acceptance of differences, while still retaining own identity. Destructive conflicts could be reduced, with dignity and peaceful resolution that serves common interests: to act and “play” life as a positive “game”, in order to live life as a constructive phenomenon. “*Angry birds*” could be redirected to demonstrate noble characteristics of the humans that differ from wild-life bestiality. These changes could be more efficiently activated with the new awareness and need that uncompromised moral, cultural and religious factors are respected. Cultural and social identities inherently rely on distinct heritage and thus tend to defy generic “unifying” eradication of identity. Ultimately, respect for diversities will not bring extinction or failure of typical identity. The understanding of the notion of “love”, should be protected from increased utilitarian, self-serving and atheist attacks, on religious norms in particular. Culture-war devastations are becoming evident results of modern and postmodern 20th c. mainstream secularism. Identity crisis, spiritual void and psychological chaos are seen by non-Western cultures as byproducts of Western extreme liberalism and its mechanisms: disregard for inherited cultural values, relativity in interpreting and applying those values, combatant radicalism in deconstructing tradition, implementing this in the name of new avant-garde change for the sake of mutant renewable interests of the self-proclaimed elite, leading to change according to its hegemonic change-games. Birds symbols of bestiality might be a mythological, virtual and real warning signs for humans – to control and reverse self-destructive aggressions.

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Links:

[1] International Journal of Learning and Media

[2]Common Sense

[3]Media Epistemic Games

[4]Games for Change

[5]www.snipview.com

[6]www.pinterest.com