**INTERVIEWS**

**1. Traditional cuisine**

**-What is green Monday?**

-Green Monday is the first day of the Lent

It’s the first day of the 40 days fasting period before Easter

**-How do we spend our day on Green Monday?**

-On Green Monday we use to spend it in the fields with friends and family, eating fasting food (no meat, no dairy products, no oil) and playing traditional games

**-Is there any connection between our religion (Christianity) and our diet?**

-Our diet is connected to our religion. Every Wednesday and Friday, 50 days before Christmas and 40 days before Easter we don’t eat any meat or dairy products

**2. Life in villages**

**-Grandpa, could you narrate us somethings you remember of your childhood, of your life in the village?**

-In the past people rarely use to eat meat in the villages.

We had some chicken once a year on “Tsiknopempti” (the Thursday 50 days before Easter)

We also had meat every Christmas.

In almost every house there was a pig of about 200 kilos

At Christmas the neighbors helped each other to slaughter the pig and cook it

The adults used to give to the children a ball made of the urinary bladder and filled up with clothes to play football and have fun

We used to cut most of the parts of the pig, cook them and eat them

From pig legs we made ham or minced meat to fill up sausages

These were some ways to conserve the meat because we didn’t have refrigerators

Another way to conserve the meat was to cut it in small pieces and put it in the fat and then we used it for cooking during the whole year.

The head and the ankle bones were boiled and they were preparing the gelatin, we called it “zalatina”, which was conserved in big bottles for many months

This way we didn’t waste any part of the pig.

**3. CRAFTS AND JOBS**

**Pottery**

**-The potters and their art processed the clay in order to satisfy the needs of the people for storage transportation and maintenance of their products. Pottery Art was presented in the life of Cypriots from the Neolithic age. Nowadays pottery still exist as a craft.**

**Could you tell us about the pottery nowadays?**

-This is the clay. Usually it comes in gray color and it is imported because we don’t have a high temperature clay in Cyprus. To get the colors and the results we want and to obey the health and safety standards we use this kind of clay. In the beginning stage it looks like this, which is dark gray but in the process it reaches this color which is a lighter gray. You will see some other clays around the workshop but we will focus on this one today. After letting it dry it needs to be fired in a special oven in very high temperatures. During old times in which they didn’t have electricity they used to put them in wood ovens. But to know how we fire it you need to come with me to show you. These are the wheels, the tools they are helping us to form the vessel, the pot, the plate etc. Here you see the wheel spinning, we put the clay on it and then we form it as we want using both our hands. I will show you later how is done. This is the kiln, in here we fire the clay objects, at the beginning they are gray and then they become pink. Then we get them out of the kiln and we deep them in the glazing which is created by the oxides of various minerals in different colors and then we have to fire them again so we can get the final result.

This is the room of the colors. There is a variety of colors, you see this color here, we call it topaz, it comes in this brownish-red color and this color results in a very different result, I will show you. So you deep it in this color and you get this result here which is rather strange. These 3 colors they come out more or less the colors you see here….but anyhow it’s one of the tricks in pottery that you have to imagine the result of the color and somehow go beyond your scientific methods and pray that you get the colors you want to.

I will give you a mild demonstration of what we are doing. So we usually put the clay in the center of the wheel and we pressure it down and lift it up. I take it down a little bit more and then make a hole in the center of the clay and we keep pressuring and then you open it. What we did at the beginning was to determine the depth and now in the process we try to determine the width, so I decide how much the opening if the pot will be. This stage needs to be happened in this sequence because the depth if you try to influence later on the object will go out of the center and will be very fragile. Then you determine the height …….(demonstration of how a pot is formed using the wheel)and we decide that is ready. Now we are going to need a string. We usually use the string to cut the piece and put on the side to let it dry.

**4. LANGUAGE AND ITS CHANGES**

**“THE HIDDEN TREASURES OF OUR LANGUAGE”**

* Grandpa, when you were young you used to use some words that we cannot understand?
* Of course, there are words that you cannot understand nowadays
* Like what?
* For example, the word **“katsinioros”**
* What is this?
* It is the scorpion. A poisonous insect.
* What else?
* **“Fauda”** do you know what it is?
* No
* It’s a wooden object, that they used it to hit the clothes after having them washed to clean them
* What else?
* The **“tsimperi”**
* What is it?
* It was a very thin cloth that the women were using it to cover their head
* The **“tsiripilla”** do you know what it is?
* No, it doesn’t remind me of anything
* It is the cockroach
* The **“shakatouri”** is the downhill

**The new treasures of the language**

Expressions used by the young people which the older people cannot understand

-The expression **“ ’eppese to arfa’li mou” (my navel was fallen). It means that I am very hungry.**

-The expression “**eshi’stis” (you were torn). They use it ironically and it means that you could have done more effort than you have already did.**

-The expression **“ela’ngares” it comes from the English word “Lag” and they use it when an online game is freezing**

**5. Music and dance**

 **Interview of Michalis Mozoras, a well-known singer in Cyprus. We visited his house in Kalavasos village where he also exhibits his creations made by stones and pebbles he collects from the sea.**

**-Michali could you tell us about the music in Cyprus?**

-Tradition is the creative expression of a group of people, or a nation.  Tradition is anchored in the group’s historical roots and identity, and together they are distilled into what we call our culture.

Cyprus, because of its geographical location, has been at the crossroads of many civilizations.  Inevitably, Cyprus’ musical tradition has been influenced by these civilizations.  But the most defining influence, in my opinion, has come from Byzantine musical tradition.

After the fall of Constantinople in 1453 and later the Greco-Turkish war of 1921, successive waves of refugees from Asia Minor resettled in Cyprus, bringing with them their Byzantine culture.  To be sure, Cypriot musical tradition has been shaped by its mainland Greek counterpart since ancient times, with earlier exchanges documented during Homeric times and heavily influenced by Aphrodite’s rituals, whose mythical birthplace is Cyprus.  A subset of Cypriot songs, for example, are Greek songs that have been or are sung in the local Greek Cypriot dialect.  As a result, and to this date, Greek music has been the most influential in shaping Cypriot music.

Cyprus’ crucial location led to it being a historical transitory point of many neighboring civilizations.  Examples include the Franks and Arabs who during the middle ages established footholds in Cyprus.  Our evolving musical tradition makes use of instruments form those civilizations including the Udd (Arabian Lute) or the Mandolin (Franks), as well as from other neighboring countries in the eastern Mediterranean.

The traditional musical instruments of Cypriot music today are 1. the Greek flute (in pastoral musical tradition), 2. the Tambourine (percussion), 3. The Violin at a later time, and even later 4. the Greek lute.

I was fortunate to have met our (Cypriot) national poet, Charalambos Demosthenous, whose poetry has been a source of inspiration for me.  My personal album titled “To the edge of my soul” was borne out of that experience.  This work was based on Mr Demosthenous’ poetry and set to an orchestral score.  The score included perhaps the first use of the Kanonaki (the Greek equivalent of the Quanun instrument), an influence that I attribute to my own family tradition as my grandfather hails form Asia Minor at a time when it was under the Ottoman Empire.  Irrespective, I am quite fond of the Quanun sound, a relative neophyte instrument in Cypriot music, which I have used on many projects in the past.

The tools through which tradition is spawned, instruments in the case of music, must evolve.  Otherwise, the mechanistic, rigid repetition of cultural output leads to creative stagnation.  As everything else in our world, tradition too must evolve and attract new talent."