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Lithuanian Narrative Folklore

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Preface

These didactical guidelines are provided for students attending the course of Lithuanian narrative folklore. The study subject programme will introduce students to the classical narrative folklore tradition so it is limited to the main traditional folklore genres. The programme will not focus on nowadays folklore as it is an object of the other discipline. There are no textbooks or monographs devoted to Lithuanian narrative folklore written in English so this methodical tool was prepared as study materials.

Topics are set forth to reflect the system of Lithuanian narrative folklore: tales are introduced first, the next are legends, and eventually folk orations and jokes are presented.

After the description of the respective tale genre, the list of most popular Lithuanian tales belonging to the genre is given. Data are taken from the *Catalogue of Lithuanian Narrative Folklore* by Bronislava Kerbelytė, Vol. I and II. Analogous data on legends, orations and anecdotes can not be given because they are not systematized in a similar way.

Sign '???' is used for questions and tasks. The aim of some questions and tasks is to consolidate the knowledge of the learned subject, and some other questions encourage comparison of the Lithuanian narrative folklore with that of the student's native land.

At the end of the didactical guidelines, published and online sources of Lithuanian narrative folklore and literature are provided.

Systematisation of the Lithuanian Narrative Folklore

Traditionally, Lithuanian folklore is divided into three types: 1) **folklore that is sung** (songs, laments, and chants), 2) **narrative folklore** (tales, legends, anecdotes, stories) and 3) **minor forms of folklore** (riddles, proverbs, incantations, imitations of sounds, etc.). Folklorists from the Institute of Lithuanian Literature and Folklore recently proposed to single out one more type of folklore, i. e., 4) **folklore forms of rhetorical expression** (orations, play dialogues, speeches, sentiments, complaints, oaths, etc.).

Folklore types are divided into genres. In some cases, close genres can form groups of genres. The basis for these didactical guidelines is genre classification established by **Bronislava Kerbelytė**, the most prominent researcher of Lithuanian narrative folklore, in the *Catalogue of Lithuanian Narrative Folklore* consisting of 4 volumes (1999–2009).

Narrative folklore is divided into three **subtypes or genre groups**: 1) **tales**, 2) **legends**, 3) **anecdotes**. Generic **classification of tales** is based on the traditions of European folklore studies. European tales are classified in accordance with the international catalogues, such as a catalogue by Antti Aarne, and Stith Thompson (AT) or the newer catalogue by Antti Aarne, Stith Thompson, and Hans-Jörg Uther (ATU). There is an access to the categories of tales from AT Catalogue ATU Catalogue on the Internet, address <http://oaks.nvg.org/folktale-types.html>. In comparison to classification of tales in AT or ATU catalogues, Kerbelytė proposed to single out two more genres: fables and parables. In addition, in Lithuania tales of lies and tales without end are traditionally distinguished as separate genres. Consequently, such is the Lithuanian classification of tales:

- 1) animal tales,
- 2) fables,
- 3) tales of magic,
- 4) tale-legends,
- 5) parables,

- 6) novelle,
- 7) joke tales,
- 8) formula tales,
- 9) tales of lies,
- 10) tales without end.

Legends are also divided into a few genres. Instructions on how it should be done have been given by the Commission under the International Society for Folk Narrative Research. Thus, Lithuanian legends are divided into the following genres:

- 1) etiological legends,
- 2) mythological legends,
- 3) place legends,
- 4) legends,
- 5) stories.

In relation to **anecdotes**, it should be noted that in the AT and ATU catalogues they were presented with tales that in Lithuania were called joke tales (in AT and ATU, instead of the term 'joke tales' general term *anecdotes and jokes* was used). B. Kerbelytė in her *Catalogue of Lithuanian Narrative Folklore* separated anecdotes from joke tales and presented as a separate folklore area. Folklorists of the other nations use the same typologisation. Thus, anecdotes as a subtype of narrative Folklore comprise one genre.

In the *Catalogue of Lithuanian Narrative Folklore*, we also find **orations**. This is an intermediate genre with characteristics of several folklore types (narrative folklore, folklore that is sung, folklore of rhetorical expression).

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Compare the system of Lithuanian narrative folklore with the system of narrative folklore in your country.

Tales

Tales are epic works of folklore where attention is focused on the events. The main genre category of tales is plot. Almost always it is based on a conflict. Tales tend to be schematic so characters participating in the conflict usually are in opposition: a young man and a dragon; a stepmother and a stepdaughter; a boy and a witch; a fox and a wolf; a farmhand and a farm's owner.

Tales **are told for entertainment**; however, they are not only for relaxation and leisure time. Tales are especially important in **human development, proliferation of people's pedagogical and philosophical attitudes**. They contain wisdom acquired through millennia as reflect understanding about the world, individual's place in it, the core values, and basic rules of conduct are formulated in them.

Some researchers are of the opinion that **tales originated from myths**. In this case, myths must be regarded as more archaic than tales. However, there is also a different approach based on the belief that in primeval times **tales and myths existed together**. This view is supported by research of folklore of the archaic tribes. Representatives of them have two different forms of narrative: 1) stories which are considered **sacred** and **of undoubted reliability** (close to the concept of myth); 2) stories which are **not sacred** and may not be **completely realistic** (close to the concept of tale); there is no difference in the structure of these stories. In addition, story of the same content may be regarded as sacred and realistic by one tribe, and – on the opposite – not sacred and fictional by the other tribe. These stories are encompassed by a common term – **primeval mythological stories**.

Myth and tale developed distancing from each other. Nevertheless, being derived from the same source – primeval mythological stories – they have relatively many features in common. Bearing in mind that over time the old myths disappeared, however, tales survived for a long time, it can not be ruled out that **a certain part of myths have undergone transformation and turned into tales**. Trying to reconcile the two views expressed above about the origin of tales, such a halfway approach may be proposed: source of the most

archaic tales as a separate narrative model was primeval mythological stories, and myths had extraordinary impact in their evolution.

Classical tales of magic and myths have a few common subjects:

- 1) Marriage with a supernatural (totemic) creature (a woman marries a grass snake, a hedgehog, a wolf, a bear; a man marries a frog, a snake, a swan);
- 2) Acquiring of rare or magical items (a golden bird, youth water, a table that is magically set);
- 3) Travelling to the alien worlds in order to free the imprisoned there (liberation of the abducted by a Dragon or a Bearded Gnome);
- 4) Initiation of young people (captivity of a cannibal witch who intends to kill the captive and liberation from it);
- 5) Fight with a chthonic monster (killing of a Dragon, a Bearded Dwarf).

Tales of Magic

The World model

It seems that in the tale of magic we recognize the real world with its seas, forests, rural farms and cities with a majestic royal palace. In fact, it is an illusion that the depicted *space* is realistic as it is not clear in which country, city or at what seaside the action of the tale takes place. Even if some name of the place is mentioned, it has little in common with the real place called that name. So *the space* of the tale of magic **is conditional**. The other important attribute of the space is **fragmentation, it is divided into own and alien**. Hero's home space is considered to be own, and the alien space is which he enters after leaving home. Own space is not significantly different from the space of a narrator, and the alien space is full of secrets and assumed as ambivalent: here the hero finds what is needed for him or his relatives (a bride-to-be, lost brothers, extraordinary items) but it is the most dangerous because this space belongs the sinister mythical creatures. However, for the hero's maturity important is not his own but the alien space: only there he can realize himself as an extraordinary person.

The own space is usually separated from the alien with some **intermediate territory**. In tales of various countries, including Lithuania, usually it is a forest.

Time attributes of the tale of magic are similar to the attributes of space. Introductory formula (*Once upon a time there was/were...*) shows that action of the tale takes place in the past, however, that **past is not historically defined**, and it determines relativity **of time**. It is especially distinctive because of the formulas used for the ending of a tale (*So they married and lived happily ever after and now still live if did not die.*)

An actor of the tale of magic is **a human being**. It is not a specific person, but he/she is not an abstract representative of the human race being a certain **social-psychological type** of the person. In the centre of most tales is man's life story so we can say that the tale of magic is of biographical nature.

Modelling of biography is focused on the idealness: an individual's behaviour that is represented demonstrates what should be his or her relationship with the others. The actor of the tale who behaves properly is rewarded, and the actor who behaves improperly is punished. In this sense, a tale reveals moralistic attitudes.

Orientation to idealness does not mean that a tale is detached from reality. A tale reflects the era in which it was created: customs, social collisions and **values that gave a meaning to human existence**. What does an individual seek in the tale of magic? In the broadest sense it is happiness. What the individual in the tale of magic seeks for in order to become happy, show the performance objectives: 1) to escape from aliens; 2) to obtain special items; 3) to gain a high status; 4) to find the ideal husband or wife; 5) to find out the location of the missing loved ones. Some of the performance objectives were inherited from the myths. Those objectives that crystallized in the tale of magic regardless of myths and became **the most essential were associated with the family**, and it is desire to create a family or efforts to save it. Thus, **family became the essential value**. This is not an accidental thing as the classic tale matured and developed in the period of disintegration of the extended family and the period of formation of the nuclear family.

An individual in the tale in particular is perceived **as a family (or extended family) member**, i. e., a husband, a wife, a father, a mother, a son, a daughter, a stepdaughter, a brother, a sister, or someone preparing for a family life, i. e., a groom, a bride. Of course, an actor in

the tale may be called differently, for example, a prince or a princess, nevertheless, he or she is represented as performing a family role or multiple roles: a prince the role of son and groom, and a princess the role of daughter and wife, etc. Human value, especially of a woman, will largely depend on how she performs duties of a family member. The biggest award, which is the royal status, is usually achieved through wedding.

In the tale of magic, the person in the spotlight, that is, a hero, embodies the essential ideal characteristics. So what allows the heroes to stand out?

Some of them appear to be of an extraordinary origin. The reason for idealization of the hero is *the royal origin*. Heroes are distinctive among the other individuals because of *extraordinary birth* (they sprung from a mother's finger; an animal or a wood billet is turned into a baby in the cradle; they are born in the marriage between a human being and an animal). Heroes are often distinguished using *the number category*. It means that in the European tales, there is a focus on the third son's or daughter's lives. In the mythic consciousness, the number 'three' relates to destiny so the third child's fate is determined as more specific.

However, a number of heroes are not distinctive in relation to the fatal number or origin. They demonstrate their exceptional skills. In a classic tale, we encounter a two-stage or more often a *three-stage hierarchical hero challenge system*. The first challenge is of the test type: it is the verification of compliance with standards of conduct of a hero (if a hero respects the old people, responds to requests for assistance, and is merciful). During the second and substantial testing, a hero must accomplish a difficult task that equates with the heroic deed, and it often can not be performed without magic assistance. Importance of the testing is highlighted using repetitions (a hero repeats attempts to reach the princess on the glass hill three times; brings three extraordinary items; fights and defeats three dragons). The third (additional) testing is related to the character identification, and a hero must prove that namely he accomplished that heavy task.

Hero's uniqueness can be highlighted showing how the other people – hero's brothers, sisters, and a stepmother's own daughter – acted in the analogous situation.

Heroes

Despite the fact that there are hundreds of thousands of recorded tales, the number of different actors in it is not so great. This is because we deal with the types rather than individuals in the tale.

Male heroes

In the primeval world, an important feature of the man considered to be his physical strength. Among the male heroes we need to distinguish **a mighty man**. A prototype of the mighty man is a mythical hero. Mythical origin of the mighty man is first of all supported with the **motif of unusual birth**. According to the tale, a woman encountered a bear in the woods, it brought her to the cave, and she gave birth to a son who had bear's ears and was very strong. In this case, the remnants of totemism are obvious. In other tales, birth of the mighty man is determined by mother's food. She ate a pea, a pepper, and a fish which jumped from a hole cut in the ice, and gave birth to a surprisingly mighty son. In the third case, a wooden baby in the cradle revives after 7 years of care, and proves to be a mighty man. Close to the motif of an extraordinary birth is the motif of long breastfeeding (hero's mother breastfeeds him for 12 or 20 years). Speaking about **strength of the mighty man**, he is also **equal to mythical heroes**. In order to show that strength, an impressive stick forging episode is often included: for that stick, as many as three wagons of iron may be used, and during the testing of that stick, the hero throws it up and lets it fall on his forehead.

Tale plots are developed in a way that shows **superiority of the hero in comparison to the other extraordinary mighty characters**. In the Type A *Mighty Man and the fellow travellers* (AT 301 B) hero's buddies are exceptionally mighty men who root out oaks and move mountains. However, a short bearded old man managed to deceive and beat The Man Who Root out Oaks and The Man Who Moves Mountains, and only the hero was able to get over him thrusting his beard into the oak stump. For the second time, superiority of the hero became obvious at the time of travelling to the underworld: being afraid of the short bearded old man, The Man Who Root out Oaks and The Man Who Moves Mountains refused to go into the

cave, and the hero once more beat the old man and released the imprisoned princesses.

We also meet the mighty man in some other versions of tale types: *AT 300. The Dragon-Slayer*, *AT 301 A. Saving of the Princesses*. Assumption that all these tales are related to myths is supported by the climactic episode of ***fight against the chthonic enemy*** (the bearded old man, dragons, and devil) in order to free the kidnapped people. It should be noted that the hero overcomes the mighty opponents relying on his own strength. Only occasionally the motif of substitution of the barrels with strengthening and weakening drink appears, and this trick is characteristic of heroes who do not have the exclusive power.

In many tales, the mighty man emerges as a free character with no obligations to family. It is a type of ***active and initiative hero***. He leaves home wishing to use his power. In some cases he is predetermined to carry out the heroic deed, namely to find kidnapped princesses, and in the other cases he just needs to act, and as he says, looks for happiness. These characteristics of the mighty man – status of the independent individual and dynamism of character – once again reminds of the mythical hero.

Another type of the tale hero is ***a fool***. In Lithuanian tales, the youngest brother who is the third by a number is called a fool. Tales of the fool often begin with a motif of partition of heritage. Father's death is ascertained and it is provided what the father left for each of his sons. The part of the youngest son seems very miserable but in the long run it appears that it was more valuable than the wealth that senior brothers inherited. It is enough to remember the tale *AT 545 B. Puss in Boots*. A young man gets puss who is a magic helper as compensation for social disadvantage. The award in this case is unconditional, and he does not need to deserve it. In other cases, it is attempted prove that the youngest brother and not the older brothers are worth of magic support so the motif of trial appears. The most popular trial in the Lithuanian tales is vigil at father's grave according to his request. Disregarding with contempt their father's last wish, the older brothers express disrespect for the dead ancestors. And ***the magic powers*** that take care of and provide support in tales are often related to ***the world of the dead***. The fool who stays faithfully on vigil by his father's graveside deserves benevolence and is awarded three

magic horses. Fool's relationship with his ancestors is also based on his location at home as being shabby and sooty he spends time **on the oven or behind it**, and the oven symbolizes the place of contact with the ancestral world. A fool sometimes is nicknamed A Man of the Ash thus highlighting his place by the oven.

Is the youngest brother really foolish? Well, yes and no, because manifestations of his foolishness are multiple. First of all, **other people think that he is a fool** because the youngest brother is not behaving as practical and 'healthy' people. He spends days lying on the stove, and when receives some inherited money buys a cat and a dog taken to drown by the local people. On the other hand, the youngest brother may **pretend he is a fool** disguising intelligence and judgment under the mask of stupidity. The older brothers fall asleep and do not detect who steals golden apples at night, and the younger brother tucks the brush under his chin not to fall asleep, and sees the thief, which is a bird; or he receives a horse as an award for his vigil at the father's grave and will never tell the brothers. The third aspect to mention is that in some cases the youngest brother's behaviour suggests that he is **really flaky**. The fool with the help of miraculous horse reaches the princess on the glass hill; however, he comes home and stays behind the stove covering the star, which as a bridegroom's mark was put by the princess on his forehead, with a bladder. The king wishes to arrange the wedding, and the hopes to see the groom among the nobles that he calls to the palace but neither one of them can show the star on his forehead. He invites the rabble but neither one can also show the star on the forehead. Finally he invites all the lame and mad people and the older brothers are forced to take the younger brother to the palace. At the time when the King examines the others, the fool gets into the barn and sleeps there.

In the latter case, the fool is openly derided. Generally, **fool is characterized by comic features**, and **in the image of the mighty man**, on the contrary, **the heroic features** are highlighted. Despite the mockery with which the fool hiding at the barn to escape the wedding is looked at, he receives the highest award which is the royal status. Is it a paradox? In a certain sense, it is! But without this sort of paradoxes the tale would lose much of its charm.

Nevertheless, we should not forget that semantics of the tale is ambiguous. Behaviour of the fool that makes us smile can be seen as a reflection of the archaic marriage rituals. Untidiness, shabby garb and hiding once were means used to confuse malevolent supernatural forces so that they could not harm the newlyweds.

The fool unlike a mighty man is *rather passive hero*. In many tales he acts only encouraged by others. Once again, we can think about the popular type of plot AT 530. *The Princess on the Glass Mountain*. Keep watching over the grave of his father the fool agrees as it was request of his father, and brothers sent him. Fool just obediently carries out instructions given by the other people. The fool is provoked by king to implement the other actions: the king announces that his daughter will become a wife of the rider managing to reach her sitting on a glass mountain, and the fool has magical horses so neither physical nor mental efforts are not necessary.

The fool acts successfully because he uses magical support; however, as an individual the fool is weak. In the tale AT 531. *The Clever Horse*, the fool does not pay attention to warnings of his horse and brings along gold shiny objects: a feather, a horseshoe, and a plait. Later, when the king orders to bring to him their owners – a bird, a horse and a maiden – the fool bursts into tears. When magic helpers work for the fool, everything is perfect but when the fool has to do the tasks himself according to the instructions of the helpers, he often makes a fatal mistake. For example, in the tale AT 550. *Bird, Horse and Princess* a helper who is a wolf tells that trying to steal a bird it is important not to touch a cage, and trying to steal a horse; his bridle, however, a fool cannot resist.

However, a fool's weakness and his mistakes characterize him as very human and close to us. Image of a hero who is a fool shows that moving away from myths, tale comes closer and closer to ordinary people who tell and listen to it.

Many heroes of tales are modelled according to the main types. On the other hand, both types distinguished are somewhat conditional. Among the heroes of tales, we find such men who can not be identified with any one of the described types because their images synthesize characteristic features of both types.

Female heroes

The main types of *female* heroes are different from male heroes' types. Differences are related to the otherness of female gender and the place of women in the family and society.

Female character type analogous to the mighty man with rare exceptions can not be found in the Lithuanian tales. However, a fool has his counterpart, and it is a *stepdaughter*. In Lithuanian folklore studies field, a monograph is devoted to the only character of tales, and it is a stepdaughter. It is Adelė Seselskytė's book *Lithuanian Fairy Tales about Stepmother and Stepdaughter* (1985).

A stepdaughter and a fool have lots in common. Like a fool, in the home environment a stepdaughter is *localized at the stove* and in one of the popular types of plot she is called Cinderella. *Magic support* to the stepdaughter comes from *the world of the dead*: usually her helper is a cow, and sometimes a female dog, namely animals that comprise her mother's legacy. In tales focusing on the stepmother and stepdaughter's conflict, the stepdaughter is represented *weak and helpless*. Facing difficulties she is lost and desperate. Any stepmother's order is obediently accepted by stepdaughter, and when the work is too heavy she is only able to cry. For instance, when stepmother tells stepdaughter Sigutė to spin a hemp, weave a fabric and sew a shirt, she hugs her cow's neck and weeps; and when stepmother makes her pick up poppy seeds from the ashes, she kneels at the stove and laments; she all too often visits her mother's grave and sobs (*AT 452 C**: *The Sister Turned into a Duck*; *AT 510 A. Cinderella*). Similarly like a fool, the stepdaughter is often portrayed in the situations that can be decoded as reflections of marriage customs. *Cinderella* reflects a ritual of hiding (putting on a slipper on the girls' feet, the prince looks for its owner), and in the tale *AT 511. One-Eye, Two-Eyes, Three-Eyes*, transformed custom of replacement of the true bride with the false one may be reflected (stepmother purposely hides the stepdaughter and places her own daughter instead of stepdaughter). Like a fool, a stepdaughter is passive as she only acts having instructions of others. However, unlike a fool, a stepdaughter is *distinguished because of her diligence*.

Diligence, humility and passivity were probably the most valued characteristics of a woman in the patriarchal society. So we can say

that a stepdaughter abused by a stepmother *meets the patriarchal ideal of a woman*. Socially disadvantaged in the tale are defended and ultimately rewarded. Exaltation of the hero at the end of the tale is of two kinds: marriage to prince is compensation for humiliation and reward for an ideal woman.

However, weak and powerless stepdaughter is only in tales where she is portrayed in her family environment. *In the other environment* and meeting the other characters (a bear in the forest, a devil in the bathhouse, an old man in the nether world), the stepdaughter appears to be enough *independent and sensible* (AT 480. *The Kind and the Unkind Girls*, AT 480 B*. *The Maiden in the Bathhouse*). A devil invites a naked maiden in the bathhouse to dance with him, and that would end in her death. However, even under such difficult circumstances, a stepdaughter is not only able to save her life but also becomes richer obtaining garments that devil brought to her.

All the same, a fool also gets the recognition when he leaves home and proves to be superior to his brothers. We can conclude that rejected family members reveal themselves as persons worthy of respect only when they escape from the family space.

Using the same principle of introduction as discussing male heroes, we can move to the active heroes. In the Lithuanian magic tales, *the most distinctive type of the active female hero is a sister*. Lithuanian folklore researchers Donatas Sauka, Vytautas Kavolis and others have noticed that in the Lithuanian folklore, brother and sister relationship based on love and care is extremely important. It should be noted that in the Lithuanian folk songs brother emerges as sister's helper, and in tales, on the contrary, sister takes responsibility for the fate of her brother or brothers.

Sister's condescension seems natural in tales, in which a brother is younger than his sister, and sister takes care of her brother like a mother. She does not allow her brother drink from a foot imprint on the ground, and attempts to liberate him when he is lured into captivity by a witch (AT 450. *Little Brother and Little Sister*, AT 480 A*. *Three Sisters Set Out to Save Their Little Brother*). A sister may have magical knowledge. For example, the tale AT 720. *A Killed Boy Turned into a Bird* she collects bones of the murdered brother whose meat was eaten by a witch, puts them to the bird's nest, and when the

hatchling appears, she throws it over her shoulder and head. At the same moment, her brother turns up alive, and stands in front of her.

Not less responsible is a sister who is younger than her brothers. The most common plots of tales in which she is portrayed, are similar: a sister who is girlish and fragile and sometimes is still a child, leaves her home in order to find the lost brothers who disappeared after they were turned into blackbirds or wolves (*AT 451. The Maiden Who Seeks her Brothers*) or went somewhere a long time ago (*AT 451 A. The Sister Seeks her Nine Brothers*). She leaves her home without anyone's encouragement, and on the contrary, manage sometimes try to persuade her not to leave. Performance incentive is longing for brothers, and such performance motivation puts the sister apart from other women. The sister does not have any magic knowledge so there is nothing miraculous in her actions when she tries to renew her relationship with the brothers. But the miracle is sisterly sacrifice based on her love. The best example is the tale of sister whose twelve brothers were turned into blackbirds: seeking that her brothers once again become people, she stays silent for nine years, knits shirts of nettle, does not object even being defamed that she devoured her baby and taken to be burnt at the stake. This sacrifice should be regarded as *spiritual heroism*. It is not physical heroism typical to tales of the mighty men who win the dragon but namely spiritual.

There are also tales where sister's and brother's relationship is represented as a conflict, but in these tales the active character and the one who takes initiative is a sister. Complicated process of marriage form changes when the endogamic marriage is seen as inappropriate and exogamous marriage develops, is reflected in the tale *AT 313 E*. Girl Flees from Brother who wants to marry her*. In order to avoid an incestuous relationship, the sister secretly leaves the home and returns with a bride who is suitable for her brother. It is a strange situation that sister looks for brother's wife! Actually, tales of a dedicated sister who sacrifices so much for her brothers seem a little bit confusing as we have assumed that in traditional culture men embody the active principle, and women – the passive. However, tales about a sister show otherwise. Of course, the world represented in tales is not a direct representation of the real world. In tales, an ideal reality is modelled. But does it means that these tales reflect longing for

a woman like a represented sister? Or maybe tales remind of times when women were not considered to be the weaker gender?

In addition to a sister, the active hero in the magic tales can be *a wife*. The main requirement for her is to be faithful. Faithfulness is not perceived in a narrow sexual sense. It is elevated to the existential level and became the highest human value. Faithfulness is demonstrated in actions like efforts to get the spouse back when some magic power takes the spouse away because some fatal mistake. In the Lithuanian tales, a wife most often has to prove her faithfulness. In some tales, she has to redeem herself from her mistakes. Popular are plots in which a wife accidentally invades the borders of the totemic realm still inherent to a husband: she burns his fur, takes a lantern where it is forbidden, does not return on time. (*AT 425 A. The Animal as Bridegroom, AT 441. The Hedgehog*). In other tales, the wife is going to liberate the man who was lost because another person, usually a man's mother, hastily pronounced curse words (*AT 445**. *The Wife Liberates the Cursed Husband*). The challenge for the missing spouse seeker is serious. She has to wear out iron slippers, to make an iron stick frayed, to climb the glass mountain. To endure all the trials, not only extraordinary spiritual but also physical strength is necessary. We would that a woman needs masculine strength. It is worth noting that in some tales the man who disappeared is searched by his mother but she rarely manages to endure challenges, and a husband is usually liberated by his wife.

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What is in common between a fool and a stepdaughter in the Lithuanian tales?

In what sense male and female heroes of the Lithuanian tales are similar and different from the relative heroes in tales of your native land?

Image of Witch

Image of a witch is probably the most controversial in the narrative folklore. It is believed that image of a witch dates back to times when she was revered as a powerful deity, and patron of women. The witch

of magic tales inherited not only characteristics of that deity but also features of the other kinds of feminine (and not exceptionally feminine) mythologized creatures. In tales, these properties are often confused, and many of them transformed.

Sometimes in tales a stepmother is called witch, however, in some tales a stepmother called witch acts as a malevolent woman, and there is nothing supernatural in her actions. The object of our analysis will be a witch characterized by the exceptional qualities.

Location of witch and external characteristic

The place where witch lives is related with three spheres of the world divisible by vertical. Witch's household can be *in the forest* or *beyond the forest*. She can live *beyond some water line*: beyond some river, lagoon or someone enters her realm falling into the well. Her household can also be *under the ground*: a maiden who falls through the ground finds witch's cottage. Witch also lives *on the mountain*. It shows her versatility. In addition, the witch has a close connection with the world of the dead so her location can be related to the evolution of concept of the place where the dead go.

Witch's household and environment reminds household and environment of a peasant woman. She lives in a poor cottage with a stove, a mortar and a pestle, baker's peel; she grows turnips, weaves table cloths and sews clothing. However, the witch's household can be exclusive, i. e., a beautiful mansion or house. Emphasizing her different nature in comparison to the human world, the witch is accommodated in the special household. The house on chicken legs should be mentioned. It is typical for Slavic tales, and in the Lithuanian tales is less frequent. Sometimes witch's environment is shocking. In the tale AT 334. *Household of the Witch*, human heads are put on the fence posts instead of pots, human tongue is used instead of a handle, and human hand instead of a ladle.

Describing the appearance of a witch, it is often told that she is *ugly, terrible old woman*, having a distinctive feature, i. e., big teeth or a long tooth, and sometimes she is *lame, and humped*. These characteristics reveal *chthonic nature of the witch*. Witch can be a *giant*: one shoulder is at one end of the cottage, and the other – at

the other, her huge body covers the sun, and she is so strong that can throw stones as big as a haystack. **Giant witch** is a very archaic remnant of the image of witch.

Vladimir Propp explains some physical traits of witch in relation to **initiation**. While some Propp's statements could be questioned, however, it is worth to know them. According to him, the witch as a guardian lives in the forest, at the outskirts and guards the entrance to the forest as a realm of initiation and death. Access to the 'other' world is possible only entering the house on chicken leg belonging to witch who is initiator **and protector of the forest**. Exterior of witch's cottage reminds of zoomorphic relics as it is like a creature that devours an initiated human being.

According to Propp, a witch recognizes a human being by smell. Occasionally she would not even see who came to her place but she smells a human as the smell of a **human being is unappealing to her** (*Ugh ugh ugh, what stinks over there? Is it a raw meat or a living creature?*). Propp explains such a way of authentication: the dead do not have the characteristic scent of a living creature, and as the world of the dead is perceived as the opposite to the living world, the living creatures stink for its representatives. The conclusion is that a witch belongs to the dead. In addition, as a witch recognizes a human by a smell, in Propp's opinion she is blind. It is not possible to unequivocally claim that a witch is blind in the Lithuanian tales as in many tales her vision is perfect. Nevertheless, there are tales in which her vision is impaired. For example, a witch feeds a captive boy and in order to find out whether he is already fat asks him to stick out his finger. He sticks out a stick or a nail, and by touching it the witch decides that the boy must still be fattened. So we should think that the witch can not see what the boy sticks out. In the other tale, the youngest sister in order to free the kidnapped brother glues up the witch's eyes when she sleeps, i. e., makes her temporarily blind. There are Lithuanian tales in which it is directly stated that the witch is blind.

Blindness of the witch can be explained in another way. Blindness is a mark of omniscient deity so total, partial or pretended blindness she might have inherited from the predecessor witch who at the same was a goddess.

Not in all tales a witch has ugly appearance. A witch can be identified as a very beautiful girl or a very beautiful princess. Distinguished by the beauty are daughters of the witch. *The beautiful witch* can be more often met in tales from the Western Europe.

Functions of the witch

In a few Lithuanian tales we encounter a witch who *is a helper*. It is believed that this witch is older than the witch making injurious witchcraft. A helper witch can act as *a donor* who gives a hero magic things or advice what to do. She may be also assumed as an *executor of justice*. When a stepdaughter falls into the well entering witch's realm, for the good work done for witch is richly awarded with gold, and the stepmother's true daughter is punished by witch pouring resin over her, etc. (AT 480. *The Kind and the Unkind Girls*).

Most often, in tales witch is *an evil doer*. *Detrimentially* acting witch has quite different functions, and taken together they show witch's hostility to the whole human family, i. e., men, women and children.

A wicked witch uses her witchcraft against people. She can *turn people* into the other objects: stepsons into ravens, wolves (AT 451. *The Maiden Who Seeks Her Brothers*), a woman into a lynx (AT 409. *The Mother Lynx*), and strange people in her territory into stones (AT 303. *The Twins or Blood-Brothers*). It is in a witch's power *to make people fall asleep*, and thus to overcome them more easily.

A witch devours people. She threatens everyone in her territory: she is going to devour brothers finding themselves at her place (AT 327 G. *The Brothers at the Witch's House*), she bits off girl's head when she comes to borrow fire (AT 334. *Household of the Witch*). A witch catches people for her food, especially children (AT 327 A. *Children and a Witch*, AT 327 C. *The Devil (Witch) Carries the Hero Home in a Sack*; AT 327 F. *The Witch and the Fisher Boy*). Describing the ogre witch, drastic details are not avoided: human foot is stuck between witch's teeth; she pulls out human haunch out of the bosom. A witch is represented as a 'cook' processing human flesh: she bakes it, cooks meat jelly. When she does not get human meat, digs out of the graves the dead.

A witch tries to kill the men. In tales, a witch rarely has a son but quite often she has daughters. Her relationship with men is compli-

cated. A witch can be hostile to her existing or future sons-in-law. She is not against sexual relations; on the contrary she uses these relations as a bait intending to kill the men. When brothers come upon a witch's house, she lets them seep with her daughters intending to cut their heads at the time of sleep. Her own groom may get very difficult tasks. When he is able to do them, and witch is forced to marry him, she tries to poison him.

A witch causes harm to women. A witch needs men as a means for achieving a high status. There are tales in which she becomes a king's wife or tries to arrange that her daughter marries the king. In these tales, the witch is trying to eliminate her competitors: in the way of deception she gets true bride's or wife's clothes, and murders her drowning in the water or turning into a duck or roach (*AT 450. Little Brother and Little Sister*). At her household a beautiful maiden can be kept in captivity, and that is Golden Haired Beauty, a Daughter of Sun (*AT 313 E*. Girl Flees from Brother who wants to marry her.*).

A witch hates children. Her victims most often are boys. In the tale *AT 451. The Maiden Who Seeks Her Brothers* witch gives the order to kill all her stepsons but she has no intentions to kill her stepdaughter. In the tale *AT 720. A Killed Boy Turned into a Bird* witch only requires meat of her stepson even she also has a stepdaughter. In tales, a child-stealing witch usually chooses boys. In Propp's opinion, a child-stealing witch is related to the initiation.

Witch misuses those who randomly come to her place. In some tales, witch misuses people who enter her territory: she harnesses them instead of horses to carry firewood or gets on their neck and 'rides'. In that sense, she is much alike with devils in the hell who also misuse people.

A witch and the basic elements of nature – water and fire

As it was mentioned, a witch can live beyond water. However, water as a huge *basin* (a lagoon, a lake, and a river) may be **a dangerous zone for a witch**. In the water, witch can not reach the boy rowing a boat. The hero is safe if manages to cross huge water barrier as the witch remains behind it. Such a barrier may be artificially created by the persecuted hero who throws a towel or a mirror as a barrier. In

these cases, the witch does not look for ways to move through the water. She tries to drink all the water and is torn apart.

In addition, some ***water may be in a witch's disposition***. She is one of the few actors who know where are the wells and springs of magic water (which kills or heals) and knows how to use it.

As for witch's connection with the fire, a stove should be mentioned first. A witch lies on a masonry stove, and does housework at it. Sometimes, a witch seems the only one who can give the live coal as if she were ***the possessor of eternal fire*** (AT 334. *Household of the Witch*). A witch is represented as a possessor of not diminishing camp fire in the tale in which she turns brothers into the stones (AT 303. *The Twins or Blood-Brothers*).

Witch's connection with the fire can be interpreted in different ways. She is a ***possessor of the primeval fire***. She is a ***guardian of the hearth***, and the primeval mother representing the matrilineal society. She is the ceremonial leader in ***rituals in which fire is used***. What are the rituals, different researchers have different interpretations. Some focus on the initiation: the fire might have been used as in the ritual of initiation; however in the tale a witch's intention is to bake boys or young men. In this case, initiation rite in the tale is transformed and acquired a negative meaning. Secondly, there is the view that a witch may connect with the funeral rites where the dead are burnt.

Finally, it should be noted that from the Middle Ages came some images of tales in which the witch is punished to burn her at the stake.

Overcoming of a witch

The witch ***is killed*** by the hero's helpers, such as an apple tree, a stove, a cow, a footbridge, and more rarely with the falling oak or stroke of the hero's rod. A witch may ***be torn apart*** as she drinks immense amount of water (a river or a lake) as she is chasing fugitives. Similar death occurs when the witch is chasing fugitives and road suddenly splits into two paths: she attempts to move both directions so splits into two halves. A witch may be torn apart or split into two halves out of anger. Witch loses her life because of her own ***stupidity***. She wants to get the guileful boy and asks the blacksmith to cut her arm, leg, and finally her head. A hero may make a witch dance until she is

dead tired. In some magic tales, **medieval forms of witchcraft punishment by death** still remain as a witch is beheaded, cut in pieces, tied to the horse's tail, torn to pieces by horses or burnt at stake. However, perhaps the most interesting thing is that witch's **death may be an augur of her future revival.** In one of the tales, where a malevolent witch is punished by death and halved, two maidens spring out of her, and they have a power to disenchant people turned into stones. In the other tale, when the hero throws a witch into a fire, snakes, lizards and other creatures crawl out of her, and a beautiful maiden appears. In that sense, witch reminds of a deity who dies and then resurges.

Image of Dragon

External characteristics of dragon

In the old Lithuanian folk tale collections dragon is called *smakas* using the word borrowed from Polish. It may be called by the number of heads: *two headed, three headed, nine headed,* etc. Being with **many heads** is **the most common** dragon's **feature**, even if in some tales this mythological creature is represented with a single head.

Sometimes dragon is **enormously big** as one lip reaches clouds, and the other is close to the ground. Noise that dragon makes shows its size and physical strength: *it is more than three miles away but the earth already trembles.* One of the more specific external features to mention is a **tale.** Dragon's **teeth** and **nails** are also mentioned.

Mythical dragon's nature is proved by its **link to natural disasters.** There exists a notable connection with the **wind.** Sometimes coming of the dragon is marked with blowing of cold wind, and when the princesses disappear, it is related to the whirlwind made by the dragon. There is an obvious connection of this monster with the **fire.** The dragon usually whiffs it from its mouth. Connection with **water** is also evident as the dragon can whiff alternately wind and fire from its mouth.

We imagine the dragon as horrific mythical creature because of the **bestial sounds** as dragon is described as a hissing, shouting, and even roaring creature, and so badly that glass fall out of the windows. The dragon, like a witch, is distinguished because of an animal nose.

The smell of human being who hides in his house ***is unappealing to him***. People stink to dragon, just like to the witch.

Lots of information about the external shape the dragon is provided by ***the way it moves***. In some tales it is stated that the dragon ***flies*** but in its characterization typical for the Lithuanian tales its wings are never mentioned. Thus, it is unclear how the dragon flies, perhaps, moving its entire body. Another way of dragon's movement is ***swimming in the water***. We encounter the swimming dragon most often in tales, where the dragon requires human sacrifices and is ready to swallow the princes after the spell is cast (AT 300. *The Dragon-Slayer*). The third way of its moving is ***riding*** as it rides like a man. The abducted girl in some tales informs her liberator that her husband dragon comes back on the horse.

The similarity with the human being

The fact that the dragon rides, shows its similarity to the human being. Another human feature is that the dragon lives ***with a kidnapped woman, and she is his wife*** (AT 301 A. *Saving of the Princesses*). There are tales, albeit not numerous, where the dragon's wife is not brought from a community of the people but is of the same nature as the dragon, namely a female dragon. Sometimes his mother who is also a female dragon is mentioned. In addition, offspring of the dragon may be mentioned. The dragons themselves when they are a few in the tale call each other brother. So it can be said that among the ***dragons, there exist links that remind of familial and tribal relationships***.

In the course of its evolution, dragon's image gained more and more human traits. In some versions of the tale dragon is ***literate***: *But now the dragon sent a letter to the king telling him to send his daughter on the particular day in order to devour her. It signs the letter as Three Headed Dragon*. When ***represented as a lord***, dragon may have servants; however, it is necessary to say that these texts are extremely rare.

Of the late origin is such a human weakness of the dragon that it ***smokes a pipe***.

There are tales, where a dragon implements his erotic pursuits ***turning into a beautiful young man***.

Location and functions of the dragon

Places where the dragon lives are somewhat related to how it is able to move. Swimming dragon lives at the **lagoon, sea, lake** or even **well**. It may be assumed as the master of water which is its habitat. Aqueous dragon or a few dragons can live **under the bridge**, and usually it is a copper bridge (*AT 300 A. The Fight on the Bridge*). The flying dragon also lives **on the mountain, and in the sky**. Its habitat can also be **under the ground** or **in the cave**. It can live in the space which is less defined, for example, at some **estate**. A way to the dragon's keep sometimes is marked with a stone, and if someone wants to get there, must move the stone. So a dragon like a witch lives in all three spheres of the world. In some versions of the tale, these three spheres are connected forming wholeness: *Near the lagoon, there is a big mountain. And on the mountain, there is a big stone. Under the stone, there is a hole, and she was brought into that hole by the dragon.* Wherever there is dragon's home, only the dragon itself and the abducted maidens may be found, and there are no other people.

What are dragon's functions?

A dragon kidnaps women. It brings a woman into its space, keeps her like a prisoner and lives with her as his wife. Sometimes he tortures her in some way. When the hero finds the princess at the dragon's place, she complains that a husband gives her bowl, and she must fill it full with her tears during the time when the dragon is away. In addition, the dragon drinks strong wine, and gives mild wine to her, and makes her wrestle torturing until she completely loses strength.

Requires victims to devour. Usually the water dragon requires such victims. He periodically gets maidens to devour. According to the story of the tale, the hero arrives to the city, and he notices that people are very sad. He is told that they mourn as their king has to sacrifice his daughter giving her to dragon.

A dragon devours people. Dragon devours people not only as sacrificed. The stolen princess who became dragon's wife tells her liberator that her husband comes back after he devoured human flesh and makes her to pull out pieces of it stuck between his teeth. When the princess hears the dragon coming back, she tells that it may devour the young man who is ready to liberate her.

Dragon is able to make people fall asleep. While waiting for the dragon that will come to take the sacrificed princess, the hero often falls asleep, and it is very difficult to awaken him. In the tale in which the hero is ready to fight the dragons guarding the copper bridge, his helpers fall asleep, namely brothers and servants.

Dragon guarding a water pool or a bridge over it. Those dragons whose locality is water can be hosts or guardians. According to some researchers, this feature of the dragon is inherited from beliefs encompassing the water demons, and according to the others, it is associated with the concept of the mythical guardians whose function is to guard a transit way into the other world.

Dragon fighting and dragon's death

Fighting against the dragon is a proof of hero's masculinity and his exceptional nature. An extremely strong character who can be attributed to the type of the mighty man overcomes dragon by his power. During the fight he cuts dragon's head with his ***sword*** or ***iron rod***.

Nevertheless, in a number of tales in order to overcome a dragon the hero ***must also be crafty***. A typical motif is that being at dragon's home and waiting for his return, the hero changes places of the barrels with strong and mild water. When the dragon returns, he does not suspect anything and drinks mild water while the hero drinks strong water.

Not mentioning the magic water, the hero may use ***the magic weapons*** or ***other unusual items***. For example, the hero overcomes the dragon not lifting a finger; it is enough to give an order to the miraculous rifle and sword. By the way, there are variants in which the hero is given extraordinary weapons by an old man who is identified as the Lord God. A hero becomes strong and invincible wearing a magic shirt; he is protected having an extraordinary stick which he uses to draw a protective circle around him.

Sometimes a hero is not alone fighting against the dragon. He may get help of his ***friends, brothers and servants***. There are also versions where he may be helped by the ***princess*** who observes the fight as she pours boiling fat or water on the dragon. Hero may have a help from the ***animals*** who serve him: horse tramples the dragon, and dogs or forest animals tear it apart.

There are a few forms of the fight against the dragon. Not always the hero encounters the dragon with a sword in his hand. Sometimes the dragon suggests *try wrestling*, and in this case fight is not as easy as it is reflected by such a detail: dragon can knock the hero up to the waist into the ground. Not to mention wrestling, dragon can offer the hero to show strength throwing sticks, stones or shaking hands.

The most specific dragon fighting form is found in tales, where *dragon's life* (and also death) is separated from his body, and it is in the *egg*. In order to get the egg, the hero must have a magic support of extraordinary animals that help him or be able to turn himself into the animals: *He rode on the island, halved that ox – and the pigeon flew. He turned into the hawk, pulled apart that pigeon – and the egg fell into the water. He turned into the ant, plunged into the water where the egg was and started eating away the egg – until the hole appeared and tar ran out. In the end, the dragon died.*

Most often the dragon *is killed cutting its head*. The dragon may be *cut into pieces* or with the help of animals *pulled apart*. Its body may be thrown away, and only tongues cut out of the heads, which may be later used by the hero to prove that he is the true winner. Remains of the dragon body sometimes are thrown into the water or under the stone, and thus they are returned to the chthonic, which the dragon is associated to. There are versions, in which *bodies of the killed dragons are turned into the other objects* (a bed, a spring, a fiery pig) and in order to achieve a complete victory, the hero has to destroy them.

Dragon's *body* may also possess some other *magic qualities*. After bathing in the river of blood of the slain dragon, the hero becomes as tough as flint, and it can not be pierced or wounded. And if a hero puts some dragon fat on the wounds acquired in the battle, they are immediately healed.

In some tales, *the dragon* is not killed but *taken into captivity*. In this case, no matter how strange it may seem, ally of the dragon becomes a princess liberated by a hero. Putting the emphasis on dragon's eroticism, it is showed that the dragon, although chained in the basement, is able to attract the princess, and she gives magical things stolen from the hero who is her husband.

???

What functions of witch and dragon should be considered most important?

Compare witch and dragon in tales of your native land with analogous characters in the Lithuanian tales.

The most popular Lithuanian magic tales*

AT 480. The Kind and the Unkind Girls – 363

AT 530. The Princess on the Glass Mountain – 330

AT 300. The Dragon-Slayer – 308

AT 707. Three Extraordinary Babies – 244

AT 480 B*. The Maiden in the Bathhouse – 243

AT 301 B. The Mighty Man and the Fellow Travellers – 240

AT 330 B, C. The Devils in the Sack; the Winning Cards – 234

AT 315. The Faithless Sister – 215

AT 511. One-Eye, Two-Eyes, Three-Eyes – 214

AT 531. The Clever Horse – 200

Animal Tales

The world model

Describing the *world model* of the animal tales, it is necessary to stress that two levels are interconnected, namely *the real and the relative*. The first, which is based on the natural qualities of the represented animals (dogs chase a fox, wolf kills a lamb, fox carries a rooster), is not very developed. More important is the relative level where animals are anthropomorphized and from the natural space transferred into the culturalised human space. In some tales of the Western European countries animals act in the urban environment but in a significant proportion of tales recorded in the European countries including Lithuania animals' environment reminds of peasant mode of life.

* Data on the most popular Lithuanian folk tales are taken from the publication: Kerbelytė B. *Lietuvių pasakojamosios tautosakos katalogas*, t. 1–2. V., 1999, 2001. A number after the title means the number of recorded versions including independent and contaminated versions.

In the animal tales, *fantastical element is based* on the relations among animals who think and speak or their relations with the human being. They are pretty one-sided: in tales, *stimulus of the action* is *a hunger instinct* therefore these animals are often represented as rivals fighting for the food, and their fight often ends in death of the loser. Many tales are very short so they form cycles. It is possible to analyze one of the popular cycles which comprises several stories about a fox and a wolf (AT 158. *The Wild Animals on the Sleigh*, AT 1. *The Theft of Fich*, AT 2. *The Tail-Fisher*, AT 21. *Eating His Own Entrails*): a fox swipes a bun, eats out its filling, shits into it, sticks the edges together and gives it to herds changing for the lamb; then fox harnesses the lamb to the sledge and rides, a wolf asks to take it for a ride, and they break the sledge, and the fox has to go for some material to fix it telling the wolf stay and look after the lamb; the wolf devours the lamb and runs away; the fox sees an old man who brings the fish on the sledge, the fox pretends it is dead, and when the old man puts it on the sledge, it throws fish on the road and escapes; the wolf sees the fox eating fish and asks for some but the fox proposes to get fish immersing the tail into the ice hole; when the wolf's tail gets frozen in the ice, fox runs to the village shouting that makes the hole dirty, and people attack wolf; fox at that time steals sausages at their empty home and when the wolf appears there, tells that she is eating her own guts and advises him to cut his abdomen to eat its own guts, and when the wolf cuts its abdomen, it dies.

Problems of the character treatment

Compared to the other genres of tales, in animal tales the image of an animal is the most elaborated. Each animal is of the different type: as we have seen, the fox is active, shrewd, and it is able to take care of itself, it also likes giving advice to others, and the wolf is sluggish, forever hungry, looking how to steal someone's good and silly. However, one should not assume that in all the tales the fox is clever and the wolf is foolish. There are tales in which the fox appears foolish, and the wolf surprises being clever. In the tale AT 154. *Better the bear eats you*, the fox runs away from the dogs and asks its body parts what they were doing when she was running and becomes angry that the tail tells it was caught in the small trees and bushes attempting

to stop the fox and let the dogs take it; the fox decides to punish her tail thrusting it out of the cave – and it is clear what will be the end. In the tale *AT 101. The Old Dog and the Wolf*, a wolf gives advice to an old dog thrown out of the house how to regain his master family's love: the wolf will intentionally catch their baby; the dog will chase it, and take the baby back to the family. Accordingly, there is no anticipatory categorical attitude towards animals, and the same animal can be treated in different ways. The question is what determines the treatment of animals.

1) It should be noted what is **the origin** of tales. It is believed that the oldest tales date back to the primeval community times and are related to the totemic beliefs. These tales are characterized by **the motif of human fear, and often helplessness in the encounter with the beast**. It is distinctive in the tale *AT 163 B*. The Bear Requires its own Wool and Meat*: an old man cuts leg of the sleeping bear and brings it to his wife; the bear makes a wooden leg and at night comes to the window of the old man and his wife, and sings that all the people are sleeping, and one old woman is not: she is cooking bear's meat and spinning bear's wool; then the bear breaks inside and kills the old man and his wife. It is known that in the Palaeolithic period the bear was worshipped as quite a lot of bear's legs are found at the gravesites of that time. In the tale, the bear's leg is used not for rituals but for utilitarian purposes so people are punished by the bear. In the other tale of the archaic origin *AT 163. The Singing Wolf*, people can not resist the wolf's singing, and gives to devour sheep, a dog, a cat, a son, a daughter, a grandmother, and finally the wolf comes to eat the last remaining alive, and it is usually a grandfather.

2) When the totemic beliefs disappear, the man's fear of animals vanishes, and in tales animals and humans become of equal power. The treatment of the characters begins to depend **on their position in conflict situations of tales**. In the later tales about animals, **distribution of the characters according to the principle of binary oppositions** is obvious: wild/domestic, predacious/not predacious, strong/weak. When the encounter of wild and domestic animals is represented (*AT 104. War between Wild Animals and Domestic Animals*, *AT 130 A. Animals Build Themselves a House*) or the encounter of a human being with an animal (*AT 121. Wolves Climb on Top of One Another*,

AT 157. *Animals Learn to Fear Men*), a human being and domestic animals win. This contradicts to the laws of reality but a tale does not follow them, and it is subject to the other rules. One of the main features of distinctive approach of the folklore creators to the justice is that the weaker must win. Since domestic animals and people find themselves in the weaker position, at the end of tales they win.

The main opposition in animal tales is based on strength or weakness, and the weaker can win if only he/she is clever. In the animal tales, ***clever mind is identified with the ability to deceive***. At present, deception is an immoral thing. In animal tales, understanding of what is moral is different, and deception is admired because it allows surpassing the stupid or naive. Forms of deception are various. One of the more popular is ***an insidious suggestion***: a horse advises a wolf to eat it from the tail as its meat tastes better, and when the wolf agrees, a then horse kicks a wolf; a fox eating cream which falls from its muzzle says to a wolf that it eats its own brain and suggests he might do the same, and a wolf beats its head to a tree. It is possible to deceive others ***intimidating them***. In tales, false threats used in order to frighten are common: a fox tells the ouzel that it will cut a tree where is its nest with its tail if it does not throw its offspring to it; a man who tries to escape wolves climbs into a tree, and the wolves climb one onto the other to reach him so the man threatens he will hit the first wolf, and it runs away letting all the others fall. It is also possible to deceive ***flattering***: a fox praises the voice of a rooster in the tree, and when it comes closer, the fox takes it.

Deceiver in the works of folklore derived from the mythical character trickster, i. e., treacherous scamp who seeks to deceive and ridicule but often finds himself in such situations where he is deceived or make fun of himself. In the European animal tales, including Lithuanian, most features of trickster embodies the insidious fox.

3) The third reason which determines the treatment of fate of the character is ***audience***. In the period, when Lithuanian folklore was collected, animal tales were transferred and later became stories belonging to children's folklore. And when ***the addressee changes, the nature of the work of folklore also changes***: when the tale was for children, obscene episodes disappeared, cruel scenes became moderated, and evil characters were punished. An example may be

a well-known tale AT 123. *The Wolf and Goats* and AT 61 B. *The Cat, the Rooster, and the Fox*. There are versions where naive characters, namely the rooster and goats die at the end, but you also get these in which the insidious fox or wolf are killed, and the rooster, and goats come alive back home. The latter options are obviously dominating in the children's tales.

According to the composition animal tales are divided into having **one story** and **multiple stories**. One story tales are minimally developed and based on one event, for example, tale AT 126 C*. *The lamb promises to jump into the wolf's mouth*: wolf catches the lamb which promises to jump into the wolf's throat if it waits down the hill with his eyes closed and his mouth opened, the wolf agrees – opens its mouth and closes eyes, and then the lamb runs and hits the wolf in his forehead and just flies to the sheep, and the wolf can not understand what happened. In tales with multiple stories, plots with similar topics are integrated. Popular tales with multiple stories are about the fox and the wolf, and such an example was presented. Many types of animal tales do not exist in isolation – they are only integrated into the cycles.

The most popular Lithuanian animal tales

AT 1. The Theft of Fish – 235

AT 2. The Tail-Fisher – 215

AT 61 B. The Cat, the Rooster, and the Fox – 186

AT 123. The Wolf and Goats – 171

AT 212. The Lying Goat – 160

AT 158. The Wild Animals on the Sleigh – 157

AT 100. The Guest Wolf Singing – 112

AT 104. War between Wild Animals and Domestic Animals – 106

AT 154. 'Better the Bear eats You' – 96

AT 101. The Old Dog and the Wolf – 93

Fables

In some tales where the main characters are animals, not comical but **moralistic tendency** may be dominant. Folklorists call such tales fables or apologias. In AT and ATU catalogues they are not singled

out. Nevertheless, in B. Kerbelytė's *Catalogue of Lithuanian Narrative Folklore* we can find a chapter devoted to *Fables* in Volume I. There is no clear division between classic tales and fables about animals. One or the other category of genre includes works of folklore distinguished according to some prevailing dominants of the story.

Classic animal tales are not necessarily with intention to teach the listener. Content of fables may be **openly preachy**. In the fable that is recorded in Lithuania most often *AT 150. Advice Given by the Bird*, a released bird or a frog that was kept over winter at man's estate gives advice. Its contents vary but the meaning is similar: it is advice on what to do to be rich. For example, it is advisable to get up before the sun; never postpone work for tomorrow; to take home even the smallest object found (an ear of corn, a bean-pod, a berry, a mushroom).

At the end of the fable, there can be a **summarizing sentence** that relates the given situation and life. For instance, at the end of the story about the owl that responded to God's request to bring the most beautiful bird bringing its own offspring explaining that nowhere could find more beautiful there can be a summary statement: *So a human being like an owl believes his child is the most beautiful.*

In Lithuania **the most popular** are fables reflecting **parent-child relationship**. One fable should be singled out because of its paradox plot *AT 244 C**. *A Crow does not Carry an Offspring that Tells it would Carry its Old Parent*. A crow had to take its offspring across the river. At the middle of the river, it asks the first offspring if it would carry its old parent in the future. The offspring says 'Yes', and the crow throws it into the river. The same happens with the second. The third child says that it will not carry the old parent as it will be necessary to carry its own offspring. And the crow takes that offspring over the river.

Fables are not very popular in Europe. From one country to the other travel some plots known from the ancient times, and it was influenced by the spread of a number of literary works (*AT 50. The Sick Lion*, *AT 111 A. The Wolf and the Lamb*, *AT 280 A. The Ant and the Grasshopper*). They were recorded in Lithuania but not very often.

Fables took over the character system from tales about animals. However, the grouping of the characters is based on tradition typical for fables: in the classic fables known throughout Europe, encounter

of the opposite actors (the fox and the lion, the wolf and the lamb) is most often represented. In addition, fables give situations that are appropriate for moralizing.

Fables belong to *relatively late subtype of tales* that appeared at a time when the moral norms have already been established. They are *close to proverbs*. Like the proverb, fable can not be told at any time, there must be an appropriate situation in communication, and usually it is inspired by some didactic intention.

The most popular Lithuanian fables

AT 150. Advice Given by the Bird – 25

AT 247. Each Mother Likes Her Own Children Best – 15

AT 137. The Filthy Hog and the Clean Fish –14

AT 244 C*. A Crow does not carry an Offspring that tells it would carry its Old Parent –14

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What gives the basis for character treatment in the animal tales?
Comparing Lithuanian tales and tales of your land, give evidence that the hunger instinct is important in the story.
What is the difference between fables and animal tales?

Joke Tales

The world model

Time when events depicted in these tales occur coincides with the period of narrator's life, namely *the current time* or *the recent past*. Space is not divided into familiar and strange as it is typical to magic tales, *and* it is *homogeneous*. Joke tales are different from the magic tales in comparison to their *attitude toward reality* as it is implied that the represented world is the same as in reality. *Its closeness to reality* is reflected by diverse characters attributed to some group in accordance to particular family/tribal and especially social situation. Object of representation is relationships between people: husband and wife, relatives, lords and serfs, farmers and mercenaries, church ministers and lay people, locals and strangers, and some other characters.

In the joke tales, *fantastic events appear because of incredible and impossible actions of the actors*. The pastor pays a lot of money for education of his dog at high school; a man drags his cow on the roof to eat up the grass that who grew up there; a widow believes that a man who dropped in came down from heaven and gives him money to take to her late husband. Incredible deeds are very different in their content but they are analogous in some sense as they are stupid and deceptive. Actors of tales may be divided into two types – *fools* and *deceivers*. Often these figures form a pair of oppositions but can also act alone.

Types of a fool and deceiver

Compared to the magic tales, *a fool* in the joke tales is not a man who pretends he is stupid or someone who is believed to be foolish. He is really insane. Stupidity is an essential feature of his nature.

In some joke tales, ridiculousness is based on the *non adequacy principle*: the fool does what he is told to do but it is not an adequate act. In the tale *AT 1696. What Should I Have said (Done)?* the fool gets a needle and puts it into a haystack. His father tells he had to put the needle into his hat. The next time he gets puppy as a gift and puts it into the hat where the puppy chokes. Father explains that the puppy had to be laced and led calling: come here, come here! The third time, the fool gets a bacon flitch, and drags it laced shouting: come here, come here! In this tale, the fool is ridiculed but not angrily as behaving not adequately he causes harm only to himself.

In other tales *ridiculous* things may be mixed with *awful*. Terrible things happen when a fool follows his own path. He decides to bath someone's children, and throws them screaming into a big pot with boiling water. In another tale fool kills his own sickly mother. Brothers ask him to take care of her, and shoo away flies from her face. A fool takes a wood billet and when a fly lands on the mother's face, he hits it heavily.

In the joke tale, *ridiculousness is based on the paradox*. A fool is obedient, and complaisant, and his intentions are benevolent. However, he unwillingly makes fatal destruction around himself. Death is not tragic in tales. A fool who kills his mother is not punished but on the contrary, he is even awarded. A fool puts his dead mother into

the cart and goes to the market place. Some town dweller comes up to talk and accidentally hits the cart. The dead mother falls out of cart and the man thinks he killed her. Shocked that he is to be blamed for her death he gives big money to a fool asking not to tell to the police what happened. It is assumed that the joke tales parody motifs of the other genres of folklore, especially those that derived from the ancient traditions and beliefs. In the magic tales, a fool is supported by the dead. In the joke tale the dead mother also helped the fool, even if in the indirect way as in relation to what happened the fool became rich. The difference is that what in the magic tale was presented as an extraordinary thing belonging to the magic sphere, in the joke tale turns into a grotesque image.

The joke tale **does not acknowledge any supernatural reality**. This provision particularly concerns works of folklore where the character is a **deceiver**. Quite often story is based on the unmasking of the alleged miracle. In the tale AT 1539. *The Shuffler and the Grabber*, a hero repeatedly deceives a gullible lord. He inserts a few coins into his mare's manure, and sells it to a lord as a mare that passes coins in its manure. When lord himself finds no money in the manure and wants to beat the shuffler, he again deceives him telling that makes food in the pot that boils itself without anything. When the lord understands he was fooled, he wants to punish the huckster, however, the deceiver asks his wife to participate in the fraud, and she pretends that is dead when the deceiver 'stabs' her, and soon 'revives' when he starts blowing the magic pipe. The lord wants to have it, and when returns home tests its 'magic quality' killing his wife. Motifs connected to objects that give wealth and benefits; and revival of the dead remind of the magic tale.

In the Lithuanian tales, the favourite **deceiver** is someone who **is stealing**. Acting as a trickster, he can steal in order to benefit himself. In the tale AT 1525 A. *Crafty thief*, provoked by his lord, he shows a special ingenuity attempting to steal an ox, a horse, and even his wife's ring even if they are highly protected. There are also those tales in which nothing special is gained, and stealing is more trickster activity. In the tale 1525 D. *Theft by Distracting Attention* a hero distracts someone's attention leaving shoes on the road, and takes along with him man's she-goat. He kills the goat, cuts its head, throws it

into a swamp, and himself shouts as the goat. The man sees his goat's head in the swamp, and thinks it is drowning so he undresses and goes to pull the goat. At that time, the thief snatches man's clothes.

A deceiver and a fool have one feature in common as they both are represented as the lucky ones. In the most critical situation, circumstances are beneficial to them. Tales of the fool often end with brothers' judgment to drown him in the lake but the lake appears to be frozen, and the brothers have to return home to take an axe in order to make a hole. The fool left in the sack shouts: 'I can not read nor write and they want me to be their king'. And a happy coincidence is that a merchant who wants to be king is passing the lake. He gets into the sack instead of the fool. All the plot of popular tale *AT 1641. Doctor Know-All* is based on such coincidences. It is enough to mention the last. Some lord is so surprised seeing skills of the crafty man pretending that he is a doctor (healer) that decides to examine him. He snatches small bug and asks what is in his hand. And the man's family name was Bug. In recognition of his helplessness, he sighed sadly: 'Now, Bug, you are trapped', and accidentally responded to lord's question.

Deceiver and fool are characters of the primeval joke stories. Their features are typical for different characters represented on the level of social or family relations.

Mockery as criticism: review of the other characters

Distinctive opposition of fool and deceiver is formed making a pair of characters that are different in their social position. They are schematic: the character that belongs to the higher level is always fooled by the actor functioning on the lower level. The character who acts as a deceiver can be portrayed as an avenger for grievances. In the tale *AT 1538. Revenge for the Ox*, which condemns arbitrary landlords, a man whose ox was taken by the lord who paid for it as for the goat, pretends that he is a healer. He offers procedures at the bath for the ailing lord and beats him with the tail of the same ox till the lord dies.

In tales about the *labourer and the farmer*, the latter is usually punished for his stinginess. Especially popular is a tale usually named *Are You Angry, my Lord?* consisting of several plot types. In folklore of some nations, the role of lord is played by devil, and in

folklore of the others nations, including Lithuanian, it is a farmer. At the beginning of tale some condition is introduced: a labourer and a farmer make agreement that if the labourer becomes angry with the lord, he will cut a strip on his back and expel; and if the landlord becomes angry with the labourer, he will have to pay a lot for his work. In an effort to make the labourer angry, farmer makes him starve but the labourer is not only able to get some food but pretending stupid cause so much harm that the farm becomes devastated. Eventually farmer's wife is killed because of labourer's intrigues, and in some tales the lord himself is killed.

In tales *about clergymen* they are condemned for stinginess and greed. Specific manifestation of criticism is ridiculing of adultery. In the tale AT 1725. *The Clergyman in the Chest* a clergyman is drastically downgraded as he wanted to become married woman's lover. Caught by the husband who 'unexpectedly' came back, the clergyman looks where to hide and jumps into a box with tar. The man pretends that he believes that there is the devil in the box, carries the clergyman to drown and occasionally shows him to the people for money if someone expresses the wish to see the devil. Thus, critical attitudes toward clergymen failures are linked to ridiculing popular beliefs in supernatural creatures.

In tales revealing *the husband and his wife's* life, object of ridiculing most often is a woman. A man tends to be described as mischievous individual who manages to benefit from fooling angry, lazy, unfaithful or chatty wife, sometimes he even attempts to change her character. In the tale AT 1370. *The Lazy Wife* a man who married a lazy wife says that all the chores within the household are done by his cat. When he returned home from the fields and found that she had not lit the fire and did not cook dinner he asks her to hold the lazy cat so he could beat it. However, beating the cat he hit wife's hands for a few times and she started shouting that he must stop beating the cat as she would do cat's chores.

In tales about a *groom and a bride* they both are equally ridiculed as during courtship they hide their weaknesses. Maidens do not want to show that they are lazy, lisping, have poor vision, and the lads that they are lubbers not knowing how to behave at the table or are gluttons. However, it becomes obvious at the worst possible time.

In the tale AT 1456. *The Bride with a Poor Vision* a maiden who is half-blind keeps a needle on the floor, and when matchmakers enter the room she pretends that she saw it. But when the mother puts on the table a pitcher of beer to serve matchmakers, the maiden thinks it is a cat and pushes it on the floor shouting: 'Get back here you damn cat!' The lad making a proposal finds himself in even more awkward situation because of his voracity AT 1691. *'Don't Eat too Greedily'*. A matchmaker tells he will step on his foot reminding the lad must stop eating. At the time of matchmaking a big cat climbs on the lad's foot and he guesses it is a sign given by the matchmaker. At night he becomes very hungry and starts looking for some food. He thrusts in his hand in dough, and then trying to wash it – into a jug. As he can not pull it out, wants to break the jug and hits it, in his opinion, on the pole but in fact accidentally hitting the girl's mother.

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How images of a fool and deceiver are created in the joke tales? What is ridiculed in tales where opposition is based on sharp social antagonism and tales revealing family life problems and in what way?

In what way characters and themes of tales functioning in your country are similar and/or different from the Lithuanian?

The most popular Lithuanian joke tales

AT 1535. The Rich and the Poor Farmer – 485

AT 1525 A. The Crafty Thief – 284

AT 1641. Doctor Know-All – 229

AT 1539. The Shuffler and the Gabber – 218

AT 1653 B. The Brothers in the Tree – 218

AT 1525 D. Theft by Distracting Attention – 216

AT 1353. A Woman Makes a Man Quarrel with his Wife – 159

AT 1381. The Talkative Wife and the Discovered Treasure – 156

AT 1737. The Clergyman in the Sack to Heaven – 154

AT 1696. What Should I Have said (Done)? – 150

Novelle

Short characteristics

These tales are of quite late origin, and they are influenced by the written literature. Many of them are of adventure story type so in the research work of some folklorists they are called adventure novelle or adventure tales.

These tales belong to the *marginal realm of magic and joke tales*. Like in magic tales, characters of the royal origin act in them and they are treated as ideal figures. We encounter characters having extraordinary properties (goddess predicting future). On the other hand, ordinary people are represented reflecting their social status as it is a common practice for joke tales (a maiden, a shepherd, a soldier, a widow, an agriculturist).

In the novelle, the *environment is like in the joke tales*. Action takes place in the real world, which is characterized by details reminding the real life. Adventure scenes are presented rationally. Searching for the princess, the hero goes from one point to another until finds some knob. He presses it and the secret door opens. In order to escape from the prison, the hero makes a wax key, gives it to the beggar through the window, and the beggar takes it to the blacksmith who forges an iron key. The hero opens the door and in order to misguide his guards while escaping leaves the beggar dressed in the prisoner's clothes. Thus, heroes overcome difficulties without any help of the magic forces, as is typical of the magic tales, but rather using their own mind, as in the joke tales.

Comparing the *structure* most of the novelle are *closer to the magic tales*: we find a well-established beginning and end formulas and can distinguish topic schemes typical for the tale.

Tales will be presented classified into thematic groups.

Tales of wise men

Motif of extraordinary tasks is overtaken from magic tales, it is only used with some other meaning, namely is regarded realistically. In the magic tales, a hero implemented difficult tasks with support of magic powers – helpers or items. Facilitators exhibited supernatural qualities, wisdom and omniscience (especially helper horse). In the novelle,

such helpers are not available but should their wisdom is transferred to the hero, and thus appears type of a wise character. There is some difference as that wisdom is neither of magic nor miraculous nature. It is purely human. Tales belonging to this thematic group may be further classified by the purpose of the tasks and the outcome of the tale.

Tales attributable to pre-marital trials group. In the sense of composition, they are close to magic tales: their content includes giving of tasks, and quite often it is solving of riddles, it is followed by implementation of tasks and at the end there is wedding. Like in the magic tales, tasks may be given by a princess or her father: the princess will marry someone who can tell what secret marks she has on her body (AT 850. *The Birthmarks of the Princess*); someone who will solve the riddle that can not be solved by her (AT 851. *The Princess Who cannot Solve the Riddle*); someone who will be able to out-voice her (AT 853. *The Outvoiced Princess*). In these tales, clever mind of male heroes is praised. In Lithuania, there is a popular novella AT 875. *The Clever Farmgirl*, where a young girl has got extraordinary mind. The conflict develops between her and lord who wants to demonstrate his power, and gives tasks that are impossible to perform. Nevertheless, the farmgirl is able to outwit her lord and perform those tasks. For example, the lord tells her to get chicks hatched from boiled eggs. So she gives barley used for brewing and asks to sow and grow it in order to have mash for chickens. The lord tells the farmgirl to come to him being nor naked nor dressed, nor by foot nor riding, nor in summer nor in winter, nor with a gift nor without it. The farmgirl puts on a net, rides on a goat, stands in the middle between a cart and a sleigh, has a rabbit or dove in her hands and lets it run or fly away. Surprised by the girl's mind, lord marries her.

Tales where wisdom of an ordinary man is praised. Their content is not associated with marriage. In the tale AT 921 A. *How the Earnings are Spent* king talks to a ditch maker and asks how he spends his earnings. Ditch maker answers that he gives back fifty as his debt, lends fifty, gives fifty for nothing, and wastes fifty. The king does not understand ditch maker's mysterious language, and he explains: debt he calls money to support his old father; he also lends money supporting his growing son; money given for next to nothing is money paid for rent; and money thrown down the drain is money

kept as a daughter's dowry. For such a wise speech, the king orders to reward ditch maker. In the tale *AT 922. The Shepherd Substituting for the Clergyman Answers the King's Questions*, the king who wishes to know better a clergyman, gives him tricky questions. At the agreed time, some uneducated man (a shepherd, farmhand) who is a substitute for a clergyman answers to these questions.

Tales of wives who go through trials

Tales of wives who go through trials have their roots not in tales of magic but in the Medieval and Renaissance literature. Didactic aspect is inherent to these tales. There is an obvious intention to educate women according to men's wishes.

One of the popular stories is about a wife accused of adultery (*AT 882. The Wager on the Wife's Chastity*). Because of defamation a man and his wife split up. The wife cuts her hair, dresses as a man and leaves together with him. Further action is developed in such a way that a man gets into trouble, and the disguised wife saves him.

In the tale *AT 887. The Patient Wife*, wife's obedience is praised. A king marries a daughter of poor parents. When children are born, the king takes them from the mother and allegedly orders to kill them. After a few years the king declares that he marries another woman. The Queen, no matter what, reacts in the same way, i. e., she humbly agrees with everything, repeating the same phrase: 'As the king wishes'. During the fictitious royal wedding, it appears that the beautiful new bride is their daughter. The king shows grown children and declares that she has passed all obedience trials.

Tales of shrewd thieves

Motif of theft is very archaic, and known from myths and magic tales. Like in magic tales, in novelle theft can be regarded as implementation of a difficult task because a hero can commit theft not at his own initiative but having someone's order. For example, there is a tale about a highly gifted prince who was educated in different science areas, nevertheless, had no king's promise to give him the throne until he does not master skills of stealing. In the novelle, a thief is often provoked in the hope that he will get into the trap. In the some versions of the tale *AT 950. The Bank Robber*, a robber is provoked by

the king. He tells the servants to make fake golden goat's horns, and closely monitor that goat walking freely around the city believing that the thief will try getting the golden horns, and as soon as he comes up to the goat, will be caught. However, the thief acts differently: he sets on fire a cottage at the place where the goat is grazing, and when all the people run to put out the fire takes the goat along with him. Speaking about the structure of tale, provocation reminds of magic tales where the hero gets pre-marital tasks. At the end of the tale, the crafty thief sometimes marries a princess.

One of the most popular novelle is AT 951 B. *The King Attempts to Steal*. A King is told that he would die on Easter. He could save himself if he would attempt to steal something. He disguises that no one can identify him, and one late evening leaves his home and meets a real thief. The king pretends he is chief's accomplice and ready to rob minister's home. There he hears a conversation about preparation to poison him on Easter Day. On Easter Day, king swaps his cup with minister's who wanted to poison him, and remains alive.

Tales of robbers

The crafty thief in the novelle is an idealized hero. However, a robber is portrayed as a terrible offender.

Among the most popular is the tale about a robber bridegroom. In the tale AT 955. *The Robber Bridegroom*, a groom invites a maiden to visit his home in the forest depths. There the girl finds an old woman who tells that this is murderers' home. The woman undertakes to help the maiden and tells her to hide behind the barrel that the robbers could not see her when return. Robbers return with a bride, get her drunk, lay her on the table, strip and cut up into pieces. Groom tries to remove a precious ring from her finger, and when it is impossible, takes an axe and chops off the finger. When the finger with the ring falls behind the barrel, the drunken groom decides to look for it the next day. The maiden who hides there takes that finger with herself. When the robbers fall asleep, she returns home. On the wedding day, sitting at the table with the murderer groom, she like her dream tells everything what had seen at the groom's home, and finally takes out killed girl's finger with a ring. Guests seize the groom and kill him. Later, his accomplices are captured. In the tale AT 956 B. *The*

Brave Girl and the Robbers, the bride who comes to robbers' home becomes aware that they are preparing to murder her so she puts her clothes on the straw bundle, and runs away.

In the other tales, robbers coming into people's home are not grooms but thieves. They also meet shrewd maidens who protect their home wealth.

Tales of the fate

They are based on the belief that it is impossible to escape the fate given by the higher powers, and it will necessary come true.

Some of these tales have developed exposition: fortune (in Lithuanian – *laimė/laimės*), goddess or an old man who in tales is perceived as a travelling God foretells the fate of the poor family's newborn child. The prophecy is accidentally heard by the lord or king staying at woman's who gave birth home: it is predicted that this baby will become lord's or king's son-in-law (daughter-in-law) when grows up. Further action is developed showing how the guest who stayed at night plans to kill the baby but the prophecy comes true. The tale *AT 930. The Replaced Letter* tells how the merchant hears the prophecy, and buys the child on the same day trying to kill him. When after many years the merchant recognizes him already as a young man, he gives him a letter where there is an order to kill the young man who brought it. However, an old man who he meets touches the letter and its content is changed – it tells that the young man should marry the merchant's daughter. Tale ends in the attempt of the merchant to burn his son-in-law in the fire pit and falling into it himself. Thus, son-in-law inherits all his wealth.

Tales of fate can express in the idea that people should not be blamed for the unfavourable fate as people are only tools of fate. In the tale *AT 934 D. Destiny to be a Soldier* a soldier after his service goes home and is going to take revenge on the neighbours who gave him as a recruit. But on his way home he meets an old man who shows him a newly born baby with a military uniform and arms and explains that it is his destiny to be a soldier. When the soldier returns, he does not seek revenge.

In tales of destiny, not only success of life is foretold, which is usually associated with marriage, but also the time of death and its

circumstances. For example, in the tale *AT 934 A. The Death Foretold* it is foretold that at a certain age the child will drown in the well. The lid of the well is nailed up but on the fatal day parents find the child dead as it drowned in the concave of the lid.

Tales of wise advice

In some tales of this thematic group, dying father gives advice to his son. They are brief and, at a first glance, contradict to the conventional logics. For example, in the tale *AT 911**. *Finding out that Advice is Proper* dying father advises his son: Do not serve faithfully to your lord, do not tell truth to your wife and do not nurture children that are not your own. However, the son ignores the advice. Nevertheless, after a few years he decides to test them. He shoots a kite and gives to his wife to cook for dinner, saying that this is lord's falcon and asks not to tell anyone. But the wife tells everything to the neighbour, she to the others, and eventually lord is informed about the falcon. He gets angry and tells to hang the man. The man asks to assign his wealth before death:

– I've got three hundred roubles. One hundred I leave to my wife, the other to my foster-child, and the third hundred I leave to the man who will hang me...

– I can, father, I can do it! – responded the foster-child.

Then the man explained about his father's advice. Lord agreed that he spoke the truth, and let him go home.

Advice can be given not only directly but also metaphorically, and the meaning must be decoded. In the tale *AT 915 A. The Misunderstood Precepts*, dying father's son receives advice to eat bread with honey, never say: 'God help' and always wear new shoes. Son understands the father's advice literally and his life soon becomes ruined. He becomes successful only when an old man explains their true meaning: you have to work so diligently that sit at the table hungry – then the bread will be like honey; you have to start working earlier than others, and then not you but the others will greet you; you have to walk barefoot and put on shoes only when come into the city.

These tales have a connection with the ancient customs of satisfying the will of the last deceased. In addition, tales reflect conflict of generations: sons often do not assume parents' advice as valuable. But in all cases it is shown that the older generation has been right.

One of quite popular tales AT 981. *Wisdom of an Old Man* reflects changing mores. The king ordered to take old people to the woods, but one son who loved father disobeyed the order and kept his father hidden. When famine came, no one had any more rye seed, and that old man advised to thresh straw from the roof and sow that rye seed. Perfect rye grew. When the king came to see, the son told that his father helped to escape famine, and the king cancelled his order.

In tales of this thematic group, advice can be bought (AT 910 B. *The Clever Advice*).

The most popular Lithuanian novelle

AT 951 B. The King Attempts to Steal – 293

AT 981. Wisdom of an Old Man – 227

AT 956 B. Brave Maiden and Robbers – 205

AT 955. The Robber Bridegroom – 188

AT 875. The Clever Farmgirl – 166

AT 930. The Replaced Letter – 159

AT 326 B*. A Courageous Man Frightens away Robbers – 134

AT 922. The Shepherd Substituting for the Clergyman Answers the King's Questions – 105

AT 980. The Old Man and his Grandson – 84

AT 901. Taming of the Shrew – 75

Parables

In the realm of literature science, as parables are identified stories illustrating specific moral attitude, behaviour standard or religious principle. Parables are **close to fables**: they convey didactic sense, and the story ends in highlighted conclusion. Parables differ from the fables in **comparative parallels** as examples are taken not from existence of plants or animals but from the **human life**. Synonymous term can be *exempla* (in English – *exemplum*).

In the parable, two semantic levels should be discerned. Immediately understood superficial level reveals more or less realistic story. However, in the second semantic level we may open up some hidden meaning: actions of the characters express some didactic idea.

The European parable derived from the Bible as text of the Holy Script is based on comparisons that have figurative meaning and are

used aiming to introduce certain religious-moral attitudes. Some parables that took root in the folklore of European nations are brought from the East, namely India or Asia Minor. For example, in the repertoire of Lithuanian parables we can find stories reminding of Indian *Panchatantra* tales.

The parables are usually small. They may consist of one or two plots. In the latter case, the plots interact according to the antithesis principle and are opposed to each other.

Some parables encompass verification of the **validity of some saying**. In the parable AT 837. *The Beggar's Bread*, which is the most popular in Lithuania, function of such saying is fulfilled by hermit's or beggar's sentence: *Who will do good work it will be for himself, and bad work will also be for himself*. One lady constantly sending food for a hermit never heard a word of gratitude from him, only these words. She became angry that the long supported hermit showed no gratitude, once she sent poisoned food to him. Hermit did not eat at that time and kept food for future. As soon as that day ladies son came back from hunting in the woods, and as he was lost turned to hermit's home and being hungry asked for something to eat. Hermit gave him ladies food sent to him, and ladies son died while eating. Once the lady was informed what happened to her son, it remained only to repeat the words of the hermit: *Who will do good work it will be for herself, and bad work will also be for her*.

Themes of parables are very different. Among the works of folklore met in Lithuania most frequently they express **negative attitude to wealth**. In the parable AT 763. *The Treasure Finders Who Murder One Another*, a hermit sees burning money and runs away from them shouting: *Its death, death!* Nevertheless, three men who saw it start digging out the treasure and while working decide that one of them has to go to the city, and bring whiskey and some snack. The one who takes whiskey and food puts poison into it hoping the other two will die eating and drinking, and the treasure will be for him alone. And the men digging the treasure decide that they will kill their counterpart and divide the money between themselves. So all three did what was planned. Parable is concluded in epilogue summarizing what happened: *Once the hermit came to that place and saw that the money was dug out, and left on the ground, and near the dead bodies of three men were lying*.

There are also less dramatic parables teaching not to think that wealth has the biggest value. In the parable reminding of the tale-legend AT 775. *You will not eat Gold*, a beggar/an old man who can be seen as God visiting the humankind fulfils wish of one man, and everything he touches turns into gold. However, food touched by the man also turns into gold so he has to starve, and after some time he begs the old man to make everything as it was originally. That happiness is not in riches, also says the parable AT 844. *The Luck-bringing Shirt*. King can be healed only if puts on a luck-bringing shirt of a happy man. When after a long search such a happy man is eventually found, it appears that he is so poor that has no shirt.

We have seen from some examples that as ***transferors of the wisdom*** can be seen ***poor people*** who seemingly belong to the lowest layer and ***are related to the religious sphere***: a hermit / a beggar / an old man. In the parables, wisdom may be embodied by a ***father***. The moral truths he conveys to children without preaching as he creates situations that will remain in their memory for all their life. For example, in the parable AT-. *Stolen Meat is not tasty*, son encourages his father that they may steal neighbour's ox. A father secretly pays the neighbour for an ox, and allows his son 'to steal' it. He also asks the neighbour to turn to their house when they eat meat. Seeing the owner of the 'stolen' ox all the time during their dinner, the son is so frightened that he might be arrested for theft and sent to prison that starts losing his weight. When his father finally says the truth, a son who was so much terrified agrees that stealing is a bad thing. A father teaches his sons that they should be unanimous, and gives the broom asking to break it apart. When they are not able to do it, a father dismantles a broom and tells sons to break it by one withe, and sons find it breakable. Parable is ended with a resume statement that a father tells: strength of sons is also in unity (AT 910 F. *Strength in Unity*).

Role of a wise man in the parables may also be played by ***a judge / lawyer***. In the parable AT 926. *A Wise Judge* two women claim to be a child's mother. The judge then tells each woman to take child's hand and pull, and the one who pulls further will get the child. One is ready to pull, and the other refuses the offer as child can be torn apart. The judge decides that she is a true mother.

Wise women are rare in the parables. Only *mothers* are praised, however in their characters not wisdom but *love* is a dominant feature. In the parable that is far from reality but still thrilling AT-. *The Mother's Heart* a lad pulls out mother's heart and brings it to the maiden according to her request as she had promised to marry him only on this condition. He falls down and hears the mother's heart asking whether he is severely hurt. Parable is much more realistic AT-. *Mother's Hands Softer*. One sister gave birth only to girls and the other only to boys so they decide to exchange babies:

Once the daughter's mother seeing that the exchanged daughter can not climb over a log came up and helped her. The daughter said:

– Dear aunt, your hands are softer than my mom's.

That sister said:

– Sister, your hands are hard to my child, and my hands to your child. Let's take them back!

And they gave back each other's children.

To the genre of parable, B. Kerbelytė attributed 31 plots belonging to chapters of AT catalogue (animal, magic tales, novelle, etc.) In addition, she included 57 plots into the *Catalogue of Lithuanian Narrative Folklore* that had no equivalents in AT catalogue.

The most popular Lithuanian parables

AT 837. The Beggar's Bread – 73

AT 763. The Treasure Finders Who Murder One another – 58

AT 844. The Luck-bringing Shirt – 33

AT 740**. The Brother (the Poor Man) about to Hang Himself Finds a Treasure – 33

AT 716*. It is Boring without Bellies – 22

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Why novelle are close to the magic tales and why to the joke tales?

What aspects of worldview are introduced in tales belonging to different thematic groups?

What didactic ideas may be found and how are they expressed in the Lithuanian parables?

What topics are most popular in the novelle belonging to the folklore of your native country?

Tale – Legends

In some cases it is difficult to distinguish between tale-legends and tales of stupid devil, legends, and etiological stories – all these genres are united by the same characters: God, the devil, the angel, St. Mary, St. Peter and the other figures from the religious field. A typical feature of tale-legends is that they are didactical. These tales praise or condemn one or another quality considering human morality.

In terms of origin, tale-legends are of two kinds. There are tales in which the old pagan religious imagery is recorded mostly reflecting the concept of the afterlife. For example, in the tales *AT 471. The Bridge to the Otherworld* and *AT 761. The Cruel Rich Man as the Devil's Horse*, the dead have not human, but an animal form. However, in the repertoire of tale-legend generic group, dominant are tales that were formed under the influence of Christian religion.

Compared tale-legends to tales belonging to the other genres, it is noticeable that some of them are close to the magic tales, and the other to the joke tales.

Links to the magic tales

Tale-legends may be created focusing on the magic tale model. An example is a well-known tale in Lithuania, namely *AT 756 B. Madej the Robber*.

Exposition of the tale is analogous to that of the magic tales: a man is forced to promise to the devil that will give what he has not left at home; and when he comes back is informed that a son was born. But in this case the tale develops in the other direction: the son who was promised to be given to devil studies at a theological seminary. Comparing with magic tales, it should be viewed as belonging to a period of extraordinary empowerment. When the time comes to travel to the devil, the son takes a pot with holy water – it is tantamount to some extraordinary object existing in the magic tales. He has to go through the forest – in the magic tales forest is an intermediate zone between own and strange worlds. In the forest, he finds some cottage and a woman in it; she says that her husband robber will kill him – it is like in magic tales where a woman found at home says that her husband is a man-eater dragon. Robber smells a stranger – just like

the dragon or witch in the magic tales. However, he does not kill the traveller, just asks to see what the place that belongs to him in the hell looks like and then describe it to him – such a motif involving character's encounter with someone who asks for some important information from the strange world, is also known in the magic tales. When the son comes to the hell, he overcomes devils spraying them with holy water – like in the magic tales he uses a magic object.

Approaching the end, the tale is told with an emphasis on the religious motives of sin and repentance. The robber, finding out what is waiting for him in the hell, asks the hero who has not been ordained yet to appoint repentance. He sticks a stick which the robber used to kill people into the ground and tells him water the stick until an apple tree grows up. After many years, already being a priest, the hero comes into the same woods and finds a robber under a huge apple tree full of apples. Robber begs to listen to his confession and when he mentions a sin, an apple falls to the ground. Having told all the sins, the robber dies.

Analyzing this and other tale-legends, whose structure is close to that of magic tales, it should be noted that basically only outer texture is changed: 1) instead of magic objects in the magic tales, here the holy church items are used; 2) instead of indeterminate foreign kingdom, here hell or heaven appears; 3) instead of king's status, distinguishing the hero among the other characters, here status of a preacher is given; 4) instead of unusual, and sometimes of mythical nature donors, here God, Mother of God, the Pope appear.

Links to the joke tales

Much more tale-legends are similar to the joke tales. They are linked by the dominant feature that may be comic style, realistic environment, highlighting of actors' social status, and rating taking into account the social status.

In many tale-legends the actor is God, who in one way or other changes lives of the people who meet him. Intrigue of the tale is based on the circumstance that people are often ignorant they meet God because he appears as a beggar. For unidentified God, it is easier to test people. These tales are fairly diverse so we will be discuss them classifying into a few smaller groups.

One group includes tales where *God meets a rich man and a poor man*. They consist of two plots composed using the principle of opposition. In the tale AT 750 A. *The Three Wishes* a beggar, thanking poor people for lodging for the night, promises to fulfil their three wishes. They ask for health, bread and kingdom of heaven after their death. The rich who wanted to benefit invite the same beggar to their home and receive the same promise but they make fun of themselves. The man asks for sausage. His wife angrily shouts: 'Let the sausage stick to your nose!', and then the third wish can only be: let the sausage drop from the nose.

There are analogically constructed tales of not comic character, for example, AT 751 B*. *The Old Man with Embers*. As the fire at home stops burning, a poor widow has to go to take it from somewhere. She finds an old man at the fire, gets some coals, and at home they turn into gold. When a rich neighbour hears about it, he deliberately extinguishes fire and goes to the same old man. The old man tells to look back and the rich man sees his house burning.

In the other tales of that group attention is focused *to the improper behaviour of one man*. The tale AT 757. *The King's Haughtiness Punished* should be mentioned. The king boasting of his riches do not believe in words of the Gospel that he who is exalted shall be humbled. Once when the king was swimming in the river, the beggar took his clothes, put them on, and courtiers thought he was their king. The true king had to put on beggar's clothes, and with them he could not be recognized, and in some variants he is even beaten. Before giving back the king's clothes, the beggar God rebukes him.

Didactic idea of tale AT 830 B. *God's Help* is that only that work is successful which God's help is asked for. When a man is sowing rye and an old man who is passing by says: 'God help', the man rudely answers that it will grow even without God's help. Unfortunately, the rye grew only where an old man put his feet so the man realized that the old man was God.

There are also examples of horrifying didactics. In the tale AT 753. *The blacksmith and God / Devil* a blacksmith sees how an old man throws a sick man into the fire or hammers on the anvil and the man recovers. After a while, the blacksmith himself tries the same, and the consequences of course are tragic. Tale reflects condemnation

of the human desire to be like God. God does not educate himself; a tale's plot itself suggests the relevant conclusions.

Exclusive for its comic aspects is the tale AT 785. *Who Ate Cheese?* God travels with the Jew or some saint. A God's companion walking behind God eats the cheese, and when God proposes to relax and have a snack, he denies that knows anything about who ate the cheese. God digs out three pots of money, and says that the third part of it will be given to the one who ate the cheese. At that moment the culprit starts screaming: 'It's me! Really! I ate as I was walking behind you'. God does not moralize or punish but simply creates situation where bad behaviour is denounced.

The third group of tales is about *paradoxical God's justice*. In them God's behaviour is surprising. In the tale AT 759. *God's Justice*, staying at the virtuous man's home, God steals a golden cup and leaves it at the wicked man's home; leaving the virtuous man's home he set fire to the house; in addition, he pushes from the bridge virtuous man's son who was sent to escort him. When God's companion – a saint or an angel – reproaches God, he explains: the cup was poisoned; in the site of fire the man will find buried treasure; the son sent to escort God would have murdered his father if grew up.

Thus, God who appears as an old man teaches not only the moral norms governing personal relationships but also introduces certain religious provisions concerning him.

The other *major character of tale-legends is a devil*. Like God, he also has a wish to test people, however an unhappy end waits in the case it is not passed and devil takes them to hell.

In the tale AT 813*. *Betting the Devil and Three Sleepless nights* a poor man tells the devil that can stay sleepless for three nights. The devil promises a bag of money for it. When the man starts nodding, the devil asks: 'Are you sleeping?' The man answers: 'No, I am not sleeping just thinking if there are more straight or curved trees on the Earth'. On the second night the man says he is thinking if there are more plains or mountains on the Earth, and on the third night – water or land. Until devil checks everything thoroughly, the man can sleep. Thus a poor man outsmarts devil and wins money betting. After that, the rich man wants to win money betting but he fails the test where can not fall asleep, and is taken to hell by the devil.

A human being can not only outsmart but also overcome the devil becoming a priest or threatening to build a church in the hell. Elements of horror typical to mythological legends are also inherent in these tales. On the other hand, not always the devil is dangerous to a man in the tale-legends. The devil can also help the man (in the other versions the helper is God), for example, the devil temporarily transforms the man into a goat that he could see himself wife's infidelity. In one of the most popular tales *AT 810 A. The Devil Does Penance* the devil who ate up man's bread has to work for him making property.

The most popular Lithuanian tale-legends

- AT 810 A. The Devil Does Penance – 240
- AT 795. The Punishment of the Angel – 198
- AT 756 B. Madej the Robber – 164
- AT 471. The Bridge to the Otherworld – 157
- AT 811. The Man Promised to the Devil Becomes a Clergyman – 151
- AT 785. Who Ate Cheese? – 133
- AT 753. The Blacksmith and God / Devil – 109
- AT 830 B. God's Help – 80
- AT 827. The Holy Passes through the Water – 76
- AT 826. The Devil Records Sins of the People – 65

Tales of Stupid Devil

Devil is one of the most popular characters in the narrative folklore. The devil is represented in mythological and etiological legends, and also acts in legends or tales. Among the latter, magic tales, tale-legends and tales about the stupid devil may be distinguished. Assessing the devil by the mind, the image is controversial as the devil can be especially wily or completely silly. To tales of stupid devil belong these where the devil is outwitted in the encounter with a man.

With regard to repertoire of the Lithuanian tales of stupid devil, it should be noted that in the part of them instead of the devil a farmer is represented. In this sense, the types of AT 1000-1029 may be mentioned with particular emphasis; however there will be no thorough analysis of them in this study. We will discuss tales where one of the characters is *given a name of devil*.

Tales where a man compete with a devil. The devil most often wants to show his strength but is shocked what the human potential is. The devil boasts that he can *press the stone* until it breaks apart but the man says he can squeeze water from stone and deceives the devil compressing cheese in his hand (AT 1060. *Squeezing the Stone*). In another tale, devil and man *throw a stone* (AT 1062. *Throwing a Stone*). Devil throws it very high, and it is necessary to wait for long time until the stone falls, and a man lets the bird fly saying that his stone will never fall as it reached the heaven. To demonstrate its power, the devil asks man to try *wrestling* but the man first offers to try wrestling with his grandfather or father, and points to a bear. Of course, the bear roughs him up (AT 1071. *Wrestling with a bear*). When the devil suggests to go *racing*, the man allegedly sends his child instead of himself, and actually it is a hare (AT 1072. *Racing with a hare*). The devil proposes to compete who will *shout louder*, and shows a voice that leaves fall down of the trees. The man threatens that when he whistles, devil's eyes can jump out from the forehead, and advises to tie his eyes. When the devil does it, the man hits devil on the head with the bludgeon, and when the devil recollects, thanks the man that his eyes were saved (AT 1084. *Who shall Whistle or Shout Louder*). So competition is different in tales, nevertheless, outcome is the same: a man deceives a devil and the later loses.

Tales where a devil is threatened. In some of them, *devil appears to be just a naive*. For instance, a labourer twists rope at the lake or a farmgirl knits a net and tells the devil that the rope or net is to pull up the lake with all the devils in it (AT 1045. *Pulling the Lake Together*). The devil is so scared that gives money asking not to pull up the lake. In the other tales, a man *deceives the devil using his knowledge of it*. The devil lends a man who is going to wedding money but puts a condition that he must take him together. He asks who else will be at a wedding, and finding out that as a musician is invited the Thunder (In Lithuanian – *Perkūnas*) simply donates that money (AT 1165. *The Devil is afraid of the Thunder God*). The tale is similar to mythological legends about the Thunder God's and devil's discord. A man knowing that the greatest devil's enemy is the Thunder God repelled him from the wedding and even becomes richer. There are even a few plots where *a devil is scared by a woman* (AT 1163-1164

A. *The Devil and the Evil Woman*). Devil undertakes to transmit a woman through a stream, and while carried she dozes. In her dream she sees Jesus, and as long as that dream continues, the devil can not to kick off the woman so has to struggle. In another tale, the dead men go to hell, and the devil comes to live with his widow but he can not please her in any way so in the end escapes.

Tales in which a man and a devil divides crop. In Lithuania, very popular is a tale about a man who makes an agreement with the devil to divide what they will manage to grow together (*AT 1030. The Crop Division*). In the first year, they make an agreement that the devil will take what is on the ground and the man what is in the ground, and they grow potatoes or turnips. As the devil can not benefit this way, they decide that the next year devil will take what is in the ground, and the man what is on the ground, and sow rye. Again, the devil remains with empty hands.

Tales in whom a man becomes rich getting devil's money, managing to get a lot of them or never giving back his debt to devil are popular in Lithuania too. There is a well-known plot where the devil ***promises a hat full of money*** for the human soul which the devil would have obtained after the man's death. But the man pierces the cap and places it on the chimney or hole, and it is empty no matter how much money the devil puts into it. Unable to fulfil the promise, the devil does not get the soul (*AT 1130. The payment*). When a man borrows money, ***the time is agreed upon when it will be returned***. In some tales it is the time when all leaves fall down the trees. The devil comes in the autumn to have the debt returned but a man shows to the fir trees saying they are with 'leaves'. In the other tales, the man promises to give debt tomorrow. When the devil comes, the man says that he came today, and they agreed that he would come tomorrow.

A devil ***is not as stupid as slow-witted***, and his slow-wittedness is specific because the devil as a mythical creature can not understand anything in the human environment. In many tales a man and a devil enters into a contract. The devil adheres to all the terms of the contract not suspecting that a person could commit fraud, and he is cheated. Of course there are tales in whom the man observes his contract but it is usually misleadingly concluded. For example, when

a man and a devil develop agriculture, they decide beforehand who will have roots and who crop and thus divide it in accordance with the contract. **Treatment of a devil as rather stupid creature** primarily is determined by approach that was spreading with Christianity, namely that that evil spirit in comparison with God is far inferior. But we should not forget the fact that in the pre-Christian religion the devil was not appreciated by the gods of heaven. Heavenly gods with particular emphasis on the Thunder God (in Lithuanian – *Perkūnas*) persecute the devil so the man who is conscious that gods stand by him is also not afraid to fight against him.

The most popular Lithuanian tales of stupid devil

AT 1045. Pulling the Lake Together – 189

AT 1030. The Crop Division – 170

AT 1072. Racing with Hare – 151

AT 1062. Throwing a Stone – 137

AT 1130. The Payment – 136

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What are the similarities between tale-legends and magic tales?

Describe God represented in Lithuanian tales.

Compare characters and plots found in the tale-legends of your native land with the Lithuanian.

What topics are predominant in Lithuanian tales of stupid devil?

Compare with similar tales of your native land.

Tales of Lies

Nature of these tales is reflected in the name of genre, i. e., things that are told are a lie. Lies are told for entertainment and to cheer up the listener. Compared with joke tales, that also include element of lying, in these tales the lie is too obvious because fantastic in them is based on the illogic things. In tales of lies, there is a series of absurd and obviously invented situations and physically impossible actions.

A large part of tales is **told in the first person**. The narrator is usually a man – a grown man (a soldier, a tailor, a beggar, a hunter), or a child.

One of characteristic adventures of the hero-narrator is flight being carried by birds (*AT 1881. A Man Carried by Cranes*). A man going along the road finds a hobble and uses it as a belt for himself. In short walk, he sees the whole flock of the frozen cranes. He places them behind the hobble and goes further. Cranes warm up; recover and start flying, rising up the man together with them. However, the hobble breaks, and the narrator-hero falls down.

Another popular motif of adventure in tales is that of the boy in a barrel. For punishment the boy is nailed in the barrel and it rolled down the hill. At night a wolf comes up, sniffs and inserts its tail in the hole found. The boy seizes the tail, and the cared wolf starts running. The barrel is beaten and eventually breaks and the boy frees himself (*AT 1875. Adventures of the Boy*).

A tale of lies *AT 1932. The Church of Magpies* is frequently told in the first person. In the story, a hero while grazing his cow or ploughing a field finds an iron object such as a needle, and a blacksmith forges an axe for him. The hero is copping the tree, a chip hits him, and a mosquito or a bird that may be a raven carries the hero to the church. Folklorists link a motif of flying to the church with the ancient beliefs that soul is of animal form. In the Lithuanian tales, this church most often is called the church of the magpies, Baptists or Prussians. By the way, saying 'To go to the magpies' church' means dying. Almost in all variants church stands on a hill, so in a site which in an ancient beliefs is associated with the other world. Then a description of the church is given: the church is edible: it is coated with pancakes, candelabras are of sausages, door of fat, and the priest stands in the sour cream. This is followed by the narrator's adventures in the church: *Women were sitting and sausages eating, and men kneeling were with meat dealing... It dawned on me that nothing would be left! I run up to the priest and licked him – the priest hit me into the forehead! I jumped into the loft – but the priest caught me! I started screaming and running... So I am here*. Both description of the church and description of the hero's adventure may be considered as a kind of 'antiworld'. At the time when the tale was recorded, it was told to tease children when adults do not have time for story telling, and to get rid of children. However, there are versions that were identified by contributors as orations for weddings

or parties. Thus, the primary purpose of this tale was performing of it as oration.

A significant part of tales of lies is ***works of folklore having frame***: the story involving incredible events is told by someone in the first person, and with a prior agreement concerning the terms of narration. In the tale AT 1920 H. *Buying Fire by Storytelling* a story of three brothers may be considered to be a frame. They go out of their home, shoot a moose but do not have fire to fry it. They see an old man at the camp fire and go to him to ask for fire. An old man provides a condition: he will give fire if someone tells a story that the old man would not believe and exclaim 'You're lying', but if the storyteller fails, the old man will cut a strip on a back. The older brothers fail but the youngest brother called foolish comes back with the fire. In the tale AT 1920 C. *The Lord and Peasant Makes Agreement upon Lying* two or more characters agree to lie and give award to the best liar, i. e. to the one who will be interrupted by the others saying 'It is not true' or 'You are lying', and it is money or sometimes king promises to give a princess as a wife.

In this case, plot of tales of lies is not very different; especially popular is the story about adventures in the forest, heaven and hell. A hero got into the woodpecker's hollow and could not get out. So he went home, brought an axe and cut the bigger hollow. He grazed bees and one disappeared. He saw that nine wolves are slaughtering that bee. Hero killed wolves, took the coats off wolves, and the bee filled them with honey. Climbing into the tree, the hero reached heaven, gave that honey to God and received seven cows. He exchanged the cows with Saint Peter getting some chaff for ropes, and went down using the twisted ropes. The rope seemed too short so he had to cut the upper piece and join it to the lowest. In the end, the rope broke and the hero fell down into the hell. The end of tales of lies is similar: something scornful is told about the listener's father and it provokes his exclamation: 'You are lying':

It is believed that tales having the frame are of archaic origin: ***telling of the tale is represented as a trial***. The one who arranges the trial is an old man or a person of higher status, and he is located in the forest. An old man who possesses the fire can be seen as a mythical creature. Tales of lies can be seen as reflections of the order

prevailing in the ulterior world, and the objects of that world are opposites to the objects of this world.

Archaic images can be found elsewhere in tales. For example, in the tale AT 1960 A. *The Great Ox* there is an image of the giant ox: one brother is sitting on the ox's head, the other on its rear, and the rider needs two days to ride from the first brother to the second, which may be attributed to the archaic ox cult.

Among tales of lies, there are tales where the lying character is simply deceiving and seeking to make a profit. The tale AT 1960. *The Great Animal or Great Object* may be told as groom's story about his wealth so hyperbolisation of different objects in this case is intentional as he wishes to get a good bride. By the way, similar episodes reminding of tales of lies that obviously exaggerate groom's wealth we find in the wedding orations.

The most popular Lithuanian tales of lies

AT 1932. The Church of Magpies – 285

AT 1875. Adventures of the Boy – 187

AT 1920 C. The Lord and the Peasant Makes Agreement upon Lying – 95

AT 1920 H. Buying Fire by Storytelling – 56

AT 1181. A Man Carried by Cranes – 36

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What are archaic features specific to the Lithuanian tales of lies? Compare Lithuanian tales of lies with tales of this type in your country.

Legends

The second subtype of the Lithuanian folklore is legends. They help to explain environmental phenomena. The dominant function of legends important to the society is *informational*. The essential difference between tales and legends is inherent in the attitude toward represented reality. Both storytellers and listeners assume most of legends as reflection of real events.

Lithuanian folklorists divide legends into the following genres:

1) *Etiological legends* – works of folklore devoted to the origin and qualities of the world and its objects.

2) *Mythological legends* – works of folklore devoted to the mythical creatures and their encounter with a man.

3) *Place legends* – works of folklore devoted to the events in the past that influenced formation of the local relief.

4) *Legends* – works of folklore devoted to the deities and saints of Christian religion.

5) *Stories* – works of folklore devoted to the impressive events in the past or even recent events.

Taking into account their form, legends are classified into *fabulates, memorates and cronicates*. Fabulates are legends with a plot that became traditional. They are more common. Some fabulates are known in several countries (place legend about the drowned city that had been cursed or mythological legend about fairies (in Lithuanian – *laumės*) who give gifts to accidentally left baby and murders the baby left intentionally). In the memorates, experience of a person is reflected, and it is often someone who participated in the adventure described. Cronicates are various notes, short statements, and motifs taken from the legend plot.

The latest catalogue data on Lithuanian folk legends can be found in Bronislava Kerbelytė's *Catalogue of Lithuanian Narrative Folklore*, Vol. III and IV. However, we will not use formulations and numbering provided in the catalogues mentioned as explanation of the complex structure of these catalogues would take too much place. Introducing the most distinctive plots, we will give names of the relative types reflecting the content of legends.

Mythological Legends

It is the most plentiful genre of Lithuanian folk legends accounting for about 75 percent of all legends. Specifically to this genre the study *Mythological Beings of Lithuanian Legends* by N. Vėlius (1977) is devoted.

The main function of mythological legends is informational: 1) In legends, information is given in order to specifically introduce the mythical creatures; 2) Legends provides knowledge about human and mythical creatures' communication norms as they inform how to behave in each case.

N. Vėlius provided such a classification scheme for the mythological legends: I. Fortune (in Lithuanian: *laimė/laimės*). II. Reaper (in Lithuanian: *Giltinė*). Illnesses. III. The Dead. IV. Treasures. V. Devils. VI. Ghosts. VII. Nature Spirits: 1. Fairies (in Lithuanian: *laumė/ laumės*). 2. Mermaids. 3. The Thunder God (in Lithuanian: *Perkūnas*). 4. Winds. 5. Cold. VIII. Home spirits/creatures offering domestic help: 1. Resembles a kite (in Lithuanian: *aitvaras*). 2. Resembles a brownie (in Lithuanian: *kaukas/kaukai*). 3. Grain thieves (in Lithuanian: *pusčiai*). 4. Lights. IX. Extraordinary people: 1. Witches. 2. Sorcerers. 3. People possessing an evil eye. 4. Werewolves. X. Extraordinary animals: 1. Grass Snakes. 2. Snakes. 3. Toads. 4. Wolves. 5. Bears.

For further thorough discussion a few legend groups were selected. The aim was to present mythical creatures that represent different categories: nature spirits, home spirits, extraordinary people and animals.

Legends of grass snakes

In the Lithuanian mythological legends two kinds of snakes are described: that lived with the people and that might have been met in the forest.

Grass snakes that lived with people used to stay under the stove, however, they might have been seen at many places: they move through the gardens, come to pantries, lay eggs at the stable. The grass snakes were looked upon with awe because their mere exist-

tence was to ***create well being at home where they live*** and this was ***the main function of grass snakes*** in mythological legends. People used to say that the house where the grass snake comes is happy: thunder does not strike at that house, people not fall ill, yields are higher and animals better. It was believed that the grass snake creeps into the stable to suck cow's milk or sucks milk together with piglets but when peasants saw the serpent in the stable they did not chase it away, and on the contrary considered it to be a good sign: a cow will produce more milk, and pig will not fall ill.

To kill the home guarding grass snake meant disaster to that home; grass snake's death meant death of the one whose guardian it was. And that kind of mythical relationship can link both with a man and an animal. There is a story about the people who ask to stay overnight at farmer's house and kill a creeping grass snake; the host seeing the dead grass snake runs to see his ox, and finds him also dead. It is bad if the grass snake leaves some house because someone living there will die.

The second function of grass snakes is companionship to children. Grass snakes slept with the children in the same bed, ate from one bowl, and played together. If a child hurt the grass snake, for example, hitting it with a spoon when it was licking food in the child's bowl, the grass snake did not take revenge.

Otherwise they would not forget harm inflicted on them. ***The third function is implementation of justice.*** There is a popular legend motif focusing on the grass snake that does not find its eggs in the barn, and makes a jar of milk poisonous but when sees the eggs returned back turns over that jar of milk.

In legends influenced by Christianity, demonic features of the grass snake are stressed, and especially vengeance. When grass snake is infuriated, it beats a man with its tale and spits causing blindness or death. If the grass snake is killed, the other grass snakes take revenge strangling the one who killed the grass snake or close people, and slaughtering cattle. Vengeance is more emphasized in legends about grass snakes living in the forest.

Image of the grass snake of the mythological legends is originated from the cult of grass snakes which is witnessed in numerous historical sources.

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What kind of information is attempted to convey in the mythological legends?

Discuss relations between people and grass snakes represented in legends.

Legends of *laumės* (Fairies)

In their *appearance*, *laumės* (fairies) do not differ from the young or elderly women. However, sometimes it is said that their plaited hair reaches ground, and breasts are so big that it is not possible to see their legs through the breasts. Young *laumės* are usually very beautiful. On the other hand, there are legends where *laumės* are repellent: they are hairy, with iron nails, and sometimes possess zoomorphic properties: they have hen's or rooster's legs, and if clothing is removed, skin appears to be like chickens. Not only in their appearance but also in their *functions* *laumės* are similar to the Lithuanian female peasants.

Laumės do household chores like women, mainly related to weaving of linen, and it is the main function of *laumės*. There are numerous legends of *laumės* where they *do laundry*. They usually do laundry on Thursday, after sunset. When they hear someone approaching, jump into the water and disappear. The main motif is greeting of *laumės* while they are doing laundry. In some legends they are unhappy when greeted: 'God help' because they have to disappear leaving the linen they have been washing while in some other legends they donate the cloth as a gift of gratitude for greeting them nicely. When *laumės* make linen, it has special qualities: a piece of cloth will never end if not rolled out to the end.

The other work that *laumės* are doing is *spinning*. They come to women having a lot of yarn and undertake to spin it up. In one of the versions of the legend *Fairies do female household chores* it is told how a newlywed woman who recently arrived to the village encountered them when staying at home alone let some strange women come in thinking they were job-seeking. She was shocked when realized that women were *laumės* as they worked until sunrise, requiring ever new

yarn. If there is no more yarn, *laumės* begin spinning women's who let them come in hair, guts, and veins. Work done by *laumės* is characterized by irrationality and automatism: until a certain time comes, they can not stop working. That daughter-in-law saved herself saying that she hears children crying on the East side, and *laumės* run outside to listen if they are not their children. At that moment, a young woman locks the door and do not let *laumės* come in again.

Laumės are not only good spinners but also good **weavers** but there is huge risk to use their support. *Laumės* that propose their help to a woman weaver tell that they will leave the finished linen to her only if she guesses their names. A woman waits at the window to hear how the *laumės* call each other. When she tells their names, *laumės* become angry and leave.

Laumės patronize or causes harm to children. The plot *The Fairies and the Baby* where this function is distinct is the most popular among Lithuanian legends about *laumės*. Poor woman who has to rake hay or mow rye takes her baby to the field but returning accidentally forgets the baby. She runs back to the field and finds her baby in silks surrounded by *laumės*. *Laumės* give her a roll of endless linen canvas or gold. Having heard about their generous gifts, a rich neighbour intentionally leaves her baby but when comes to pick it, finds her baby dead. The message of the legend is that mother lost a baby because deliberately sought to make a profit.

A separate group of legends is formed of works of folklore reflecting beliefs that *laumės* kidnap yet not baptized infants leaving their own kids instead of them. *Laumės* do not give birth: they take a broom or straw bundle, wrap in into cloth and puts lays instead of a human baby. Soon that artefact begins to change its form and becomes similar to the baby. However, it grows ugly, can be large headed, and not walk or not speak. In many places in Lithuania is known a legend telling how a labourer outwits *laumės* that are ready to change babies. A man watches *laumės* entering the farmhouse at night, and at the moment when they leave the baby taken out of the cradle on the bed, putting a swaddled broom in the empty cradle, he hides baby under the beddings,. Not finding the baby, *laumės* seem confused and disappear, and in the morning the man throws the 'baby' left by them backwards, and it again becomes a broom.

More often in legends there is an explanation how to make them to return the kidnapped child. You should not soothe the crying 'child', beat it with an ashberry rod, and demonstrate that you want to fry it in the oven. Then an angry *laumė* comes back, throws the human child into the cradle and snatches her own. However, there is also a different approach: if you beat or kill her child, it will do the same with your child.

If parents are not sure if they do not raise child of *laumė*, they may give him a tryout. They can make an oak wood fire in the middle of dirt floor and beat eggs around it. In addition, they can fill with water egg shells or brew beer in them. The child is placed in front of fire, and if it is a child of *laumė*, starts speaking surprised:

– *That oak tree was a hundred years old; I am five times older but still have not seen such wonders that were done.*

The third function of *laumė* is **communication with men**. Legends can be divided into two groups: in some legends *laumės* harass men, and in the other men harass them.

Laumė is one of the sexiest mythical creatures. They annoy labourers returning from somewhere in the late evening. A squad of *laumės* can surround a man and start titillating and tickling him. Men feared *laumės* and seeing them tried defining a circle around them as *laumės* did not dare to enter it.

There are even more recordered legends about *laumės* that come to sleeping men in order to press and stifle till the man suffocates. Oppressed man loses powers, gets sick and can even die. However, the man represented is smart: sensing that a *laumė* is inside, he plugs a keyhole with an ashberry wood piece as *laumės* enter houses that way, and now *laumė* who can not escape gets caught by a man. Married with a captured *laumė*, a man gets an extraordinary worker. Unfortunately, caught *laumės* are sad wives and did not become happier even when already have children. And if the man pulls out the wood piece out of the keyhole, the *laumė* whisks through it. So it is impossible to make *laumė* committed to a family against her will.

Among legends belonging to the group where the subject is male harassment of *laumės*, there is a popular legend how a lad insulted them: at the time when they are washing themselves in the bathhouse,

he opens the door or window and farts. Furious *laumės* chase him, and he is lucky if he manages to escape hiding in the farmhouse. If they catch his clothes tear so angrily that only threads are left. Sometimes a lad cursed by *laumės* falls down on the harrow and is stabbed.

Totally different outcome is in the legend about *laumė* and flax field. A lad meets *laumė* who goes to visit and carries cakes or omelette in a bundle. After receiving her consent to walk part of the way together, the lad asks if she can step into any field, and she tells that she can not get into the flax field. As soon as they come to flax, the lad snatches the bundle and jumps into the middle of the field. He greedily eats her food, and she can do nothing.

Laumės cause harm to cattle but there are not many legends revealing this function. The plot that is more popular concerns cutting of sheep wool at night. The farmer goes to protect sheep but seeing *laumės* usually can not longer move or speak. In a few legends *laumės* ride on the horses (oppress them), rough up their mane, take cows' milk and cause other harm to peasants.

Such image of *laumė* that we see in legends was formed in the agriculture community of high culture. This image implies fertility related to soil, and may be linked to fertility goddesses. Features of water spirits are dominant in it. However, *laumės* are far away from the nature; in the sense of their appearance and functionality, they are close to peasant women.

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In what ways *laumės* are distinguished as workers?

How do *laumės* behave with the people's children?

What is special in the relationship between *laumės* and men?

What mythical creatures in the folklore of your country are closest to *laumės*? Compare the similarities and highlight the differences.

Legends of *aitvarai/ kaukai* (Household Spirits/ Creators Offering Domestic Help)

A household spirit that resembles a kite (in Lithuanian – *aitvaras/aitvarai*) and a creature offering domestic help that resembles a brownie

(in Lithuanian – *kaukas/kaukai*) are mythical beings very closely associated with a human being and found at home.

A **household spirit** (*aitvaras/aitvarai*) – speaking about appearance – **is the most mysterious mythical creature**. It may be seen in the various forms: in one when flying in the sky, and in the other when in the accommodation, and in the third at the place of its acquisition.

The most common features of the **flying** *aitvaras* is its link to fire and elongated shape. Some of the folklore contributors compare it to a living creature: it is like a grass snake, a lizard, a bird. In the others' opinion, it resembles an object: a bag, a sleeve, a ribbon, a rope. What is particular in the appearance of a flying *aitvaras*, it is a distinguishable head and tail as sparks fly out of them.

In the living accommodation, it can be threefold. In the major part of legends it is represented as a bird: a rooster or a blackbird. In the fabulate *The Red Rooster and the Miller*, a daughter-in-law has to grind grain late at night and can not finish that amount which is in the trough. A neighbour taught her to hide a candle under the pot, and to take it off the candle when she starts grinding, so she saw a red rooster vomiting grain into the trough. The daughter-in-law grabbed a stick and killed it. *Aitvaras* also appears as a black cat. It can also be seen as a human being, and then it is called devil and has appearance of a 'German man' or lordling. Sometimes it is impossible to describe its appearance: it is some strange creature.

At the places where it can be acquired, appearance of it is again different. **It can be found** in the form of items linked to the horses, such as a hobble, a horse brush, etc. In the legend *The Household Spirit (aitvaras) accidentally acquired*, a man found a hobble, took it home and placed at the horse stable. Since that day, the horses began to put on weight because their trough was filled with oats. However, it was enough to throw out the hobble, and horses became skinny as the trough was not so full anymore. It can be found under the pear or apple tree as chicken. And when it is **bought**, most often it is a piece of coal, which is sometimes in the pouch.

The main function of aitvaras is to bring wealth to its owner. Most often in tales is represented *aitvaras* bringing **grain**. They can also bring **money**. In some cases, it can bring **milk products and oth-**

er food. In the fabulate *The Household Spirit (aitvaras) Bringing Milk*, two women stay overnight at some household and at night they wake up hearing strange sounds reminding of vomiting. In the morning they see troughs full of cottage cheese and butter; however, they can not eat cakes with cottage cheese given for breakfast.

It may be acquired in different ways. Even if the most difficult way is to have it **hatched**, most often this way of acquisition is described. It is necessary to wait until a 3, 7, 9 or 12 year-old rooster lays an egg, and then keep it in the armpit carrying everywhere you go, and one day a chicken hatches. It is much easier **to buy it**: it is enough to go to Riga or Karaliaučius (Königsberg). Sometimes even it is possible to **find** it. A smart man can also get it **caught**. Seeing *aitvaras* flying it is necessary to grab a handkerchief, an apron or something else and tie a knot or stick a knife into the ground. It may be **attracted** putting some food. In very rare cases it offers its **service**. It pours a pile of coals, peas or other trifle, and if the host accepts the gift, *aitvaras* begins to carry and better things.

It is assumed as controversial. *Aitvaras* ensures home well-being so family members take care of it: as *aitvaras* is of fiery nature, it is given cooked food (scrambled eggs in Aukštaitija (Highlands) and porridge and dumplings in Žemaitija (Lowlands), and nobody offends it. However, people who are not family members – especially the neighbours, hired workers and sometimes even daughter-in-law – assume its intents as negative. First of all, *aitvaras* brings wealth by stealing it from the other farmers.

It is lost usually because of the people who do not belong to the family. There is a legend about a hired man who intentionally ate up food left for *aitvaras* and profaned the bowl. Then it flies away and outraged burns the house. When it is because of the guilt of family members, it is usually lost by accident, and when insulted. Coincidentally it is lost when the item in whose form it was found is thrown away.

In parallel, the other **creature is distinguished (in Lithuanian – kaukas/kaukai)**. To say without hesitations that it is a separate mythical creature is somewhat risky because its main function is the same. In addition, legends where the same image is found are only known to originate from Žemaitija (Lowlands), and there *aitvaras* is called by the same name.

It is typical for kaukai appearance that they are small human beings like babies. Sometimes they are represented in a pair: both male or one male and one female. Quite often their clothes are described: they wear a red coat, blue or a red cap, and have a bag; it is often noted that they are ragged and impoverished.

In comparison, the *ways of their acquisition* are not so different. The main difference is that they are not sold. Most often *they hatch from the egg*. It is necessary to take black stallion's eggs, wrap them into a gray rough cloth, to wet with own urine and put into horse manure. There is also a bit different way to hatch them from eggs of stud. One egg should be placed in the hole with some fuzz made in the door jamb, and nailed. When it hatches, it starts knocking, and it is a sign that it is time to let it go out. A simpler way is to tucked boar's eggs under the hen hatching eggs. The hen also hatches *kaukai* an egg of the 7 year-old rooster is put. When hatched, they must get clothes from a man. Only the conditions which must be observed in the preparation of them are fabulously difficult: in one night, flax must be sown, grown, pulled up, machined, spun, woven, and sewn. If the housekeeper lady is not able to dress *kaukas* during that short period, it will become the bare *kaukas* and bring wealth to the other people.

In general, clothes have an important place in these legends. Popular motif is considering clothing as remuneration. There is a story about a housekeeper lady who learns that *kaukai* serving their family are very shabby, and sewed new clothes for them. However, when they saw their clothing, they started crying saying that at that moment as they received their remuneration they had to leave.

The other way how *kaukas* is acquired is that he *starts serving*. There is a story of a shoemaker who in the evening left cut skin, and in the morning found shoes made. Or someone just thought it would be great to have a *kaukas* that would take care of the horses, and it appeared.

The main function of kaukas is to bring wealth to the owner. Unlike *aitvaras*, it does not bring money. Usually it brings grain or hay. What is particularly highlighted, it is that all brought by *kaukas* is long-lasting. One man stayed overnight at some farmer's place and heard a strange conversation between that farmer and someone who remained not identified in the legend:

– *I brought three carts of hay.*

- *Where did you place it?*
- *On the beehive.*

In the morning, a man goes to see three carts of hay on the beehive and sees three wisps, appears that they are long-lasting as three carts of hay. And a grain brought by the *kaukas* replaces a sack.

The second function of *kaukas* is execution of works. By the way, this function is not typical for *aitvaras*. *Kaukai* feed horses, putting into the feeder wisps that are especially long-lasting. Occasionally they appear as shoemakers making shoes for a man.

They are fed giving raw food not fried on the fire.

In terms of provision of welfare to home *aitvaras* and *kaukas* are identical beings, in fact, very close to the Slavic 'домовой'. Noteworthy is the idea developed by N. Vèlius about affinity of the images of *aitvaras* and *kaukas* to the mythical Indo-European twins: the first is closer to the divine, fiery, and the second to earthly twin.

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- What may be the forms in which *aitvaras* appears in legends?
- What are similarities and differences between *aitvaras* and *kaukas*?
- Compare the Lithuanian *aitvaras* and *kaukas* to the mythical creatures providing well-being to home in legends of your country.

Legends of Witches and Sorcerers

They are extraordinary people possessing supernatural qualities.

Most known in Lithuania are **witches**. According to legend, witches do not differ from the other women in their **appearance**; usually it is not suspected that the neighbour makes witchcraft. It is possible to recognize witches only looking into their eyes. You can see that your image is reflected in the eyes of witch as reversed.

Witches **are able to change their semblance turning into** animals that are usual in the peasant environment: domestic animals (pigs, cats, mares and goats), fish (hakes, croakers), birds (magpies, partridges, swallows), reptiles (especially toads), snakes. When in the barn a suspicious toad is stabbed or scales of the croaker who unexpectedly appeared in the bucket with water are scraped off, some close neighbour falls ill and most often dies.

There are not many legends recorded in Lithuania where the *origin* of witches is explained. It is argued that witches are not born; it is a process to become a witch. Older witches or devils teach witchcraft.

After receiving devils' destructive power, witches must implement their orders. In some cases, it is stated that witches live with devils like men. Tales about devils and witches' relationships are influenced by the beliefs of the Inquisition period. Obviously true facts are reflected: ordeal of women suspected of witchcraft throwing into water and burning. It is said that checking of a suspect who was thrown into the river or lake was based on the belief that innocent women would sink, while witches would not. Burning a witch at the stake, her heart coated with ice remained unburned.

The main function of a witch is to cause harm to people, animals and plants.

Through food, beverage, and any object (or if only they had wish) witches could make people sick: people could fell ill with phthisis, become insane, newly wed women sterile, breast-feeding women lack of milk, etc. People, especially babies, were emaciated till death by witches.

Using their spells, witches could turn people into animals. In Lithuania there are widespread stories about how people participating at the wedding party were turned into wolves by witch; her own husband turned into a dog or a sparrow; a young witch turned a lad into a horse. However, the witchcraft can often be overcome. The good sorcerer in his turn mounts horns on the witch's forehead because she had turned people into wolves, and she is forced to return them human appearance. In the other legend, the sorcerer helps witch's husband himself turning him into a human. And a lad, whom the witch used to turn into the horse at night and oppress riding, used someone's advice and put the bridle on the witch. Thus she became a mare.

Most legends are devoted to witches causing harm to animals. During Midsummer night they allegedly deprived cows of milk. In the popular legend, a lad sees a neighbour in the early morning, and is surprised that she is dragging the towel along his master's dewy meadow where cows graze and mumbling: 'Give half to me, give half to me'; the lad started dragging halters along the meadow joking: 'Give me all, give me all'; he hung up the halters in the porch, and

milk started dropping. Witch strikes out milk out of the towel which she drags along the neighbour's meadow, and it begins to flow from the towel. The other evil witchcraft includes cattle impairment, cutting off the sheep wool, riding horses at night.

Causing harm to plants, witches causes the hail, impair grain and there is no harvest, etc.

The second function of witches is flying to meetings and collect peas. A favourite meeting place for witches is Šatrija Mountain, and the usual is St. John's night. To be able to fly, witches use special mixture made of rye blossoms, lubricating underarms with it. In legends, secret of the witch celebration is revealed by a hired man. He also lubricates his underarms with that mixture and finds himself on the Šatrija Mountain surprising his master's wife. On the mountain, witches feast, dance, and sing. It is sometimes claimed that there witches have to recollect their bad deeds being accountable to devils.

A lad also learns that witches flies to collect peas. The lad overhears a conversation between witches, and hides in an empty beehive. Witches straddle it and fly away to the warm land. There, the lad like the witches picks pea pods. When witches learn out about him, they prohibits him tell anyone about the adventure or become angry and make him sick or turn into a horse. In the part of legends, they fly for peas at Christmas. What is the purpose to get peas is not clear, only it is said in one version that they give peas to people in order to make them sick or die.

Legends about witches helping people are rare.

The closest to witches male character is an extraordinary man, namely ***a sorcerer***. The second according to popularity his name is ***magician***.

Mentioning ***appearance*** sorcerers are not different from the other men. It is only occasionally suggested that sorcerer (magician) can be identified from the eyes: human image stands across in them. In several legends, it is stated that sorcerers have short tails, and they are seen bathing. Sorcerers tend to be foreigners, and usually not farmers. Frequently they are soldiers or musicians, etc.

Sorcerer's ***origin*** is like that of a witch: they are not born having magic skills, but learn them from others. A father transfers sorcerer's secrets to the oldest or youngest child, most often before his death

because after he reveals his magic secrets to someone else, loses magician's power. Only the so – called *чернакнижники* (Slavic word with meaning of 'black books') learn magic skills not from the other people but from special black books. It is possible to become a sorcerer having a deal with the devil. Only sorcerer's relations with devils are different in comparison with witches: if the sorcerer promises his soul to the devil, acquires it as a servant carrying out all the instructions.

Sorcerers are close to witches in terms of their *main function which is to cause harm to people, animals and nature*. They turn people into animals, mostly wolves. There is a well-known legend about the sorcerer who was not invited to the wedding and turned all the other participants into wolves. Quite a number of legends about harmful sorcerers are humorous. Sorcerers are portrayed as humorists who sometimes in revenge or just for fun mock people. Women going to the Church ridicule on old man, and he pays back with a deceptive vision: a short walk, women 'see' a swift stream across the road, so they rise up their skirts and come as crossing the stream. Those people who go behind them laugh heartily seeing no stream their. There are stories about sorcerers' jokes at the time of entertainment: they make strings of the musicians' instruments break, the girls lose their skirts, and lads their pants.

Also like witches, sorcerers can make people sick or kill them. There are a few recorded legends about sorcerers' harm to animals or nature.

Second function of the sorcerers is helping people. Sorcerers were known as extraordinary healers who were able to help sick people or in the case spell was cast on them. It is more often told how the later were treated: the sorcerer gives medication to patient and orders that when he is already at home not to lend anything to the man who will soon come, as he is a culprit who caused patient's disease, and the will be transferred to him. Similarly, animals were treated if the spell was cast.

Sorcerers were also approached for help by the robbed people. Sorcerers could not only to locate the stolen belongings but also specify who the thief is. They knew how to 'tie' the thief, i. e. to make him not able to walk or lose the stolen item.

Sorcerers could help people using their extraordinary power in relation to some animals. Sorcerers make snakes move from barns,

hay meadows and other places. But the desire to help may lead to death. Before making snakes to move, the sorcerer asks if anybody had seen the king of the snakes: the serpent with a cross on the forehead, a red snake with horns, etc. Everyone said they have not, and then a magician whistles or whispers something making them move towards the pit. But suddenly the king of the snakes appears and drags the sorcerer into the snake squad. Sorcerers used to remove rodents (mice and rats) from the village.

Origin of the sorcerers and magicians in legends does not create larger problems. It is related to witchcraft and sorcery in the primitive society during ancient times.

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How to recognize a witch and a sorcerer?

Discuss similarities and differences of witches and sorcerers.

Compare them with the witch and sorcerer represented in the mythological legends of your country.

Etiological Legends

In as many as two genres of narrative folklore – the etiological legends and place legends – the attempts are made to find out which one originated from which one. The dominating cognitive function of these genres is specifically referred to as *etiological* (from Greek *aitia* ‘cause’). The etiological legends differ from the place legends with their objects, the reason of origin of which is to be revealed. The place legends tell the story of the origin of the localized objects – certain lakes, hills, mounds, etc. – in a particular geographical area, while the etiological legends tell us about the origin of the world, men, tools used by men, animals, plants and their qualities in general.

The roots of the etiological legends rest in the myths about the ancient forefathers – the cultural heroes. In the course of time the mythological deities borrowed their features as the formers of the world. In the Lithuanian etiological legends the main creating figure is God.

In the etiological legends the action takes place in the mythical times. This time is specified in several ways: it can be named or we

understand about it from the characters of the events. According to the characters we can single out several varieties of the etiological legends.

A small group of legends comprises the works, where the action takes us to the *mythical time of creation of the bodies of the universe*, and the *characters reminding of those known in the old Lithuanian religion*. It tells a story of the Thunder God (In Lithuanian – *Perkūnas*) solving the divorce case of the parents of the Earth, the Sun and the Moon: appointing one to take care of the daughter Earth during the day and the other at night.

In a large group of legends *God participates in the creation of the world*, and often *the devil* appears near him. These names are used to refer to both the characters of the pagan Lithuanian religions and the Biblical characters. Therefore, the question of the origin of these characters arises. It is believed that God and the devil are particularly archaic characters of the Lithuanian etiological legends. However, with conversion to Christianity certain Biblical motifs were absorbed by the local folklore, therefore interpretation of God and the devil received Christian shading. By means of legends about the acts of God and the devil (sometimes only about God or only about the devil) the origin of all essential objects most important for the existence of men and their peculiarities are explained.

Let us begin with the discussion of the most significant plots from the *creation of the Earth*. In the Lithuanian legends, just like in many other works of etiological nature of the other nations, it is stated that in the beginning of the world there were only waters. God commanded the devil to dive to the bottom and collect a handful of the earth. The devil not only took a handful but filled his mouth with the earth. God took the soil from the hands of the devil and sprinkled it over the water, where land then appeared, and the grass and trees started growing. The soil filling the mouth of the devil began to swell and pull on the teeth, and the devil was in agonizing pain. God commanded the devil to spit out the soil, and on the places where he spits swamps and abysses appear. One can also see the typical God and the devil relationship of the etiological legends. *God performs the role of a creating hero and the devil is a helper*. Both actions are significant in the process of formation of the Earth. Only God is depicted as a creator of everything that is

good, beautiful and useful, while the devil as a creator of everything evil, destructive and hideous.

God and devil constitute an opposition couple and can be interpreted as mythical twins, who are both cultural heroes, only one is evaluated positively and the other is his comical double with the characteristics of a loser, prankster and trickster. There are Lithuanian etiological legends, where both characters are referred to as gods and can be referred to as brothers.

In the most popular legends about *creation of a man* we again see God and the devil. God makes a man from clay, breathes in a spirit into him and he comes alive. When the devil see this, he also moulds a man but he fails to breath in a spirit into him. In anger he spits on a man and leaves. God finds a moulding spitted all over, turns the inside out and the outer inside, and having breathed in the spirit into him make him alive. All short-winded hawking and spitting people come from this man moulded by the devil. The motif of making a man of clay is most probably borrowed from the Bible. However God, the creator of men, in legends is not similar to the Biblical one. He does not rule over everything and is not all-knowing. The result of his work is ill people, which were not seen by God before.

In another story of Biblical origin the creator of men find himself in a comical situation. He decides to create a woman for Adam, takes out a rib, washes it in the river and snoozes off while waiting for the rib to dry. A dog grabs the rib, but the awoken God catches the dog by a tail. The dog runs always leaving a piece of a tail in a God's hand, which he threw on the ground and a beautiful naked woman Eve appeared in from on him. She and all women born to her receive dog's blood because of that dog the thief. They will rub against you like dogs and bark like bitches.

Legends where the creators are presented comically are probably of a later origin, which appeared when people stopped believing the truthfulness of legends, and they were told for entertainment.

Not all legends are related to the Bible. There are other explanations of the origin of a man: there are stories saying that a man appeared from a drop of water, which fell when God was washing his face, or from a God's spit.

The stories about the *origin of the work tools* are attributed to the most archaic mythological plots. The work tools are not created by

someone, they are *received from their first owners*. In the Lithuanian legends such owner is the devil. He had the first scythe. God was cutting grass with a chisel, while the devil with a scythe. God makes the devil fall asleep, takes his scythe and clears his fields. When the devil is awake he thinks that God did all that using a chisel and offers to swap a chisel for a scythe.

The first owner of fire was also the devil. God sent a swallow, which managed to steal the fire.

Sometimes the devil is also depicted as a creator, but his actions are told about with a scoff and the animals having no good name are attributed to him: a goat, a wolf, a toad and mosquitoes. A legend about the *creation of the animals* says that it is the devil that moulded them, only they were not beautiful and without cleft hooves. But when the devil fell asleep, God took the animals into his stable, made them beautiful and cleaved the hooves. The devil did not recognize them and did not demand them back.

The manner, in which God obtains the objects belonging to the devil are typical to the actions of the cultural heroes, which are deception and theft.

God is interpreted in a somewhat different manner in legends about the *creation of the animals and their peculiarities*. He rises not only as the almighty creator, but also as an executor of righteousness. In many legends we see him *giving punishments*: he puts the eyes of a crayfish talking disrespectfully to God to his behind; he gives a hump to a tattletale spider; he takes away the sight from a lazy liar mole. The *conversion motif* is favoured. Sometimes he is merciful, but more often as a way of punishment God turns people into animals: a sister crying for her dead brother he turns into a cuckoo, a nosy woman, who broke God's prohibition to open a bag and let out all sorts of reptiles he turned into a stork.

There is a small group of legends, where the time of creation, i. e., of the beginning, is the time when *the old man God was walking around the world*, and depending on the behaviour of the people he met, who did not know who he was, would sort out the laws of life. For example, it is explained why the life of women and men is different. The old man asked a weaving woman for directions, but she replied that has no time and did not show him the way. Then

the old man told her that she will always work and will have no rest. But a ploughing man stopped a horse, walked with the old man and showed him the way. The old man told him that he will work a little and rest a little. Therefore, even today women never have any time, while men can both work and rest.

There is a separate group of legends, where the beginning goes **back to the Biblical, usually Evangelical**, epoch of events. In many cases these legends could be called secondary works, since most of the plots are constructed according to the same model as those of the archaical legends. In certain cases archaical characters were simply renamed with the Christian names. Depiction of Jesus Christ and St. Peter largely reminds of God and the devil: one commands, and the other makes a fool of himself when carrying out the order. The legend explaining the kinship of a woman with the devil tells a story of how God commanded St. Peter to separate a woman fighting with the devil. He cut off their heads, and when God commanded to put the heads back on, Peter by accident missed: he put the devil's head on a woman's body, and a woman's head on the devil's. Therefore even today people say that a woman is madder than the devil.

The last group comprises legends, where **one creating hero is absent**, and his functions are performed by various characters: animals and plants. These legends are similar to the animal tales not only with their characters, but also with the structure. Take for instance the plot about an encounter of a witty sparrow and a gullible cat: a cat caught a sparrow and was ready to eat it, but the sparrow reminded the cat that he must wash up before a meal, and while the cat was washing up, the sparrow, as expected, flew away. From that day on cats first eat and then wash up. In these legends the time of action, just like in the animal tales, is not defined.

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Discuss the roles of God and the devil in creation of the main objects in the world. What is the relation of these characters to the primitive mythology and the Bible?

What is the link of the Christian legends with the archaical ones?

Which plots similar to the Lithuanian etiological legends are known in your country/area?

Place Legends

The genre of the place legends embraces the works, which depict important events, which apparently affected the *local landscape*. The main function of the place legends is *etiological*: the origin of specific natural and historical objects is being explained. The monograph of B. Kerbelytė *Lithuanian Local Folk Legends* (1970) is dedicated to this genre.

Place legends about the giants the formers of landscape

Descriptions of the giants emphasize their size: the trees break and bend under their feet like bent grass under our feet. The giants hang their axes on the clouds, or it is told how they throw an axe to each other, while the distance between them is dozens of kilometres. An axe is mentioned in the place legends for a reason. In mythology the first owners of an axe are cultural heroes, and the giants of the place legends have a genetic connection with them. The life of the giants in the place legends does not differ from the life of people of a normal size. They work, rest, communicate with other giants and bury the loved ones.

In the more archaic place legends natural objects are related to the giants, such as mountains, ravines, lakes, rivers, etc. They are formed unconsciously, without preconceived purpose. Most impressive are the legends, where the everyday life objects are operated with: an apron, a clog or a pipe. There is a story of a giant in trouble where a giant decides to build a bridge over a sea: *he filled an apron full with sand and brought it to bury the sea. He made it to Dreverna, where the waist of the apron broke and all the sand poured out. Today that sand is the grave yard of Dreverna.* A mountain appears when the sand is emptied from a clog or the ashes from a pipe. The creation of the new objects is often related to the death of a giant's loved one: a giant buried his wife or daughter and cried sitting at the grave. This is where a mountain and a lake will appear.

In the later place legends the creation of the cultural objects is attributed to the giants: establishments of the cities (Telšiai, Vilnius) and churches (Churches in Simnas, Vilnius Cathedral), construction of the tumuli, often referred to as the mounds, etc. The actions of a giant become more conscious.

Place legends about special stones

The stories are told about the large stones, which often have special marks.

The largest group of the place legends is about the stones, which are carried by the devil. Those stones lie near the water or in the water. In one of legends the devil decides to dyke a river and to lay a road over the swamp; he attempts to build a bridge, but just like the giant the devil fails: the roosters crow and the devil must leave the stone and return to hell. The devil in these legends is not a destructive being; he does not have any evil intentions. Essentially he maintained the most archaic features of a cultural hero: he alters the relief wishing to build new cultural objects.

In the place legends of a later origin the devil is depicted as a destructor similar to a Christian anti-church demon: sometimes he attempts to destroy it, but more often to obstruct it by a stone or to break out a door. And most often the roosters interfere with these actions.

Everywhere the devil is depicted as being very strong and sometimes of a giant size: large cobble-stones fit in his pockets or on his little finger. There are many stones which, as is stated, have a devil's footprint. Footprint in the stones can also be left by Mother Mary, God, a wolf or a hag.

Other place legends tell us about the ***stones, which are turned to stone people.***

Often the story is about someone ***turning to stone during a wedding.*** In the place legend *The Petrified Newlyweds* the parents curse the young couple because they wed without their permission. The mother utters the words 'May you turn into stone', and on the way to a church her daughter turns into a stone and the groom is left alone. Sometimes together with a bride the whole bridal procession turns into stone. In the place legend *The Petrified Bride* a girl, who is forced to marry someone she does not love turns into stone, when, on a way to the ceremony, she pronounces a common folk sorrow formula 'I wish I turned into a grey stone'. Legends are based on a belief that there is one second in a year, when any words will come true.

The wedding legend motifs were influenced by the close proximity of such stones to a road or a church. The truthfulness of legends is allegedly proven by various marks on the stones: one can decipher a woman's head, braids, and waist or see fingers with a ring.

There are stories about *people being turned to stone for various wrongdoings*, only the number of these legends is rather small. The ones turned to stone are the leader of the Swedish army boasting that he will destroy a church, a woman doing work on a Sunday, i. e., on a holy day, and the hunters hunting on a Sunday. The guilty ones break religious taboos, therefore turning into stone here is understood as God's punishment.

The stones, which are considered to be petrified people, according to legends are alive. If one were to through a pebble into such a stone in Vilnius, blood would run down. There was a stone in Merkinė District, *a turned to stone woman*, which was shedding tears.

The link between the stones, which are considered to be petrified people, and the dead is rather apparent. Legends are related to the beliefs that the souls of the guilty or those who died early live in the stones. Part of these stones is found in the present or historic graveyards or near them.

Another group of the place legends about stones is about *the Mokai*. The name of the stones has originated from a word *mokyti* ('to teach'). The Mokai are anthropomorphized: the Mokai family wanted to cross the water (the Holy River, the Tauragnas Lake) to a more peaceful area. Unfortunately the wife, sometimes with the daughter, drowns, while the husband Mokaš crosses the water and stays on the shore to mourn. In the stories with a developed plot Mokienė swimming behind her husband forbids him to look back. Mokaš asks his wife twice whether she is still swimming without looking back, but the third time he looks back. Just like in tales the one breaking a command loses a spouse, only in tales the latter is being returned, while in legends they are not. In both the place legends about the turned to stone people and about the Mokai the culmination of a story is death, most often of a woman.

Place legends about miraculous lakes

These legends are stories about *the travelling lakes*. They can fly as a cloud, stream while walking on the surface of the earth and to spring out from under the ground. Two distinct groups of legends are singled out.

The first one is *about guessing the name of a lake*. A lake falls from the sky, springs out from under the ground or stops and keeps running further exactly at the spot where its name has been uttered. Often the name is said unintentionally: an accidental word or phrase matches the name of a lake. There are many legends where the name of a lake is guessed when calling an ox or another animal. For example, Glébus Lake appeared when a shepherdess chasing an ox named Glébus, shouted: *Glébus, where are you going?* Once she said this name, the lake came down to the present place, drowning the herd and the shepherdess. The lakes of Dviragis and Juodasai, etc. appeared in a similar manner.

When people know that they need to say the name of a lake they begin guessing, however, the name is anyways uttered accidentally. Occasionally the name is revealed by a stranger passing by who knows it, and even less often by the one of their own, like a girl called Uršulė, who said: *I am Uršulė and you are Praviršulis*. The ones uttering the name of a lake often die in its streaming waters, and this is a reflection of a belief that a lake demands sacrifices. On the other hand, already in the third cycle of legends we see a tendency to relate appearance of a new object with someone's death.

In many cultures the name of a lake is uttered by a woman. Rarely it is guessed by a man: shepherds, ploughmen ploughing with oxen or old men. In other cycles of legends, and looking deeper in other genres of narrative folklore, women are destined to utter the magic words.

In another group of the place legends *the appearance of a lake is in some way announced*. The notice can be non-verbal; it is expressed in a form of certain signs. A pig and a bore are rooting the ground, very soon above the dug hole hovers a cloud, it descends and a lake appears. The coming of a lake is announced by an ox: he runs in a circle and that place is filled with water. According to the folklorists,

these animals are the messengers of a lake, who are destined to warn people with their presence, or even are the second form of a lake.

The coming of a lake is also announced with words. The haymakers are warned by a young German, an old man or a girl. In legends they say the same phrase: *Hurry up with making hay, a guest is coming your way*. A more exciting action has a plot about the night shepherds, who in their sleep hear someone telling them to wake up and run. The night shepherds ignore the warning voice twice and only hearing it the third time they believe the danger. On the place they were sleeping a lake appears.

Place legends about fallen through manors, cities and churches

This is most popular cycle of the Lithuanian place legends. **Three thematic groups of these legends** are clearly singled out.

The first one tells about the **reasons of falling through**. One of them is a curse. It can be uttered by a person, who got angry because of a failure. The story about the Vėlis Lake says that in its place there used to be a hill with a church at the top of it. A woman was very tired climbing that hill and from annoyance she said: *I wish you went smashing through the ground!* The church fell through and a lake appeared. This sort of falling through is conceived as a misfortune.

Plunging through the ground after a curse can be understood as a punishment of God. Social and religious motifs are vivid in this kind of place legends. Gentlemen, who were not only cruel oppressors of men, but were also rebellious, perverted and blasphemous, were punished by falling through something. The manor of the gentleman Mile ka living near Survili kis was swallowed by the earth because on the first day of Easter he rode into a church on a horseback and lit up a pipe from a candle near the altar. One of the most popular legends is about a cruel godless gentleman Čičinskas from Upytė. His manor falls through the ground, the gentleman is killed by a lightning, but the earth does not accept his buried body. Easter and Christmas are mentioned for a reason: this is a period of transformation when transcendental powers manifest themselves much more actively.

The second thematic group explains **what is hidden in the fallen through buildings**. It is said that inside a mound the life of those fallen through continues: people hear a rooster crowing, a scythe whip-

ping, a bell tolling and a child crying inside the mountain. Some people happened to communicate indirectly with the inhabitants inside the mountain. A man was carrying the bags of grains and fell asleep near the Lokava Mountain, when we woke up, he did not find his bags, but golden coins were left in place of them.

People may appear at the places of the gap. Sometimes they are doing everyday work: cooking, doing laundry and bleaching cloths. Sometimes their presence is disruptive and surrounded by mystery. A young girl dressed in white comes out of a mountain for a walk laughing and dancing; sometimes she carries around a pot and cries. It is usually women that appear from the former manors, usually little girls or young women. In the places of the collapsed churches during the great Christian festivals, especially during Easter, one may see the processions of worshippers.

In legends about visiting the inside of the fallen through manor its environment is described in two different ways. In some it looks like the earthly one: people breed animals, mill, pray and sleep. In others it is described as completely different world. In the type known in all of Lithuania *The Hat Dropped Into a Hill* the shepherds lowered a rope into a hole in a hill to get a dropped down hat, after some time they pulled him up with a hat full of gold; when another shepherd hankering after the money is lowered into the hill, he is pulled out without his head.

Therefore, life of those fallen through is in principle similar to the real life, but it is different in terms of the riches, i. e., something that people in the real life desire the most. However, those fallen through are not happy, they are condemned to stick around in the underground captivity for centuries.

Legends of the third thematic group talk about the ***possibilities to free those underground***. In the legend called *Kiss a Toad* a man meets a girl from the collapsed manor, who asks to save her and her manor. He needs to come to the hill at the appointed time and to kiss her, but when he comes, it appears that the girl had turned into a toad and the redeemer lacks courage to keep his promise. The girl that is not kissed says in tears how many hundreds of years she was waiting for her saviour and how long she will have to suffer underground again, and then disappears.

A detail repeated in different legends is a key, which can be used to open the doors of a collapsed manor or a church. However, those people that have an opportunity to open the door do not use it. In legends with Christian motifs it is stated that the fallen through can be saved by celebrating Mass on top of the hill, it is only necessary to bring everything that is needed for that.

In legends, differently from tales, the fallen through are never freed. These people truly belong to the category of the dead, and in the stories claiming to be realistic the dead never come back to the earthly life.

Place legends about the mounds as a the witnesses of historic events

Legends about the hills made by people are the most historic and closest the reality. But one should not think that legends have a record of the real facts. Legends usually indicate that the mounds are made by the Swedes or the French, which leaves an impression that the events of the 17–19th centuries are being remembered. In reality the time of occurrence of the mounds is significantly earlier.

Some legends are about the process of *making of the mounds*. Often it is stated that it was the Swedes that made the mounds for military purposes: preparing a place for a castle; sustaining the oath signed in blood that they will never come back, etc. There are less of the mounds made by the French and their purpose is different, it is domestic: a hill is made to provide the Napoleon a comfortable place to eat. One motif that is repeated throughout legends is that *the hill is made by carrying sand in the hats* (in separate versions in hand-fuls and aprons). This motif usually is used to show the great number of the soldiers.

In many legends the *cellars and tunnels in the mounds* are mentioned, which were used to connect with other mounds. These legends also have a link to reality, since many castles had secret underground. Sometimes *the battles that took place in there* are mentioned.

There are plenty of legends about the *treasure hidden by the Swedes or the French in the mounds or other places*. The stories are about the failed attempts to find it.

Place legends about sacrifices and origin of the names of the settlements

There is a small cycle of legends about *sacrifices during constructions*. Legends have a historic foundation: an ancient tradition to sacrifice a man to a building. The purpose of sacrifice in legends is explained in different ways: a man is sacrificed when the work of the construction workers is not successful, or when seeking to make a building stronger. Victims are people who appear to be in unsafe situations: the newlyweds, since from the point of view of transformation they are in an unstable position, an infant, a fatherless child or an orphan. Sometimes there are signs left in the place of bricking up of people: in the Želviai Castle a sycamore appeared at the place where an infant was bricked up, and in spring blood drips from its buds; the corner of the Biržai Castle, where the newlyweds were bricked up is still rising, while the rest of the castle had collapsed.

The cycle of the place legends *about the origin of the settlements and other areas and their names* is somewhat larger. The nature of most of these legends is folk etimologisation of the place-names. The names of the settlements had originated from the mythical or real names or surnames, they are related to the professions of the people living there and flora, and the name often holds a phrase and tells a story of when it was uttered.

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How do the giants form the landscape?

What are the reasons of occurrence of the special stones?

In what circumstances and who usually guessed the name of a lake?

Discuss the reasons of falling through of the manors, cities and churches, the underground life and the possibilities of redemption.

Which detail of the place legends about the mounds and construction sacrifices is realistic?

Which cycles of legends are typical to the narrative folklore in your area?

Stories

Stories as a term of a genre is used both in literature and narrative folklore. Folklore **stories** are attributed to the block of legends, because they are **realistic pieces of prose of the folklore**. In the older editions the terms *recollections / reminiscences* are used alongside the term *stories*, which are used to name the texts telling the story experienced by the story-teller himself. In the works of the foreign folklorists the new terms – *stories of personal experience, life stories, life histories, verbal histories, etc.* – were established.

Some stories of the folklore tell about what the story teller **heard from others**. This sort of stories can be popular on wide territories; one might even come across international plots, for example, about unusual encounters of a bear or a wolf. Here is one popular plot. A man was walking through a forest in winter and saw a pack of wolves in heat. He got scared and hid behind a snowdrift hoping to remain unnoticed. But the wolves were running just past it. When they approached a she-wolf lifted her leg and wetted him, and other wolves did the same. A man returned home alive and sound, only completely wet. Even though this story is like a true happening, this experience has certain elements of fiction, which most probably appear by the story travelling from mouth to mouth.

However, **particular events and people, certain time and place where the story-teller is a participant or observer of the events** are mentioned much more often. For example, a famous Dzūkian singer Petras Zalanskas told a story of how he saw a squirming snake at the time when a neighbour's wife was giving birth in the yard. He was afraid, because snakes are rare in their area, and here *one is squirming in the middle of a yard* where a woman is giving birth. He brought a midwife, who stabbed a snake with a stick.

A problem arises, which personal stories can be considered to be the works of folklore, and which simply everyday life stories. What is required to folklorise a story and to make it a work of folklore? The folklorists, the supporters of traditional understanding of the folklore, state that: it is important that a story is not a single occurrence; it is necessary that it is repeated and **produced some versions**. According to another point of view, a story of the folklore can be a

story told one single time, for instance, during an expedition of the folklorists collecting materials and asking to tell about their life. It is however important that a story *reflects folk ideology*, is vivid, distinguished, intriguing and unexpected.

At this point foreign folklorists are interested in any non-literary stories and are not looking for specific qualities characteristic of folklore in them.

The variety of the stories in folklore is endlessly large. Both works with and without a plot are attributed to them. In the IV Volume of B. Kerbelytė *Catalogue of Lithuanian Narrative Folklore* the stories are divided into the following *thematic groups*:

Serfdom (everyday life of the serfs, punishments, tyranny of the masters, servants of the masters, etc.). There used to be stories about a master, who would make nursing mothers nurse puppies, to climb a tree and cuckoo, and then he would shoot her; would whip an infant with a rod because he made noise when crying, etc.

Wars. Famines. Turmoils (the Swedes / the French, epidemic, riots, WWI, events of 1917-1920, Polish occupation, WWII). The stories about the cruelty of the Swedes / the French are told: they would cut off women's breasts and smash the heads of the infants. The French defeated by the Russians were running from Lithuania and would make people mill green rye, and said that they will return, and they will not only be dressed in fur themselves, but will dress their horses in fur. The stories about the WWI and WWII talk about the occupants' treatment of the local people (girls were raped, men were captured and shipped to Germany), with humour they tell about the slips of the tongue.

Oppression of the Tsar ruling. Duties (persecution of the believers, prohibition of the Lithuanian print, levying). A popular topic is catching of the recruits. The stories are about hiding of the young men: a young man hid under a wide skirt of a woman and the searchers did not find him; a father hid his son in a wagon with hay and went on it to a market, as if he wanted to sell same hay. The stories about those, who return after 25 years of service and their parents do not recognize them are quite emotional: a son returns but does not say who he is straight away, he just puts his hat on a table, which means that he is asking to spend a night, the father takes the hat and puts it on a

stranger's head, this is repeated several times until the mother asked, whether that man is their son Motiejus, only then the son admits it.

Domestic life and culture of the ancient people (living conditions, celebration of the calendar and family holidays, school, and performance of folklore).

Relationships between people (relationship between the society members, the hind and the masters, opinion about the taverns, trade, relationship with the authority, foreigners, child rearing, youth parties, pranks, matchmaking, wedding, relationship between a husband and a wife, relationship between family members and relatives). Popular stories are about the priests punishing young men and women leading a dissolute life: locking them in the churchyard with a vine wreath on their heads. On the other hand, there are stories about the tricks of both the matchmakers and the parents of a girl seeking to receive a rich husband / wife. A father tells his daughter to invite only rich men to the barn, when one would come, the parents would be right there to introduce them and tell them to marry.

The attitude of the people of the past (relationship with the church, approach to people of other beliefs, observance of ancient traditions and sorcery, predictions of the future, treatment of the dying and dead, real phenomena are explained mythologically, people do not believe in mythical phenomena). There are a number of stories about the Jews: some make one laugh, others are based on a fear, that the Jews want the blood of the Catholics. In the 20th century the number of the stories, which try to explain rationally the supposed phenomena of the mythical world, grew. There is a story of how a guy bets to others that he will nail a stake into a grave at midnight; when hammering he nailed a tail of this clothing. He thought a dead person was holding him and died of a fright. Stories telling how a goat grazing near a grave yard is mistaken for a ghost, or when some guys pretended to be ghosts wishing to scare other people are popular.

Distinguished people (writers, scientists, the enlightened, world levellers). There are many stories about a poet and priest Antanas Strazdas, for instance, when a bishop would scold Strazdas for having a son, Strazdas replied that God had a son as well. There are records of the stories about the pronounced writers. The world leveller Blinda beats all the celebrities with the number of the stories.

Legends

Special people. Professionals (strongmen, masters, inventors, craftsmen, beggars, strange / funny / ill people).

Memorable events (rare natural phenomena, novelties, happy coincidences, misfortune, deceit, theft).

Shocking events (attacks of the robbers, murder, and suicide).

Extraordinary objects. History of places.

Animal behaviour (pets, wolf, bear, birds, grass-snake, snake).

The classification more or less embraces the traditional folklore, while conditionally new-time stories, say, about exile, about post-war resistance, about life during Soviet times, are not included.

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Compare the topics of the Lithuanian stories and stories in your country.

Folk Orations

Folk orations differ from other genres of narrative folklore in that they are only related to the customs. In addition, folk orations have a peculiar intonation, where the important role is performed by a rhythm, therefore, because of these features folk orations are close to cantabile folklore. Folk orations are deciphered according to their relation to specific rituals.

Folk orations of work and calendar rituals

In the *work ritual orations* one can distinguish the orations of the finishing of the rye harvest and end of grazing.

The orations of the *finishing of the rye harvest* are pronounced when giving the owners the end wreath. It is spoken on behalf of rye or the harvesters. In the first instance separate parts of the orations remind of the riddles. *We left last year, we returned this year, we lied under the snow, and we had some trouble, and went through cold and rain. The frost did not freeze us, the rain did not make up rotten.* When speaking on behalf of the harvesters, after sanctifying a wreath and wishing luck in finishing the rest of the works, they would ask for a contribution for the treats or for treats themselves.

Orations of the end of grazing are distinguished by a clearly defined magical function. Their purpose is to attract snow, because when the snow falls the grazing time will come to an end. The orations are part of a peculiar ritual. From the first glimpse this shepherd ritual makes a comical impression: the shepherds caught a billy goat and tied a cord on the horns, then one shepherd mounted a billy goat holding it by the horns, and the other bites him in the tail. If a billy goat would screech, that would mean that the snow will fall soon. The third shepherd would climb a birch tree and say:

– *A sheep is black, a cow is black – the milk they give is white. Isn't it a wonder?*

Other shepherds reply:

– *Wonder, wonder! A true wonder!*

The one a birch says again:

– *A cow is white – its milk is black! Isn't it a wonder?*

Everyone answers at the same time

– Wonder, wonder! A true wonder!

From the days of old a he-goat would be sacrificed to the gods. In the example above there is no sacrifice, however singling out a he-goat from other animals testifies that we encountered an old tradition maintained in the shepherd environment.

Orations of the calendar rituals are divided into the orations of the Shrovetide mummers, Easter hymn-singers and children hunting for eggs, and shepherd treats during Pentecost.

Orations of the **Shrovetide mummers** are **quick and humorous**. The mummers would offer to swap the horses and boast about their mare: *She is young: for twenty years this girl is just a girl, and above that she is beautiful, white and her eyes are striking: one is white, another like cream. She has an excellent sight.* The discrepancy in the tone of boasting and the real qualities of the mare make one laugh: twenty years is a lot for a mare, and having white eyes means that the mare is blind. Mummers the doctors boast about their medicines: they are made of the foam of the sea, boar dung and two year old vines; if you take this medicine, you will be as healthy as a clay spike. In this case a joke is created through combining the incompatible things into one.

Orations of the hymn-singers were spoken by the young men, who went from door to door congratulating with Easter. The orations told during visiting the yards consist of three parts: holiday greetings, wishes to the owners and asking for the treats. Young women were honoured by separate orations wishing them to get married. The serious and honourable greetings of the orations of the hymn-singers are likely to be combined with the parody of that seriousness: *we wish you, your children and your animals all the best, may the beams of your fence break and smash you and your animals – you will get enough to eat and so will we.* The oration of the **children hunting for eggs** may not have all three aforementioned parts. Sometimes these orations include several phrases by which the egg hunters introduce themselves.

The **Pentecost orations** are similar to the ones of the hymn-singers – they also consist of three parts.

Orations of the family traditions

Christening and wedding orations are attributed to the orations of the family traditions, and there are very few records of the former.

Christening orations are pronounced on behalf of a child being christened: *I ask you to listen to me humbly, I am a little one bringing you the great news. I came into this world, I say it clearly: I was born. What did I find when I was born into this world?* Further that infant is telling about his birth: how he was afraid, cold, hungry, how an old woman swaddled him, laid him down, and how he was then happy, and the sky, the earth, the stars and especially his mother who gave him life were rejoicing with him. Then he addresses all the present to ask God to grant him happiness.

Wedding orations are the most artistic of all the orations. They were spoken practically during all the ceremonies: proposal, engagement, when a groom arrives to a bride before the wedding, when giving a wreath, etc. Orations of the challenger, giving of the wreath and hanging of the matchmaker stand out the most. Some orations are emphatically serious and festive. Speeches of giving of a wreath are attributed to such orations: *This wreath was grown in a beautiful garden, fenced with pearl poles and diamond hedges, preened merrily and nicely, kept in a golden cup, soaked in raw wine, braided yesterday, unused, promised, vestal virgin, to your beloved.* Comical tendency is most apparent in the orations of hanging of the matchmaker. The features of the matchmaker's character are close to those of the devil. Circumstances of the birth of a matchmaker show his chthonic origin: he is kicked out from the pack by a wolf. The matchmaker is accused of a wrongdoing against a bride (e.lying or stealing), as devils are believed to desire close relationships with young women. The death of a matchmaker by hanging also allows accepting him being part of the devil's sphere. Humoristic suggestions of how to punish the matchmaker witness his closeness to the underground world, where underground world is understood as the world after death. It is suggested to wrap him into the sheets and beat with the sticks, to take him to the osier-bed and poke him with the stems of the boletus mushrooms, to place him behind three walls and beat him up with the woollen tufts, to place him beside a warm furnace and freeze him up, etc.

Folk Orations

The style of the orations also differs from the everyday folk language, and from other genres of the narrative folklore. The orations are constructed of the long periods, tirade sentences with multiple epithets, hyperbolae and other poetic ornamentations.

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How are the work and calendar ritual orations distinguished and how are they characterized?

What are the peculiarities of the orations of the family rituals?

Anecdotes

In the Lithuanian narrative folklore system, the anecdotes are considered to be a separate genre, which at the same time is the third sub-type of the narrative folklore. Anecdotes are short comical stories with a *sudden effective ending*; however, they are often ended with a *direct language saying*.

Anecdotes are *laconic* and *role-played*. One can divide the text of an anecdote into the speech of a story-teller (narrator) and the dialogues. The speech of the narrator is minimal: 1) short introduction of a situation and 2) presents the one talking before the replies of a dialogue. In some cases the speech act verbs (*says, listens, shouts*, etc.) are used before the replies. In other cases the participants of the dialogue are named, while the speech act verbs are absent:

Gypsy:

– *Hey, priest, I stole a rope!*

Priest:

– *What was at the end of that rope?*

Gypsy:

– *Horns!*

Priest:

– *And what was at the end of the horns?*

Gypsy:

– *A cow!*

Sometimes the replies of the narrator are omitted altogether, and the text of the anecdote is a continuous dialogue.

Role-play is especially apparent, when a talented story-teller is trying to make others laugh with an anecdote, and is able to change intonation and to act. There are anecdotes where part of the content is being mimicked and gestured. When talking about the traditional Lithuanian anecdotes, it should be noted that by correspondingly changing intonation and inserting one stereotype work, i. e., providing a certain verbal character, they were trying to imitate two characters of the anecdotes: a Jew and a German.

More than any other genres anecdotes are related to the *life actualities*. They are used to react to the new life phenomena, which

is rather typical to the political anecdotes. Two functions of the anecdotes are dominant: 1) **entertainment** and 2) **criticism of the life negativities**. The second function is the reason why totalitarian regimes hate anecdotes. In the soviet times there were special camps where the tellers of political anecdotes were imprisoned.

Psychological influence of a large part of the anecdotes is the need of psychological compensation: everything that is supposed to be treated with respect in public is humiliated. On the other hand, the creators of the anecdotes firmly fix the things, which are naturally funny in a real life: foolishness of people, lack of perceptiveness, exaggerated claims and naughtiness, wittiness and resourcefulness.

When considering the origin of the anecdotes, it should be mentioned that there are anecdotes of both local and international origin.

The anecdotes are usually divided into certain cycles. When considering traditional Lithuanian anecdotes, one can decipher somewhat more distinct cycles about foreigners (Jews, Gypsies, sometimes a Russian (a Muscovite), a German) and priests. When not separating them into cycles, one can mention the anecdotes about the relations between the family members, relationship between the masters and the hind, gentlemen, and some about the craftsmen.

The repertoire of the present anecdotes is much wider and the number of the cycles is much larger.

The manners of creating a joke in an anecdote are endlessly varied. We shall mention just a few of them.

The basis of a joke can be **absurd situations**:

One day a drunkard was walking down a road and fell on the ground. A thief was passing by and took his shoes. Another man was driving by and could not pass, because the drunkard was lying across the street. So a man said:

– Move your legs, I need to pass.

The drunkard lifted up his head, saw that the feet are missing shoes and said:

– Keep driving, these are not my legs!

The jokes are made using one's **wit**. For this purpose the sharp tongued characters or simply inventive ones are used:

A cobbler had an apprentice. He asked his apprentice to go to town and bring him some beer. The apprentice replied:

– *How would I do it, I have no money.*

The cobbler replied:

– *Any fool could bring it for money; bring me some without any money.*

The apprentice brought an empty bottle.

The cobbler then said:

– *Why on earth did you bring me an empty bottle!*

The apprentice replied:

– *Any fool could drink a full bottle, drink an empty one.*

However the largest area of jokes is **linguistic games**. The anecdotes based on such games are referred to as linguistic anecdotes by some scholars.

A knock on the door of homestead in the middle of the night.

– *Do you need wood?*

– *No, – says a sleepy villager.*

In the morning he comes outside – all wood is gone!

Most of the linguistic anecdotes are not translated, especially when they are based on polysemy or phraseology typical to a particular language.

It should be noted that the anecdotes are an **easily transformed genre**. An old anecdote can be renewed and made up-to-date by adjusting to the changes in life. This is particularly typical to the political anecdotes: it suffices to substitute one character with another (an old one with a new one) and one will have a new version of an anecdote.

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What is laughed at in the traditional Lithuanian anecdotes?

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