

Conference of Belief Narrative Network of ISFNR  
Nature Spirits: Continuity and Change

**ABSTRACTS**

Ministry of Education and Science of Georgia, Shota Rustaveli  
National Science Foundation, Shota Meskhia State Teaching  
University of Zugdidi, Georgia, October 1-4, 2014

Tbilisi 2014

**International Society for Folk Narrative Research  
Shota Rustaveli National Science Foundation  
Shota Meskhia State Teaching University of Zugdidi**

**Conference of Belief Narrative Network of  
ISFNR**

**Nature Spirits: Continuity and Change  
October 1-4, 2014, Zugdidi, Georgia**

**Abstracts**

Tbilisi 2014

Editor: Bela Mosia  
Design: Publishing House “M-P-G”

The conference is organized by Full Professor Bela Mosia, Ministry of Education and Science of Georgia, Shota Rustaveli National Science Foundation, Shota Meskhia State Teaching University of Zugdidi.

The conference is supported by: Shota Rustaveli National Science Foundation

# Programme

## Wednesday 01.10.2014

**9:00 – 9:30 Registration** (At the entrance hall of the University)

**9:30 – 10:00 Welcome Speeches**

Ministry of Education and Science of Georgia

Shota Rustaveli National Science Foundation

Rector of Shota Meskhia State Teaching University of Zugdidi

Professor: **Teona Khupenia**

Zugdidi Mayer

Belief Narrative Network

President of BNN committee: **Mirjam Mencej**

**10:00 – 11:00 Plenary Lecture 1**

**Kaarina Koski** (University of Turku) Nature Spirits in Folklore Studies: An Overview

**11:00 – 12:30 Session 1. Chair Ketevan Sikharulidze**

**Evy Johanne Håland** (National and Kapodistrian University of Athens) From Ancient Greek Water Sources to the Modern Life-giving Spring

**Ketevan Sikharulidze** (Ivane Javakhishvili Tbilisi State University) Caucasian Beliefs on Family Patron Saints

**Lina Bugiene** (Institute of Lithuanian Literature and Folklore) Water Spirits in Lithuanian Folk Belief: Do They Exist or not?

**Rusudan Cholokashvili** (Shota Rustaveli Institute of Georgian Literature) Evil Spirits in Georgian Fairy Epos

**Louise Milne** (Edinburgh College of Art, University of Edinburgh)

**12:30 – 13:00 Coffee/Tea**

**13:00 – 16:30 Session 2. Chair: Kaarina Koski**

**Éva Pócs** (University of Pécs) Nature Spirits and Christianity – Some

East-Central European Examples

**Olga Khristoforova** (Russian State University for the Humanities) Between Nature Spirit and Christian Demon: Ikota in the Russian North

**Tünde Komáromi** (University of Pécs) The Pricolici/Prikulics – Folk Concept and Social Phenomena

**Eka Chkheidze** (Shota Rustaveli Institute of Georgian Literature) Images of Evil Spirits in Georgian Folklore

**Sandis Laime** (University of Latvia) *Raganas* in Latvian Folk Belief: Witches, Nature Spirits or Restless Souls?

**Nino Sozashvili** (Telavi State University) Reminiscences of Breaking Idols in Georgian Folklore

**Mary Khukhunaishvili-Tsiklauri** (Member of the British Folklore Society) Mythological Roots of the Georgian Traditional Lullaby

**Nestan Sulava** (Samtskhe-Javakheti Teaching University) Lion Symbol in Folk Tradition and Shota Rustaveli’s “The Knight in the Tiger’s Skin”

**16:30 – 17:45 Lunch**

**17:15 – 17:45 The meeting of the committee of the ISFNR Belief Narrative Network** (Auditorium 2)

**17:45 – 20:15 Session 3.** Chair **Mirjam Mencej**

**Madis Arukask** (University of Tartu) Forest Spirit as Partner and Antagonist in the Finnic/North Russian Beliefs

**Zoltan Nagy** (University of Pécs) The Forest: a Religious and Narrative Symbol of a Disintegrating Society

**Jurate Slekonyte** (Institute of Lithuanian Literature and Folklore) Hare in Folklore: from Wood Spirit to Child-lore Character

**Veronica Muskheli** (University of Washington) Contrasting Forms and Functions of Forest in Northern Russian Wonder Tales and Belief Narratives

**Alexander Panchenko** (Institute of Russian Literature) Ancestors in the Wilderness: the “Forest Cover” and Commemoration Rituals in the Russian North

**Nikita Petrov** (Russian Presidential Academy of National Economy and Public Administration / STEPS) Visualization Mechanisms of “Petty

Demons” in Mythological Tales

**Nestan Ratiani** (Ilia State University) In the Pursuit of Several Details  
– Restoring the Biography of Poseidon

**20:15 Welcome Dinner for the participants**

### **Thursday 02.10.2014**

**9:00–10:00 Plenary Lecture 2**

**Bela Mosia** (Shota Meskhia State Teaching University of Zugdidi):  
Nature Spirits in Georgian Folklore: History of Research and Overview

**10:00 – 12:30 Session 4. Chair: Ulo Valk**

**Julian Goodare** (University of Edinburgh) Seely Wights, Fairies and  
Nature Spirits in Scotland

**Pasi Enges** (University of Turku) Led Astray by Non-human Powers,  
Personal and Impersonal Supernatural Misleaders in Finnish Folklore

**Mirjam Mencej** (University of Ljubljana) Circular Movement of Na-  
ture Spirits

**Marine Turashvili** (TSU, Shota Rustaveli Institute of Georgian Liter-  
ature) “Chinka” (Imp) in Georgians Beliefs’ and Contemporary Life

**Irma Kvelashvili** (Shota Rustaveli Institute of Georgian Literature)  
The Transformation of the Evil Face -symbol in Georgian Folk Legends

**Sirin Yilmaz Ozkarsli** (Hacettepe University) The Narratives Gath-  
ered around the Heart and Fire Cults in Turkish Culture

**Alevtina Solovyeva** (Russian State University for the Humanities) Na-  
ture Spirits in Modern Urban Mongolian and Chinese Cultures

**12:30 – 13:00 Coffee/Tea**

**13:30 – 15:30 Session 5. Chair: Julian Goodare**

**Dmitriy Antonov** (Center for Humanities of the Russian Presiden-  
tial Academy of National Economy and Public Administration) *Besy*  
in late-Medieval Russian Culture: Between Demons and Nature Spirits

**Stamatis Zochios** (Université de Grenoble) The forests of fear and prosperity: Silvanus in medieval literature and folk traditions

**Anette Kehnel** (University of Mannheim) Nature spirits as “Welten-traeager” – Examples from Medieval Manuscripts

**Sean Martin** (Edinburg, UK) The Walking Dead: Supernatural Encounters in Mediaeval England

**Nino Balanchivadze** (Shota Rustaveli Institute of Georgian Literature) Triad of Deity of Ground

**Ülo Valk** (University of Tartu) Demonization and Nationalization of Nature Spirits in Estonian Traditions

**16:30 – 17:45 Lunch**

**17:45 – 18:30 The meeting of the BNN Network** (Auditorium 2)

**18:30 \_ 20:30 Session 6.** Chair: **Eva Pocs**

**Lia Tsereteli** (Shota Rustaveli Institute of Georgian Literature) Cedar Tree – “A Cedar of Lebanon”

**JoAnn Conrad** (California State University) Sites of Wonder, Sites of Horror

**Leon Pirtskhalava** (Shota Rustaveli Institute of Georgian Literature) For the Global Meaning of Amirani’s Myth in Georgia

**Hee Sook Lee-Niinioja** (Independent Scholar) Visual Narratives of the Midsummer Night in the 19th Century’s Scandinavian Art

**Eka Vardoshvili** (Ivane Javakhishvili Tbilisi State University) Folklore Basis in the Artistic Work of Aleksandre Kazbegi

**Nana Abuladze** (Zugdidi Ethnographical Museum) The Phenomena of “Ochokochi” in Megrelian Folklore

**20:30 – 21:30 Georgian Folk Dance and Song Evening**

**21:30 – 22:15 Transfer from The University to the Hotel Anaklia**

**Friday 03.10.2014 Excursion**

## **Saturday 04.10.2014**

### **9:00 – 12:30 Session 7. Chair Lina Bugiene**

**Ergo-Hart Västriik** (University of Tartu) Belief Narratives about Earth Spirits in Votian Folklore: How to Conceptualize Polymorphic Entities of Folk Religion?

**Khatuna Gogia** (Shota Meskhia State Teaching University of Zugdidi) The Oldest Forms of Worshipping the Mother God (the Goddess) in Georgia

**Iuliia Buyskykh** (National Academy of sciences of Ukraine) ‘Genius Loci’ of ‘Bad’ Places in Ukrainian Contemporary Rural Tradition

**Dmitrii Doronin** (Miklukho-Maklai Institute of Ethnology and Anthropology of the Russian) When the Spirits Are Busy with Politics: Traditional Altai Mythology in a Modern Context

**Eter Intskirveli** (Shota Rustaveli Institute of Georgian Literature) On the Folkloric Transformation of the Biblical Episode of Genesis

**Dilip Kalita** (Anundoram Borooah Institute of Language) Spirit Possession in Assam

**Elene Gogiashvili** (Ivane Javakhishvili Tbilisi State University) Ambivalence of Supernatural Beings in the Georgian Folktales

### **12:30 \_ 13:00 Coffee/Tea**

### **13:00 – 15:30 Session 8. Chair: Alexander Panchenko**

**Luiza Khachapuridze** (Shota Meskhia State Teaching University of Zugdidi) Dali and Tkashmapa and Related Beliefs According to Today’s Materials Recorded in Samegrelo-Zemo Svaneti

**Suzana Marjanić** (Institute of Ethnology and Folklore) Nature Spirits and Anti-Fashion Design: A Photo-Performance Look into the Interworld by Tajči Čekada

**Gábor Vargyas** (Hungarian Academy of Sciences) Nature-related Spirits of the Bru (Central Vietnamese Highlands)

**Monika Kropelj** (Institute of Slovenian Ethnology) The Allomotifs Connected with Supernatural Female Beings Residing in Nature

**Sarat Kumar Jena** (University of IAR) Nature Spirits Continuity and Change: The Disintegration of Ethnic Identity in Landscape Narratives in Dadi Budha (1944), Things Fall Apart (1958), Rongmilir Hanhi (1981) and Adibhumi (1991)

**15:30 – 17:00 Lunch**

**17:00 – 20:00 Session 9. Chair: Bela Mosia**

**Lali Urdulashvili** (Tbilisi Teaching University) Providence and Its Followers in Georgian Folklore and Everyday Life

**Ozkul Conaboglu** (Hacettepe University) Continuities and Changes in the Tradition of the Owner of the Place Spirits in the Turkish Culture

**Zeinab Saria** (Shota Meskhia State Teaching University of Zugdidi) Following the Steps of an Interesting Hypotheses

**Jüri Metssalu** (Estonian Literary Museum, Estonian Folklore Archive), Beings of Natural Sacred Sites: the Example of 5 Estonian Parishes

**Ketevan Dekanozishvili** (Akaki Tsereteli State University) Fictional Model of Myth Reconstruction in Nodar Dumbadze's Short Story "Imps"

**Andrey Moroz** (Russian State University for the Humanities) The Dobrokhochie (Dobrokhoty) in the Eastern Slavic Mythological System

**Alina Bagishvili** (Ivane Javakhishvili Tbilisi State University) One of the Arabic Lexemes in the Megrelian Folklore

**20:00 Closing Remarks**

**Conference Dinner**

## **Preface**

### **“Nature Spirits: Continuity and Change” Conference of Belief Narrative Network of ISFNR**

Nature spirits were among the very first topics of folk narrative research. Since the romantic era, these belief traditions and their study have undergone remarkable changes. In the light of contemporary folklore research, it is time to update our scholarly views on the supernatural in the natural and to problematize the whole concept of nature spirit. While this classical category is practical in indexes, it can be alien to vernacular interpretations. The BNN conference “Nature Spirits: Continuity and Change” invites researchers to discuss historical and contemporary views on spirits in the natural environment both as objects of study and features of living belief traditions. The aim of the conference is to form an overall picture of beings encountered in or associated with certain natural environments in belief tradition, and to discuss related theoretical, methodological and conceptual questions. We welcome academic presentations on nature-related spirits and powers, their places in the landscape and the vernacular discourses they inspire. We encourage comparisons between beings, places and times, between diverse genres and interpretations in emic and etic perspectives, as well as between research traditions and concepts. We also look forward to theoretical discussions concerning the topic of nature spirits. They can include - but need not be restricted to - the modalities of belief, the role of genre, the concept of belief narrative, or the construction of the categories of natural, supernatural or non-human in diverse discourses.

The conference will be hosted and organized by Shota Meskhia State Teaching University of Zugdidi with the support of Ministry of Education and Science of Georgia and Shota Rustaveli National Science Foundation and organized together with the Belief Narrative Network at the ISFNR.

## **Abstract of Plenary Sessions**

### **Nature Spirits in Folklore Studies: An Overview**

Kaarina Koski

University of Turku, Finland

What is a nature spirit? In the Romantic era, the idea of nature spirits as personifications of natural phenomena was part of the mystification of nature and the past in the fine arts and also in the study of folklore and mythology. Today, we doubt the validity of such a scholarly concept which was grounded on ideology rather than thorough research. In vernacular traditions and mythologies, supernatural beings placed in the natural environment are given various identities, meanings and roles, and there is no reason to assume an animistic core in all of them. Scholars have studied nature-related beings as guardians or owners of natural resources; as rulers who watch over them or as neighbors with which the resources are divided. The erotic and demonic aspects have been explored, as well. It has also been noted that various beings of wilderness have represented otherness and paganism in opposition to the Christian villages in Europe. When the nature represents the opposite of the society, it merges with the demonic, the otherworld of the departed and antisocial behavior. However, it also represents a wealth of resources with eminent inhabitants. Furthermore, the meanings of landscape and uninhabited areas are not always linked with nature. Supernatural beings encountered in the wilderness can be interpreted in folklore for example as trolls or demons, as the dead, or as saints. In the study of rich intertextual networks of belief tradition, definitions such as ‘nature spirit’ may even be a hindrance rather than a help. In practice and communication, we often need loose keywords such as ‘nature spirit’ to bring together phenomena with similarities, but we need to keep them separate from analytical concepts.

## **Nature Spirits in Georgian (Megrelian) Folklore: History of Research and overview**

Bela Mosia (Shota Meskhia State Teaching University of Zugdidi)

In my paper I focus on the brief overview of the history of research of nature spirits in general: Classification of genres in folklore, in which genres do the nature spirits are considered and exist? How do we can separate them from the chthonic creatures? But mainly we focus on Megrelian folk details about nature spirits: What are they? How do they act? In what environment do we meet them? The main goal of the speech is to make the common idea about Georgian folklore and about the nature spirits in Georgian reality. It is the fact that the history of folkloristic in Georgian take place only from XIX century not considering the fact having some research work about Georgian folklore from the XVII century which had only chaotic characteristic.

What are the nature spirits and where they exist? The question is not new but the scientific work which gives the idea about them still does not exist. To say the true it is the first attempt to accumulate all information about nature spirits especially in Megrelian folklore.

Nature spirits exist in some genres: in tales, legends and so, but the hunting stories full of the them and hunters fate depends on some spirits. They consider as a defender of the houses. In the paper we give the short list of the nature spirits in Megrelian folklore and describe them by nature, character and physically and also the area where they exist. They can be being of the forest, water, houses, concrete areas and what is the specific in Megrelian, not almost in Georgian folklore, is that the forest and water spirits were called as Tkashmapa=king of forest, Tskarishmapa=king of water or Tskarish Dida=mother of water, which means the kings but they are females called as kings. Sometimes they can change their nature, live in two different areas, under the earth or on the earth but they are not considered as chthonic beings living in two different parts of the world.

The main interest of my research work is the characters of the tales and devil as a nature spirits and not only inspiration from the Bible. Also some creatures living in the mountaineer areas and hunting child's hair and hearts

## **Abstracts of Session**

### **From ancient Greek Water Sources to the modern Life-giving Spring**

Evy Johanne Håland

National and Kapodistrian University of Athens, Greece

Religious rituals and beliefs in connection with water are found cross-culturally all over the world. Every aspect of human life and divine interferences on earth can be expressed through water-related symbols. In other words, rituals in connection with the religious significance of water recur across several civilizations and religious groupings.

In Greece, springs in caves have traditionally shaped and featured prominently in religious beliefs and practices. In ancient times springs represented Water-Nymphs. Today springs are dedicated to the Panagia, i.e. the Virgin Mary, under her attribute of Zōodochos Pēgē, i.e. the Life-giving Spring. Both ancient and modern believers have expressed their beliefs in rituals connected to purity and water by fetching Holy water from the caves dedicated to these female divinities. The water is thought to be particularly healing and purifying during the festivals dedicated to the goddesses. This is reflected today in the modern festival dedicated to the Life-giving Spring, which is celebrated on the first Friday after the Resurrection of Christ on Easter Sunday. During this festival Athenians come to the Panagia's chapel inside a circular Spring House hewn in the rock on the Southern slope of the Acropolis to fetch Life-giving water. The Sacred Spring is situated inside a cave! over which is constructed a church. Today, it is also important to be baptised in water from one of the many sacred springs, which are dedicated to the Panagia. The cult dedicated to the personified sacred and healing spring-water has also been important for political purposes both in ancient and modern Greece.

The paper will compare the importance of the spring in the modern religious rituals in the Acropolis Cave with the ancient cult of the spring in the actual cave. The comparison will also examine the cult of springs in

other Greek caves. Connecting past and present water rituals offers insight into the importance of water in Greek rituals and the longevity of the sacredness of springs. The paper will also tap into similar cults in non-Greek contexts. Thus by bringing ancient and modern worlds into mutual illumination, the paper shows that the issues addressed are relevant beyond the Greek context both in time and space.

## **Caucasian beliefs on family patron saints**

Ketevan Sikharulidze

Ivane Javakhishvili Tbilisi State University, Department of Folklore

According to the beliefs of Caucasians, all families had their patron spirit, which also represented a force of nature, as it belonged to earth deities. These spirits are mentioned by different names among the people residing in Caucasus but they have much in common. They resemble each other in terms of types, have similar functions and the ritual practice associated with them is also similar.

The family spirit resides in the center of the residence, near the hearth and has clearly expressed signs of fertility. The studied material demonstrates that this type has undergone development stages. Initially, it was zoomorphic. It was represented by a domestic snake, which differed from the wild snake both visually and by behavior. The family patron spirit gradually underwent anthropomorphization and was transformed into a woman, however, the zoomorphic appeared so stable that the woman deity could not fully replace it. In some cases, we find coexistence of parallel types (woman and snake). Sometimes the snake is an attribute of the woman deity.

The family patron was particularly respected and the rituals intended for it were held to gain its good-disposition. The housewife played an important role here as the main priest of the family patron. Besides, the family members tried not to make their patron angry by their misbehavior in everyday life. Therefore, the family patron represented not only a religious cult, but it also governed relations between family members

## **Water Spirits in Lithuanian Folk Belief: Do They Exist or not?**

Lina Bugiene

Institute of Lithuanian Literature and Folklore

In Lithuanian traditional folk belief system, no ‘sovereign’ chthonic water being, resembling e. g. the Russian vodianoj or Swedish näcken can be traced. Instead, quite a host of miscellaneous water-related creatures, spirits, ghosts or enigmatic entities can be encountered in the corpus of Lithuanian folk legends, which seem either entirely obscure or are vaguely referred to as devil, or unclear / unholy spirits / souls. Such classical water beings, like water guardians, or lords, still sporadically mentioned in the earlier folklore recordings, tend to become extinct in the subsequent folk tradition (i.e. that recorded in the second half of the 20th century). In general, water perceived as part of the chthonic world is associated with danger, fear and death in Lithuanian folk belief. As such, it increasingly falls under the rule of devil – the most diversiform image of the vernacular tradition, who easily usurps the functions of the putative earlier water spirits. On! the other hand, certain activities mainly associated with female nature and ascribed to the water spirits in folk traditions of other peoples (e.g. the Slavic rusalki, etc.) are performed by laumės in Lithuanian folklore. Yet, the sphere of activities of laumės generally is much broader than water and comprises also other elements of nature and various areas of social life. Thus, the ‘existence’ of water spirits in Lithuanian folklore entirely depends upon the definition of the concept. If we understand the ‘spirit’ as certain mythically meaningful role or performance of certain functions, then both the devil and laumė can be considered as water spirits in Lithuanian folklore. But if we search for a clearly discernable mythical image of an exclusively water-related being, we have to admit that Lithuanian tradition inhabits no such ones.

## **Circular Movement of Nature Spirits**

Mirjam Mencej

University of Ljubljana

Circular movement is often typical of nature spirits, especially fairies. Throughout the whole of Europe one finds numerous beliefs about fairies dancing in circles; travelling through the air in a whirlwind was also common. Apart from that, they are related to spinning, an activity which always requires some sort of circular movement – either of a thread between fingers, or else of a wheel or a spinning-wheel. Sometimes they force others into walking in circles and thus getting lost etc. This paper aims to understand the close relationship between nature spirits and circular movement. I argue that in order to understand the connection it is necessary to look at the cognitive concept of space in European traditional folk beliefs and language, as well as at practices, rituals and legends that stem from the same underlying notion about space

## **Nature spirits as “Weltentraeger” – Examples from Medieval Manuscripts**

Annette Kehnel

Historical Institute, University of Mannheim

In the so called Bamberg Evangeliar, Cod. lat. 4454 in the Bayerische Staatsbibliothek München, dating to the late 10th century A.D. nature spirits in the shape of naked female figures play a dominant role in the presentation of Christ the Saviour: Four female figures, olive green nature spirits (described as ‘sirenenartige Figuren’, Seewebchen oder Nymphen und Najaden in literature) carry on their shoulders the symbols of the four evangelists. More over a fifth figure on the bottom of page 20v, another ‘nature spirit’ in the shape of a blond female, light braun figure carries on her shoulder the figure of Christ: Her arms stretched backwards, powerfully embracing the massive trunk of the tree of life, the branches of which grow upwards to surround Christ the Saviour in the shape of the Mandorla. My paper aims to trace medieval representations of nature spirits in their ‘function’ as founding figures of social order, more precisely in the function as ‘Weltentraeger’, those who bear the world and are in charge of keeping up rule and order. Iconographical traditions will be traced as well as their literary reception in medieval narrative sources.

# **The Walking Dead: Supernatural Encounters in Mediaeval England**

Sean Martin

Independent researcher

An examination of the various kinds of supernatural manifestations recorded in texts such as William of Newburgh's *Historia rerum Anglicarum* (c. 1190), Walter Map's *De Nugis Curialium* (c. 1200) and the works of the anonymous Monk of Byland (c. 1400). These writers recorded encounters with ghosts, revenants, vampires and enigmatic figures such as the Green Children of Woolpit. To the mediaeval chronicler, however, a ghost was not necessarily the traditional spectral figure clad in a shroud: they ranged in form from shape-changing, violent entities, to the sense of an unseen presence, an ill-regarded location or were embodied in the strange behavior of animals. I consider various texts, comparing and contrasting the mediaeval accounts, from the earlier material, betraying possible Scandinavian influences, to the later stories which suggest that the church was playing a greater role in combating supernatural influences by the close of the Middle Ages. I conclude with suggested methods of classification, a taxonomy of the mediaeval supernatural.

## **Nature spirits and Christianity – some East-Central European examples**

Éva Pócs

Professor emeritus, University of Pécs, Department of Ethnology and Cultural Anthropology

My presentation seeks to analyze in what form the archaic demon world – partly having its origins in pre-Christian times – exists in the local religion of some peasant communities in the 20th century Christian Europe and how it appears in the narrative tradition of folklore researchers' etic systems. My examples are taken from folklore collections from Hungary and the Balkans, mainly concerning the spirits of waters, forests and thunderclouds. Real nature spirits – lords or supervisors of a certain natural phenomenon or a certain part of nature – do not exist in Christian local religions, but some fragmental, reinterpreted relics of them remained. On one hand, studying the world of rainstorm demons that is still vital in the 20th century folk beliefs shows that in case there was a functionally proper “place” for a non-Christian nature spirit it might have survived in a Christian milieu as unofficial, “alternative” demon of vernacular religion. Rainstorm demons appear as dead without status that could not get to the other world, roaming in the peripheral spaces between this world and the other, and also – influenced by Christian doctrines of purgatory – a special sort of unladen ghosts (revenants from purgatory that are asking for the redemption of their transitional destiny) in the local religions of the modern times. On the other hand, spirits of forests and waters could not find any good “integration point” in Christianity, thus they only remained entertaining figures of fairy tales or legends in the 20th and 21st centuries.

## **Evil Spirits in Georgian Fairy Epos**

Rusudan Cholokashvili

Shota Rustaveli Institute of Georgian Literature

We encounter numerous evil spirits in the fairy epos, where trips to the “other” world (the world of the dead) occupy a significant place (V. Propp). In Georgian fairy tales, these are: Eshmaki (Demon), Kaji, Chinka, Kudiani Beberi (accursed enemy of the soul), Devi, Gveleshapi (Dragon), and Snake, who are representatives and defenders of the world of the dead. They are Satanic forces and deadly enemies of the heroes of fairy tales, who they engage in a deadly battle with them as soon as they meet them. Kosa (man with no facial hair), who tries to defeat heroes with lies and quizzes, is a similar character that emerged in a comparatively late period. Even later, there emerged Stepmother, Journeyman, and Vizier, who betray heroes and advise the King to give them difficult tasks in order to see them dead.

The heroes of fairy tales are genetically from this world and it is natural that they are always victorious over the Satanic forces that are their constant rivals. At the same time, they are sometimes so powerful that they can even tame the evil spirits, getting from them information about those killed previously and managing to resurrect them. In fairy tales of a later period, evil spirits even receive presents for their services, which enables heroes to resurrect the dead, get big property, learn the language of birds and animals, and obtain force or an army that can defeat everyone

## **The Pricolici/prikulics – Folk Concept and Social Phenomena**

Tünde Komáromi

Senior Research Fellow, University of Pécs, Department of Ethnology and Cultural Anthropology

My paper will scrutinize phenomena on the border of human and animal nature, based on folk narratives registered during fieldwork in the 90's.

The pricolici (Romanian, in Hungarian: prikulics) is a human being (mostly a man) able to transform into a dog. In its animal form the pricolici follows and sometimes attacks people, tearing their clothes. The pricolici is able to speak and its voice is identical with the voice of the original human being. The pricolici is supposed to turn over the head three times in order to transform although transformation has never been witnessed. Being injured and bleeding are the necessary conditions to regain the human form. The concept of pricolici has many historical and contemporary parallels (were-animals). The paper summarizes local knowledge on pricolici from the place of the fieldwork (Aries ului region, Transylvania) and compares the local concept with related concepts (eg. the witch, the strigoi, the táltos) studied by Hungarian and Romanian ethnographers from the 19th century on. The social role of the concept and the social context of the persons supposed to be pricolici ! will be discussed as well in the paper. A selection of narratives will be attached.

Although the pricolici is not considered a nature spirit, one can regard it as a related concept, which is able to express tensions and fears, the idea of a hidden power or hidden dimension of the nature. All the nature spirits lie somewhere on the border of nature and culture, human and natural, natural and supernatural. The pricolici can be studied as one of these 'beings at a border'.

## ***Raganas* in Latvian Folk Belief: Witches, Nature Spirits or Restless Souls?**

Sandis Laime

Archives of Latvian Folklore, Institute of Literature, Folklore and Art,  
University of Latvia

Georgius Mancelius, the author of the first Latvian vocabulary “Letus” (1638), translated the word *ragana* (pl. *raganas*) as ‘fliegende Zauberin’, and in modern Latvian language this word is still used to denote witches. Though the analysis of the 19.-20. century folklore sources and particularly belief legends reveals that the character of *ragana* is not as homogeneous as proposed by Mancelius and others.

In his extensive article “Raganas” (1893) Dāvis Ozoliņš, a 19<sup>th</sup> century folklore collector and publisher, identified at least eight different meanings of this word (nature and household spirits, several kinds of sorcerers and witches etc.) and argued that initial meaning of *raganas* was ‘forest spirits’, inhabiting different natural places. In my paper I will analyse Ozoliņš’ arguments and discuss some methodological instruments I have used in my research on *raganas* tradition. Linguistic approach or the etymology of the word in connection with comparative method and place valence approach (analysis of the reasons of attaching *raganas* legends to particular places in landscape) lead to a conclusion that *ragana* initially used to be a kind of a restless soul (of a woman) in Latvian folk belief. In conclusion, by comparing *raganas* to similar beings in European folk belief (so called “night washers” or “the washers at the ford”), I will illustrate the wide range of scientific interpretations of virtually the same supernatural being.

## **Reminiscences of Breaking Idols in Georgian Folklore**

Nino Sozashvili  
Telavi State University

When we are going to speak about idols it is necessary to take a number of characterized signs into consideration which diversity is represented in Georgian magic tale quite interesting. From immemorial time belief about the existence of the soul is revealed in a variety of flavors of folk art. According to Georgian folk epos, human's soul became body travels not without this body, but with its own body – travels in other country and then returns back to the earth with the same face. From interesting elements, this time we are interested in disobedience towards the idol, irreconcilability towards it and therefore motives of its breaking. In a report we will focus on tries for subordinating evil spirit by a public hero in Georgian folklore as well. In general it can be said that in Georgian folklore a hero fighting against the idols always conquers and defeats an evil.

## **Mythological Roots of the Georgian Traditional Lullaby**

Mary Khukhunaishvili-Tsiklauri

Member of the British Folklore Society

Georgia is a part of ancient civilization. It is here, where the remains of the first primitive Eurasians-Homo erectus, dating back 1.8 million years, were discovered. Situated on the juncture of Europe and Asia, it is one of the most invaded nations on earth though retaining its original language and culture distinct from the East and the West.

The country geographically is divided into eastern and western parts with about twenty provinces and dialects added two languages (Zan and Svan) having no script.

The traditional Georgian religion was polytheistic until the adoption of Christianity (IV c AD) after which many pagan spirits and deities took on Christian names.

Ancient Georgians believed in nature spirits and spirits of the naturally occurring phenomenon, seen or unseen effecting their lives in both subtle and dramatic ways, residing in three realms: Zeskneli (the upper world), Shuaskneli (the middle world) and Kveskneli (the world below). In the Georgian tradition mythological spirits or divinities are of local and of all the Georgian origin. Occasionally or at the fixed date they visited human habitations, some of them used to live with the families for a period of time and vice versa or used to meet people in the uninhabited places.

Diversity of the Georgian folklore and tradition gives opportunity to restore the genetic roots of the Georgian mythological spirits and to investigate the continuity and the change they have undergone. This process can be clearly demonstrated on the example of the Georgian traditional Lullaby “Iavnana” (Violetnana).

The text of the Lullaby exists in various versions. The objects of the most ancient texts are “Batonebi” – Lords, who represent seven brothers and seven sisters dressed in white silk shirts girdled around with the crescent moon, for buttons they have stars and stands of rubies around their necks. They visit people’s houses from a white sea together with their father’s sister, their mother have a golden cradle with a baby Lord lying in

it. People meet them with violet and roses which are their ritual flowers. This ancient song was dedicated to the spirits of the contagious diseases – measles and smallpox which until recently exacted a horrible toll of death and disfigurement among the Georgian Children. The text contains glorification of the dangerous spirits and asking for grace. In the course of time the song lost its ritual assignment and turned into the usual cradle lullaby, hence to the sacred ritual texts were added various versions of social and political character. Thus the horrible nature spirits were replaced by the enemy invaders and cruel feudal Lords.

## **The Forest: a Religious and Narrative Symbol of a Disintegrating Society**

Zoltan Nagy

Associate Professor, University of Pecs

In my paper I examine the relationship of the Chanty to the forest. For them, this latter is a symbol of their society; a metaphorical relationship exists between them and the forest. Forest as a symbol is perhaps more important than society itself. By the end of the 20th century, however, Chanty social structure has practically disintegrated, formerly existing social interrelatedness and solidarity have weakened. This process has manifested itself in the symbolic field, too. Symbolic forms expressing social unity, rites, religious cults and folklore genres reflecting social unity have disappeared. Instead of them, ideologies and practices relating to the forest have become important.

Here I shall focus on how this identification process operates through narrative practices and religious cults. First, I examine how hunting stories have taken the place of origin stories and heroic epic that had constituted kinship groups; then I focus on the loss of importance of domestic or clan rituals – a process in marked contrast with the vitality of rituals pertaining to the forest.

The case study I present illustrates one possible way of religious transformation in a rapidly changing, atomized society. Besides, it enables us to draw some general conclusions about religious change in general: which fields of religious life disappear or survive in such societies, what kind of representations acquire new importance.

## **Forest spirit as partner and antagonist in the Finnic/North Russian beliefs**

Madis Arukask

University of Tartu

In the highly forested North-western Russia the forest spirit (Russian леший, Vepsian mečizändaine etc) acts as one of the most prominent belief being. Its sphere has to do with many traditional activities important for the human existence and survival – herding, hunting and gathering, slash and burn cultivation. Forest has been the place where people and domestic animals could get lost. All this has created complicated communication system between the human and forest (forest spirit), having to do with partnership, sometimes also with certain kind of competition.

In this paper I have to concentrate on the two roles in the Finnic/North Russian traditional society – the herdsman and the village sorcerer (“the-one-who-knows”). When looking at the belief reports and folk practices connected to their activities both similarities and principal differences can be met. Both roles must be in immediate contact with the forest spirit when completing their tasks. That means also possessing of special secret knowledge, also observance of corresponding taboos. At the same time the sorcerer’s range of functions has been much wider and dynamic. The calling of sorcerer has been permanent/lifelong while the herdsman’s one mostly seasonal.

The herdsman’s responsible task has been to ensure the preservation of common cattle, guaranteeing this way the stability and welfare for the whole community. In the Soviet collective farms that kind of traditional way of herding, including magic and supernatural communication with the forest spirit has been practiced up to the end of the 20th century. Analysing the practices and beliefs the ambivalent role of the forest spirit in the North Eurasian forest zone becomes clearer. The tradition-ecological changes in those areas come into sight, having developed at least during the last two millennia.

## Images of Evil Spirits in Georgian Folklore

Eka Chkheidze

Shota Rustaveli Institute of Georgian Literature

The complex process of self-affirmation of the Georgian nation is brilliantly depicted in Georgian narratives, the main character of the narratives is a hero who performs confrontation between good and evil. The life of the knight (“Ephobic”), that is full of the permanent struggle against the evil forces and mundane temptation, is mainly manifested by the folk Daeva and Kaji.

Man’s brain accustomed to surreptitiousness mentally created more hidden and fantastic phenomenon- the realm of evil spirits, under the power of the realm were diminutive spirits such as : gnomes, dwarfs, fairies, fays, kajis and daevas. People made the good spirit fighters oppose the evil diminutive spirits (knights, divine warriors and kind spirits). Thus , man opened his inner nature, revealed his inner endeavor to the fight between good and evil.

DDaevas and Kajis are the most distinguished creatures of Georgian folk. All the negative characteristics that were unacceptable and worth of condemn in every epoch and period of time are concentrated in their characters, that’s the very reason they gained the evil, anti religious symbols in man’s consciousness.

PMPeople’s imagination conferred the ability of sorcery on the Kaji (and sensibility as well). This is the main distinguishing feature of Kaji from dupe, self-confident and mostly naïve Daeva. The realm of the Kaji’s and Daeva’s is underground Chthonic world – the different dimension of space, where the treasure is kept (Captured Beauty, all-embracing knowledge and magic things). Georgian folklore conferred the functions of treasure guards on the Daevas and Kajis

## **The forests of fear and prosperity: Silvanus in medieval literature and folk traditions**

Stamatis Zochios

Université de Grenoble

Silvanus, a significant deity of the religious and mythological system of late antiquity, survived in the Christian heritage and after undergoing important alterations, it penetrated into medieval traditions. This supernatural being, etymologically linked to the forest “silva” and belonging to the generic category of genius loci, has kept an influential place in medieval mythology. It has been identified with other genii attached to the flora and fauna, wild men who wonder savagely in nature, ghosts who trample and torture victims who lose their way among the trees, and demons or incubi of sinful concubines. After his christianisation, it became a scarecrow of certain natural environments, but in parallel with its maleficent characteristics, Silvanus could lead to prosperity, fertility and wealth through a set of sacral means, protecting those that would observe some rules of pagan origin. Although altered in the new religious consciousness, it however retained its! main pagan characteristics that are those of a rustic Dionysian demon (faunus - satyr - pan), assigned with a peculiar sexual nature. It continued to manifest --often through supernatural beings considered as his descendants, like the French servan-- a particular ambivalence. Harmful and beneficial, this spirit of the forests dominated popular and scholarly literature of the Middle Ages, but also subsequent folk traditions.

## **Lion Symbol in Folk Tradition and Shota Rustaveli's "The Knight in the Tiger's Skin"**

Nestan Sulava

Samtskhe-Javakheti Teaching University

Paper is focus on the symbols of lion in folk tradition and their parallels in literature. In the whole Asian, especially on the monuments of middle Asian and Iran lion with the sign of the sun on an arm emphasizes that the lion is the part of the sun. The lion has the several meaning: it was he animal of fertility, it had the function of keeper, his dress is symbol of mourning. Lion was spread between Georgian from the ancient past, in some monument found during excavation was depicted figure of the lion having the head of the man and has the arrow in his hand. The lion is on the flag of Svani people, mountain part of Georgia. According Georgian folklore lion, tiger, wild goat (chamois) are cult animals and hunters must express regret after killing them otherwise the gods and goddesses never forgive them the sin. Lion as the symbol of the sunny heroes like tiger and the sun, has double symbol meaning. First, like the sun it shines, giving live to everything around, as the king of the animals it is the symbol of poverty, kindness, symbol of victory, on the other hand as the sun has the power of fire, can destroy lion can be dangerous, he is the symbol of proud, streaming to authority. In the ancient past the kings, mythological characters, heroes, biblical characters were called like lions. This small digression deals us to the question: Why the characters of the poem "The Knight in the Tiger's Skin" are emphasizes lion and the sun? To emphasize Tarieli and Nestan-Darejani (names of the characters) as the sun and the lion not only fiction, in the face of the lion there is accumulated the facts of spiritual history and historical memory of Georgian and other countries ancient cultural world.

## **Visualization mechanisms of “petty demons” in mythological tales**

Nikita Petrov

Russian Presidential Academy of National Economy and Public Administration / STEPS

This work is based on the materials collected in the field work in different regions of Russia and Slavic Countries (1999-2013).

There is a specific type of nature demons in mythological tales the main characteristic of which is plurality expressed in such terms like team, rank or army unit. This type can be dialectically named as “shutiky”, “malenkie”, “slenders”, “boys”, “kuzutiky”, “brothers”, “the red caps”, “tiny soldiers”, “shishky”, “imps”, “shulikuny”, “kolokozy” etc. Tales about them are widely spread especially on the Russian North.

Multiple demons in these tales are most frequently visualised as small homogeneous groups of anthropomorphic or zoomorphic beings or objects. In this research the mechanisms of visualisation of multiplicity and appearance of demons are viewed as follows:

1. The iconic tradition of representation in lubok and literature (demons in red caps);

2. Connection with the demon or forest spirit (leshij) in a fashionable military clothes (demons in coats, demons in red clothes) or with agents of illness like “ikotka”, “khila”, “poshibka” (demons as bread sticks, demons as insects);

3. Connection with the motives of magician transformation: the magician is turning to dog, cat or hare;

4. Correlation with the growth of the adult person (devils as children);

5. Correlation with the multiple character of the same type (demons as soldiers, demons as wage earners);

6. Implication of petty demons in the mythological thematic cluster which includes different types of multiple objects (the herd of cows, some wheat, conifer needles, sand rope).

So, the talk is focused on the analysis the visual and verbal mechanisms of representations of nature petty spirits in a contemporary mythological tradition.

## **In the Pursuit of Several Details - Restoring the Biography of Poseidon**

Nestan Ratiani  
Ilia State University

When speaking about Ancient Greek Gods first of all in our mind twelve Olympians arise and among them the master of the sea/ocean the God Poseidon. At the same time we forget that this god was not as powerful during the whole period of his existence. His function expanded slowly and the way from the minor deity of the fresh waters to the almighty deity was not as easy as it can be imagined. In the B-linear inscriptions Poseidon is so harmless that he does not have even his own name and is called as the husband of the earth - according to some scholars the name Poseidon derives from the stem which translates as the husband or posis of De/Ge. Whereas other scholars do not agree to this explanation and ignore the process of transformation of chthonic deity to the deity of waters. It is quite clear that from the certain period when the locals faced the necessity to reward the god of the sea/ocean more important place, the minor function of the fresh springs` god expanded and Poseidon just the husband of De was transferred among the Olympians although unlike other Olympians he never left his “physical” domain. One of the most attractive episodes from the biography of Poseidon is his rivalry with Athena. This rivalry is reflected in the contest for the city of Athens as well as in becoming the main enemy of Trojan hero Odysseus. Also this rivalry provokes me to make certain suggestions about how the gods from the previous generation struggled for the places in the official pantheon of the gods of new generation. In the paper I will try to restore the biography of Poseidon according to the text of Homer.

## **Sternberg's Spirits**

Jonathan Roper

Senior Researcher. University of Tartu

One of the most interesting documentations of local fairy lore in nineteenth century England is that provided by Vincent Thomas Sternberg in his *Dialect and Folk Lore of Northamptonshire* (1851), which, though short, focusses especially on such fairy belief narratives (as well as on non-actual mythology). Sternberg, inspired by Grimm, Thoms and Thiele, and fired up by Crofton Croker's dismissal of English fairy lore, conducted (an early Victorian approximation of) ethnographic fieldwork, and came away with an impressive haul of fairy lore. And yet, as we know, the difference in knowledge between people living in the same area at the same period can often be striking. Another observer in that same midland county during the same period, Anne Elizabeth Baker, author of the *Glossary of Northamptonshire Words and Phrases* (1854), apparently found little such material. And John Clare, a third observer of rural life, indeed someone who, much more than Baker or Sternberg (though known to both), was also a participant in rural life, gives us yet another point of view of fairy lore at this time and place in his folklife poetry and prose. This presentation attempts to discuss the differential distribution of lore, and (in as much as it is possible) to triangulate these particular observers' views.

## ***Besy* in late-Medieval Russian Culture: Between Demons and Nature Spirits**

Dmitriy Antonov

Center for Humanities of the Russian Presidential Academy of National Economy and Public Administration

The Christian concept of demons as fallen angels, immortal and immaterial beings who seek only to tempt a man and bring him to hell was very strong in the Old-Russian literature: while most authors were clergymen they described demons (*besy*) in the orthodox way. The situation changed only in the mid. XVI-XVII cc., when folk beliefs started to influence the traditional image of demons both in texts and iconography. *Besy*, described by new authors, received then new characteristics, features, abilities and functions that linked them tightly to Slavic nature spirits – masters of different loci: house (*domovoi*), wood (*leshii*), water (*vodianoï*) etc.

In different texts of the XVII c. devils were supposed to dwell in nature – wood or water, to have gender – male and female, to create families and bring up their children. They were considered to eat and drink, to make love with women and make them pregnant with little devils. On top of it they seemed to have a material body since a man or a saint could injure or physically kill a demon. Most of these ideas can be traced in medieval Greek and European texts (the result of fusion of Christian and archaic notions), but in medieval Russia until the mid. XVI c. they didn't appear in literature. The folklore influence becomes most evident if we trace the new functions of devils in Russian texts of XVI-XVII cc. (from hagiography to confession-inquirers, *ispovednye voprosniki*). Authors claim that devils attack people in water and try to drown them and their animals; make people lose the path in forest and restrain them in special sites in the woods etc. All these functions are typical of Russian nature spirits, especially in the northern regions where beliefs in spirits-masters of loci have been playing significant role in folklore for centuries.

## Seely Wights, Faired and Nature Spirits in Scotland

Julian Goodare

University of Edinburgh / School of History, Classics and Archaeology

The starting-point for this paper is the recent discovery of a shamanistic cult in sixteenth-century Scotland: the “seely wights,” fairy-like nature spirits (Goodare in the journal *Folklore*, 2012). Cult members entered trances and flew out at night, on swallows, to join the seely wights. In daily life the human members of the cult were magical practitioners. The phrase “seely wights” (broadly meaning “magical beings”) distinguished these spirits from fairies. This Scottish cult was rather like the “*donas de fuera*” (ladies from outside), a well-documented Sicilian fairy cult. How should we understand the seely wights?

In this paper, I will analyse the place of the seely wights within the wider picture of Scottish folk and elite culture. Folk culture principally involved fairies. However, the seely wights illustrate the fact that there were various other beings that were not actually fairies. There was even, perhaps, at least one other cult involving such beings: the “green kirtles.” I will outline a taxonomy of Scottish nature spirits, making a suggestion as to how to distinguish between names that were euphemisms for fairies and names that referred to distinct beings. I will also use the evidence for the seely wights to indicate how such a cult, with distinct beings, could be initiated. Small cults could have been easy to create.

Finally, elite culture involved belief in various “spirits,” or at least engagement with the possibility of the existence of various “spirits.” These were often thought to be demons, but it was sometimes suggested that they were independent or intermediate beings, somewhere between demons and angels. The relationship of these ideas with popular culture will be discussed

## **On the Folkloric Transformation of the Biblical Episode of Genesis**

Eter Intskirveli

Shota Rustaveli Institute of Georgian Literature

The Biblical episode of Genesis in Georgian folklore is chiefly based on the Biblical text, although we come across a different version in a Svanetian narrative according to which the Father-God is cosmogonically weak and creates the universe together with archangels Michael and Gabriel based on the directions of Satan – Samal/Samoel. Due to this, Father-God is obliged to fulfill every wish of the Satan, make friends with him and yield human souls to the latter. The only power opposing and defeating Samal is Jesus Christ who travels to Hell in order to free human souls. This text is not found in other regions of Georgia. However, the importance of this myth in Svanetian culture can be proved by the ritual described in the 19<sup>th</sup> century.

In general, there is no name for Satan in Georgian folklore, and it is chiefly referred to as devil “Eshmaki” (comp. Iranian *Aêschmô-daêva*). The demiurge in the Svanetian myth – Samal – bears the same function as Samael mentioned in Coptic texts. Interestingly enough, this name is not found in Georgian apocrypha and can be observed only in the work of 12<sup>th</sup> century Georgian Patriarch – Nikoloz Gulaberisdze – “Svetitskhoveli Readings”. In this work the Patriarch expresses gratitude to the Enlightener of Georgians – St. Nino - for saving the Georgian nation from the slavery of Samoel.

Comparative analysis of the Svanetian text and Coptic gnostic apocrypha, as well as Talmud and Kabbalistic texts, has revealed that the function of Svanetian Samal and Coptic Samael is identical, although the Svanetian narrative is original and is not analogous to any of the analyzed Coptic texts. The name of Satan retained in the Svanetian myths – Samal – may be a result of the Coptic influence. This opinion is confirmed by the fact that Svanetian iconography is analogous to the Coptic one, whereas the Svanetian and Coptic holy crosses are absolutely identical.

Based on the parallel Slavic and Eastern European folkloric materials, the given paper aims to explain the process, causes and purposes of folklorization of the apocryphal knowledge.

## **Nature Spirits and Anti-Fashion Design: A Photo-Performance Look into the Interworld by Tajči Čekada**

Suzana Marjanić

Institute of Ethnology and Folklore Research

In this article we introduce the Croatian multimedia artist – fashion designer and performance artist Tajči Čekada, or more precisely, her unconventional fashion exhibition, photo-performance *Look into the Interworld* (2011), as an illustration of the connection of sacred, archaic myth with design. In fact, she is a fashion designer who rejects the dictation of the fashion industry and conventional catwalk. As she once pointed out herself – the role of myth and the use of different archetypes is a prominent characteristic of the majority of her works. In the series of photographs, a photo-performance titled *Look into the Interworld* (2011) Tajči Čekada presents mythical beings, such as fairies and elves, nightmares (*mora*), werewolves (*kudlak*), Naiads, Rusalkas. However, as a starting point she does not take the existing archetypes of those mythical beings, but her own experience with those supernatural beings. In that phase of fascination with mythical beings from Slavic ethno-tradition, the artist points out: “People are imperfect, which means they might still improve themselves, and that gives a certain amount of optimism. I found Rosicrucian philosophy, which argues that people are responsible for all life forms, even for the mineral one, interesting. I believe that this idea makes sense. For a long time I have had the idea about the existence of Gzmauts, hybrid species with Sumerian eyes, with no purpose. They are usually sexless, they like to drink and have fun. They appear when you least expect them, alone or in a group, and they ask no questions. There are two sub-species: soft and hard ones. I often depict their figures on my creations. Each new appearance amuses me strangely.”

## **Hare in Folklore: from Wood Spirit to Child-lore Character**

Jurate Slekonyte

Institute of Lithuanian Literature and Folklore/ Department of Folk Narrative

A hare usually appears as a character of child-lore in Lithuanian folklore. This animal is depicted in lullabies, children's songs and is always imagined as a child-friendly being. Its image is reflected in phraseology and in explanations of natural phenomena: for instance, parents would assure their children that fog rising over fields originates from the hare's stove, as the animal bakes pies for kids. Of course, such an image of hare is created for children by the adults. However the attitude towards hare is reflected in adults' folklore as well.

The folklore data about hares from the end of the 19th century until the middle of the 20th century is not very numerous, but it shows some signs of human respect to this animal. There is a group of belief legends where a strange confrontation of the hunter with hares in the forest is depicted (the hunter cannot shoot the animal; the hare acts very strangely). Numerous beliefs about hare as a sign of failure are recorded as well, for instance, if a hare crosses one's road on a journey, one has to return or else to expect failure.

Interestingly, the similar information is recorded in 13th century in the Chronicle of Ipaty. The chronicler mentions that the Grand Duke of Lithuania Mindaugas did not enter a wood if a hare crossed his road on his way to hunting. Besides, the chronicler notes that Mindaugas worshipped the God of hares.

Thus, the paper discusses the possible connection between the children-lore and other folklore materials from the 19-20th centuries and the facts of 13th century chronicle, also analyzing if this data depicts a hare as a certain wood spirit. The present analysis is based not only on folklore material, but also on some historical, cultural data.

## **The Transformation of the Evil Face -symbol in Georgian Folk Legends**

Irma Kvelashvili

Shota Rustaveli Institute of Georgian Literature

Georgian folklore comprises legends depicting not only pure Christian but also the pagan faith. Some of them carry the trace of both faith. We can come across the evil almost in every legend. The evil is the character whose polarized face-symbol is transformed in different ways in narratives. The Evil appears to be with the God in legends and they create the universe together. Mountains and ravines were created by his assistance. He gives advice to the Christ that is taken into the consideration. Sometimes the evil is avenger and fibber, but man manages to deceive and submit him. The evil has multiform face – horse, giant, daeva. Sometimes the evil is anti Christian and sometimes he appears to be the chastiser of the people who violate the Christian rules. He is unharmed if man puts the bridle on the evil but he is dangerous while being free.

In the report I represent the significance of the faith and religion (from the ancient times up to day) in transforming the face-symbol of the evil by drawing the parallels between the particular part of the bible and the legend.

## **The Narrative Gathered Around the Hearth and Fire Cults in Turkish Culture**

Sirin Yilmaz ozkarsli

Hacettepe University/ Department of Turkish Folklore

The hearth concept having an important place within the Turkish public belief expresses holiness among the Central Asian and Anatolian cultures. The hearth with connotations such as the family, the most precious formation within the society, embedded many other meanings throughout history. Fire, besides having functionally an important position in Turkish folk culture, it has been existing as a cult. The cults of fire and hearth, inseparable from each other, has incorporated many important connotations to the already rich meaning with the migration of the people from the Central Asia to Anatolia, also named as Asia Minor. Depending on fire as a cult; some beliefs related to the fire, embers, ash, smoke and fireplace still maintain their usage.

In this paper the hearth and fire cults will be evaluated by themes, forms and functions.

## **Nature Spirits in modern urban Mongolian and Chinese cultures**

Alevtina Solovyeva

Russian State University for the Humanities

This report is dedicated to contemporary demonological beliefs in urban Mongolian and Chinese cultures. The focus of attitude in this research is concentrated on the images of traditional nature spirits “emigrated” in modern urban cultures of Mongolia and China and the ways of adopting and continuation of the traditional beliefs in the modern urban life. It touches upon such matters as the rapport of tradition and mass culture, the transformation of the personages, plots and rituals connected with them within modern urban culture, preserving and transformation of demonological tradition within the new social and cultural conditions. The comparison of Mongolian and Chinese traditions in this aspect represents some common futures of the Asiatic modern folk and mass culture! es. On the other hand it represents different ways and stages of evolution in traditional beliefs. The author analyses the features of the forming and occurring of narratives and rituals connected with the nature spirits in modern cities of Mongolia and China, the images of demonological characters, as well as the structure of story-telling about ghosts and spirits, its semantics and pragmatics. The author particularly touches such question as a space in contemporary urban demonology, comparing the systems of demonological locus in traditional and contemporary urban cultures.

The research is based on materials collected by the author in 2009-2013 in Mongolia and China, oral and written sources.

## **Belief Narratives about Earth Spirits in Votian Folklore: How to Conceptualize Polymorphic Entities of Folk Religion?**

Ergo-Hart Västriik  
University of Tartu

The Votians make up a Finnic minority group of the present-day north-west Russia. Their language, beliefs and customs have been studied since the scholarly community of early ethnographers, linguists and geographers discovered this minority group at the end of the 18th century. The Votians have particularly attracted the attention of Finnish and Estonian researchers who searched for aspects of past culture they presumed to have disappeared in their home country but still observable among kindred peoples.

There is also another side to this coin: systematic fieldtrips of Estonian linguists and folklorists to Votian villages since World War II have eventually supported the Votian self-identification as a separate ethnic group. Contribution of professor Paul Ariste (1905-1990) in studying Votian language and folklore was crucial in this respect. Ariste made his first field trip to Votian villages 1942 and the last one in 1980. He was especially interested in mythological vocabulary, denominations of supernatural figures and belief narratives related to them. Therefore, Ariste's manuscript collection "Votian ethnology" and his publications provide a rich material for the study of Votian folk religion.

The corpus of Votian belief narratives contains variety of texts about human beings' encounters with nature spirits. Due to natural conditions and means of livelihood that were related, besides agriculture and cattle breeding, to fishing, hunting, berry and mushroom picking, one can find, for example, many belief legends and memorates about water and forest spirits. The category of earth spirits remains, however, quite vague and polymorphic as these supernatural entities were mentioned in belief narratives together with other nature spirits. In addition earth spirits were addressed in incantations and rituals. This presentation focuses on the belief narratives and ritual descriptions about earth spirits in Votian folklore and makes an attempt to map basic motifs and plots related to this supernatural entity

## **Triad of Deity of Ground**

Nino Balanchivadze

Shota Rustaveli Institute of Georgian Literature

The ancient Georgians believed that each place - mountain, hill, ravine - had a Guardian Angel “ which they called the “place-mother”, patron of animals, more sacred and saint than Dali, admired and praised by all.

The “place-mother” mainly is portrayed as a beautiful lady but sometimes it acquires the face of man. The “place-mother” takes care of place, harvest , milk yielding, milk clotting and other domestic occupations. For gaining and acquiring trust and respect of the “place-mother” indwellers sacrifice small filled cakes (Qada) , light candles and implore her for abundant harvest and good year for crops. Very often the “place-mother” acquires the face of snake and appears before people. The sanctuary of the “place-mother” is in foundation of the house. The death of the place snake results in annihilation of family. When there is a possible danger or death in family the snake gives sound and moves in the foundation. Even in dreams snake meant that the “place-mother” was angry and wanted sacrifice and prayer form the family.

The “place -mother” served people invisibly. If it was suddenly got dark in mountains and ravens the hunter should pray for the “place-mother” , should ask her for help, “I trust you the “place-mother” assist and guard me, you grateful !” the “place-mother” guarded and helped the lost hunter. Guard – mother deity had all homes and primarily all the families and sanctuaries. The names of the family guard angels are: home angels and house spirit. The word “earth”, “place-mother” and home angel belongs to the Chtonic deity group. The common features of them are : divine essence, function of fertility and protection of people

## **Demonization and Nationalization of Nature Spirits in Estonian Traditions**

Ülo Valk

University of Tartu

Demonization of nature spirits is a discursive practice of Christianization, which has shaped their character in many legends. At the end of the 19th century another discursive shift in these legends occurred because folklore was reinterpreted as Estonian national heritage. Belief narratives, former described as superstitious, thus became valuable examples of the pre-Christian religion. Representation of nature spirits changed as they were Estonianized and folklorized – recontextualized in the framework of the national folklore project. The paper discusses the representation of nature spirits in different discursive environments, such as folklore, Protestant Christianity and scholarship, and examines the discursive shifts of their demonization and nationalization in Estonian traditions.

## **Ambivalence of Supernatural Beings in the Georgian Folktales**

Elene Gogiashvili

Ivane Javakhishvili Tbilisi State University

In the genres of the Georgian folklore, different relationships between a human being and the supernatural creature are presented. Many Georgian folktales feature supernatural beings with an ambivalent nature: animals (the horse, the deer, the ram, the fox, the fish, the bird, the snake etc.), zoomorphic figures (the dragon) and anthropomorphic figures (giants and witches). The motif of the magic animals is one of the most popular motifs in Georgian folktales: A hero earns the thanks of several animals and with their supernatural help solves all difficulties in his life. There are some fairy tales in the Georgian folklore which present the animals not just as grateful minor characters of the plot but as trustworthy friends of the hero.

One of the zoomorphic supernatural beings in Georgian Folklore is the dragon “gveleshapi” (“snake-whale”). The gveleshapi can either be an enemy of the hero or a friend. It exhibits two primary functions in Georgian folk tales. In the fairytale of the ATU 301 type the dragon is an adversary of the hero, and in the tale of ATU 425 type, it is a supernatural spouse.

One of the anthropomorphic supernatural beings in Georgian folktales and legends is the giant called “devi”, a representative of the principle of evil, but with certain limitations, neither incorporeal nor immortal, but half demon half man, i.e. an unclean spirit in the form of a giant. He is subject to death even a man can kill, cheat and terrify him; he can marry a woman. His nature is also ambivalent: sometimes he is an enemy but sometimes a friend of the hero.

All of these supernatural beings have an ambivalent nature. Whether they show their positive or negative power depends on the hero’s behavior. The folktales show a model how to live harmonious in keeping with the environment. The nature does not forgive any mistakes but it shows its fullness and greatness in case the human treat respectful.

## **Beings of Natural Sacred Sites: the Example of 5 Estonian Parishes**

Jüri Metssalu

Estonian Literary Museum, Estonian Folklore Archive

Since 1990s systematic localising of sites mentioned in folklore texts has come more in practice in Estonian folkloristics. Until that time it was common to map only the most outstanding folklore-related objects. Today place-lore research group of the Estonian Folklore Archives has developed database of the subject. On the basis of the database of place-lore several fieldwork sessions have been organised with the goal to research folklore-related sites on the landscape as a network in the historical and natural context. On the fieldwork our research group carries out interviews with local inhabitants who help us to localise places referred in old archive texts and from whom we collect valuable items of present folklore well comparable with information in the database. The corpus of texts formed this way has been used by the place-lore research group to publish regional overviews and articles focusing on particular topics.

In the same way investigating the natural sacred sites of Estonia has become more systematic, developing towards spatial wholeness. To localise and protect natural sacred sites Centre for State Conservation Plan of Sacred Natural Sites was established in 2008 in the Institute of History and Archaeology of Tartu University. In cooperation the institute, the center and the place-lore research group have organised fieldwork trips focusing on natural sacred sites. During recent two years also researchers of Centre for Landscape and Culture of Tallinn University have taken part in this work. As a result natural sacred sites of 9 parishes and two national parks have been as much as possible localised and information concerning these sites has been collected, systematised and archived. So the corpus of folklore texts and spatial data formed this way is nowadays analyzable in different aspects.

In my presentation I will introduce the results of analysing folklore

collected about (supernatural) beings of natural sacred sites in 5 different Estonian parishes: Rapla and Juuru in the Middle, Võnnu and Põlva in the South and Muhu in the West. I will focus on the names, manifestations and activities of the beings perceived at holy sites in the context of healing and offering, site types and historical landscapes. Also question about continuity and change of beliefs in beings on holy places will be discussed.

## The Phenomena of “Ochokochi” in Megrelian Folklore

Nana Abuladze

Zugdidi Ethnographical Museum

On my paper I focus on one of the most interesting phenomena, already known in Megrelian folklore as “ochokochi”. Epic narrative in Megrelian folklore mainly exists in tales. “Ochokochi” according to people’s belief in man, which has the axe on his shoulders and with this axe he is trying to kill the human. He has huge body, very thick and has long fur on his body. “Ochokochi” for inheritance has temporal sexual intercourse with Tkashmafa (ladies living in wood, Tka = wood, Mafa = king, it means queen of wood, kings of wood, looks like mermaids). Tkashmapa become pregnant from Ochokochi. Hunter named Makhutela rescues Tkashmapa from Ochokochi, Makhutela wound Ochokochi and saved Tkashmafa rewards the hunter with the fortune in hunting. There is one interesting tale where the hero defeat Ochokochi in battle. It is the example how the mythological character were defeated by human.

In my paper in parallel with the view about Ochokochi I explain new version of the name of Ochokochi. Georgian story teller Kalistrate Samushia thinks it means great, big man. The etymology of the word Oche comes from the word big, for example: “Oche Kvana” means big field, Georgian “Ocho fekhi” big foot. On my point of view Ochokochi means the great man could not be defeat by anyone. He looks not to be similar to normal, he is unusual, substandard. Georgian folklorist Apolon Tsanava thinks Ochokochi like Greece Pan. According to Megrelian folk materials I think Ochokochi is not the hunter’s God, he must be the mythological character which was in the list of Georgian pagan deities.

## **Cedar Tree – “A Cedar of Lebanon”**

Lia Tsereteli

Shota Rustaveli Institute of Georgian Literature

Cedar known in Christian writings as the tree of the Lord has the function of a tree of life. By the divine symbol of the medieval Georgian chronicle “The Conversion of Kartli” and “The Life of St.Nino” in olden times “Lebanon fir-tree” or cedar was planted in Mtskheta. The fir-tree “got from Lebanon” follows the Christ’s robe brought by Eliaz. St Nino made her home under a huge cedar of Lebanon tree in Mtskheta in the garden of the king; Svetitskhoveli Cathedral was built from the cedar tree which grew from the burial site of the Christ’s robe...

In Georgian folklore the well-known “Lebanon tree” seems to be an image of “Lebanon fir-tree”. It has the function of the tree of life, shedding christ and tropologically coincides with divine symbol.

## Sites of Wonder, Sites of Horror

Dr. JoAnn Conrad  
California State University

This paper investigates the role of place and emplacement – our embodied, ritual engagement with place -- as a fundamental aspect of those “folk narratives” that have come to be categorized as those pertaining to “nature spirits,” and in the process proposes to expand our theoretical understandings beyond the categorical limits themselves.

The very notion of Nature-spirit, the incompatibility and tension between the coupling of the natural and the supernatural in a post-Enlightenment system of knowledge belies its intent – to relegate this category to that which pertains to the pre-modern mind, the superstitious. It locates the denizens of and believers in such spirits to the margins of the civilized world, excluding and failing to allow for narratives of places which evoke a sense of wonder, of horror, of transcendence within urban, modern spaces. How to incorporate the narratives of nature-spirits into a system that includes such phenomenon as Burning Man, Pilgrimage to Saints’ shrines, grave sites, the *communitas* of monumentality such as was experienced by crowds enthralled by such charismatic figures as Hitler, Jim Jones, even perhaps Barak Obama?

This paper directs its attention to two themes – the heterogeneity of space and place, which allows for different perceptions of and interactions within space (narrativized as portals between two realms; spirits appearing out of *nowhere*); and an affective being in space that is achieved through ritual engagement (including narrative), arguing that ritual is the embodiment of belief – visceral, unconscious apprehensions of narrative.

## **For the Global Meaning of Amirani's Myth in Georgia**

Leon Pirtskhalava

Shota Rustaveli Institute of Georgian Literature

Our paper is focus on the most ancient and meaningful myth of Amirani, culture hero of Georgian epic, who is consider as a prototype of Greece Prometheus and was chained in the cliff of Caucasian, we will overview the contemporary scholarship works about the epoch when was arise the myth about Amirani, the way from pre—historical period up to now with some aspects from the Amirani's narrative versions. First printed version of Amirani. The paper is dedicated to the characters of myth and the icons in Georgian orthodox churches inspired by Amirani, the Georgian culture hero Amirani and Christian Lazare from the New Testament, the symbol meaning of Amirani in Georgian folklore and the main aspect of the paper to analyses the global meaning of Amirani's myth in world context.

## **Visual Narratives of the Midsummer Night in the 19th Century's Scandinavian Art**

Hee Sook Lee-Niinioja  
Independent Scholar

Midsummer is a celebration of “spirit night” for the Norse when fairies, magic, and mischief abound on this bewitched night, and the future can be uncovered for enchantment. Interestingly, Scandinavian artists in the 19th century took this as a means of National Romanticism to find their identity.

Around 1880s, Scandinavian artists in Paris returned to their homelands, giving new attention to indigenous traditions. Consequently, Scandinavian landscape art evoked the blue mood of forest and water nocturnes, monumentalizing their rugged sites to show its history. Symbolism was found in the Nordic summer night with its traditional overtones of the erotic, atavistic, and comic. The night proved attractive to those who sought to connect inner psychological forces with nature's scheme and to those who tried to ground nationalism in the cycle of the seasons and its accompanying folk rituals. This magic and ephemeral night of sensuality fused changing ideas of the self and state and reflecting the complexity of this moment in Scandinavian art.

For example, Bergh's Nordic Summer Evening (1899-1900) shows the mystical power of natural phenomena of light and landscape to heighten reality, while Zorn's Midsummer Dance (1897) has a rich tradition of the midsummer festival where villagers flocked to dance around the maypoles. Munch used the festival for *The Dance of Life* (1899-1900), in which figures symbolize the eternal cycle of life and love, illustrating the temporal progression of woman's sexuality. This cycle of anticipation, fulfilment, and desolation is the fusion of Nordic religious and secular celebrations marking the summer solstice. Finally “Blue Painting” of Krøyer's Summer Evening on the South Beach at Skagen (1893) provided a northern equivalent to the misty nocturnes.

My paper discusses of visual narratives on the Midsummer night, which Scandinavian National Romanticism of the 19th century was expressed, by examining compositions/colours/emotions in artists' works.

## **Dali and Tkashmapa and related beliefs according to today's materials recorded in Samegrelo-Zemo Svaneti**

Luiza Khachapuridze

Shota Meskhia State Teaching University of Zugdidi

The role of hunt is reflected in a specific way in folk beliefs.

There are a number of ethnographic materials and researches about the hunting Goddess Dali in Georgia.

There is an assumption that characters of megrelian mythology Tkashmapa is similar to the Svanian Dali'. They have similar attributes but Dali retains features of the mythological goddess more than Tkashmapa.

According to the materials recorded by us in Samegrelo and Zemo-Svaneti analyzed mythological characters visually are similar but their dwellings are more - or less different. The goddess Dali lodges in the cliffs where aurochs live, as for Tkashmapa or Ali, she lives in impenetrable forests and thorny places. Dali is considered as a wrathful deity by our respondents, while Tkashmapa is identified with the evil spirits, however both are tempters, seducers, who want to test hunters, due to weak hunters often die.

Today, according to the survey of respondents, none of them met Dali or Tkashmapa, however, the old hunters believe that the legends or stories about them are true, they can name the old hunters died at present, who had met these mythological characters and some of them had driven mad.

They answer our question - why these creatures don't exist today? - the roads wasting, street illumination, networks and the Internet had banished and exiled them from the people and may be they had moved to remote, inaccessible places.

Young respondents consider Dali and Tkashmapa only as fairy-tale characters.

## **Led Astray by Non-Human Powers Personal and Impersonal Supernatural Misleaders in Finnish Folklore**

Pasi Enges

University of Turku, Finland

In Finnish folklore, several supernatural creatures and powers are known as misleaders of

people and livestock wandering in natural environments. In folk narratives and folk beliefs the basic idea is that any living creature, be it human or animal, is potentially in danger of being led astray by a supernatural agent and being forced to stay in a supernatural realm for a certain period of time. Some of these misleaders are personal (individual spirits or a collective of them), some impersonal (for example, the forest “covers” or the lake “takes” humans and cattle).

In my presentation I will give a preliminary overview over 1) the geographical distribution of different supernatural misleaders on the Finnish area, 2) their specific qualities as supernatural beings and 3) the descriptions presented in belief legends and experience narratives about the landing in a supernatural realm or the transition into an extraordinary state of mind.

The approach of my presentation will be comparative. Special attention is paid on the descriptions of the supernatural domains people and livestock end up in when they are covered by the forest, when they become paralysed when encountering an *äpäpä* (dead-child), when led to the underworld by the earth spirits, etc. A crucial question is, whether the personality or impersonality of the supernatural agent brings about significant differences in the incidents reported and the vernacular explanations given for them.

This preliminary analysis of the Finnish supernatural misleader tradition will serve as a basis for further research problems and ecological, economical, societal and moral interpretations.

## **Between nature spirit and Christian demon: Ikota in the Russian North**

Olga Khristoforova

Russian State University for the Humanities/Centre for Typological and Semiotic Folklore Studies

Beliefs in possession of a human being by evil spirits (*klikushestvo*, *klikota*, or *ikota*) are typical for Russia since the Middle Ages. In some places and social strata they have survived until the present. In the Upper Kama region (near the Urals) where I conducted my fieldwork among the Russian Old Believers (*bespopovtsy* of the Pomor assent), such beliefs demonstrate certain specific features in terms of visual appearance, acoustic portrait and “behavior” of the spirit, named *ikota*, or *poshibka*. A sorcerer creates an *ikota* by growing it (as a worm, a spider, a lizard or a frog) in a cellar or in a birch-bark vessel. Before entering into the human body it usually looks like (and/or sounds as) an insect (fly, mosquito, midge), a straw, or a speck of dust. Being exorcized, it looks like a lizard or a frog, a fish, a piece of meat, or something weird like a rolling-pin, with heads on both sides or with “eyes all over”. Local people identify *ikota* with the demons mentioned in the New Testament (Matthew 4: 24, 8: 28-32, 12: 43-45; Luke 8: 26-39, 11: 24-26, etc). At the same time they clearly realize that its nature and appearance differ significantly from the Christian demon.

Before Russian Old Believers started to live in the Upper Kama region, Komi-Permyaks had been living there. In Komi-Permyaks beliefs we can find *sheva* – a supernatural being similar to *ikota*. Apparently, *ikota* as a mythological being takes its origin from Uralic pre-Christian beliefs. Before becoming an evil spirit in Christian understanding of the term (in Russian, *bes*, or *chort*), it was a nature spirit or even a supernatural animal, closely related to the mythological space of the forest and water.

## **The oldest forms of Worshipping the Mother God (the Goddess) in Georgia**

Khatuna Gogia

Shota Meskhia State Teaching University of Zugdidi

As a result of reconstruction Georgian pagan pantheon, it is obvious that here existed the cult of a big woman deity, mother of the nature and place, The Mother God (Goddess). Its earthly correlate, equivalent, an expression of her feminine incarnation was „the life tree” that’s why tree worshipping is one of the form of idolizing the Mother God. Relating woman deity to the cult of the tree is not only local Georgian phenomenon. It took place in other world people. J. Frazer writes that in the temple of the big mother of the nature -Kibela was taken cut fur as a holy tree. The cult of Kibela existed in Rome here it was spread from the Small Asia, particularly from Phrygia.

The hagiographic work about Georgian enlightener, „The life of St. Nino (4thc)” tells us the history of christening Kartli. In this work Pagan and Christian epochs are separated, scientists are discovering materials for the oldest pagan pantheon reconstruction. From this work it is clear that one of the correlates of Mother God was life tree.

After spreading Christianity, the cult of the Mother God was changed into worshipping spiritual Queen(The Virgin)and the women ( St. Nino) consecrated by her, but rituals which expressed this worshipping remained. Tree adoration still exists in Georgia , but not for the pagan woman deity. It is the earthly correlation and hypostasis of the Virgin, its icon and symbol. The Mother God is a pagan foreshadow of the Virgin. In this work it is brought vivid proof material of worshipping tree in the Georgian reality, particularly in Samegrelo.

One of the symbols and marks of the Virgin is vineyard. Proof of this is „Jashkecheri” (topknot of the wood) pray, which was performed during the assumption of the Virgin Mary, near the tree on which was planted high vineyard. In the pray they appeal to the Mother God and stand near the vineyard- topknots of the wood - as in front of the Mother God icon. It should be noted that in Georgian hagiography” Vineyard” is one of the

name of the Virgin.

Golden hair is a typical sign of Mother God in which is put her power and which is connected to the magic solar powers. In Megrelian folk there is a woman deity, who is called „tyasmafa“ ( Woman deity- ruler of the forest), which has preserved the sign of the Mother God.

Christianity found fertile soil in the Georgian Paganism. It was spread in Georgia from the first century.

## **Contrasting Forms and Functions of Forest in Northern Russian Wonder Tales and Belief Narratives**

Veronica Muskheli

Graduate student at Slavic Languages and Literatures Department,  
University of Washington

While there is no sharp stylistic and structural break between Russian wonder tales and belief narratives, there are considerable differences in their respective representations of the forest. My analysis of primarily Northern Russian wonder tales and memorates, collected as late as 2000, demonstrates that in the wonder tale, the forest is a PLACE, where magical beings reside, while in the memorate, or the “bylichka,” the forest itself is a magical BEING. In both the wonder tale and the “bylichka,” this being can be conceptualized and referred to anthropomorphically as the master of the forest—the “Leshiy.” In the “bylichka,” however, the “Leshiy” manifests itself also in a great variety of other forms, from the phytomorphic (as a pine tree, for example) to the amorphous (as an all-pervading, overwhelming force, pulling a person into the forest). Significantly, this forest spirit is capable of fusing with a person (a child who spends time with the “Leshiy” acquires skin that is like tree bark). This ability of the forest to become one with a person points to an important function of the “bylichka.” It addresses psychic states, often negative and lacking resolution. In that, it differs from the wonder tale, which has a definite plot, well-shaped structure, and a sense of optimism. In contrast to the wonder tale, the “bylichka” deals with inexpressible fears and the uncanny. This characteristic of the genre with its unsettled feeling is reflected in its outwardly unshaped narrative, which allows for expressions of unresolved anxiety. It offers a way of dealing collectively with overwhelming psychic and psychological problems that are effectively symbolized by the incomprehensible infiniteness of the Northern Russian forest.

## **Folkloral Basises in the Artistic work of Aleksandre Kazbegi**

Eka Vardoshvili

Ivane Javakhishvili Tbilisi State University

Aleksandre Kazbegi is the Khevi community bringer in Georgian write. Aleksandre Kazbegi in his works uses the rich folkloral material of mountain that is reformed and revised by the creator's hand and represents the soul of mountaineers, characters and customs, their passion for personal and national freedom. In the scientific literature consider that national legend "Fell asleep" in the basis of the work "Elder Gocha". Deep trace of traditional folklore is observed in the story "Elguja". It's important, the main characters of the work Elguja and Simon Chopikashvili are real persons. Writer presented immortal face of Ginja Khuleli in the story, who was ravine narrator. In the story are used recorded folk poems. Scenes for custom, funeral rumor, mourning with dead voice. The community is a strong defender of customs. Prosecution and reconciliation with sworn enemy is expressed interestingly. The community discusses the issue about Elguja and Svimon Chopikashvili and made a decision upon that. In the story author describes the institute of brotherhood. Mokheveebi and Mtiulebi made an oath of brotherhood before fighting against Russian forces. Story has a political character.

In the letters "Mokheveebi and their life" Aleksandre Kazbegi narrates the mode of life mountaineers, customs what afterward in generalized in artistic works.

## **Nature Spirits: The Embodiment of the Supernatural in Finland-Swedish Legends**

Camilla Asplund Ingemark  
Åbo Akademi University

In this paper, I propose to examine the connection between concepts of the supernatural, metamorphosis and the body in Finland-Swedish belief narratives from the late 19th and early 20th centuries. I intend to discuss some basic questions pertaining to the function of metamorphosis in the narratives: can supranormal beings be said to possess bodies according to the narratives, or are they described as an optical illusion? If they are believed to possess a body, what kind of body do they desire to present to human beings, and why? Why do they bother to assume a corporeal form at all, given that they are often credited with the ability to remain invisible, and sometimes to dispense with a body altogether? In other words, what are the advantages of having a body, and what role does metamorphosis play in people's conceptions of the supernatural in this period?

My hypothesis is that nature spirits are beings of pure inscription, i.e., that they possess the ability to mould their own bodies at will. In research on the body and embodiment, inscription is usually defined as the process in which social and cultural elements are inscribed into the body; however, inscription can also be effected by the individual through practice, often in the form of movement of the body. It is an extreme version of this latter kind of inscription I suggest is being depicted as typical of nature spirits in the narratives, and I wish to explore how nature spirits use this ability to negotiate and regulate their relations with humans and the human world

## **‘Genius Loci’ of ‘Bad’ Places in Ukrainian Contemporary Rural Tradition**

Iuliia Buyskykh

National Academy of sciences of Ukraine

Ukrainian folk tradition is rich and versatile in witchcraft, magic and beliefs in spirits, ghosts and dead souls. They are of stubborn presence in Ukrainian culture: both rural and urban. This research is based on a large number of interviews with dwellers of modern villages, taken in various regions of Ukraine during my fieldwork in ethnographic expeditions in 2008 – 2013.

The plots about ‘bad’ places and unusual occurrences happened there with a human are extremely popular among contemporary village performers. The most common ‘bad’ places are considered to be: crossroads; places of slaughter during the World War II and further military resistance against Soviet NKVD troops (forests, marshes, roads); abandoned and empty houses; cemeteries.

The spirits related to the ‘bad’ places are predominantly the souls of the dead children and adults, who died an untimely, unusual death. They are also those who gained a deviant entombment like a suicide. They are tightly connected with the places of their death (i.e. road or forest) or their last appearance being alive and happy (house, that was burned while a man was on the front). The most widespread of their functions are: to frighten people up to the mental disease or death and to shoot down the road people to make them get lost. Thus these places are considered to be dangerous and ‘bad’.

Due to the interviews recorded, I can assume that the traditional ‘ghost stories’ and plots about dead man, who returns to his alive wife, gained their new flourish during the World War II and period that followed it.

The report generally suggests to classify those mythological characters who become the ‘genius loci’ of ‘bad places’ in Ukrainian contemporary folk tradition and to trace the functions of these texts in nowadays rural community.

## **When the spirits are busy with politics: traditional Altai mythology in a modern context.**

Dmitrii Doronin

N.N. Miklukho-Maklai Institute of Ethnology and Anthropology of the Russian Academy of Sciences

The current mythological ideas about nature spirits in the Altai Republic have a political context. The hierophany of the Altai Spirit-master is an event that determines the political prestige of the visionary. The theme of meeting with Spirit-master is used by Altai people with different divergent religious denominations, such as buddhists, shamanists and burkhanists. This strategy can be called collective, since hierophany in this case performs apologetic and regulatory functions at the scale of a religious group. There are also individual strategies use mythological motifs of nature spirits. Telengit shaman explains his political struggle with the local authorities with the help of the messages that the spirits sent him in a dream. He believes that the spirits and people! are part of a unified political system, which should ensure the prosperity of the Altai people.

The notions of the spirit masters are updated in difficult polemic situations, for instance, the construction of a hydroelectric plant on the Katun River, or a pipeline through Ukok, or when discussing the question of the disposal of the body Ukok Princess. The hierophany of the spiritual masters can have ethno-political overtones. According to the story of an elderly woman, the spirits said to her in a dream that almasy (“snow people”) went away when birches and Russian people came to Altai. A nature spirits will leave when the Chinese come to the Altai.

The ideas about the participation of nature spirits in people’s political life are not an absolute innovation. They rather rely on traditional mythological models, in which the worlds of the spirits and of the humans are constantly interconnected with each other. Dead shamans become guardians of ancestral guardians and host spirits of mountains, then they can be born again in the human world.

## **“Chinka” (Imp) in Georgians Beliefs’ and Contemporary Life**

Marine Turashvili

TSU Shota Rustaveli Institute of Georgian Literature

Georgian mythology has developed in different and various forms together with the development of the social relations. It reflected all types of the mythological beliefs: totemism, animism, zoomorphism, anthropomorphism, etc. The Georgian mythology was developing side by side of the East and the West mythology.

Analysis of the texts kept in the Folklore Archive of Shota Rustaveli Institute of Georgian Literature revealed that the collection of the narratives on Chinkas has started form the 80s of the XX century though there are the texts recorded earlier in time – in 1953 in the village Gbola Oni region.

Two texts are without of date though the investigation confirmed that they were recorded in 1930-1959, as they are kept in the fund of the early period, dated with these years.

While studying these mythological personages several issues must be taken into consideration: what function do they have, how do they look according to the men’s imagination, where do these creatures try to meet people, how do they relocate, in which period of time do they become active, what is the result of their contact with a human being, how can the human beings can protect themselves form the spirits, what is the modern man’s attitude towards these creatures – situation today.

Narratives on “Chinkas” are based on real stories modified by people’s fantasy in the “unknowable – artificial” manner.

Investigation of the texts showed that in the narratives of this kind there are kept ancient beliefs determined by the belief system of a low mythology and has a universal character.

The function of the evil spirits of so called “Chinkas” (Imps) was to harm people and to turn them mad. If a man knew rules of relations with them they couldn’t harm him, if not, they would turn mad for a period of time or up to the end of the life.

Chinkas appear form the second half of October up to the first half of November to do evil things. Analyzed text make it clear that Chinkas are still actual in the memory and the life of the modern people that left a certain, mainly unpleasant trace on them.

2-3 minute film shot with the method of visual anthropology will be presented at the Conference.

## **Spirit Possession in Assam**

Dilip Kalita

Anundoram Borooah Institute of Language, Art & Culture

Spirit possession has been a common phenomenon in Assam the North Eastern State of India. Persons are possessed by both malicious and benevolent spirits. The benevolent spirits include the gods from the Hindu pantheon. The person possessed by a benevolent spirit is treated with great veneration and offered obeisance as if the person is a god which has possessed him or her during the period of the possession while the person possessed by an evil spirit is exorcised and the spirit is banished by folk medicine men who are known by different names such as the bej, oja, etc. It is an annual recurrent phenomenon of spirit possession in some religious rituals also. Cases of spirit possession occur every now and then at some corner of the state and people have been dealing with this phenomenon in a culture specific way without resorting to modern psychiatry in most of the cases. This phenomenon of spirit possession has also led to social evils like witch hunting which has created ha! voc in the recent times. Movements against witch hunting have cropped up for doing away with this kind of witch hunting which has taken the lives of many people in the recent past. Some brief case studies done by this researcher will be alluded to in this paper.

## **Powers of the mermaid: a study of diverse female water spirits in different European traditions and the transformation of their complementary characteristics through time and social change**

Marja Kovanda

MA student-University of Ljubljana

My interdisciplinary research paper discusses the possibility of common elements found in diverse water-based spirits, mythological beings and folkloric creatures appearing in different European traditions. More specifically this comparative research is concerned with mermaids, sirens, water spirits, nymphs and fairies that appear in diverse cultural material in different periods of time by using examples of the mythology of ancient Greece, celtic heritage and collections of folklore of present-day European countries. On the other hand the thesis combines a diachronic study approach of a most well-known european narrative of the Little Mermaid, written by Hand Christian Andersen in 19th century Denmark. I have chosen this particular topic to see just how a water-related female fantasy figure undergoes tremendous transformation through time and space and is intristically connected to social change. If sirens and other modern-mermaid predecessors in various contexts signified power, danger and wisdom, the reconstruction of the mermaid in a setting of popular culture, namely the of classic European fairy tales into Disney animated films proves an irreversible change of signifier. The mermaid suddenly represents a white man's burden, a sacrifice of voice, a symbol of marriage and subjection. The main aim of combining the two approaches is to reflect the common elements and transformations against concepts of identity, gender, nationalism, ideology, myth-making and other questions which are all in turn concerned with a most basic binary divorce of the world into two halves- the self and the Other. This logic of duality, stemming from the Cartesian legacy and manifested in our everyday language use influences us most politically, and historically, through various differentiations, like that between culture and nature, man and woman, civilised and the primitive, all academically problematised in social sciences and the humanities. Main literature: Richard Dorson (1978) Folklore in the Modern World,

Alan Dundes (2007) *The Meaning of Folklore-the analytical essays of Alan Dundes*, (1999) *International Folkloristics*, (1965) *The Study of Folklore*, Obeyeskere, Gannath (1990) *The Work of Culture: symbolic transformation in psychoanalysis and anthrpology*, Edward Said (1996) *Orientalism*, Francisco da Silva (2002) *Metamorphosis: the dynamics of symbolism in European fairy tales*.

## **Atmospheric Phenomena as Mythological Beings and Agricultural Magic in Lithuanian Folk Tradition**

Radvilė RACĖNAITĖ

The Institute of Lithuanian Literature and Folklore, Department of Folk Narrative

The paper deals with the perception of atmospheric phenomena in Lithuanian folk tradition. The research object includes Lithuanian oral narratives, folk beliefs and ethnographic material. It is characteristic of folk philosophy that the world is often interpreted in the anthropocentric context, when non-human things get a body and are complemented with dimensions of mind and will. In Lithuanian mythology, similarly, the atmospheric phenomena (wind, rain, cold) are perceived as personified mythological beings. The paper attempts to define the functions and the ways of ritual communication with atmospheric phenomena by means of magic

## **Nature-related spirits of the Bru (Central Vietnamese Highlands)**

Gábor VARGYAS

Hungarian Academy of Sciences, Center for the Humanities, Institute of Ethnology

The Bru, an ethnic minority in the Central Vietnamese Highlands divide their pantheon into two opposed groups: “spirits in the house” and “spirits in the bush”, i.e. spirits of the inhabited cultural sphere and that of/in the nature. According to widely held opinions about “animism” amongst Southeast-Asian hill tribes, the number of these latter is unlimited, anything animate or inanimate may have a “spirit” influencing its proper functioning. However, the other side of the coin is that spirits have to be fed, appeased, entertained, i.e. a sacrificial relationship exists between the world of the humans and that of the superhuman entities. When seen from this angle, a hierarchy of the spirit world may be outlined: Bru “yiangs” may be aligned along a scale at one end of which there are recurrent “spirits” that feature in many sacrifices, while at the other, “yiangs” that receive offerings only occasionally. Thus, the theoretically unlimited list of virtual possibilities narrows down to a list of a few dozen important “nature spirits”. In my paper based on one and a half year long participating fieldwork, I shall present a detailed account of Bru nature-related spirits and powers, their places in the landscape and the vernacular discourses they inspire.

## **The Allomotifs Connected with Supernatural Female Beings Resideling in Nature**

Monika Kropej

Institute of Slovenian Ethnology

The folklore about fairies, and nymphs often intertwines with folk narratives about wild women, fates, sybils and many other supernatural female beings of this kind. At the same time different nations in different regions have various kinds of female beings of nature with all kinds of names, but with similar characteristics. These nature spirits can appear in diverse types of narratives. Also the motifs which appear in these folktales can be often completely heterogeneous – but as Alan Dundes stressed – they can be understood as paralell allomotifs. These allomotifs have different contents but they have similar symbolical meaning.

Analysed will be narrative traditions and folk beliefs concerning female supernatural beings of nature in South-Western part of Central Europe. On the basis of the rich material – about these supernatural beings from the regions where Slavic, German and Romance cultures have interwined – will be researched what is the meaning of these nature spirits and what meaning did they have in belief system and world view of the population of these regions and cultures.

Presented will be also different theories and explanations of this narrative tradition and folk beliefs, and proposed new aspects and results of this research.

## **Nature Spirits Continuity and Change: The Disintegration of Ethnic Identity in Landscape Narratives in Dadi Budha (1944), Things Fall Apart (1958), Rongmilir Hanhi (1981) and Adibhumi (1991)**

Sarat Kumar Jena

Center for Communication Language Literature and Media Studies  
University of IAR

Nature plays an important part in the belief system of the tribes. The mountains and the hills, the sky and the earth, the springs and the rivers, the flora, the fauna and the avifauna, the seasons, the day and the night etc. have been interwoven into the belief tradition of the primitive communities. The tribal ways of life have been integrated into the natural environment and ecology as well with the supernatural spirits since the beginning of the existence of human society and culture. In 19th and 20th century the emergence of large scale colonial invasion around the world especially in the Africa and Asia hosts a model of the western modernity. The tribal society and culture have been seen as the 'social other' of the western civilization. The tribal identities have been represented in fictional narratives as a subjugated category; tribal and non-tribal writers have their own prospective of the politics of representation of the ethnic identity in fictional narratives. The representation of nature and nature spirits, their continuity along the tradition and their succumb to change as found in tribal narratives with particular reference to the landscape narrative may be seen as a hegemonic propaganda of the canon in world literature. Textual analysis of Gopinath Mohanty's (1914-1991) Dadibudha (The Great Grandfather, 1944), Chinua Achebe's (1930-2013) Things Fall Apart (1958), Rongbong Terang's (b.1937) Rongmilir Hanhi (The Smile of the Village, 1981) and Pratibha Ray's (b. 1943) Adibhumi (The Primal Land, 1991) provide an anal of the colonial modernity where the landscape of the tribe have been seen as an 'inferior site' of the civilization. The study finds that the etic and emic of the cultural representation in fictional narratives referred here are driven by the politics of representation. The ethnic identities of the tribes in the fictional narratives are misrepresented and mutilated by distorting the belief systems by subduing the natural landscape. The approach and method of the study undertaken here are historical, comparative and postmodern.

## **Providence and its followers in Georgian Folklore and Everyday life**

Lali Urdulashvili  
Tbilisi Teaching University

The concept of Providence occupies an essential part in Georgian folklore to perceive the world. Doom is idealistic according to religious and philosophical conviction. It is based on human faith upon hegemonic dark spirits. On the very moment a human being is born a star of Providence appears in the sky, and the newly-born is marked in the forehead of his future life. No human being can change it. The doom-writers appeal people to the “Kingdom of Spirits”, and it is just in the “Kingdom of Spirits” where everything is doomed to beforehand.

The notion of Providence in the context of the world in Georgian Folklore is close to convictions spread in the Antique world.

Doom as the cultural concept and conviction of hegemonic dark spirits, represents a foundation of Georgian Folklore and it is interesting to discuss it concerning the Rustvelologian Doom.

## **Continuities and Changes in the Tradition of the Owner of the Place Spirits in the Turkish Culture**

OZKUL COBANOGLU

Hacettepe University Turkish Folkloristics Studies

This work is an exploration of the themes, symbols and extraordinary creatures called as nature spirits of Turkish mythology, folk religion and spiritualism. These themes, symbols and extraordinary creatures will be taken in to consideration since their existence in the preislamic period of Turkish mythology which is known as “ıduk-yir sub”, and “the owner of the place spirit” or as named in Turkish dialects such as “eezi, iyesi, ıssı, sahibi”. These extraordinary creatures or nature spirits will be evaluated by their form, theme, structure and functions and a special attention will be given to their continuities and changes in the different historical and actual Turkish socio-cultural contexts. These nature spirits of Turkish culture are water, forest, and the owner of place spirits. The owner of the place spirits easily can change their appearance and wearing even their age, gender or existence as from stone to human.

## **Following the steps of one interesting hypotheses**

Zeinab Saria

Shota Meskhia State Teaching University of Zugdidi

History of mankind is also a history of movement and dislocation of people. Distant past, the prehistoric period is full of legends and myths.

One of such myths is the myth of Odin, the Scandinavian god, and of Valhalla, the place where the fallen souls of mighty warriors live.

In this context, it is interesting to look at the view of Norwegian researcher Stein Jarving that Odin, the god of war, is related to Caucasus.

According to this researcher, Odin came from Troy together with Azen and that's why the Lake Maeotis was called the Sea of Azov. Part of them went to the territory of Italy and created Etruscan arts there, while other part settled on the Frankish territory and founded Sicambri there. Wanns settled between Caucasus and Don. They possessed the technique of smelting the copper so that it was strong like the bronze. These people was supposed to be the Svans.

This hypothesis deserves an attention. More so because Odin's Valhalla looks quite similar to Vazha's 'Suleti' (the world of souls). Where does such a view of outerworld come from in Vazha's works? From a folklore of the mountains. There stands a high tower and flows pure water, in heaven according to the imagination of Khevsurs and Pshavs. Sinless, honoured people quench thirst here.

Valhala and suleti create almost whole artistic picture. We can observe the way of thinking of our ancestors with the help of their imagination, coming from ancient period. It is an object of research now, whether there exist such a thing like Suleti and Valhalla or not in Kolkhand Svanfolklore.

## **Ancestors in the Wilderness: The “Forest Cover” and Commemoration Rituals in the Russian North**

Alexander Panchenko

Institute of Russian Literature, Russian Academy of Sciences; St Petersburg State University

The paper deals with local belief and ritual practices related to the idea of ‘forest cover’ and forest spirits in some regions of Northern Russia. Oral narratives representing spirits and supernatural forces beyond the ‘forest cover’ often tell as well about ancestors who bring children or cattle into the wilderness. Furthermore, it appears that beliefs about the ‘forest cover’ can be closely related to various forms of commemoration rituals. These observations allow reconsidering the opposition between ‘clean’ and ‘unclean’ dead that was often used by the students of Russian peasant culture and popular religion. In this context, it is also possible to problematize the very scholarly idea of ‘nature spirits’ in European folklore and to speculate on the categories of ‘nature’, ‘culture’ and ‘society’ in agrarian cultures of Northern Eurasia.

## **Fictional model of myth reconstruction in Nodar Dumbadze's short story "Imps"**

Ketevan Dekanozishvili  
Akaki Tsereteli State University

During 1960s in Georgian Literature starts the active process of remythologisation that is vividly realized in one of the realist writer's, Nodar Dumbadze's short story "Imps". In Georgian pagan pantheon imps are mentioned as the third category of demons, after "Als" and "Kajs". Researchers consider that they are sort of Gins. In folklore the origin of the imps is related to angels' damnation. Imps are invisible creatures, but in some tales and myths could be found their visual portraits.

It would be interesting to mention that legends and stories about the imps are still very popular in the different regions of Georgia. Old people often tell different stories about these creatures to young people, they claim that met them at night typically in abandoned places and hardly escaped. In the short story "Imps" the author addresses mythology to develop his fictional text and by aggregating mythological and realistic passages creates interesting characters in order to achieve desired effect of literary artistism.

## **The Dobrokhozhie (Dobrokhoty) in the eastern slavic mythological system**

Andrey Moroz

Russian State University for the Humanities

The paper concerns plots and beliefs connected with a local kind of forest deamons existing at the region of Belorussian-Russian boundary (Bryansk and Smolensk region in Russia and Vitebsk, Moghilyov and Gomel regions in Belorussia) and known as “dobrokhozhie” or “dobrokhoty”. These deamons may be characterized as a kind of leshiy (properly forest daemon), but “dobrokhozhie” have some specific features: their main function in the case of contact with people is to test and provoke them. If someone who meets “dobrokhozhie” behaves properly, “dobrokhozhie” reward him with treasure, long life or magic knowledge. There are some typical situations of the try: a man finds unknown baby and takes it with him to find his mother, a man meets a mother with a naked newborn, for whom she asks to give some clothing. Some situations, motifs and characteristics from legends about “dobrokhozhie” remind us other mythological personages, as “rusalki” (mermaids), magicians, walking deceased. The features of different deamons form a new local kind of forest spirit.

## One of the Arabic lexemes in the Megrelian folk-lore

Alina Bagishvili

Ivane Javakhishvili Tbilisi State University

Theoretically there are several ways of foreign vocabulary's existence in Megrelian language.

1. In the conditions of Georgian-Colchian lingual unity; At this time the lexical unit which is originated from foreign language is generally Kartvelian.

2. In the conditions of Megrelian-Laz language and Georgian lingual differentiate; At this time: a) foreign lingual unit is common with Georgian, the most prevalent version – from Georgian(also from literary Georgian) or in Megrelian-Laz language or after dialectical differentiate in Megrelian; b) imported lexical unit is immediately assimilated in Megrelian-Laz language or in Megrelian from the foreign language.

As for Arabisms, we consider that it's possible to exclude the first point, but it was not justified. It was discovered that there is Arabic vocabulary in Megrelian folk-lore, which does not exist in Svan language, neither in literary Georgian. Now we will discuss one of the lexical units.

Arabic lexeme **عَرْشٌ** (ერშუნ) ('Ershun) means "house", "throne", "tent", "fence". In the modern Arabic language this word has additional meanings, too. As mentioned in the Classical Arabic, this word is actively used in Megrelian folk-lore. In the Megrelian language, this word means "house", "palace", "throne", "fence".

This Arabism, which is used in the he Megrelian folk-lore, is unknown for other Kartvelian languages. It causes a serious scientific observation, and this makes us think, that possibly it's the other way of borrowing of the mentioned word.

## **Mermaids, myths and dreams**

Louise Milne

Edinburgh College of Art, University of Edinburgh

The figure of the supernatural water-woman has a long history in myth and art stretching back into Classical antiquity; she also has an exceptionally wide geographical distribution. This paper discusses the evolution of her visual form, from the sirens and nymphs of Homer to the sea monsters of modern Greenland and swan maidens of 19C ballet. Why does the imagery of mermaids and sirens present such a range of variability, and what do these variations mean? Analysis of the European and ethnographic materials suggests links with dream-culture. The mythos of the mermaid and other magical water-women is bound up with sleep, death and desire; their different forms express changing perceptions of these key boundaries and motivations.

## List of Registered Participants

Dmitriy Antonov	<a href="mailto:antonov-dmitriy@list.ru">antonov-dmitriy@list.ru</a>
Evy Johanne Håland	<a href="mailto:evyhaa@online.no">evyhaa@online.no</a>
Hee Sook Lee-Niinioja	<a href="mailto:leeheesook@hotmail.com">leeheesook@hotmail.com</a>
Jonathan Roper	<a href="mailto:roper@ut.ee">roper@ut.ee</a>
Julian Goodare	<a href="mailto:j.goodare@ed.ac.uk">j.goodare@ed.ac.uk</a>
Lina Bugiene	<a href="mailto:bugiene.lina@gmail.com">bugiene.lina@gmail.com</a>
Mirjam Mencej	<a href="mailto:mirjam.mencej@guest.arnes.si">mirjam.mencej@guest.arnes.si</a>
Olga Khristoforova	<a href="mailto:okhrist@yandex.ru">okhrist@yandex.ru</a>
Ozkul Cobanoglu	<a href="mailto:ozkul@hacettepe.edu.tr">ozkul@hacettepe.edu.tr</a>
Suzana Marjanić	<a href="mailto:suzana@ief.hr">suzana@ief.hr</a>
Veronica Muskheli	<a href="mailto:nika@uw.edu">nika@uw.edu</a>
Alexander Panchenko	<a href="mailto:apanchenko2008@gmail.com">apanchenko2008@gmail.com</a>
Annette Kehnel	<a href="mailto:annette.kehnel@uni-mannheim.de">annette.kehnel@uni-mannheim.de</a>
Camilla Asplund Ingemark	<a href="mailto:casplund@abo.fi">casplund@abo.fi</a>
Iuliia Buyskykh	<a href="mailto:julia.buj@gmail.com">julia.buj@gmail.com</a>
Jurate Slekonyte	<a href="mailto:sl.jurate@gmail.com">sl.jurate@gmail.com</a>
Sirin Yilmaz ozkarsli	<a href="mailto:sirinyo@hacettepe.edu.tr">sirinyo@hacettepe.edu.tr</a>

Pasi Enges	<a href="mailto:penges@utu.fi">penges@utu.fi</a>
Nikita Petrov	<a href="mailto:nik.vik.petrov@gmail.com">nik.vik.petrov@gmail.com</a>
Alevtina Solovyeva	<a href="mailto:asolovyova@yandex.ru">asolovyova@yandex.ru</a>
Louise Milne	<a href="mailto:louise.milne@ed.ac.uk">louise.milne@ed.ac.uk</a>
Dmitrii Doronin	<a href="mailto:demeta2@mail.ru">demeta2@mail.ru</a>
Ergo-Hart Västriik	<a href="mailto:ergo-hart.vastrik@ut.ee">ergo-hart.vastrik@ut.ee</a>
Sean Martin	<a href="mailto:sean@891filmhouse.com">sean@891filmhouse.com</a>
Stamatis Zochios	<a href="mailto:stamzochios@gmail.com">stamzochios@gmail.com</a>
Jüri Metssalu	<a href="mailto:polaarkoer@gmail.com">polaarkoer@gmail.com</a>
Éva Pócs	<a href="mailto:pocse@chello.hu">pocse@chello.hu</a>
Tünde Komáromi	<a href="mailto:komaromituende@gmail.com">komaromituende@gmail.com</a>
Andrey Moroz	<a href="mailto:abmoroz@yandex.ru">abmoroz@yandex.ru</a>
Dilip Kalita	<a href="mailto:dilipkumarkalita@yahoo.co.in">dilipkumarkalita@yahoo.co.in</a>
Ülo Valk	<a href="mailto:ulo.valk@ut.ee">ulo.valk@ut.ee</a>
Kaarina Koski	<a href="mailto:kaakos@utu.fi">kaakos@utu.fi</a>
Marja Kovanda	<a href="mailto:marja.kovanda@gmail.com">marja.kovanda@gmail.com</a>
Radvilė RACĖNAITĖ	<a href="mailto:raganagar@gmail.com">raganagar@gmail.com</a>
Dr. JoAnn Conrad	<a href="mailto:jac5353@aol.com">jac5353@aol.com</a>

Zoltan Nagy	<a href="mailto:nagy.zoltan@pte.hu">nagy.zoltan@pte.hu</a>
Gábor VARGYAS	<a href="mailto:mpaqtoan@gmail.com">mpaqtoan@gmail.com</a>
Madis Arukask	<a href="mailto:madis.arukask@ut.ee">madis.arukask@ut.ee</a>
Monika Kropelj	<a href="mailto:monika@zrc-sazu.si">monika@zrc-sazu.si</a>
Sarat Kumar Jena	<a href="mailto:jena.saratkumar@gmail.com">jena.saratkumar@gmail.com</a>
Sandis Laima	<a href="mailto:sandis.laime@gmail.com">sandis.laime@gmail.com</a>
Bela Mosia	<a href="mailto:mosiabella@gmail.com">mosiabella@gmail.com</a>
Eka Chkheidze	<a href="mailto:litinstituti@yahoo.com">litinstituti@yahoo.com</a>
Elene Gogiashvili	<a href="mailto:elene.gogiashvili@tsu.ge">elene.gogiashvili@tsu.ge</a>
Irma Kvelashvili	<a href="mailto:litinstituti@yahoo.com">litinstituti@yahoo.com</a>
Ketevan Sikharulidze	<a href="mailto:ksikharulidze@hotmail.com">ksikharulidze@hotmail.com</a>
Khatuna Gogia	<a href="mailto:khatunagogia@yahoo.com">khatunagogia@yahoo.com</a>
Lali Urdulashvili	<a href="mailto:laliurdulashvili@yahoo.com">laliurdulashvili@yahoo.com</a>
Lia Tsereteli	<a href="mailto:lia_tsereteli@mail.ru">lia_tsereteli@mail.ru</a>
Nino Balanchivadze	<a href="mailto:litinstituti@yahoo.com">litinstituti@yahoo.com</a>
Nino Sozashvili	<a href="mailto:ninosozashvili@gmail.com">ninosozashvili@gmail.com</a>
Rusudan Cholokashvili	<a href="mailto:litinstituti@yahoo.com">litinstituti@yahoo.com</a>
Eter Intskirveli	<a href="mailto:e_intskirveli@yahoo.com">e_intskirveli@yahoo.com</a>

Zeinab Saria	<a href="mailto:zeinabi54@yahoo.com">zeinabi54@yahoo.com</a>
Eka Vardoshvili	<a href="mailto:eka.vardoshvili@tsu.ge">eka.vardoshvili@tsu.ge</a>
Ketevan Dekanozishvili	<a href="mailto:dekanozishvili@gmail.com">dekanozishvili@gmail.com</a>
Nestan Sulava	<a href="mailto:Nestansulava@rambler.ru">Nestansulava@rambler.ru</a>
Leon Pirtskhelava	<a href="mailto:Leon.pirtskhelava@gmail.com">Leon.pirtskhelava@gmail.com</a>
Nestan Ratiani	<a href="mailto:nestanratiani@yahoo.com">nestanratiani@yahoo.com</a>
Alina Bagishvili	<a href="mailto:bagvashi@rambler.ru">bagvashi@rambler.ru</a>
Luiza Khachapuridze	<a href="mailto:luizakhachapuridze@yahoo.com">luizakhachapuridze@yahoo.com</a>
Nana Abuladze	<a href="mailto:nanaabuladze@gmail.com">nanaabuladze@gmail.com</a>
Meri Khukhunaishili-Tsiklauri	<a href="mailto:mary.tsik@yahoo.com">mary.tsik@yahoo.com</a>
Marine Turashvili	<a href="mailto:marine.turashvili@gmail.com">marine.turashvili@gmail.com</a>

# Notes