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## ABOUT THE PROJECT

"The most we can give our children are roots and wings." (Goethe)

As Goethe put it, it is our responsibility to show our children that in our ever-changing but sadly fragmented European existence, there are ways to fight against the biggest obstacle towering ahead us: misunderstanding. We can teach them that if they know where they come from, they will see their paths more clearly ahead of them. We have to show them that regardless of our origin, our European culture has the same roots, the roots which are most clearly visible in the folk tale culture of each country, in which the beliefs, the traditions, the basic feelings, the fears and phobias are present. If they see that we have the same background, they will understand, accept and tolerate each other more. That is why we chose folk culture as our starting point but our final goal was to write "Our Common European Tale", a contemporary fantasy, based on the common characteristics of the folk culture of the participating countries, identified by the participating students. In between, we wanted to create an unusual and challenging learning/teaching environment for our students and teachers, in which they had the opportunity to be overcome their boundaries, leave their comfort zones, use modern technology, express and develop themselves, so "spread their wings".

There were 6 partners in this project from the following countries: Hungary (European Coordinator), Denmark, Croatia, Romania, Italy and Portugal. The age of the students involved in this project was 14-18 years old. The total number of students involved was 4000.

The project consisted of 6 short-term student exchanges, 1 Transnational Project Meeting and 1 Short-term joint staff training event. In between the student exchanges, the partners engaged in different activities connected to the project, such as OCET Clubs, contributing to vlogs or blogs, writing scripts of folk tales, taking part in a folk tale writing workshop and a short-film making activity.

The objectives of the project were to create teaching materials based on the folk tale culture of each partner country; write scripts and stage 6 folk tales from each country; compile the materials created into a book; create a DVD containing the recorded materials (e.g. videos of the performances, vlogs, short movies); organize OCET clubs in the partner schools where students could share and discuss their experiences; create multimedia platforms for the materials (website, vlogs, blogs, Facebook page, YouTube channel); organize a writing workshop among students to write the "Our Common European Tale" a contemporary fantasy based on the common characteristics of the folk tale cultures of the partner countries; organize a film-making activity among

students of the participating schools to shoot a short movie based on one of the folk-tales of their country; increase students' motivation towards folk culture, English language, Literature; increase students' performance at national exams and PISA evaluations; increase teachers' skills and competences, as well as develop their professional attitudes.

Based on the Aarne-Thompson-Uther classification of folk tales, the partners worked on the following topics during each short-term student exchange:

1. Animal Tales - Hungary
2. Tales of the stupid ogre - Portugal
3. Religious tales - Denmark
4. Tales of magic - Croatia
5. Realistic tales - Italy
6. Anecdotes and jokes - Romania

"Our Common European Tale" was written by the students and it was based on the common topics, themes, symbols, characters and narratives of the folk tale culture of the partner countries.

All partners involved in this project have a few common traits that we believe made this partnership successful: they all have taken part in previous Erasmus+ projects; they have strong relations with universities in their cities; the Literature/Arts and Drama teachers in each school were all part of the project team; some of the teachers have already published books in the related field; all school managers were supportive of such projects; every partner school wished to improve their students results at National examinations and PISA evaluations; more than 20% of the student are daily commuters or come from disadvantaged areas and social backgrounds (minorities, single-parents families, low-income families, migrants) that the schools wish to support in order to have better access to education and European values.

Having all these aspects in mind, we believe that this project offered an innovative context for all teachers involved, where they could present and share their ideas and directions in teaching and share good practices.

## MOBILITIES

**The first mobility** of the project was held in Budapest, Hungary between 6th and 10th November 2017. The host school was the **Petrik Lajos Bilingual Vocational School of Chemistry, Environmental Protection and Information Technology**. During the mobility, the students from the six partner schools staged the play, "Hungry Like a Wolf", previously adapted from two Hungarian folk tales.

On the first day, the students had a teambuilding session in the morning conducted by Misses Anna Szepes and Tímea Török, drama instructors from the TRAFÓ House of Contemporary Arts. In the afternoon, the students and teachers attended the lecture on Hungarian folk tales by Mr. Csaba Mészáros from the Hungarian Academy of Science's Institute of Ethnography. The students and teachers had a sightseeing tour of Pest in the afternoon.

On the second day, the students had a workshop on Hungarian animal folk tales, conducted by the Literature teachers of the school, Misses Barbara Urbán, Zsuzsanna Duschák and Erika Farkas. In the afternoon, they had their first rehearsal session. The teachers attended a sociodrama workshop conducted by Andrea Kocsi.

On the third day, the students and teachers visited the village of Hollókő and learned about the traditional Hungarian lifestyle. In the afternoon, they attended a museumpedagogical workshop at the Museum of Ethnography in Budapest.

On the fourth day, after a visit to the Hungarian House of Parliament, the students continued their rehearsals.

On the fifth and final day, after a morning rehearsal, the students performed the play in front of the school audience. The play was a great success and the participants saw that it was possible to make our lofty ideas real and stage a play in five days.



**The 2nd mobility** of the project was held in Almada, Portugal, between 26th February and 2nd March, 2018. The host school was the **Agrupamento de Escolas Anselmo de Andrade**. During the mobility, the students from the six partner schools staged a play, "The Salty Bet", previously adapted from Portuguese folk-tales.

The topic of the Portuguese mobility was "Tales of the Stupid Ogre".

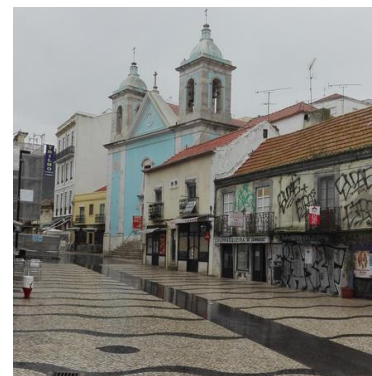
On the first day, the students had a short presentation about the previous topic, animal folk-tales in their country's folk-tale culture. After that, they watched the film about the performance during the Hungarian mobility. Later, they started working on their play.

On the second day, they continued working on the play, as well as attending a lecture on Portuguese folk-tales and visiting the Puppet Museum in Lisbon.

On the third day, they visited the villages of Óbidos and Peniche, which preserve traditional Portuguese culture.

On the fourth day, while the students were working on the play, the teachers had a workshop on artistic expression in 3D.

On the fifth and final day of the mobility, the students performed the play at the Extremo Theatre. On the 5th and final day, after a morning rehearsal, the students performed the play in front of the school audience.



**The 3rd mobility** of the project was held in Ballerup, Denmark, between 30th April and 4th May, 2018. The host school was the **Borupgaard Gymnasium**. During the mobility, the students from the six partner countries stages a play, "The Creation of the World and the Death of Baldur", previously adapted from Norse mythology.

The topic of the Danish mobility was "religious tales".

On the first day the students had short presentations about the previous topic, "ogre tales" and started working on the play.

On the second day, the teachers and students visited the National Museum where they attended a guided tour about the "Ancient Nordic history and the use of history". They learned about the Viking Age and how history can be and has been used to serve a regime's political needs.

On the third day, in the afternoon, the group went to the seaside and the nearby forest to clear their heads after 2 days of hard work at school. In the evening they attended the spring music concert of the students of the hst school.

On the fourth day, the group visited the Museum of Fine Arts where they attended a guided tour on the "Golden Age of Denmark and the national identity". Later, they took part on a backstage tour of the Royal Danish Ballet theatre.

On Friday, the final day, the students performed the play, "The Creation of the World and the Death of Baldur", they had been working on all week. The performance was held on the school grounds during lunchtime and was attended by many of the host school's students and teachers.



### The 4th mobility (Osijek, Croatia, 1st October-5th October 2018)

The host school was I.gimnazija Osijek. The mobility was attended by 9 teachers and eleven students. Students staged the play "Stribor's Forest", adapted from the writer I.B.Mažuranić. The topic of the Croatian mobility was Tales of magic.

On the first day, the students had short presentations about the previous topic, religious elements in their country's folk-tale culture. After that, they watched the film about the performance during the Danish mobility. Later, they started working on their play.

On the second day they continued working on the play and rehearsing all day.

On the third day we had a whole day trip to Slavonski Brod, where I.B.Mažuranić spent the most of her life as a writer. We visited her house and other places of interest. We also had a workshop in the theatre that bears her name.

On the fourth day students continued working on the play.

On the last day of mobility students had morning final rehearsals and then performed the play in front of the host school students and teachers.



### **The 5th mobility (San Benedetto del Tronto, Italy, 4th-8th February, 2019)**

The 5th mobility was held in Italy. The students from 5 countries, coupled with their fellow Italian students, staged and performed a realistic tale, titled "Moonlight on the Sea".

On the first day the students had presentations about magical tales, the topic of the previous mobility in Croatia last October. In the afternoon, they visited the sights of the host town, San Benedetto del Tronto.

On the second day, they started rehearsing for the performance.

On the third day, the group went to the Park of Monsters in Bomarzo, a Renaissance garden full of statues of magical and mythical creatures. After lunch they visited Palazzo Farnese in Caparola, one of the majestic Renaissance palaces of the once feared and admired, all-powerful Farnese family.

On the fourth day, the students continued rehearsing for the performance and in the evening the whole group had a fantastic festive dinner of several courses in a real Italian ristorante.

On the final day, in the morning, the students performed the play in a real theatre. The play was attended by family members and fellow students from the school. It was a huge success and a true masterpiece!





**The 6<sup>th</sup> mobility** was held in Cluj-Napoca, Romania, between 25<sup>th</sup> and 29<sup>th</sup> March, 2019. It was the final mobility of the project. The first day was spent with the students' presentation about realistic folk-tales in their own countries' folk-tale oeuvre. Later, a workshop was held on Romanian anecdotes and jokes in folk-tales. In the afternoon, the rehearsals for the last performance started. They continued the next day and in the afternoon, the international group of students and their teachers visited the Transylvanian Museum of Ethnography for a workshop. The third day was reserved for cultural visits. The participants of the mobility visited the salt mine in Turda and in the afternoon, they took part in a guided tour of the National Theatre in Cluj-Napoca. The fourth day was spent with rehearsals and in the afternoon, the group watched the filmed version of the Italian play, as well as the short film adaptations of one folk-tale from each partner country. The films were made by the students during OCET Club sessions at their schools. The fifth day was when the students performed the play, Pacala's Doings for their schoolmates, teachers and family. The play was a huge success. It can be said that all six performances were masterpieces on their own and they were all different not only in topic and theme but also in theatrical approach, direction and sets.



# The scripts of the plays staged and performed at each mobility by the students

## The script of the Hungarian play

### Hungry Like a Wolf

**NOTE:** The play is an adaptation and a mash-up of two Hungarian folk tales, "The Wolf's Joke" and "The Seven Goatlings". The student participants of the first mobility will stage and perform the play.

#### **Cast:**

*The Wolf*

*The Sheep*

*The Horse*

*The Pig*

*The Farmer*

*Rupertina (piglet)*

*Betty (piglet)*

*Swindoline (piglet)*

*The Sheep's two bodyguards*

*The Mob (Men #1-3)*

*Toriel (Mama goat)*

*Morsel (goatling)*

*Grumps (goatling)*

*Techy (goatling)*

*Lurky (goatling)*

*Toily (goatling)*

*The Baker*

## ACT I

### **Scene 1**

*Farmer's house, garden*

**Farmer:** Well, you skinny animals, off you go from my house! Now, that I'm vegan, I no longer need you. Go swine, go horse and go sheep! May the wolf eat y'all!

### **Scene 2**

*The woods*

*The animals go in one line but a bit further from each other. The wolf is standing behind a tree, pushing the buttons on a switched-off mobile phone. The horse enters.*

**The Wolf** (*murmuring*): Come on you piece of crap!

*Seeing the horse, he looks at the audience with a broad smile on his face.*

Okay, then! Let's stick to the well-known method.

*To the horse:* Oh, Glad to see you, Horse! Although my grandson has shown me how to order food online, I can't wrap my head around it. But an old wolf is still not a dead wolf, so now I will catch and eat you!

**The Horse** (*scared, tries to wheedle*): Oh dear Wolf, it would be so good to be eaten by such a great wolf. But to my despair, the Farmer kicked us out because he's become vegan. I'll be honest with you. He wanted me to go to the city to learn about modern life. I have to respect his wish. But next year, I'll return and you can eat me. Not to mention that my two mates, the pig and the sheep are way fatter than me, so they'll make good dinner.

**The Wolf** (*flattered*): All right, Horse! See you next year. I'll feast on your mates until then, but don't forget to come on time!

*The Horse exits nodding. The Wolf takes out a tablecloth from his pocket and ties it around his neck. The Pig enters.*

**The Wolf** (*without looking at the Pig*): Now, I'm gonna eat you, you fat little Pig!

**The Pig** (*hurt, shouting*): You're calling me a fat pig?! I'm soon to become a single mother!

**The Wolf** (*humbled, tries to calm the Pig down*): Ma'am, please, lower your voice, I just...

**The Pig** (*still upset*): You chauvinist bastard! You'd eat me just because I'm a woman?! I'm as valuable as you are. You'll see, one year from now, I'll be a more important person than you. And now, if you excuse me, I have to go and build my career.

*(Pushes the Wolf to the side and exits.)*

*The Wolf scratches his head unwittingly when the Sheep enters. The Sheep frowns seeing the Wolf. The Wolf looks at him suspiciously.*

**The Wolf:** At least, I'll eat you. Your master said this, anyways!

**The Sheep** (*falls on his knees in front of the Wolf, crying desperately*): Please, don't eat me! I have nothing! *(Stands up, pulls his coat open, we can see one or two watches tied to his coat from the inside.)* Look! Look for yourself! I'm broke! *(In a more uplifting manner)* But! Don't worry! Many animals owe me big time! I'll go and collect my debts, buy a lot of cabbages, eat all of them and I'll be fatter than ever, you'll see! *(Smiling cunningly)* Given, that you won't eat me now!

**The Wolf** (*confused because of the Sheep's fast talk, thinking loudly*): Sooooo...., If I see it well, you're broke but a year from now, you'll be fixed and come back.

**The Sheep** (*smiling cunningly*): Sure, that's right. See you in a year's time, Wolf!

**The Wolf** (*confused, to the audience*): Who understands this? But next year, I'll have a feat. *His phone rings and runs off the stage nervously.*

### **Scene 3**

*The woods. A year has passed by.*

**The Wolf** (*pushing the buttons on a touch-screen phone angrily*): And they tell me I have to keep pace with our times!

*The Pig enters in a black dress, looking like a real businesswoman.*

**The Wolf** (*looks up and smiles*): Well, Pig, you're here to be eaten?

**The Pig**: Yes, Wolf, but not until we close this case officially!

**The Wolf**: Officially?

**The Pig** (*smiling*): Please, let me introduce my children! Meet Rupertina, who studied law at Harvard, and she will be my counsellor. This is Betty, who also studied law and she will be the judge. Finally, Swinedoline, who became a policewoman. See, what women are capable of? Let the trial begin!

*They sit down as if they were in a courtroom.*

**Rupertina**: Your Honour! According to my client, the Wolf wanted to consume her, causing her a trauma in the process. If she had been eaten, she wouldn't have been able to pursue her career. Please, Your Honour, set an example and punish the defendant harshly!

**Betty**: I find the defendant, the Wolf, guilty of intruding privacy, harassment and racial discrimination. The sentence is beating.

*Swindoline, the policewoman takes the confused Wolf out. The Pig gives high-fives to her children and they also exit. Soon, the Wolf enters with a black-eye.*

**The Wolf** (*whining*): I won't deal with women anymore!

*The Sheep enters wearing sunglasses, expensive clothes and with two bodyguards on his side.*

**The Wolf**: Oh, my dear friend, Sheep! I'm so weak and hungry! It's so good you came back! Now come and let me eat you!

**The Sheep** (*pushes his sunglasses down to his nose and looks at the wolf scornfully*): You think I deal with such lowlifes as you are? You should be grateful that I'm passing by and you can lay your eyes on me! Here! Buy some bread for yourself! (*Tosses a few coins to the Wolf, snaps his fingers, the 2 bodyguards step forward and push the Wolf aside and beat him. When they finish, they exit, following the Sheep.*)

*The Wolf sits up, cries when the Horse enters.*

**The Horse:** Wazzup, my Man? (*Tries to give a high-five to the Wolf but he doesn't understand this.*) How's it goin', my Man? See? I dig this city life and I'm meaner and leaner than eva'! Wazzup with you, Bro?

**The Wolf** (*looking up darkly*): Who cares, my Son? Come, let me eat you! (*Stands up.*)

**The Horse:** Eatin' each other? Don't be a fossil! It's 2017! Haven't you seen Twilight? Wolfes are not trendy anymore! Grow a six-pack and come to party with me! Cheer up. Mate!

*The Horse grabs the Wolf by his arm, and pulls him off-stage. The Wolf follows him in apathy.*

#### **Scene 4**

*A wedding party*

*Everybody is having a great time, when the Horse enters with the Wolf. The people freeze, look at the Wolf and somebody shouts:*

**Man #1:** Look at the Wolf! He caught the cool Horse!

**Man #2:** Let's help him!

**Man #3:** Grab your forks and scythes!

**The Wolf** (*shaking the horse's hand quickly*): I don't understand these parties, but I don't think I'll wait and see how it ends! See you, Horse!

*Runs off-stage, the mob is following him.*

#### **Scene 5**

*The woods*

**The Wolf** (*limping, licking/tending his wounds*): Oh, how fool I am! My stomach is empty and I was beaten. I'll sign up on Instagram to get some fresh meat!

*The stage goes black.*

## **ACT II**

#### **Scene 1**

*The woods*

*The Wolf is surfing on his mobile.*

**The Wolf:** Wow! Now that I have signed up on Instagram, I can see how many delicious looking animals live in the forest! Take this Mama Goat, for example! She has five goatlings and she posts photos of them all the time! They look delicious! Now, I'm going to pay them a visit and tonight, I'll feast on tender goat meat! *He wonders off stage towards the goatlings' house.*

#### **Scene 2**

*The Goatlings' home and garden*

*The goatlings are preparing for lunch.*

**Toriel:** It's chow time, kids, hurry up!

*Morsel is the first to show at the table, holding a sandwich*

**Morsel:** Yaaay, broccoli soup!

**Grumps:** At least put that damn sandwich down!

*Each of them assume their seats except Techy. Toriel hands out the plates.*

**Toriel:** Where's Techy?

**Grumps:** Where, where... he's on the computer, of course!

*Points to his brother hunching over the desk in front of the computer.*

**Toriel:** Techy, put that thing down, come over here and eat your lunch!

**Morsel:** Yeah, hurry up, it's still warm! *(Munching profusely)*

**Techy:** Alright, alright, I'm coming!

*The family finishes dining, and Toriel is heading off to the market.*

**Toriel:** Behave yourselves while I'm away! And most importantly, don't open the door to anyone but me, understood? You'll know it's me by my white fur and high voice. The Wolf is sharp and if you aren't careful he's going to eat you all one by one!

**Lurky:** Eat us!?!? *(biting his nails)*

**Toily:** Don't worry, mum! We'll look out for each other!

**Toriel:** Keep your noses clean, will you?

*Toily is doing the dishes in the kitchen, Grumps is reading a book, Morsel is making himself another sandwich, Lurky hides in a blanket, and Techy puts on his headphones and resumes browsing. Little did they know, the Wolf was actually spying on them from afar with a pair of binoculars.*

**Wolf:** Finally, the old hag is gone! This wolf is feasting tonight! I'll just knock on the door and pretend to be mommy. Those kids should open the door right up, and then they're gone!

*As he arrives to the door, starts knocking.*

**Grumps:** Just open the darn door already!

**Lurky:** Hold on! You need to check who it is!

**Grumps:** Meh. Morsel, take a look outside, or I'm taking your sandwich!

**Morsel:** No, anything but my sandwich, you meanie! Don't worry, little fella, he can't hurt you while with me!

**Morsel:** Who is it?

**Wolf:** Hey, kids, it's mommy, and I got you chocolate. Let me in!

**Morsel:** Guys! It's mom! And she got us chocolate!

**Toily:** Don't open it, you clod!

**Grumps:** Yeah, that ain't her. Mom would never bring us chocolate, 'cause it wrecks your teeth, or something.

**Lurky:** You aren't our mommy! Piss off!

**Wolf:** But it's really me, children!

**Toily:** If it really is you, then show me your hands!

*The Wolf shows his paws through the window.*

**Lurky:** These aren't her white hands! These are the black paws of the Wolf!

**Wolf:** Damn you, little brats .Oh, don't you dare feel safe! I'll be back!

*(heading to the baker's)*

**Wolf:** You want white hands and healthy food? Ask and ye shall receive!

### **Scene 3**

*The Wolf arrives at the bakery*

**Baker:** Holy mackerel, there's a wolf in my shop! What on earth could it be doing here?

**Wolf:** Mind your own business, Just dump some flour on my hands and I'm out of here!

**Baker:** A-alright!

*The Wolf dumps a bag of flour on his hands.*

**Wolf:** There we go! Now there's no way they'll find me out!

*Looks at his newly whitened fur with a smug grin, while making his way to the goatlings' house and knocking again.*

### **Scene 4**

*The Goatlings' home and garden*

**Toily:** Who is it?

**Wolf:** It's me, mommy! I brought you some NON-TOOTH-WRECKING cabbages!

**Morsel:** Okay, that has to be mom now!

**Lurky:** Show me your hands first!

*The Wolf raises his whitened hand to the window.*

**Toily:** Yup, that's mom alright! *(opens the door)*

**Lurky:** Run, it's the Wolf!

*Everyone is running around except Techy. He is busy listening to music on his headphones.*

**Wolf:** You are certainly a brave one! Thus, you may enjoy the honor of being consumed by me as first.

**Techy:** Oh no, my Instagram is being marked inactive! I know! Let's take a selfie!

*Grabs phone, and snaps a dank pic.*

**Techy:** #selfie #boresies #whodat #wolf... Wait, wolf?!

*Popping up, he tries to evade the Wolf. Coming to his senses after the initial perplexion, the Wolf moves on to searching the room for the goatlings.*

**Wolf:** Come on goat, don't be rude! Into the gut you go!

*Finds all the kids one by one, eating them whole except Lurky, who hid in the wall-clock, where the Wolf couldn't reach him.*

**Wolf:** Mmmm. I'm full to the brim! I think I'll take a short nap on this grass...!

*He meanders out to the grass, and as soon as he lays down, he falls asleep. Lurky then gets out of the clock and starts weeping.*

**Toriel:** Whatever in the world happened!!?? As soon as I noticed Techy's post on Instagram I blitzed home.

**Lurky:** The Wolf deceived us. His hands were all white, so we let him in! And then he ate them all! I hid in the clock where he couldn't reach me.

**Toriel:** Worry not! We might still have some time!

*Waltzes to the drawer, and picks up a ridiculously large blade.*

**Toriel:** There it is! This is your grandfather's cattle knife! We might be able to free them with this!

**Lurky:** Hastily then!

*They sneak into the garden, where Toriel slices the guts of the Wolf open with a single slice, and they take the goatlings out. The kids all hug their mommy\**

**Grumps:** So, what the hell do we do with this ugly bastard?

**Toily:** What if he wakes? He's gonna be mad as a bull, and surely wipe us out!

**Toriel:** Let's stuff his tummy with something, and throw him into the well once he gets up!

**Morsel:** But what do we stuff him with that's just as heavy as we are?

**Techy:** Let's get some old junk from the attic. Throw my laptop in there too, while you're at it! I'm done with the internet, forever!

**Toriel:** Okay, kids! Quick, get the junk! I'm gonna make sure he won't awake.

*The goatlings throw the stuff in his belly, and then Toriel stitches it back together.*

**Toriel:** There we go! Let's hide in the kitchen 'till he's up!

*As soon as they hide, the Wolf begins getting up.*

**Wolf:** Whoa! Eating this much goat really makes you thirsty!

*The slowly walks up to the well, and leans over to take a sip. The goatlings charge at him from behind, and push him over the edge. The wolf falls into the well, and Toriel closes the cover on top.*

**Toriel:** Well done, kids! That damn Wolf isn't bothering anyone anymore.

*"Curtain"*



**The script of the Portuguese play:**

**A SALTY BET**

**Cast:**

The Devil

The Death

The Peasant

The Narrator

The Poor Man/God

The Sick Person

The Labourer

**ACT 1**

**Scene 1**

**(Street of a village)**

**Narrator:** There were once two friends who descended from the same level, one was called Death and the other one was The Devil. And thus, our story begins.

*(Death and The Devil enter the scene pretending to talk)*

**Death:** Well I believe I am far more competent than you.

**The Devil:** Oh really? Let's find out. We shall bet on the one who'll catch a victim more easily.

**Death:** Bet? And what shall we bet on?

**The Devil:** Easy, salt! It's the most precious thing we own!

**Death:** Salt? That's ridiculous my friend!

**The Devil:** Ok, so if I win you shall never put salt in your food again!

*(The Devil and Death shake hands and leave the scene.)*

**Scene 2**

**(Street of a village)**

*(In a near village The Peasant and The Poor Man enter the scene)*

**Peasant (in monologue, a little frustrated):** Why did my wife have to have so many children? I need to find someone to be my new-born's Godfather. *(The Peasant sees The Poor Man in the street)* Would you like to be my child's Godfather?

**The Poor:** Yes, I would, but do you know who I am?

**The Peasant:** I do not care, I simply wish for someone to be my child's Godfather. 2

**The Poor:** For I am God.

**The Peasant (Angry):** Well, you no longer serve me, because you give wealth to ones and poverty to others.

*(Death enters the scene. The Peasant walks a little further and finds another poor man.)*

**The Peasant:** Would you like to be my child's Godfather?

**Death:** Yes, I would, but do you know who I am?

**The Peasant:** I don't know.

**Death:** Well, I am Death.

**The Peasant:** You will serve me well, because you treat everyone the same.

*(Everyone leaves the scene.)*

### Scene 3

**(Street of a village)**

*(After the baptism. The narrator comes forward to the right corner of the stage. The Peasant walks talking with Death in the middle. In the right corner we can see The Sick Person)*

**Death (to the Peasant):** Since you chose me to be your child's Godfather, I want to make thee rich. You will pretend to be a doctor, and go through these lands to cure the sick. Whenever you enter a house and see me at the sick person's head, that person will die. But if I stand to the sick person's feet, the person will be cured. You mustn't try to heal those you are not supposed to, for I will skin you alive.

**Narrator (comes to the centre):** And so that happened. The man went from house to house and when Death allowed, he would cure his patients. See if he would not gain fame and fortune! *(narrator says cynically).*

*(The Peasant goes to The Sick Person. Death goes next to the bedside table of the Sick Person's bed)*

**Narrator:** But once, in a very wealthy patient's house, where Death was at the head of the bed, he moved his head saying no. The family told him that they would give him a fortune if he got rid of Death, to what he responded:

**The Peasant:** Fine, I will heal you. Just move your head to where your feet are, and you shall live!

### Scene 4

**(Street of a village)**

*(The Peasant is walking in the street when is surprised by Death.)*

**Death:** I am here to get you for your betrayal.

**The Peasant:** Well, then let me pray for my soul before you take me, and then I'll die.

**Death:** So, you might pray.

*(The Peasant laughs and does not pray, instead he goes away. And not to miss her word Death went away. The Devil enters the scene.)*

## Scene 5

(Street of a village)

**The Devil:** Well, well my friend, who do you think is closer to win our bet now?

**Death** (*with a peaceful face*): This is not over yet.

(*They both leave the scene.*)

## Scene 6

(Street of a village)

**The Narrator:** A few days later...The Peasant finds Death, dying on the ground.

**The Peasant:** Oh, dear Death, you were so good to me! Let me pray for your soul!

(*The Peasant prays.*)

**Death:** Good, now that you finally prayed, you can come with me.

**The Peasant:** (*cries*) Oh my dear *comadre*, please do not take me. (*cries even more.*)

**Death:** (*laughs*) You bastard, now you cry!? I warned you, but you disrespected me and made me look like a fool! Yes, I'm taking you with me!

**The Peasant:** (*begs kneeled*) Please, please no. Someone helps me!

(*The Poor Man enters the scene*)

## Scene 7

(Street of a village)

**The Poor Man:** (*concerned with The Peasant*) What is happening here? Sir, are you ok? Why are you screaming for help?

**The Peasant:** Oh, my good man, Death is trying to take me with her! Please help me get rid of her!

**The Poor Man:** Do you remember who I am?

**The Peasant:** No, should I?

**The Poor Man:** Yes, you should. I'm that poor man who you once asked if I wanted to be your godfather. I'm God, and I'm here to save you.

**The Peasant:** (*surprised and relieved*) Oh my God! I should have picked you!

**Death:** Hey hey hey! Nobody is here to save anyone, he's coming with me!

**The Poor Man/ God:** No, my dear Death! This man has now my protection. You can no longer take him.

**Death:** (*stutters*) No...but...I-I... (*has no reaction*)

(*The Poor Man and The Peasant leaves the scene*)

## Scene 8

(Street of a village)

(*The Devil enters the scene laughing*)

**The Devil:** My friend, you have just lost the bet!

**Death:** No, no I haven't! I may not take him, but you haven't won yet!

**The Devil:** But I will my friend, I will! (*gives an evil laughter*) Let's see, who will be my victim!

(*They both leave the scene and the first act finishes*)

## ACT 2

### Scene 1

(**Agricultural land with The Labourer's house behind**)

(**The Devil** enters the scene along with **The Labourer** who is asking for money)

**The Devil:** I just found my victim! (*To the Labourer*) I know you!

**The Labourer:** Do you?

**The Devil:** Well of course! You're so poor! You know what? Remind me to give you a big field for you to cultivate, but there is one condition! Everything that grows under the earth shall be mine and everything that grows up shall be yours.

**The Narrator:** The labourer accepted the contract and went to work the field and sowed it with wheat. Soon the field was filled with wheat, which the Labourer reaped. He then called the Devil and told him to pick up his gains. When the Devil showed he recognized that he had been deceived.

**The Devil:** Our contract is no longer valid, and if you want it to be, let's put it the other way round. Everything that grows up from the land will be mine and everything that grows down will be yours.

**The Labourer** I accept!

**The Narrator:** The farmer accepted the condition and sowed the whole field of potatoes. He told his *compadre* to come and get what he had grown up, which was the potato root, and then took many bushels of potatoes and made a lot of money. When the Devil came he saw that he had been deceived again and wanted revenge of his *compadre*.

**The Devil:** You rogue! You tricked me again, but I won't let you go like this, we shall fight, and I'll scratch you all!

**The Narrator:** The Labourer knew very well that the Devil had fearsome claws. He was afraid so ran home to ask his wife some advice. But on his way home he found his good friend, **The Peasant**.

### Scene 2

(**Agriculture field with The Labourer's house behind**)

**The Peasant:** Oh, hey my friend Labour! How are you?

**The Narrator:** **The Labourer** told him everything about his deal with the devil. They both noticed that they had passed by identical situations and decided to take revenge on the Devil and Death for all they had done to them in the past.

**The Labourer:** Revenge!?!? And what should we do as revenge?

**The Narrator:** The Peasant told him everything about his revenge plan, and what a great plan I must say! They combined everything for the next day and when the time came everything was ready to start!

### Scene 3

**(The Labourer's house)**

*(The Devil and Death knock at The Labourer's door)*

Knock... knock... knock

**The Labourer:** Come in, it's open!

*(The Peasant and The Labourer were cooking around a cauldron when The Devil and Death enter the house. Death gets confused and surprised by seeing The Peasant there)*

**Devil** (to The Labourer): Ha! My big rogue, you cannot escape from me now! I'm going to scratch you!

**The Labourer** (pretending to be regretted): Please my good Devil, please do not scratch me! Look I even cook to apologize to you! Please eat the soup!

**Devil** (confused but hungry to taste the soup): Hum... a soup sounds good right now. And this smell... please serve me a little bit and my friend Death too (they sit around the table and The Labourer and The Peasant take the soup from the cauldron).

**Death** (with a cynical expression): So is the soup coming or not? I'm so hungry!

*(The Labourer comes back with two big bowls of soup which he places in front of them. The Devil and Death grab a spoon and start to eat.)*

**Devil** (gives a first bite and tries to chew and swallow. But suddenly we hear a crack and he spills out a stone along with one of his teeth): What the hell is this? This soup has stones inside! I broke one of my teeth! (goes to a mirror and starts to cry about his tooth).

*(The Peasant and The Labourer try not to laugh)*

**Death** (Almost fall of his chair laughing): Haha, my friend you were tricked! (grabs his spoon and eats a bite, but immediately spills the soup out) Are you kidding!?!?! This soup has no salt! This is horrendous!

**The Labourer:** Would you like more soup? (says holding the cauldron on his hands)

*(The Devil and Death get scared and leave the scene running. Behind there are the Peasant and The Labourer laughing)*

### Scene 4

**(Dark stage)**

*(The narrator is the only one on stage)*

**Narrator:** The Devil and Death never came back. And so, we reach the deadline of our story, about two friends and their glory.

The end

**The script of the Danish play:**

### **The creation of the world and the death of Baldur**

**Cast:**

**Six narrators: (1,2,3,4,5,6)**

**Odin:**

**Visionary**

**Frigg:**

**Baldur:**

**Hod:**

**Loki:**

**Fire:**

**Ice:**

**The Brothers/sisters:**

**Thor:**

**Sigi:**

**Meili:**

**Thyr:**

**Itreksjoe**

**The Dwarfs:**

**Sindre:**

**Sandra:**

**Intro**

**FIRE AND ICE**

**Scene 1**

**(All actors are on stage creating visual images alongside the narrators)**

**Narrators:**

1. Before there was soil, or sky, or any green thing, there was only the gaping abyss of Ginnungagap.
2. This chaos of perfect silence and darkness lay between the homeland of elemental fire, Muspelheim, and the homeland of elemental ice, Niflheim.
3. Frost from Niflheim and billowing flames from Muspelheim crept toward each other until they met in Ginnungagap.

1. Amid the hissing and sputtering, the fire melted the ice, and the drops formed themselves into Ymir, the first of the Godlike giants.
3. Ymir was a hermaphrodite and could reproduce by himself; when he sweated, more giants were born.
2. As the frost continued to melt, a cow, Audhumbla, emerged from it. She nourished Ymir with her milk, and she, in turn, was nourished by salt-licks in the ice.
  1. Her licks slowly uncovered Buri, the first of the Aesir tribe of Gods.
  2. Buri had a son named Bor, who married Bestla, the daughter of the giant Bolthorn.
  3. The half-God, half-giant children of Bor and Bestla were Odin, who became the chief of the Aesir Gods, and his two brothers, Vili and Ve.
2. Odin and his brothers slew Ymir and set about constructing the world from his corpse.
  1. They fashioned the oceans from his blood, the soil from his skin and muscles, the vegetation from his hair, the clouds from his brains, and the sky from his skull.
  3. Four dwarves, corresponding to the four cardinal points, held Ymir's skull aloft above the earth.
  2. The Gods eventually formed the first man and woman, Ask and Embla, from two tree trunks, and built a fence around their dwelling-place, Midgard, to protect them from the giants.
1. The giants were in Jotunheim, the land of the giants, and the Gods lived in Asgard.

## **Interlude**

### **FIRE AND ICE**

**(the scenery moves to another place)**

#### **Scene 2**

**Cacophony:** Baldur, Meili, Vidar, Nepr, Váli, Áli, Thor, Hildur, Hermod, Sigi, Skjoeldr, Yngvi-Freyr, Itreksjoe, Heimdal, Sæmingr, Hod and Bragi

**(The wolf starts howling while they are talking in the cacophony.....)**

**Frigg:** Odin, we have to do something about that wolf.

**Odin:** We have already made several chains, but nothing until know - will keep us safe.

**Hod: (who is blind)** I can hear the wolf, and I can imagine the creature in my mind, a danger that we can't overcome.

**Frigg:** Don't be scared, your father and me we will take care of everything.

**Baldur:** Hod, my blind brother, your eyes might be blinded but you are the least blind person. **(actions that show that he is very much aware of everything)**

**Thyr:** Come on, the Phenris wolf is just lonely, it won't harm anybody.

**Thor:** I have thrown my hammer as hard as I can against the Phenris wolf, and he still barks at me - I feel threatened.

**Sigi:** You feel threatened?

**Ítreksjóð:** You might be the master of thunder, but you are not the master of lies!

**Thor:** I AM threatened - that wolf is very powerful, and my hammer isn't powerful enough compared to the wolf.

**Thyr:** You should just treat him well.

**Odin:** we have to find a chain that whatever happens will hold, and have asked some very skilled smiths to help us!

**(The dwarves' Sindra and Sandra entré)**

**Sindre:** Odin, you asked us to help you, - this chain is just like a thin silk thread.

**Baldur:** Yes .. it looks thin and it's soft as silk. - it is strong.

**Thyr:** This thin thread is good for what?

**Sindre:** It will keep the Phenris wolf in place!

**Thor:** What is it made of?

**Sandra:** It is made of the paws of cats

**Sindre:** The rocks of the mountains.

**Sandra:** Spit from birds.

**Sindre:** Fish-breath.

**Sandra:** Female-beards

**Sindre:** And then we have added some magic.

**(Everybody is trying the strength of the thread)**

**Thor:** Once you have used the sound of cat paws in the chain. Does that mean, that we won't be able to hear the sound of cats' paws?

**Sandra:** Yes .. and the mountains will no longer have roots.

**Sindre:** Birds will no longer be able to spit. And fish do not breathe.

**Sandra:** And the women will no longer be able to grow a beard.

**3.** They tried to tear the thin thread over, but they could not. They tore and cut it. Nor could they cut it. Now the Gods felt they could be safe with Phenris in that chain.

**Everybody:** It must be strong enough!

**Odin:** Let's try it on Phenris.

**Thyr:** Phenris, Phenris, Phenris **(The wolf enters the stage)** Would you like to help us again? Do you want to try if you can tear this chain over?

**2.** Phenris looked at the thread.

**Phenris:** No, I do not want to.

**Thyr:** Please - try it.

**Phenris:** No .. I think you will fool me.



**Thor:** If you can't get out, just ask us to help you out. We'll help you out.

1. Phenris thought about it for a long time.

**Phenris:** Ok I will try it, but one of you has to put your hand into my mouth. I want to make sure that you do not cheat.

3. The Gods became very silent. None of them wanted to put their hand into Phenris' maw. Finally, Thyr volunteered.

1. Thyr put his right hand into Phenris' maw.

Phenris couldn't break the chain. All the Gods laughed relieved, just not Thyr. - Thyr lost his hand.

Phenris was caught forever. It couldn't harm anyone. And there, in chains, it was to stand until Ragnarok.

2. All the Gods were happy, except Thyr. He was the only one who thought it was a pity for Phenris.

3. But there was one more, Phenris' father. He became very angry when he saw what had happened to his son - and swore revenge - you will soon meet him.

### **Scene 3**

**(the scenery moves to another place)**

**Narrators:**

5. Odin and Frigg's son Baldur was a generous, joyful, and courageous character who gladdened the hearts of all who spent time with him. When, therefore, he began to have ominous dreams of some grave misfortune befalling him, the fearful Gods appointed Odin to discover the meaning of the dreams.

6. Baldur's father wasted no time in mounting his steed, Sleipnir, and riding to the underworld in disguise

**The underworld**

**(the scenery changes)**

4. When Odin arrived in the cold and misty underworld, the dead were getting ready for a feast, the visionary was asleep, but he walked right towards her: "Wake up, visionary, tell me why there soon will be a feast in the underworld?"

**The visionary:** Good morning Odin, ohh we are having a feast, because soon a guest of honor will arrive.

**Odin:** Interesting! - Who is the guest of honor?

**Visionary:** A very special one, a very beloved one, none other than Baldur!

**Odin:** Baldur?

**Visionary:** Yes! He will soon be our guest of honor, and there is nothing you can do about that!

### **Scene 4**

**(the scenery changes)**

4. Odin returned in sorrow to Asgard, the Gods, and told Frigg and his sons what the visionary had told him.

5. While Odin had been in the underworld, Frigg, Baldur's mother, had asked everything and everybody to promise not to harm Baldur.

**(when Odin comes home)**

**Frigg:** Odin, now nothing or nobody will kill our son.

**Odin:** I wish you were right!

**Frigg:** I went to everything in the cosmos and obtained promises not to harm Baldur.

**Baldur:** So..... nothing will harm me?

**Scene 5**

**Cacophony:** Baldur, Meili, Vidar, Nepr, Váli, Áli, Thor, Hildur, Hermod, Sigi, Skjoeldr, Yngvi-Freyr, Itreksjoe, Heimdal, Sæmingr, Hod and Bragi

**Improvisation:** The brothers are throwing sticks, rocks, and whatever comes to their hands at Baldur (dialogue - improvisation).

6. After these promises were given, the Gods made a sport out of the situation, but not everybody was having fun. Hod, Baldur's blind brother was not able to attend the fun and Loki was just envious and jealous at everybody because they had fun.

**Loki:** ....they have fun, your brothers, - I am neither God nor giant - I am a half-God because I have mixed blood with Odin as a child. My three children, born by a giant woman, I have entrusted to the Gods here in Asgard, but they have treated them in the worst possible ways, the Fenriswolf is laid in chains, the Midgardworm is at the bottom of the sea and my daughter Hel, you saw her in the underworld, is living among the death.

**Hod:** (not listening to Loki, but to his brothers foolish activities). It sounds fun, I'm sorry that I can't join.

**Scene 6**

**Loki in disguise:** (has now become very annoyed not to be part of the fun). There must be some that haven't given their promise not to harm Baldur! (Speaking to Frigg) You are a wonderful mother who can get everything and everyone in this world to promise that they will not harm Balder. Are you sure that you haven't forgotten anyone or anything?

**Frigg:** Oh yes, there's a simple little plant, it seemed so worrying, small and insignificant that I thought there was no reason to make it promise not to kill Balder, and also, how could it actually be able to kill Balder?

**Loki:** No, that sounds unlikely (Loki disappears)

4: Loki disappears - where to, do you think he is disappearing ... yes of course, to get a mistletoe and make a tip arrow - an arrow that ....

#### Scene 7

**Loki:** (interrupts the narrator) Höder, You must feel quite left out, having to sit back here away from the merriment, not being given a chance to show Baldur the honor of proving his invincibility.

**Hod:** Yes, I feel very left out.

**Loki:** I can help you to join in. Here, (**handing him the shaft of mistletoe**) I will point your hand in the direction where Baldur stands, and you will shoot this arrow at him.

**Hod:** Yes, thank you Loki.

**Loki:** Take this arrow, yes, and shoot! (**Balder dies**)

5. So Hod shoot the mistletoe. It pierced the God straight through, right in the middle of Baldur's heart, and he fell down dead on the spot.

**Cacophony:** Baldur, Meili, Vidar, Nepr, Váli, Áli, Thor, Hildur, Hermod, Sigi, Skjoeldr, Yngvi-Freyr, Itreksjoe, Heimdal, Sæmingr, Hod and Bragi

#### Outro

#### FIRE AND ICE

#### The script of the Croatian play:

#### STRIBOR'S FOREST

**Narrator:** Once upon a time, there was a huge forest called Stribor's Forest. It was enchanted, which means magical. Some of the magic was good and some was bad. The forest would stay enchanted until someone entered who wanted to be sad rather than enjoy all the happiness in the world.

One day a young woodcutter went into the forest. He didn't know that the forest was magical. He sat down to rest and saw a snake, which began to fawn upon him. The snake sparkled like silver in the sun.

**The young man:** Dear me, what a pretty snake! I should rather like to take it home.

**Snake:** Here I am! Take me home and marry me.

**The young man:** (to his mother) This is your daughter-in-law.

**Mother:** The Lord be thanked, my son. (when the daughter –in-law leaves the room). You have chosen a very pretty bride, my boy, only beware, I think she's a snake..

**The young man:** (yelling) How do you know she is a snake, you must be a witch!

**Narrator:** So, the three began to live together. The daughter-in-law was ill-tempered, spiteful, greedy and proud.

**Daughter –in-law:** Mother, I want a bath. Get me snow from the top of the mountain. Go!

**Mother:** There is no path up there..

**Daughter-in-law:** Take the goat and let it guide you. Where she can go up, there you can tumble down!(they both laugh)

**Daughter-in-law:** Mother, I want a fresh fish from the frozen lake. Go!

**Mother:** The ice will give way under me, and I shall perish in the lake..

**Daughter-in-law:** The fish will be pleased if you go down with it! (they both laugh at her)

(the gull flies over her head, bearing a fish in its beak and drops it at the feet of the old woman)

**Mother:** (takes up her son's shirt to mend it)

**Daughter-in-law:** Stop that, you blind old fool. That is none of your business!!

**Mother:**(utterly sad and desperate) Oh, God, help me !

**A poor girl coming:** Will you buy some firewood, mother?

**Mother:** I have no money , my dear, but I can mend your sleeve(she mends her torn sleeve)

**A poor girl:** Thank you, Mother(gives her firewood in return)

(That evening) **Daughter-in-law:** We are going out to supper with godmother. Mind you, have hot water for me when I come back. (They leave)

**Mother:** (lights the fire. She suddenly hears something in the kitchen) Who is that? Brownies! Brownies! –comes the answer in tiny voices.

(Brownies dancing in the kitchen in a ring-tiny little men, they make a mess in the kitchen-salt, flour-on the floor! they dance fast and mother laughs and dances with them but the load on her heart is so heavy-the dance stops!)

**Mother:** Little brothers, can you help me to get sight of my daughter-in-law's tongue so my son believes me and gets to his senses?

**Wee Tintilinkie:** (thinking) I don't know, I don't know..What should we do..(and the rest of them „What should we do..)

**Wee Tintilinkie:** (shouts out) I know! I know! I will go to the sunshiny land and bring you magpies' eggs. We will put them under the sitting hen, and when the magpies are hatched your daughter-in-law will betray herself, she will crave for little

magpies like any ordinary forest snake, and put out her tongue(All the Brownies twitter with joy. There comes daughter-in-law banging with the door.)

**Daughter-in-law:** What was that, you old witch? Who were you talking to?(yelling)

**Mother:** The wind blew up the flame when the door opened

**Daughter-in-law:**Really?!(she goes over to see what is on the floor. As she bends down, little flame touches her face and she screams! (let's try to make it look funny if possible ☺)

**Narrator:** So, the daughter-in-law sets the hen as to have little chickens for Christmas. She intends to invite the whole village to come and see that she has chickens at Christmas, when nobody else has any!

So, in the due time the magpies were hatched. The daughter-in-law invites the whole village. The old woman's son was there too.

**Daughter-in-law**(to mother) Bring the nest!

(The Mother brings in the nest, lifts off the hen and there was something chirping in the nest-the naked magpies scrambled out, and hop, hop, hop all over the passage. The Snake-Woman betrays herself, her serpent' nature craves its prey and she tries to get them and eat them showing her tongue! Neighbours scream, cross themselves and leave in a hurry)

**The Mother**( goes up to her son: )Take her back to the Forest, my son. Now you have seen with your own eyes what it is you are cherishing in your house(she tries to embrace him)

**The Son:** Where did you get young magpies at this time of year , you old witch!? Be off with you, out of my house!!

(Mother puts some bread into her bag, and a few kindling chips the poor girl had given her, and she went weeping and sobbing out of her son's house. As she crosses the threshold, the fire goes out, the crucifix falls from the wall, and there is darkness in the cottage. The Son feels he has sinned against his Mother but does not dare to speak of it to his wife)

**The Son:**Let's follow Mother and see her die of cold!

(The Mother goes over the snow, by night, over the fields, it's too cold, she can't go on, lights the fire. There come the Brownies again dancing and singing!)

**The Mother:** Oh, dear Brownies, I don't want to be amused just now; help me in my sore distress. My son has turned me away; help me if you can. (short silence)

**Wee Tintilinkie:** Let's go to Stribor, our master, he always knows what to do!

(off they go to Stribor's Forest followed secretly by daughter-in-law and the Son. Stribor is sitting on the throne. They all bow. The son and the daughter-in-law hide behind the oak)

**The Brownies:** Help this old woman, who is being destroyed by her serpent daughter-in-law.

**Stribor:** Yes, I know what is going on. (turns to the Mother) Fear nothing, Mother. Leave your daughter. Let her continue in her wickedness until it shall bring her again to the state from which she freed herself too soon. As for you, I can easily help you. Look at that village, fenced about with silver (bells ringing, fiddles playing, flags waving, songs resounding...)

**Stribor:** Cross the fence, clap your hands, and you will at once regain your youth. You will remain in your village to be young and happy once more as you were fifty years ago!

(Mother is smiling, looks very happy, runs to the fence, at the silver gate and there she stops and asks:

**Mother:** And what will become of my son?

**Stribor:** Don't talk foolishness, old woman! How would you know about your son?! He will remain in this present time, and you will go back to your youth. You will know nothing about any son!

(She turns slowly away from the gate, goes back to Stribor, bows before him and says:

**Mother:** I thank you, kind lord, for all the favour you would show me. But I would rather stay in my misery and know that I have a son than that you should give me all the riches and happiness in the world and I forget my son.

(The entire Forest quakes, the earth falls in, and the huge oak sinks underground. Stribor and the Brownies vanish, the daughter-in-law shrieks, turns into snake and wriggles away down the hole, and Mother and Son are left alone side by side in the middle of the Forest. The Son falls on his knees before his Mother, kisses the hem of her garment and her sleeve and then he carries her home.

**Narrator:** The son prayed God and his Mother to forgive him. God forgave him, and his Mother had never been angry with him. Later on the young man married that poor but sweet girl who had brought the Brownies to their house. They are all three living happily together to this day, and Brownies love to visit them on winter evenings.

THE END

## The script of the Italian play:

### MOON NIGHT ON THE SEA

#### CHARACTERS

- N° 8 Narrators
- Giuseppe Elderly Sailor
- Salvatore Elderly Sailor
- Umberto Young Sailor
- Giovanni Young Sailor
- Mario Young Sailor
- Francesco Young Sailor
- Gemma Woman Commoner
- Fiorina Woman Commoner
- Rosa Young Woman
- Francesca Young Woman
- Betta Young Woman
- Nunziata Young Woman
- Antonio Owner of the house
- Lucia Antonio's wife

#### 1st PICTURE

##### 1st SCENE

The action is set in 1912 near the port, where it has just been completed the construction of a pier that is perpendicular to the coast (roughly corresponding to the present root of the North Pier). The scene has obvious maritime features, with space littered with nets, ropes, nets, baskets and other accessories for fishing; as backstage you can think of the latin sails (triangular) typical of that time 's boats, fishing boats and *lancette*. As a backdrop, you can use a projector shooting a succession of images related to various events in the story. In this case, you can project an image in the background of the harbour basin with docked fishing boats and launches. On the dock, men and women of different ages, divided into two groups: among these, 8 storytellers (male and female) introduce the action by providing historical information about San Benedetto del Tronto in the first years of XX century.

**Narrator 1**-we are in San Benedetto del Tronto in 1912; in this village that faces the Middle Adriatic Sea, lived, at that time about 12,000 inhabitants, almost all employed in fishing or related activities.

**Narrator 2**-the boats are pushed by large triangular colourful sails, and often divided into two types: the fishing boats and the *lancette*. The fishing boats are larger, have a

crew of 10/15 men and are able to remain fishing even for two weeks; on *lancette*, instead, there are 2 to 4 men who make a daily fishing.

**Narrator 3**-in addition to fishing, the village people are employed in many other occupations related to it: the *funai* produce hemp strings and ropes ; the *retare* make fishing nets; the dockers carry fish from boats to docks for the sale, someone salts the fish, especially the anchovies, to preserve it longer.

**Narrator 4**-It is a poor and precarious economy that feeds a social structure based on direct, simple and natural relationships: women are subjected to their husbands, but play a primary role in society in addition to the usual role of "housewives."

**Narrator 5**-they are entrusted with the care and education of children, very often many for each family; they also administer the finances of the family being in charge of providing every day the necessary to survive; definitely they are the cornerstone of their families in the absence of men, engaged on long fishing trips.

**Narrator 6**-women are completely in charge of weaving and preparing fishing nets, an activity of great dedication and accuracy they were proud of. It was also a female task to get the trousseau ready for young daughters to marry.

## **2nd SCENE**

The storytellers, gradually recite or read their part, and then return to the group from which they came. Gathered in two groups, they are discussing. The first consists of men: there are Giuseppe and Salvatore (elders) who are cleaning their nets along with four young (Umberto, Mario, Francesco, Giovanni).

**Salvatore**-Today the sea is calm; the launches left early this morning

**Umberto**-It's February, but it's not cold and so we, too, made a good fishing yesterday!

**Francesco** -Why haven't you gone fishing today?

**Umberto**-Unfortunately we had a breakdown at the helm and we hope we can sail tomorrow!

**Mario** (boarded with Umberto) We really hope not to have stormy days: we are in winter and tempests are always possible!

**Giuseppe** -Blessed are you who are young! haven't you still figured out that the sea is always the same, both in summer and in winter? Calm or storm, we cannot do without him.

**Giovanni** - Giuseppe is right: I have been sailing for several years, now. My father took me on his launch when I was still a child. Since then, I can't remember how many times I have almost sank with the ship. But ask me if I want to change jobs: the answer is no!

**Salvatore**-don't tell me that you, the ladies- man, eventually fell in love with the sea!



**Francesco**-Eh! Is it really true then! The sea gives and the sea takes, but no one can resist its charm. You come back home dead tired at night, but at dawn you are ready to go for the challenge again and again.

**Giuseppe**-But by now you too should know that: you mustn't flirt with the sea: in our village everyone has his dead to cry!!

**Salvatore** - for several generations my family has given arms and blood to the sea: the last one was my brother Nazzareno the youngest among all of us and the sea tore him away when he wasn't thirty yet!!

**Mario**-C'mon, let's stop with these misfortunes! Don't you want to bring the ill omen, do you? However, what alternatives can we have here?

**Giovanni**-Mario's right! I just can't see myself being a tailor or a rope weaver

**Umberto**-and then, guess what? I was told the parson would experience a steam engine on fishing boats. Can you imagine how much easier and less tiring it would be pulling the net?

**Giuseppe** -but don't talk nonsense! Do you think it is possible to apply an engine on a fishing ship? And then, with all that noise, do you think the fish will come closer so that you could admire them?

**Giovanni**- Come on Giuseppe! Don't feel hurt! The world goes on! Sooner or later, even fishing ships will have their motors and not just ocean liners!

**Salvatore**-It will be! But we, as children, were taught to fish thanks to the strength of our arms and sailing: here in our arms is the whole mechanics that we know and we don't trust the modern one!

**Francesco**-Up! Up Let's not fight for so trivial things! Besides, stop talking about work! It's Carnival time and we must have fun. I heard that tonight there'll be a ball at Lucia's and if you do the Dance of the Sigh at the end we can run some engagements.

**Umberto**-so enough talking! Let's hurry up so we will have plenty of time to prepare ourselves for the evening. (they leave).

### **3rd SCENE**

(some women come in, two more mature - Gemma and Fiorina -and others - Rosa, Francesca, Nunziata and Betta - in marriageable age, all of them doing something: some are spreading the laundry to dry, others are folding the dried one, another is filling a jar at a fountain , the older women are messing with twine to make a net and, in the meanwhile, they are chatting)

**Gemma** - (knitting the net) woe is me! This net is becoming an obsession: it is almost two weeks that I've been working on it, but it doesn't seem to get to an end!

**Fiorina** - come on! Stop complaining! Everyone knows that you're a good *retara* and you'll see that your work will be as always well rewarded.

**Gemma** - Yes, I know. You are right! But Umberto's *lancetta* urgently needs to sail after being repaired, and I don't know if I am able to finish the net in time!

**Fiorina** - the world of fishermen is our destiny, men and women must help each other; it is never easy to tear from the Sea what we need to survive.

**Gemma** - to my poor husband it wasn't enough to put all his courage and commitment to deal with the sea: the *Scijò* (the waterspout) took him away forever, leaving me alone with three mouths to feed. That's why for many years I have been forced to do this job!

**Fiorina** - Oh yes! Your poor Federico was such a good sailor and a caring husband! But it was a long time ago, stop being so gloomy: your kids are growing well.

**Gemma** - They are the apple of my eyes and the only reason for me to go on; it is for them that I make all these sacrifices and I wish they wouldn't be sailors as their father, but there is little choice, here.

**Rosa**- (picking the dry clothes up) Betta! Help me fold this sheet. The fresh sea air has already dried it!

**Betta** - (looking at the embroidery sheet) this embroidery is wonderful! Who made it?

**Francesca**- for sure it is the work of your grandmother Annunziata: everyone knows that she is a real embroidery artist. She was taught by nuns when she was still a child.

**Rosa** - it's true! Grandma has golden hands: with the needle and the hook she can do magic.

**Francesca** - I bet she is already preparing your trousseau! So when the day of your wedding comes, your husband and his relatives will be speechless.

**Nunziata** - why do you tease her? You know Rosa doesn't like talking about these things!

**Rosa** - in fact: what should we talk about, I even haven't got a boyfriend!!

**Francesca** - are we sure that there is no one that makes your heart beat faster?

**Rosa**-(playing down allusions) Why? don't you think of anyone? Even your mother is preparing your trousseau: now we have the right age! Let's not be false among us!

**Nunziata** - Lately I've too often bumped into Francesco, do you think it's by chance??

**Francesca**- On the pretext that he is my brother's friend, I always find Mario at home!

**Betta**- Instead I've heard from a very trustable person that Giovanni asked about me and my family.

**Rosa** - There, there, stop dreaming, girls. Collect the clothes and go home that it's getting late.

**Nunziata** - Well considering that Rosa cares so much about her secret, tonight let's all go to Lucia's ball: the *saltarello* will be danced and perhaps someone will call the "*dance of the sigh!*"

**Francesca**-then maybe the Carnival will help us to find out your suitor, Rosa!

**Betta** - come on, come on! I'm looking forward for tonight!

(Blind or curtain - end of the Picture)

## 2nd PICTURE

### 1st SCENE

The setting is a kind of large dining room or a kitchen that can be shot on the screen. There are already some of the young people - boys and girls - engaged in previous scenes; someone is sitting, someone is dancing to the sound of an accordion; the people keep coming and are welcomed by Lucia, the lady of the house who entertains with them by swapping a few not audible words, while her husband Antonio dances with others and starts playing the harpsichord; as soon as all 12 characters have entered the scene, Lucia speaks inviting the dancers to do the *saltarello*.

**Lucia** - (pointing to dancers) Bravo to all the dancers! But it's Carnival! This is the moment of happiness! Come on you, with the accordion! And also you Antonio play on your harpsichord: now that we are all here let's dance the *saltarello!*

The music starts and everyone rushes into a cheerful *saltarello* for a couple of minutes: dancing couples form and dissolve in a game of looks and expressions that betray feelings, especially men, while some older people look at the scene; someone takes part clapping, someone else's chattering with the people next to them. Finally Salvatore, who first was arguing with Giuseppe, speaks

**Salvatore**-The "*dance of the sigh!*"! Yes, let's do the "*dance of the sigh!*"

### 2nd SCENE

The music stops, the lights go out, the characters remain motionless, only a central beacon- could also be a spotlight - lights on and sheds light on the storytellers who take turns on stage.

**Narrator 7**- The "Dance of the Sigh" is a typical dance of courtship, like the ones present in almost every popular tradition in the world. About this ball, in particular, speaks Bice Piacentini, the most remarkable writer in San Benedetto, who inspired to realist style by the second half of the 19th century and wrote a novella titled "*Il ballo del sospiro*".

**Narrator 8**- It was the dance the young loved most especially on the occasion of festivals, such as the Carnival, when they found themselves celebrating together with adults, gathering all in someone's house. At some point in the evening it was invoked

by young people because it offered the possibility to choose, among those present, the person to whom one felt love interest.

**Narrator 1**-with the count was chosen one of the dancers, who was placed in the middle of the room and, kneeling, sighed in a more or less graceful way as now our guys will show you.

(the narrators go out)

### **3rd SCENE**

Lights are switched on again, the music softly resumes and while everyone is dancing the count is made to choose the one who should "sigh". The chosen in the first count is Francesco, who is invited by Antonio, the Director of dance, to kneel at centre of the stage and to sigh loudly/audibly.

**Antonio** - Francesco! Why are you sighing?

**Francesco** - Because my heart was stolen

**Antonio** - who stole it?

**Francesco** - (without saying the name) That one (with the index finger tips Nunziata)  
Music starts again and Francesco and Nunziata dance staring at each other with short physical contacts who betray the mutual liking; at the end of a loop of *saltarello*, the scene is repeated with Nunziata at the centre that "sighs" and confirms that her heart was stolen by Francesco.

This scene can be "ad libitum" repeated alternating seniors as directors of the dance and the young as "*sospiratori*", but it is important that everything ends with Umberto who is called to the centre and shows his interest for Rosa who, satisfying the curiosity of her friends, declares to accept Umberto's court.

**Giuseppe** - Umberto! Why are you sighing?

**Umberto** - Because my heart was stolen

**Giuseppe** - who stole it?

**Umberto** - (without saying the name) That one (with the finger points at Rosa)  
Music and dance resume and Umberto and Rosa are close; in this case, too, it seems that there is mutual understanding. At the end of a round of *saltarello*, the scene is repeated with Rosa in the centre who "sighs" at her turn, confirming Umberto as the thief of her heart .

**Salvatore** - Blessed youth! Don't you ever get tired of dancing, but it's past midnight and tomorrow you 'll have to work!

**Giuseppe** -Tomorrow all at sea, but the wind has changed and the sea is rising.

**Salvatore** -and then it's time to stop bothering Lucia and Antonio who were so generous to offer their home for this party.

(everyone expresses thanks - verbally or with gestures -to the host couple and after a short final scamper, one after the other leaves the scene).

### 3rd PICTURE

#### 1st SCENE

(It's dawn; the scene is once again the one of the 1st picture: on the seabed -screen is projected the image of the port where the *lancette* are prepared to leave for the fishing day.

Umberto, Giovanni, Mario and Francesco are boarded on "*Domenico Padre*" and they are still chatting about the festive evening at Lucia's House).

**Umberto** - Boys! This morning I feel like a lion. I can't wait facing the sea!

**Francesco** - the effect of the *Dance of the Sigh* of last night! It is perhaps the thought of Rosa that gives you all this energy?

**Umberto** - it's true! I like that girl! As soon as I can set aside some money, I'm going to talk to her parents.

**Mario** - And you, Francesco what are you waiting for?

**Francesco** -Nunziata is still too young and we should wait for her sister to get married before her! There is still time for us!

**Giovanni** - Me too, I must be patient with Betta: the family is still grieving over the death of her uncle .

**Mario** - Ehi guys, give up these fantasies: here is a heavy net and hopefully full of fish, to be withdrawn.

**Giovanni** - let's kick it , otherwise the master will deny us the *muccigna* (1).

At this point, it begins to rise a strong wind that heralds a storm and gets stronger and stronger becoming a turbulence; on the seabed - (screen), at this point, we should project the image of a whirlwind on stormy seas; the young are frightened but try to fight back.

**Umberto** - Quick John! Lower the sail!

**Francesco** - Mario! Run at the helm and hold on tight!

**Giovanni** - somebody helps me to throw out the water!

**Mario** - look! Here comes the *Scijò*! Holy-Mother of God! Help us!

(with the sound effects of the storm weakened, some storytellers from backstage enter the scene)

(1) "*Muccigna*" was the part of fish which was up to every sailor in addition to his pay.

#### 2nd SCENE

**Narrator 4** -The *Scijò* for San Benedetto's sailors was the waterspout, which however was not seen as a normal atmospheric phenomenon. It was, in fact, linked to a half esoteric, half metaphysical meaning of true divine punishment.

**Narrator 5** -sailors believed that the *Scijò* only hit those who had done something wrong even though none of the others knew: who died or received damage from the Monster was guilty regardless of his real behaviour.

**Narrator 6** - for this reason, over time the crew had sought remedies, between magical and religious, to defend themselves from the fury of the *Scijò*: that was the reason why the mysterious figure of the "Clipper" was born. His true identity was unknown even to the crew, but only revealed in the most tragic moment.

**Narrator 2**- He had to be a "first born" in the family and had to possess a long sharp butcher knife. He also had to know some mysterious words, a sort of formula that was passed down from generation to generation.

**Narrator 1** - when the *Scijò* caught up, this sailor had to stand alone on deck in front of the column of air and water with the knife in his hand.

**Narrator 3** - Then, shouting the magic words he knew, he cut several times the column of stormy rain moving horizontally the arm next to him and holding his body bowed, while the rest of the crew watched the scene from a distance and prayed.

The scene interrupted by the narrative resumes: initially the four sailors reanimate and they keep on doing what they were doing before the interruption: it would be better these movements were somehow choreographed so as to represent clearly what they mean until the intervention of the Clipper that can be chosen among the four sailors; he mimes saying the magic formula and cutting the swirling column with stretched arm and head bowed, maybe repeating it twice or three times. At this point the hurricane dissolves and the sea goes back calm. The lights slowly fade up and then are switched off, as the four characters come out.

#### **4th PICTURE**

##### **1st SCENE**

The navigation resumes on a placid night sea beautifully enlightened by a silver full moon. On the screen, which acts as a backdrop, is projected a night docking of some launches. On the stage, which represents the ideal shore of this sea, the girls Francesca, Nunziata, Rosa and Betta confident are waiting for the four young sailors to come back and are singing(... or pretend to sing) the song symbol of San Benedetto del Tronto (*Nuttate de lùne*) in the original version, while on the screen, overlay, appear the words of the song translated into English. On the same music, the young sailors enter as if they had just docked and, after a tender embrace, take the baskets loaded with fish(one per pair) and slowly leave the scene.

(curtain)

THE END

**The script of the Romanian play:**

**PĂCALĂ'S DOINGS**

**Collective scenario after three folk tales gathered by Pamfil Bîlțiu**

(inspired from the book *Făt-Frumos cel Înțelept. O sută de basme, legende, snoave și povești din Maramureș*, by **Pamfil Bîlțiu**, Publishing house: Gutinul SRL, Baia Mare, 1994)

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**CHARACTERS:** PĂCALĂ, friend of Tândală

TÂNDALĂ, friend of Păcală

WOMAN 1

WOMAN 2

WOMAN 3

WOMAN 3'S HUSBAND

THE RULER (KING of the country)

PEASANTS

**THE ACTION** takes place at a fair, at the king's court and by a lake near a village

**SCENE 1**

*At the fair. Full of tradesmen, peasants. Among them, Păcală and Tândală, each with a big sack, well tied.*

**PĂCALĂ:** Good day, dear friend!

**TÂNDALĂ:** Good day to you, my brother!

**PĂCALĂ:** But what do you have for sale there in that sack?

**TÂNDALĂ:** Wool from a regal sheep, high quality...

**PĂCALĂ:** Hmm...

**TÂNDALĂ:** You haven't seen such wool in your whole life. But what are you carrying?

**PĂCALĂ:** Nooo, don't get close, because it's too precious what I have here.

**TÂNDALĂ:** Come on, leave the gargle and tell me!

**PĂCALĂ:** Ehh, something like this you can't tell, you can only discover!

**TÂNDALĂ:** Well, what's to be done then?

**PĂCALĂ:** I have an idea, but I don't know if you'd like it...

**TÂNDALĂ and PĂCALĂ (simultaneously):** Let's exchange the sacks!

**PĂCALĂ:** Let's do it!

**TÂNDALĂ:** Bring it!

*The two shake hands and exchange the sacks...*

**PĂCALĂ:** May you live long and healthy, dear friend!

**TÂNDALĂ:** Wishing you only the best in life, brother!

*Each grows further away from each other while speaking for himself.*

**PĂCALĂ:** Oh, what a good exchange I did, giving a sack of nutshells and going home with royal wool...

**TÂNDALĂ:** Oh, what a good exchange I did, giving a sack of moss and taking home a treasure, nothing less...

*PĂCALĂ and TÂNDALĂ open the sacks at the same time and notice that they tricked each other.*

**PĂCALĂ:** Moss? That's all that I've struggled for today? For moss???

**TÂNDALĂ:** Nutshells? That's my treasure? Nut.... shells???

*The two seem like they're about to go back to the fair and begin a fistfight, but when they meet face-to-face ...*

**PĂCALĂ and TÂNDALĂ (simultaneously):** Weeell, this is my brother, my flesh and skin!

**TÂNDALĂ:** You are such a big dog, Păcală.

**PĂCALĂ:** Just like you, Tândală. Let us become brothers in arms, so we won't have to work a day in our lives.

**TÂNDALĂ:** I agree! Let's do it!

**Song (Păcală and Tândală and the peasants) Let's deceive the world!**

## SCENE 2

*At the court. Păcală and Tândală's „victims” are lined up, waiting for their turn to ask for justice in front of the king. The Ruler picks them one by one and asks them to speak.*

**RULER:** You, you over there! Why'd you come and what's your problem?

**WOMAN 1:** Your highness, I wrote my complaint letter because it's easier for me to tell it that way. *(Reading off a piece of parchment)* Sir, while I was cooking cabbage for dinner, Păcală appears in my house and tells me that in his village at Pojorâta, at the end of Moldavia, a cabbage is the size of a chicken coop. And he made me bet 100 LEI that it's not true. Meanwhile, Tândală came and took Păcală's side, saying that he's from those places too and that cabbages there are as big as chicken coops. And so I lost 100 LEI.

**ALL VICTIMS:** We want justice! We want justice! We want our money back! Justice!

**RULER:** Silence!!! *(To Woman 1)* Leave the letter here and we'll see what's to be done! Next!

**WOMAN 2:** My Lord, just as my neighbour, I was cooking a duck for dinner and I saw Păcală in my courtyard starting to insult my duck, saying that it's not even as big as a rat, and that where he is from, there near Banat, at Turnu-Severin, ducks are



as big as chicken coops. As I didn't want to believe it, I bet him 100 LEI that's not true. Tândală came a bit later, kept his side, convinced me that it was true and, to my shame, I paid the bet.

**RULER:** Did you write a complaint letter?

**WOMAN 2:** No, your highness.

**RULER:** I can't take it into consideration, only if it's written and signed in 2 copies. So, you write it in 2 copies, file it, and send it to me till next time and we'll see what's to be done.

**WOMAN 2:** But my neighbour...

**RULER:** Silence, I said! Next!

**WOMAN 3:** Good day, your Highness, everybody in the village is laughing at me and I don't know why...

**WOMAN 3'S HUSBAND:** I'll tell you why, I'll tell everybody, so even his Highness may hear... They didn't deceive me but they deceived my wife and so, now we're broke.

**RULER:** Let the woman speak!

**WOMAN 3:** My Lord, here is my complaint...

**WOMAN 3'S HUSBAND:** (*interrupting*): On this world there've been many leeches, but as bad as Păcală no one even heard of! I sent this woman of mine with a cow at the fair and she returned without any money and without clothes. She argued she went to the fair with a goat. And I told her: „What goat? Both of them are in the stable”. She tells me: „Well, that's what they told me at the fair, that it's a goat, not a cow that I want to sell”. And I said: „And you believed them, woman?”, and she replied: „Well, how could I not believe it, when even Păcală and Tândală told me the same thing”.

**RULER:** Let the woman speak, I said!

**WOMAN 3:** My Lord, they told me that in that day the fair was with waiting, not payment, until the next Thursday. And that I should go next Thursday after the money. They took the goat... or the cow and told me to give them my hat and my husband's coat, so I could recognize them the next time when they'll come with the money. Two days have passed from Thursday and the fair is still with waiting, not payment.

**ALL VICTIMS:** We want justice! We want justice! We want our money back! Justice!

**RULER:** Silence!!! If Păcală can make a mountain out of a molehill and from a cow a goat, then I want to meet him and ask him about his wisdom and his tricks! I want to meet this Păcală of yours!

**SONG:** “We'll get justice, we want justice, the Lord will save us”

### SCENE 3

*Păcală and Tândală at the edge of the village, next to a river, counting the „worked” money. They hear that the Ruler is coming. Tândală puts all the money in a srip.*

**TÂNDALĂ:** I'll go forward, brother. I'll wait for you at the exit of the village.

**PĂCALĂ:** Go in peace, my friend, and wait till I arrive there, too!

*Tândală exits the village. Păcală enters the river and pulls on a willow branch with his hand, above his head. The Ruler arrives.*

**PĂCALĂ:** Good day to you!

**RULER:** Good day to you too! I'd like to ask you something.

**PĂCALĂ:** Ask me happily, it doesn't cost me a thing to talk.

**RULER:** I heard that here in this village lives a famous man, named Păcală.

**PĂCALĂ:** What do you want with him?

**RULER:** I have a big favour to ask him, because you see, I want to know how he tricks people.

**PĂCALĂ:** But do you think that deceiving is an easy thing?

**RULER:** Could you take me to him?

**PĂCALĂ:** You don't need to keep searching, because you found him.

**RULER:** That's perfect! Then be good and come on, trick me!

**PĂCALĂ:** But it's not that easy, I need to go home and get my pouch full of tricks and I can't leave from here, because I'm holding this willow tree so it won't fall. Do you see how low it is? And if it falls in the water, it'll kill all the fish.

**RULER:** I'll pay you to get out and trick me. I bet you'll lose!

**PĂCALĂ:** Oh well, you come here in the water and hold on tight to this tree so it doesn't fall over. Give me the money, so the water doesn't take them, until I go home, really-really fast, I take my pouch full of tricks and come back.

**RULER:** You do that!

*The Ruler enters the water, takes the willow from Păcală's hand. Păcală pockets him, takes his money and leaves. The Ruler is waiting. Păcală is never to come back.*

*The victims from the court appear*

**WOMAN 1, 2, 3:** Your Heighness, what happened to you?

**RULER:** I'm just sitting here and holding this willow tree, because there are lots of fish in the water. I tricked Păcală to go home, grab his pouch full of tricks and come back to fool me.

The crowd laugh loudly.

**RULER:** What's so funny? You'll see that it was your fault for being tricked and I'll show you an example of good behaviour!

**WOMAN 3'S HUSBAND:** Oh God, Your Majesty! What deceiving do you still need when he put you in cold water early in the morning to hold a branch? How would this willow tree fall, because I grew up here and there is no way it can fall, given the roots it has? And never will you ever see Păcală again around here!

**WOMAN 1, 2, 3:** What tricks do you still need? Aren't you already tricked? Get out of the water because you're as tricked as you can be! (*They all exit.*)

**SONG** (*Păcală and Tândală appear– singing about money and enemies*)

**THE END**

## THE OUR COMMON EUROPEAN TALE

*One of the aims of the project was to write the first real European folk-tale as a collaborative effort of the participants of the project. Students and teachers from the 6 partner schools started to write the tale in October 2018 and finished it in April 2019. The tale incorporates all the characteristics of the national folk-tales of the 6 partner countries.*

"Once upon a time, in an unspecified location in the heart of Europe, beyond the mountains of glass, on the shore of the Great Sea of Dreams (but still in Europe), there existed an enchanted round forest, in the corner of which the Kingdom of Czüczüy (pronounced: tsootsoo) resided.

The elder king, His Divine Swineness John von Czüczüy (still pronounced: tsootsoo) had a minor heart attack one day, and realized, that his kingdom had no heir for the throne.

While it is true, that His Majesty had a daughter revered amongst the denizens of the forest and beyond for various reasons, due to feudal laws, as a woman, despite her beautiful long fur covering all of her body, her healthily puffy size, and those beautiful emerald green eyes, she couldn't inherit the throne.

And thus, the Battle Royale was announced, a series of tournaments, the victor of which would inherit the hand of the 'beautiful' pig princess, as well as the Throne to the Largest Kingdom in the World. Needless to say, it was an absolute mess, an utterly bloody conflict."

"The rules were: 3 challenges, 3 contestants, 3 days. The winner would have the princess' hand and inherit the throne. The princess (Maria de Fátima) was outraged with the news, why couldn't a woman be the heir to the throne? Revolted that her father would do this to her! Who could help her? The Devil! Yes, he'd be of help; she'd heard stories about him all throughout her life and knew where he lived. Maybe he could fix this!

That night, she escaped from the castle, running through the dark woods and crossing the blood river until she faced the entrance of hell. The devil was having a feast:

"What do I owe this pleasure?" - He sat on his throne, blood scattered on the table cloth as he smiled creepily.

And so, she told him everything, along with her plan to use magic to sabotage other contestants, becoming the winner and consequently assuming the throne alone.

"This magic comes with a price", the devil said, "I'll help you.... But if you fail and lose this competition, you'll be mine forever". She agreed and left, clueless of the mess she'd made, not even imagining what the devil had planned."

On the way out of hell, she heard the devil scream, "Before you leave, I would love for you to prove yourself. Muhahahahahahaaaa!" The princess was horrified of what the Devil was planning. Her steps grew faster, more frantic. Eventually, she started running - scrambling towards what she thought was safety. But, suddenly the floor fell from underneath her. She plunged into a body of water which - despite the heat of Hell - was frigid as the hands of death. She could feel her lungs being filled with water, as she suddenly spotted a small light lighting up the depth of the water.

Despite her desperate need for air, she couldn't help but swim towards it, and when she reached the tiny gleam she could hear a big crowd cheering. She reached out to touch it and suddenly everything turned in on itself like a vortex and she found herself in a giant arena, facing a horde of demons roaring and clapping. "Now!", she heard the devil's voice from above her, "you will face a challenge, tougher than any. No man - or woman - has ever survived." She felt her stomach twist. The devil's eyes darkened as he spoke:

"EGG RRRRRACE!" The crowd went crazy! All sorts of foods and drinks went flying through the air, and demons of all kinds were now sitting on the edge of their chair.

The race consisted of 3 laps with 3 obstacles. Once the finish line was crossed the race would be finished and the contestant who won would break his deal with the devil. As soon as the princess stepped on the start line she realized that she wasn't the only one who was competing for devil's mercy. There were a few others who fooled themselves into making this deadly pact with him not realizing that they will soon be dead. The bell rang to mark the official start of the competition. Our princess started running but she didn't make it far till she reached her first obstacle: firewalking! Her royal swine-ness couldn't possibly imagine getting her soft pig princess feet getting roasted. Every other contestant ran past her leaving her behind. The devil didn't find this interesting enough so he decided to 'help her out ' by summoning a horde of pig eating goblins and sending them after her. The pig princess had no other choice than to cross this long path of burning coal. She was halfway through the path when the goblins started catching up to her, but with a swing of a sword perished within seconds. It was another contestant who came to save our helpless princess. I'm lord Horvat from the kingdom of Croatia, I couldn't help myself when I noticed you were in danger so I had to come.'" he said. Our pig princess thought to herself 'I've never seen someone as brave as him. There's no doubt that any of those ignorant, incompetent princes would do such a thing for me. The thought that they're at this very moment fighting for my hand is sickening!'. She thanked him for his act of

bravery and our pair proceeded with the egg race together. With each challenge, their bond grew stronger and their feelings for one another blossomed along with it. Once they had reached the second obstacle every other contestant was killed off. With just a snap of a finger, the devil made the ground to open up swallowing the princess and separating our couple.

Down, down, down... the poor princess Maria de Fatima was slipping between two sharp rock-walls, desperately trying to grasp the bough branches. At the end, she happened to land on a narrow stone prominence, her legs and hands hurting and bleeding, and her beautiful fur scraped Completely alone in the deepest hole of hell: what worst could happen to her, she wondered.

In the meanwhile, in the kingdom of Czuczu, the tournament between the 2 knights, Lord Rambaldo and Lord Teodoro, was going on, but suddenly the king realized the princess was no longer there. He sent his guards to look for her around, but in vain. The desperate king gave the tournament up, challenging the contestants to go and find the princess: the one who found her, would be her husband and the future king!

Promptly the 2 knights rushed into the wood. While riding they were peering to each other wondering: 'Dam!!Where is Lord Horvat? Had he kidnapped the princess?'. They went on riding. The trees were getting thicker and thicker, but sapless like a gloomy, ghostly forest. Suddenly, they saw Lord Horvat's horse tied to a tree branch next to a horrible entrance: was it the Gates of Hell? Bravely they went in and few steps where enough to assist the ground swallowing Her Divine Swineness.

The Devil's voice was dreadfully heard: "Just in time!" he giggled. " The princess is my prisoner! Who among you is ready to fight me and conquer her hand?".

From the depth of the Hole, Maria could hear the echo of those words and thought: "Should I be just a prize once again? NEVER! I want to be the owner of my destiny!! Neither magic nor the Evil's sordid tricks have helped me to conquer freedom: now I'll only trust my intelligence!!"

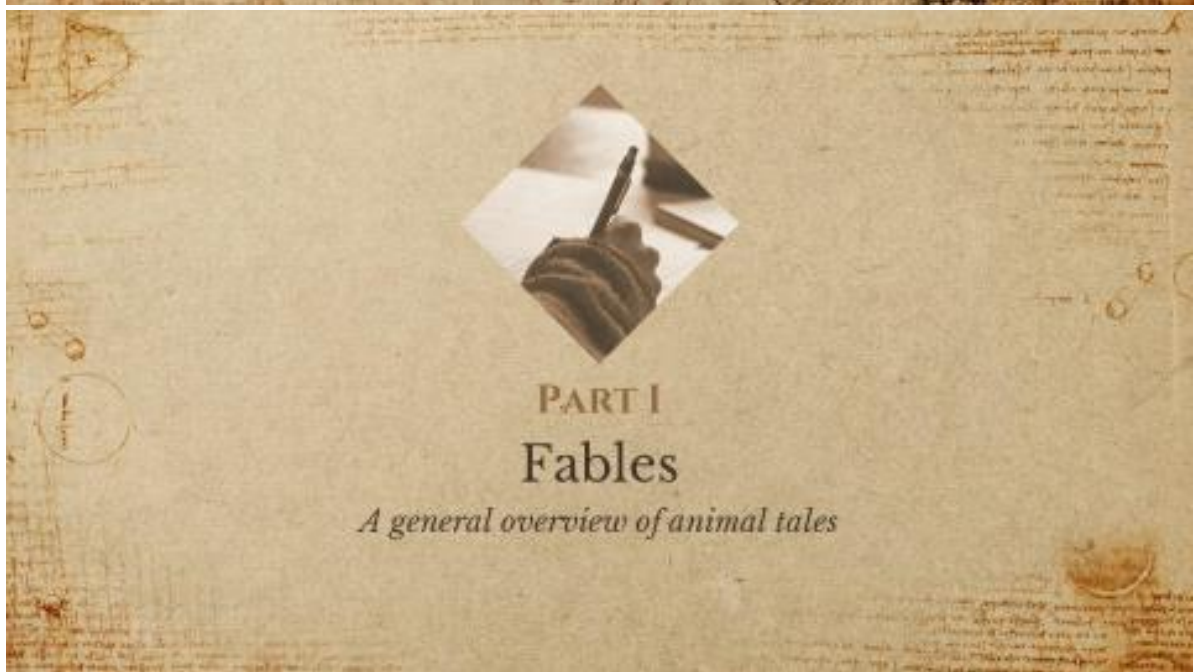
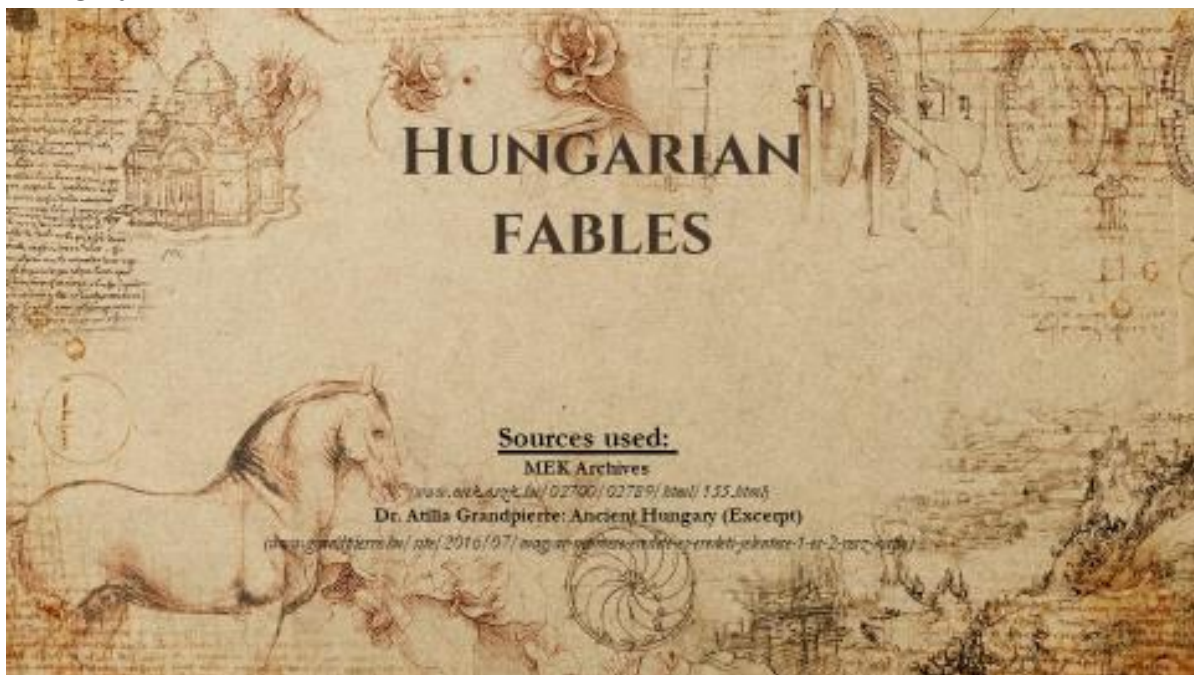
Luckily, Maria still had the magic nutshell that Păcală gave her 2 years ago when he was performing some tricks on her father's courtmen. So, she summoned him at once! Surely, with his bags of tricks he will be able to save her from te devil. Out of the blue, Păcală appeared in front of her. She told him the whole story. Păcală remembered that the devil owed him one ever since he played a trick on Saint George. So, he took the Devil aside and they settled the score like this: the devil transformed the swine princess into a beautiful human lady but kept her free spirit and the three knights were left to continue the race forever and ever and ever in the Devil's forest....

# TEACHING MATERIALS

## The 1<sup>st</sup> mobility, Budapest, Hungary. Topic: Hungarian Animal folk-tales:

The edited versions of the students' presentations about animal folk-tales at the following, Portuguese mobility:

### **Hungary:**



## THE DEFINITION OF FOLK TALES

- ✦ A story or legend
- ✦ Passed on by word of mouth
- ✦ Originating in popular culture



## CATEGORIZING FOLK TALES

General types of stories:

- ✦ Fairy tales
- ✦ Humorous tales
- ✦ Legends
- ✦ Fables (or animal tales)

Fables make up about 3.5% of folklore worldwide.





## COMMON ILL-INTENTIONED CHARACTERS

### The Wolf

- + Hungry & Greedy
- + Intellect varies



### The Fox

- + Smart, cunning
- + Gambler



### The Cat

- + Lazy
- + Deceptive



## COMMON NEUTRAL/POSITIVE CHARACTERS

### The Swine

- + Varies wildly
- + Balanced character



### The Sheep

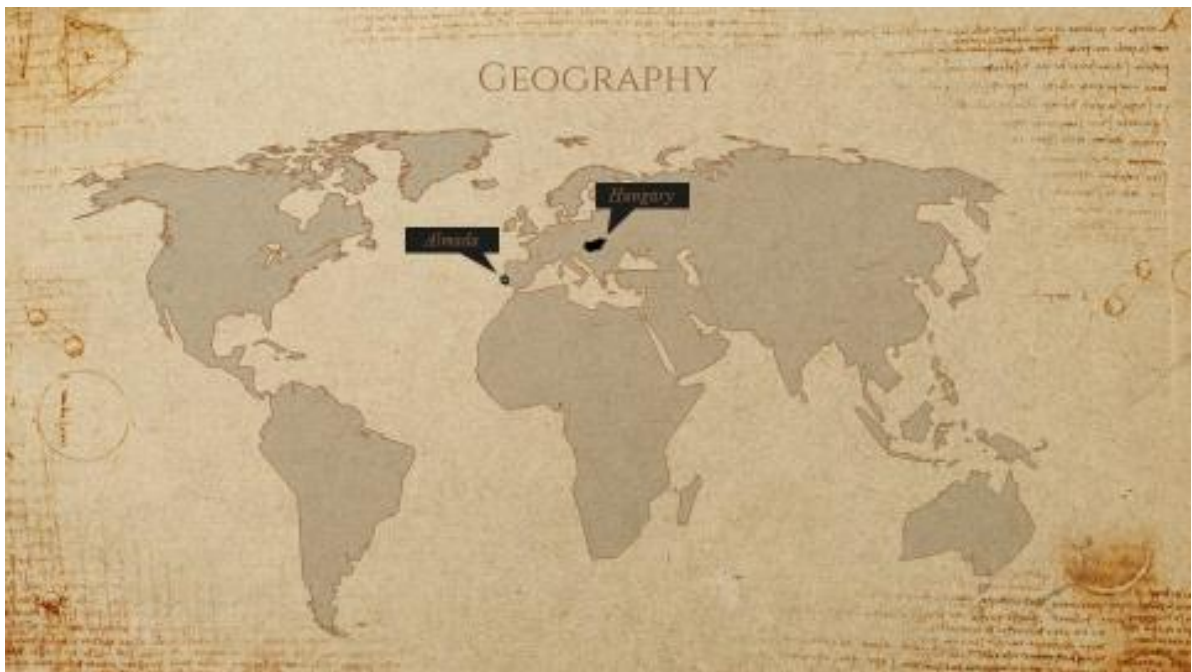
- + Naive
- + Sociable



### The Rooster

- + Boastful
- + Energetic





## ORIGINS WITHIN ANCIENT EUROPE

Roots can be traced back to Indo-European peoples' legends and belief systems, including the Scythians and Macedonians, the descendants of whom later intermingled with the founders of what would later become the Kingdom of Hungary.



*According to a census in 1982, the number of unique  
Hungarian folktales exceeded*

10,000



### PART III

## Hungarian folk tales

*And what sets them apart*

### COLLECTION, PROCESSING

late 1700's

Folklore collectors  
Steven Szilcz, John  
Szeles and Paul Virág  
lay the foundations,  
put hundreds of tales  
into writing.

1812-1822

George Gaál  
translates many  
pieces of Hungarian  
literature to (primarily)  
German, and is the  
first to organize them  
into a coherent  
collection over a  
decade.

1846-1848

After appeals from the  
Kisfaludy Institute and  
the MTA, John Erdélyi  
publishes the largest  
collection of folk songs  
and tales in three  
volumes.



Italy:

## Similarities between Hungarian and Italian folk tales (1/2):

- they often contain opening and ending formulas (such as "Once upon a time..." or "A long time ago far, far away"; "They all lived happily ever after");
- the animals are endowed with either positive or negative human qualities (cleverness, greed, naivety...);
- the stories have a teaching or moral aim;
- the animals can either be farm/domestic animals (pig, cat, dog ...) or wild ones (wolf, fox);

## Similarities between Hungarian and Italian folk tales (2/2):



- the animal characters are involved in witty dialogues;
- the setting is usually rural (country villages/fields/forests);
- the human characters involved in some stories are mainly peasants or villagers, in some cases there are also noble people (kings, princes, princesses...);
- animal characters can either be protagonists or antagonists, sometimes they simply act as helpers or opponents to human characters.

## Differences between Hungarian and Italian folk tales:



- the landscape in Hungarian folk tales is more markedly a winter, cold one if compared to the Italian one,
- stories in Italian tradition mainly derive from classical models or were first invented by authors, then became part of popular culture;
- many Italian folk tales belong to a specific regional culture (e.g. Sicily, Tuscany...) and were originally composed in the local dialect.

# HISTORY OF ITALIAN ANIMAL TALES

- ANIMALS REPRESENT HUMAN VALUES AND FLAWS
- TEACHING PURPOSE
- MAGIC POWERS

## ANCIENT TIMES - AESOP

- Aesop (Greece – VII century B.C.)



A detail of the 13<sup>th</sup> century Fontana Maggiore in Perugia with the fables of The Wolf and the Crane and The Wolf and the Lamb.



12<sup>th</sup>-century pillar, cloister of the Collegiata di Sant'Orso, Aosta; the Fox and the Stork

## ANCIENT TIMES - PHAEDRUS



- Phaedrus (Rome – I century B.C.- I century A.C )



## ANCIENT TIMES - APULEIUS



- Apuleius (Rome – II century A.D.)

└───→ *Metamorphosis*





# MIDDLE AGES - DANTE

## DANTE ALIGHIERI

(1265-1321)

*Divina Commedia*

- Animals used as allegories and with religious meaning
- Lion, Wolf, Leopard



Lion



Wolf

Pride



Leopard



Fox

## MIDDLE AGES- BOCCACCIO

GIOVANNI BOCCACCIO

(1313-1375)

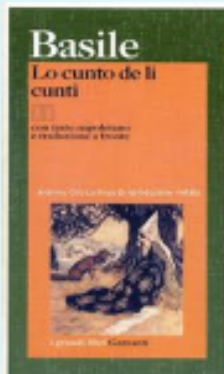
*Decameron*

- Animals used to achieve personal goals, practical purposes
- Federigo degli Alberighi
- Chichibio e la gru



## RENAISSANCE

- Giambattista Basile (1566-1632)
- Giovanni Francesco Straparola (1480-1557)



- Collection of ancient fables and fairy tales
- Description of uncommon animals



## 20<sup>th</sup> CENTURY



### Italo Calvino (1923-1985) *Fiabe italiane*

- Ultimate work on regional folk tales
- Aims:
  - select
  - rewrite
  - reinterpret
  - spread

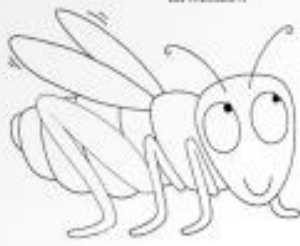


## AND FINALLY...



### *Pinocchio* by Carlo Collodi (1826-1890)





cricket



fox

intruder



cat



hawk

AND FINALLY...



***Pinocchio*** by Carlo Collodi (1826-1890)



*"Such a hurry, but where are you running, where are you going?  
If you listen to us for a moment, you will understand,  
He's the cat, and I'm the fox,  
We are business partners, you can trust us..."*

Portugal:

# TRADITIONAL TALES

A **TALE** is a brief narrative that relates the details of some real or imaginary events. It belongs to the oral tradition, having its origin in anonymous people; it is a part of universal and temporal patrimony. It has the function of entertaining and at times, of giving a moral lesson.

## TRADITIONAL TALE STRUCTURE

### 1ST STAGE: INITIAL SITUATION

Presentation of the hero / heroine of the story and their family situation.

### 2ND STAGE: DEVELOPMENT

Appearance of an element that will disturb their world; The hero is forced to leave his home to face different obstacles.

### 3RD STAGE: CONCLUSION

The hero conquers his/her happiness, being rewarded through the conquest of his love.

# CHARACTERISTICS OF TRADITIONAL PORTUGUESE TALES

- |    |   |    |   |
|----|---|----|---|
| 01 | The narrator does not take part in the story                                | 06 | There almost no indications of space and time; when they do occur, they are vague |
| 02 | All the characters have the same characteristics                            | 07 | Initial Formula: "Once upon a time"   |
| 03 | Simple language   | 08 | Ending Formula: "And they lived happily ever after"                               |
| 04 | It has a plot and a simple structure: introduction, development, conclusion | 09 | These tales' intent is to playfully transmit a moral lesson                       |
| 05 | There are few characters  | 10 | Typical Characters: Victim/Hero, Villain, Helpers and Opponent                    |

# CHARACTERISTICS OF TRADITIONAL HUNGARIAN TALES

THESE TALES' INTENT IS TO PLAYFULLY TRANSMIT A MORAL LESSON

SIMPLE LANGUAGE

THERE ARE FEW CHARACTERS

IT HAS A PLOT AND A SIMPLE STRUCTURE: INTRODUCTION, DEVELOPMENT, CONCLUSION

TYPICAL CHARACTERS: VICTIM/HERO, VILLAIN, HELPERS AND OPPONENTS

INITIAL FORMULA: "ONCE UPON A TIME"

# Similarities between

## the Hungarian and the Portuguese Animal Tales



### THE WOLF

- Hungry wolf
- Deceived wolf

"The Wolf's Joke"  
"The Fox and The Wolf "



### THE FOX

- Sly

"Brother Fox"  
"The Fox in the henhouse"



### THE SHEEP

- Sociable
- Smart

"The Wolf's Joke"  
"The Wolf and the Sheep"

*Conclusion!*

## TRADITIONAL HUNGARIAN AND PORTUGUESE TALES HAVE SEVERAL SIMILARITIES

Tales are popular and traditional narratives that have been passed down from generation to generation to the present day. Many of these stories are modified because they are transmitted orally.

Romania:

## Similarities and Differences between Romanian and Hungarian fairy tales

(some examples)

We chose the Romanian fairy tale „The bear fooled by the fox” and the Hungarian fairy tale „The rooster and the nine chickens of the poor man”.



## Similarities

The motives:

- ❖ the sly fox
- ❖ the hungry bear
- ❖ the two bulls

The setting (in the countryside)



# Differences

Romanian fairy tale	Hungarian fairy tale
<ul style="list-style-type: none"><li>▶ the fox was hungry and she stole the fish from a fisherman</li><li>▶ the bear was fooled (left without a tail)<ul style="list-style-type: none"><li>▶ The fox = a negative character</li><li>▶ The bear = a positive character</li></ul></li><li>▶ the fisherman = secondary character</li></ul>	<ul style="list-style-type: none"><li>▶ the fox helped the farmer to get rid of the bear</li><li>▶ The fox was fooled by the sly farmer<ul style="list-style-type: none"><li>▶ the fox = the positive character</li><li>▶ the bear = the negative character</li></ul></li><li>▶ The farmer = main character</li></ul>

# Similarities

## Similarities between the Romanian & Hungarian PIG TALES (examples studied: The Pig's Tale; The Pink Pig)

Both tales start with (old) parents who desperately want a kid

Their parents make promises before their birth to love them even if they are animals

Both children have pig skin from the beginning

Both want to find love

The curse is broken when they find love and they are transformed in beautiful people

Both tales have a happy ending: they transform at their wedding

# Differences

Romanian tale	Hungarian tale
Male character	Female character
Prince	Poor/peasant
Adopted by an old man and an old woman	A woman gives birth to it
It has magic powers because it appears out of the blue and can transform at night	It has magic powers because it can transform in a pretty girl (The scene when they pick berries)
Magic objects	Usual things

## Themes and motifs in animal fairy tales:

- \* Death-life
- \* Initiative situations
- \* Supernatural powers
- \* The marriage
- \* Metamorphosis
- \* Magic numbers
- \* Stepmother
- \* Fantastic creatures
- \* Supranatural objects

## Fantastic stories from the Romanian folk literature with animal characters include:

- 1) Stories in which the central character is either an ANIMAL-MAN or a BIRD-MAN: after a mistake, the hero is transformed into an animal as if by charm (pig, snake, frog, tortoise, swan) leaves their spouse and wanders off the whole world until he is saved.

These stories based on the motive of METAMORPHOSIS (-transformation) are characterized by the successive transformation of the hero into *horse, pig, ox, fish*, etc.

Croatia:



*Ivana Brlić  
Mažuranić*

- *7 children*
- *Ivan Mažuranić*
- *There isn't enough literature for children*



*Stribor's Forest*

- *Theme: mother's love for the son*
- *Croatian Tales of Long Ago*
- *Stribor – head of the forest*
- *Daughter-in-law – snake*



## *The Brave Adventures of Hlapich*

- *Theme: Hlapich's adventures*
- *Amadeus - parrot*
- *Bundash - dog*



## *Reygoch*

- *Theme: Reygoch and Curlylocks' adventures*
- *Croatian Tales of Long Ago*
- *Reygoch - giant*
- *Curlylocks - fairy*





The 2<sup>nd</sup> mobility, Almada, Portugal. Topic: Portuguese ogre folk-tales:

The edited versions of the students' presentations about ogres and monsters in folk-tales at the following, Danish mobility:

Hungary:



## WITCH - BOSZORKÁNY

- Old lady
- Lives in the forest (usually in a hut)
- Brews potions and medicine



## DRAGON - SÁRKÁNY

- Multiple heads
- Fire breath
- Bad side
- Abduct the princesses
- Link between material & spiritual world



# DEVIL - ÖRDÖG

- Sly
- Easy to trick
- Contracts with humans



Romania:

## Similarities

The Romanian and the Portuguese folk tales are following the battle between good and evil, ended, most of the times, with the victory of the good.

### Romanian folk tales

**The devil, is defeated through tricks:** the hero convinces the devil to run away on a rabbit ( saying that it is his little child ) and to fight with an old bear (about who is saying is an uncle at age of 999).

**The hero is usually a young peasant or a farmer.**

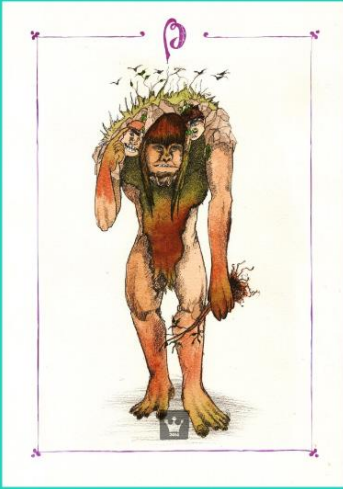
### Portuguese folk tales

**The devil, is defeated through tricks:** the hero makes a contract with the devil to give from his crop whatever grows in the earth, so he plants wheat or whatever grows above earth so he plants potatoes. In both cases, the farmer proves to be smarter than the devil and remains with the crop to feed his family.

**The hero is usually a young peasant or a farmer.**



# Similarities



During the Blended Mobility we studied the Portuguese folk tale „The Justice of Man on the Ogre”

- stupid ogres
- negative characters
- the victory of good
- happy ending

## • Differences

### ROMANIAN FOLK TALE: *Harop Alb*

- A **prince** was walking in the forest
- He wanted to go to take his uncle's seat at the throne
- He met with a lot of stupid ogres on the way
- The **ogres helped** the prince to arrive at the emperor, his uncle



### PORTUGUESE FOLK TALE: *The Justice of Man on the Ogre*

- a **pregnant woman** was walking in the forest
- She wanted to give birth to her baby in that forest (her baby is an one-eyed ogre)
- The ogre was raised on his own and ate people, cattle, sheep
- A **lost man** walked randomly in the forest and ended up in the ogre's house.
- the **ogre wanted to eat him** but the man eascaped by tricking him

# Themes

#1

Death-life

#2

Initial situations

#3

Supernatural powers

#4

Magic numbers

#5

Fantastic creatures

# Motifs



The new born  
who becomes a  
bad ogre

The helpless  
mother

The  
courageous  
prince

# #1



Tales in which the central character is either a monster or a prince: he leaves his parents and brothers and wanders off the whole world until he is saved or he wins.

# #2



2) Tales in which the evil character is a BEAST of some sort or a MYTHICAL CREATURE:

They appear in three mythical hypostases: GIANT SNAKE, DRAGON and OGRE.

They usually have several heads (2,3,7, 9 or even 12)

They never die of natural death: being mythical creatures with supernatural powers, they can only die violently, defeated by a supernatural force.

Croatia:

### Croatian ogre tales



- Ogres:
- large and stupid creatures
- rounded heads
- large stomachs
- abundant hair and beard
- ugly and smell horrible
- live in the far corners of forests and mountains

### Portuguese ogre tales



- simple plot and structure
- no traces of space or time
- few characters
- Ogres:
- Giants
- feed on human flesh
- name comes from the Latin word "Orcus", the God of Death



## Similarities

- Both present the initial beginning  
(Once upon a time...)
- Both end (...and lived happily ever after.)
- Both tales aim to transmit some kind of moral
- No traces of space or time
- Ogres are represented as giant creatures
- Live in forests or in castles



## Differences

### Croatian Ogre folktales

- Ogres aren't always malicious
- More complex plot and structure
- Many characters

### Portuguese Ogre folktales

- Ogres feed on human flesh
- Associated to the Devil
- simple plot and structure
- Quite vague

Italy:

## Originally there was Chronos...

The first figure of ogre pushes us back to Greek mythology

Chronos had already defeated Uranus when, fearing the suffering of his father's fate, he decided to devour his children.

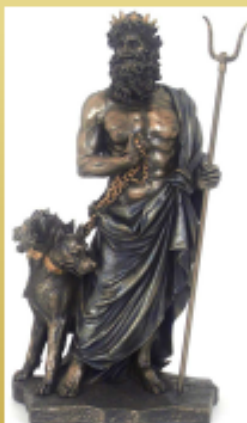


But Zeus, his youngest son and only survivor, managed to stop him.

Zeus's brother Ade would later be assigned the dominance of the dead.

## ... and then we find Orcus

Before Romans absorbed Greek culture, "Orcus" was believed to be the god of the Afterworld, then Orcus and Ade mixed to be Pluto (Romans' god of the dead).



Ogres represent a destroying strength that cannot be stopped, as time that flows and makes us be born, grow, but also die.

Their nature is so different from ours, that it makes them impossible to be accepted.

## Middle ages: Dante

Actually Dante seems to be strongly influenced by this symbolic figure, who he referred to in creating more than one character in his "*Divina Commedia*"



In Dante's vision, Hell consists in a dark abyss created by the Earth which tried to avoid the contact with the rebel Archangel, Lucifer, falling down from Heaven that had refused him.



He is a monstrous huge being submerged up to the hips into an iced lake. He has three heads and, with each of his disgusting mouths, he is eternally devouring the damned souls of Juda, Brutus and Cassius, condemned to everlasting martyrdom for having betrayed their loved ones.

## La Divina Commedia

Dante even gave the features of a ravenous ogre to Earl Ugolino della Gherardesca whom he represented while devouring the skull of Archbishop Ruggeri who shares his same punishment in Hell.



Count Ugolino, responsible for the killing of the archbishop's nephew, was captured with his children and confined in the Tower of the Muda.



For wish of the archbishop, in 1289 order was given to throw the key of the jail in the Arno and to let the five prisoners starve. The legend grew about the fact that the Earl had fed of his children's flesh before dying of starvation.

## The Renaissance: Ludovico Ariosto

Ludovico Ariosto presented the figure of an ogre in the XVII Canto of his "*Orlando Furioso*"

After Norandino finally got to marry his beloved Lucina, princess of Cyprus, while sailing back home, their ship suffered a storm and they landed on a beach.

While the king was intent on the hunting to get some food, the rest of the crew was attacked by an ogre. The monster was blind but it compensated the lack with an infallible smell.



Lucina was captured and Norandino was able to rescue her only covering their bodies with sheep leathers, so tricking the Ogre's voracious taste for human flesh.

## 16th century: Giovanni Francesco Straparola

Giovanni Francesco Straparola wrote a collection of fairy tales called "*The Facetious Nights*", in which we can find one titled "*The Pig King*".

The story is about a nobleman with the aspect of a pig, because of an evil spell, who married 3 girls. The first and the second one were killed by him because they were disgusted by his body. But the third one accepted him, who magically transformed in a handsome prince. So they succeeded in living happily together for all their life long.





## 19th century: Carlo Collodi

The figure of the Ogre has very often been used to arise feelings of anxiety and even terror in small children to teach them the courage of facing difficulties. A famous example is the character of the terrible Mangiafuoco (Fire Eater) in "*Pinocchio*" by Carlo Collodi.

Mangiafuoco is the fictional director and puppet master of the Great Marionette Theatre and he is described as a large man, ugly, with a big mouth and red eyes. However is portrayed as easily moved to compassion only with those who are able to demonstrate kindness.



## Nowadays: popular tradition

We can find different realities about the Ogre in all the Italian regions in order to scare children, but also to obtain their obedience or silence. Mothers, grandmothers or old story-telling aunts are used to evocating "l'Uomo nero" (the Black Man), the "Spauracchio" or generally talking the "Ogre".

Uomo Nero



Spauracchio



Scabodda



## Differences and similarities between Italian and Portuguese ogre tales

### Portugal

- The ogre is the God of Death
- There aren't a lot of references about the ogre that eats or scares humans
- Men can defeat this creature



### Italy

- The ogre is a giant who feeds on human flesh and to whom adults refer to scare children
- In Italian tales, ogres very often kill humans and particularly children
- Men usually are afraid of ogres and they give up easily



## CONCLUSIONS

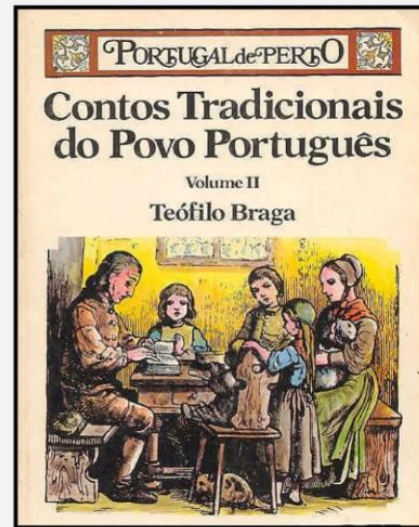
In Portugal the figure of the ogre is represented mainly by the God of Death.

In Italy we are in presence of a singular situation where the primordial Etruscan myth of horrifying gods of netherworld, passing through Greek and Latin influences, have been absorbed by the highest expression of literature and hence they have come back to popular tradition and daily life.

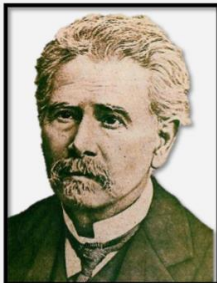
Portugal:

## THE HISTORY OF PORTUGUESE TALES

- ☞ They were transmitted orally through generations;
- ☞ Short narratives;
- ☞ Non-participant narrator;
- ☞ Simple plot and structure;
- ☞ No traces of time or place; just a few characters;
- ☞ The initial formula: Once upon a time... And the ending formula: ...And lived happily ever after.
- ☞ Most aim to transmit a moral;



## TALE COLLECTORS



Teófilo Braga



Almeida Garrett



Adolfo Coelho



Leite de Vasconcelos



Consiglieri Pedroso

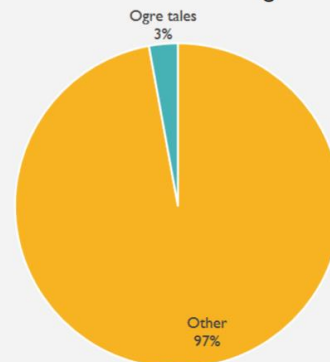
Some of the authors who collected tales in the 19th century

4

## THE OGRE AS DEVIL/DEATH

- ☞ Tales of the Stupid Ogre are not very significant in Portugal.
- ☞ However, if we have in mind the etymologic root of the Ogre, the name comes from the Latin word "Orcus", the God of Death. Being the Ogre related to the God of Death, in folk beliefs death is quite often associated with Christian religious elements so we associate the image of Hell to the Devil.
- ☞ In this context, tales whose characters can portray either the devil or death can be seen has ogres.

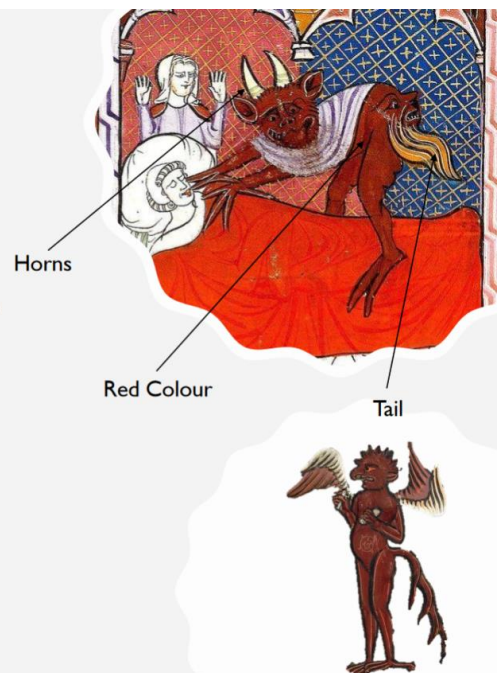
From the 6000 tale entries just 171 categories are related to the Ogre



6

## PORTUGUESE OGRE

- ☞ Funny and tricky character who is always trying to deceive everybody;
- ☞ He is sly, wise and has a big survival instinct;
- ☞ He is feared by Man, but always loses in the end, placing Man as a crafty creature able to defeat him.
- ☞ He often gets ridiculed and seen as stupid;



7

Similarities in the “ogre” tales in the folk-tales of Portugal and other partner countries*	P	H	I	R	C	D
	o	u	t	o	r	e
	r	n	a	m	o	n
	t	g	l	a	a	m
	u	a	y	n	t	a
	g	r		i	i	r
	a	y		a	a	k
	l					
No ogres, only devil, witches, dragons or trolls	x	x	x			x
We can find “ogres” in small villages, caves, mountains	x	x	x	x	x	x
The “ogre” is stupid and easily fooled by humans	x			x	x	x
“Ogres” are not accepted by men because of their taste	x		x			x
“Ogres” can have human forms	x	x			x	
“Ogres” are seen as the Devil, ruler of the underworld	x	x		x		
“Ogres” are seen as “God of Death” or “Orcus”	x	x	x			
Death (or the ogre) assumes the role of a Godmother	x			x		
The “ogre” tales are connected to Christian beliefs**	x	x	x	x	x	
The “ogre” tales are used to scare and teach children	x		x			x
The hero has crafty ways to beat the “ogre”	x	x	x	x	x	x
The hero wins	x	x	x	x	x	x
The tale ends with a moral	x		x		x	

\* the character of the ogre cannot be found in all folk-tale oeuvre, that is why the “ogre” may mean witches, the devil or trolls in some cases (e.g. Hungary or Denmark)

\*\* Danish trolls do not like Christianity, hence they often attack Christians.

## The 3<sup>rd</sup> mobility, Ballerup, Denmark. Topic: Danish and Nordic religious tales:

The edited versions of the students' presentations about religious tales at the following, Croatian mobility:

Hungary:



## SHAMANIC BELIEF

- ▶ From Turkic people or an effect of Eastern influence
- ▶ Their responsibilities: priestly, medical, mental, ceremonial, judiciary, and theoretic
- ▶ They had some birth defects
- ▶ Abilities:
  - ▶ to contact spirits
  - ▶ interpreting dreams
  - ▶ mediate between human and spirit
  - ▶ cure and remove curses
  - ▶ to find and bring back lost souls

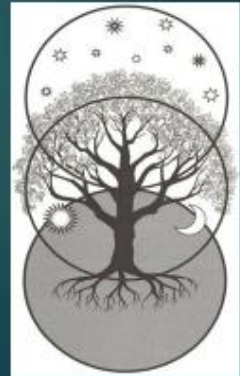


# WORLD TREE

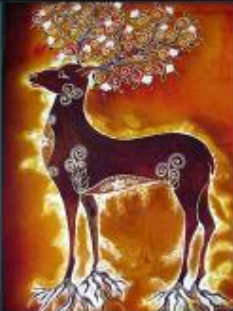


## The world is divided into three levels:

- ▶ THE UPPER WORLD - The gods and the good souls :
  - ▶ Mother God (Istenanya)
  - ▶ Blessed Lady (Boldogasszony)
- ▶ THE MIDDLE WORLD - shared among humans and mythological creatures
  - ▶ Mermaid
  - ▶ Wind Mother (Szél Anya)
  - ▶ Wind King (Szél Király)
  - ▶ Dragons
- ▶ THE UNDERWORLD
  - ▶ Satan
  - ▶ Devils
  - ▶ Fiends



# TYPICAL ANIMALS



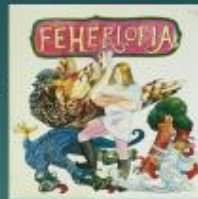
## TYPICAL FIGURES

- ▶ MOON FATHER
- ▶ MOON MOTHER
- ▶ KING OF THE SUN
- ▶ SUN MOTHER
- ▶ FIRE FATHER
- ▶ FIRE MOTHER
- ▶ WATER FATHER
- ▶ WATER MOTHER



## Son of the White Mare

- ▶ was born as the third son of a horse
- ▶ Searching the dragons( to destroy them)
- ▶ He met his two brothers → find a hollow tree
- ▶ They are searching the Underworld entrance
- ▶ Hétszűnyű Kapanyányi Monyók(Sevenwinged Skullsized Gnomes)
- ▶ Fehérlófia saved the princesses, but he trapped in the Underworld
- ▶ Saved the griffin's nest → the Griffin Father takes him to the Upper world
- ▶ Married the princesses







# HUNGARIAN CHRISTIANITY



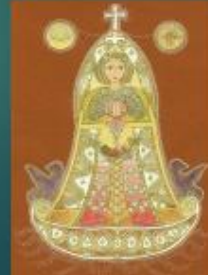
## JESUS CHRIST AND THE STINGY MISTRESS



- ▶ There was a lady, who was so rich → she never give anything for the poor people
- ▶ Jesus Christ heard about her → he passed by her home
- ▶ The next day: the bread has a really big size. → She don't want to share the triple sized bread, withe poor man ( aka Lord Jesus Christ)
- ▶ And the Stingy Mistress, for her lie, she turned into a tortoise and live her life with a sheld on her back.



## TYPICAL FIGURES



## COMPARISON

### HUNGARIAN MYTH

- ❑ Our Gods live in the Upper World
- ❑ Three World
- ❑ Between people and gods



### COMMON

- ❑ More or less the same mythic figures
- ❑ Manuscript

### NORSE MYTH

- ❑ Gods (very similar to Greek myth)
- ❑ Gods were at the center
- ❑ Nine World
- ❑ Between giants and Gods



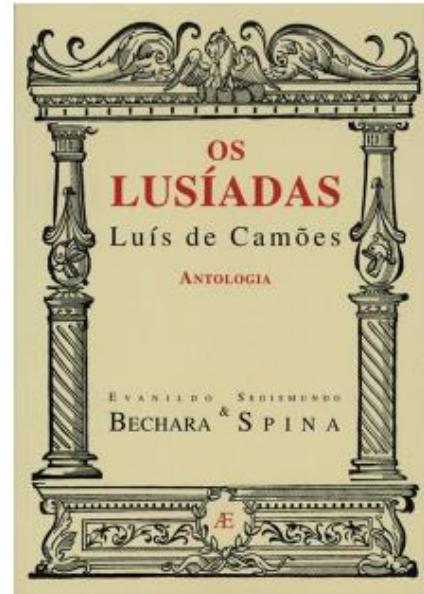
Portugal:

## THE HISTORY OF PORTUGUESE RELIGIOUS TALES

Religious tales from Portugal can also be a distinct part of “Tale of Supernatural” and “Tales of Magic”.

These tales are mostly known for the apparition of the divine and supernatural.

They are also identified as moral tales whose purpose is to transmit a certain teaching of morality or a life lesson.



## TALE TELLERS



Eça de Queirós



Adolfo Coelho



Luís Vaz de Camões

## MYTHICAL CREATURES IN LUSÍADAS



Adamastor



The Tagus nymphs

## PORTUGUESE RELIGIOUS TALE: S. JORGE



“... Until that day nobody who dared to be so courageous had showed up to fight the dragon although the King had announced that who presented him one of the dragon's head, would marry his daughter, the princess. S. Jorge said if God helped him he would kill the dragon. Having faith in God he went on his way waiting for the dragon to come out of the woods. When he found it he stabbed the spear on the dragon's neck and it immediately died. This deed spread all over the city and the king ordered S. Jorge to come to his presence in order to name him general and give his formal consent to the marriage.”



## THE SIMILARITIES BETWEEN THE PORTUGUESE AND THE DANISH RELIGIOUS TALES

Nordic mythology is overall known for the myths, legends and notions of supernatural beings that are related to the former Christian Nordic religion as well as the Portuguese religious Tales.

Norse mythology consists of tales of various deities, beings and heroes derived from numerous sources from both before and after the pagan period, including medieval manuscripts, archaeological representations and folk tradition so as the Portuguese religious tales.



## THE DIFFERENCES BETWEEN THE PORTUGUESE AND THE DANISH RELIGIOUS TALES

The Portuguese religious tales mostly manifest the importance of religiosity in all the social classes and make a popular and traditional interpretation of the historical motives associated with Christianity. The main story in Norse mythology is the story about relation between gods and giants.

Normally in Portuguese folk tales the historical motives associated to Christianity are linked to a moral teaching or lesson.

In Portuguese religious tales, we can mostly identify gods as saints instead of just gods who are mostly present in Norse tales.



Romania:



# Similarities and Differences between Dacian Mythology and Norse Mythology

(some examples)



## **SIMILARITIES**

### **Themes:**

- Death-Life
- Supernatural powers
- Metamorphosis
- Fantastic creatures
- Supernatural objects
- Initial situations

# SIMILARITIES

## Motives:

- The immortality
- The variety of Gods
- The fantastic creatures (fairies, wolves...)

# Differences

<u>Dacian Mythology</u>	<u>Norse Mythology</u>
The greatest God was Zamolxes	The greatest God was Odin
Other Gods: Bendis (the Moon Goddess), Kotys (the Mother Goddess)	Other Gods: Thor (God of Thunder), Loki (God of deception)
Zamolxes had powers over wild animals	Odin received the wisdom from three witches from the underworld
The Legend of the Great White Wolf	The Legend of ASGARD, VALHALLA and MIDGARD
In time it became a <b>monotheist religion</b>	It kept the <b>polytheistic character</b>

Croatia:

Ivana Brlić Mažuranić was praised as the best Croatian writer for children. Her book *Croatian Tales of Long Ago* (*Priče iz davnine*), published in 1916, is among the most popular today. In the book Mažuranić created a series of new fairy-tales, but using names and motifs from the Slavic mythology of Croats. In her tales many Gods and miraculous creatures appear. Although the Slavs (including Croats) accepted the Christian faith, many of the beings from old beliefs were kept in folk tales and poems.

The old Slavs believed in many Gods and that everything in this world originated from a higher being.

Svibor was the God of light, knowledge, fertility and war victory. He was the supreme deity, the „strong knight“ and other Gods evolved from him. It is said that every night, he attacked the enemy together with 300 armed horsemen. Svibor was always riding a white horse, which was kept in his temple and surrounded by a priest.

Perug was the Thunder God, a patron of farming, rights and justice. He loved the truth and if someone was lying he converted the liar into stone. When there was a thunderstorm the Slavs believed that Perug was driving in his carriage in the sky.

Volos represented the God of herds, lowlands and water. Perug was in conflict with Volos because he stole Perug's cattle and women. Perug threw lightning at him and broke rocks. When there was a conflict between them, it rained a lot.

Lada was the Goddess of beauty and the most beautiful female being. Her body was whiter than snow and her hair was golden. She wore a crown of red roses on her head.

Vesna was the Goddess of youth and spring, and Morana was the evil Goddess of darkness and death. She appeared in a variety of shapes and the most common figure was a beautiful black-haired girl with wolf's ears and claws on her hands. The Old Slavs believed that all winter disasters, storms, snow, ice and death came from Morana.

Stribog was the God of winds.

Svarog was the God of fire and sky, the creator of everything in heaven and earth, the first deity of Sun by Slavs. According to some historians, he had two sons: Dažbog – God of Sun and Svarozic connected to the sky and fire.

Mokoš was a female deity, a Goddess of fertility, a protector of women. She was as dark as the black fertile soil. She wandered masked as a woman and offered to do housework. It was believed that she initially played the role of home spirit.

Ivana Brlić Mažuranić included names and features of old Slavic deities in her stories, such as Svarožić, Mokoš, Hrs, Stribor,...



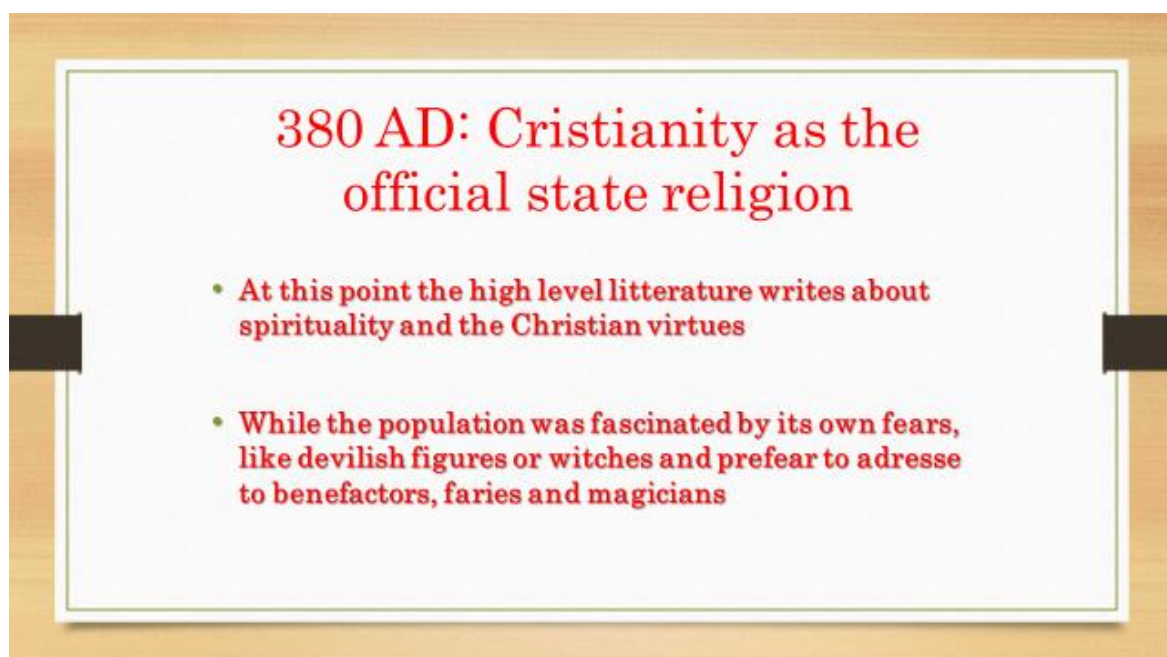
In „How Quest Sought the Truth“ Svarožić is Svarog's son and bound to the Sun and light. It is a tale about three brothers who live in a magical forest. One day, Svarožić finds the brothers and spins them in the air to show them the wonders of the world. Svarožić is opposed to Bjesomar, who is the ruler of evil and wicked powers. In the world of deities and subconscious, Svarožić and Bjesomar represent the eternal antithesis good – evil, and their influence is felt in the lives of ordinary people.

In „Stribor's forest“, Stribor (from Stribog) is the God of wind. He is very powerful, he is good to good, evil to evil. As the master of the forest he advises the old mother how to get rid of the evil daughter-in-law who is actually a snake. She succeeds and in the end the son marries a poor girl.

The name of the Goddess Mokoš is found in the tale *Bridesman Sun and Bride Bridekins*. In mythological literature to the present day it is unclear who Mokoš actually was and the data is mostly based on speculation. The author herself is quite indefinite about the interpretation of that deity (she describes Mokoš as a mighty force), and in the tale Mokoš works as a nanny of the Sun, she is selfish but gracious to those who help her, unmerciful to those who annoy her.

Ivana Brlić Mažuranić was an incredible narrator. Her tales are understandable, uncomplicated and clear even to the youngest readers. She found the inspiration for her tales in Slavic folk or oral literature and transmitted old legends, myths and local stories into her tales. Her tales were translated into all major world languages, even into Esperanto.

Italy:



**380 AD: Cristianity as the official state religion**

- **At this point the high level litterature writes about spirituality and the Christian virtues**
- **While the population was fascinated by its own fears, like devilish figures or witches and prefear to adresse to benefactors, faries and magicians**

## Saint Anthony

Saint Anthony has always been one of the most popular saint: not just for his cristian quality, but especially for the magic legends around his character, for example:

- His ability to talk to animals
- The episode when he misled the devils in order to donate fire to mankind



# The Decameron

by Giovanni Boccaccio



## Frà Cipolla

A monk  
whose  
behaviour  
little followed  
the religious  
pity



Monk Cipolla promised the farmers  
taking part to the mass, to show them  
an important relic: a feather fallen  
from Archangel Gabriel's wings.



Two friends of his organized a prank subtracting the feather to the monk.

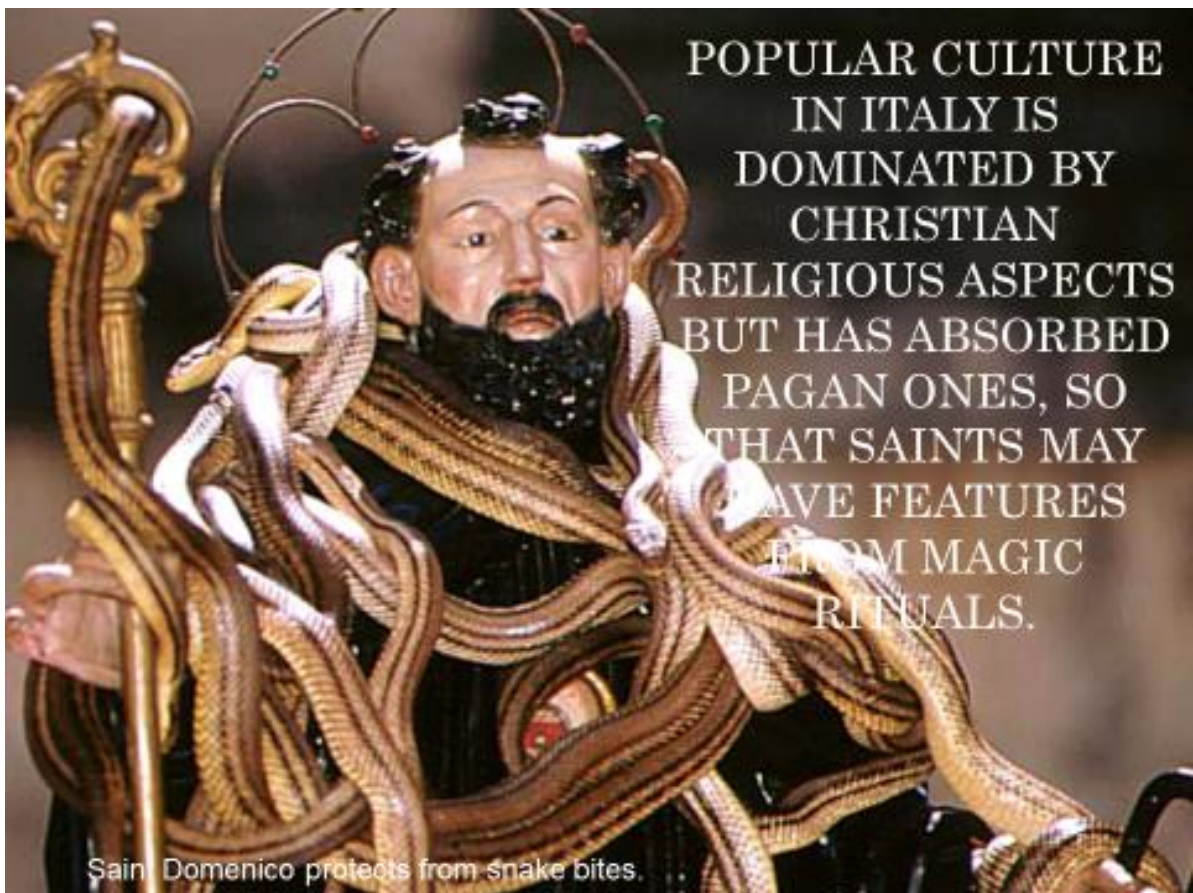
While Monk Cipolla was out, they found his casket containing a feather of parrot, withdrew it and filled the box with some lumps of coal.

Monk Cipolla saw the coal and he improvised a story for which there were two identical caskets: one for the feather, one for the lumps of coal which Saint Lawrence had been burnt with.



# NORSE MYTHOLOGY

THE MOST EVIDENT DIFFERENCE BETWEEN DANISH RELIGIOUS DEVELOPMENT AND THE ITALIAN ONE IS THAT THE FORMER PRESERVES A STRONG MYTHOLOGICAL CHARACTER STILL TODAY WHILE THE LATTER UNDERLINES A SUPREMACY OF CHRISTIANITY ON ANCIENT PAGAN MYTHS .



POPULAR CULTURE IN ITALY IS DOMINATED BY CHRISTIAN RELIGIOUS ASPECTS BUT HAS ABSORBED PAGAN ONES, SO THAT SAINTS MAY HAVE FEATURES FROM MAGIC RITUALS.

Saint Domenico protects from snake bites.

Denmark:

## Important/Well known figures in Norse Mythology

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Loke/Loki



Tor/Thor



Odin

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## Other figures in Norse Mythology



- Balder
- Frej, Freja
- Hei, Frigg
- Njord, Ydun

## Cycle of Norse Mythology

- Creating the world from a corpse
  - Odin and his brother killed Ymer, the first giant, and made the world from his body.
- The prophecy of Ragnarok
  - In Ragnarok the gods fight against the giants to change their fate.
- Rebirth
  - After Ragnarok only Ginnungagap - the void - remains until the lands once again rise from the sea.

## Tales of Norse Mythology

- The death of Balder
  - How Loke succeeds in killing Balder.
- The duel against Hrungner
  - How Thor defeats one of the strongest giants in battle.



## Characteristics of old Norse tales

- Gods vs giants (good vs evil)
- Bets, trickery and disguises
- Problem solving >> kill someone
- The supernatural
- Christian references



## Characteristics of Hungarian and Portuguese tales

- The characters are few and flat
- The objectives of the characters are clear
- The stories often include magic
- There is a clear distinction between good and evil
- The stories often teach a lesson



### The 4<sup>th</sup> mobility, Osijek, Croatia. Topic: Croatian magical tales:

The edited versions of the students' presentations about magical tales at the following, Italian mobility:

Romania:

## THE HISTORY OF ROMANIAN MAGIC TALES

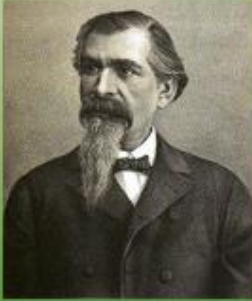
A feature of Romanian culture is the special relationship between anonymous oral folklore and high-class written culture, determined by two factors:

1- the rural character of the Romanian communities until the 18th century resulted in an exceptionally vital and creative traditional culture, **Folk Creations** were the main literary genre. They were both a *source of inspiration* for cultivated writers and a *structural model*.

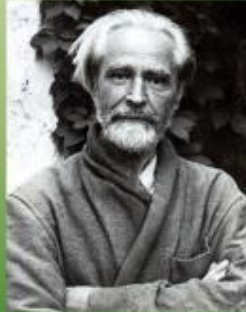
2- for a long time written culture developed around courts of princes and boyars, as well as in monasteries and was governed by official and social commands



## ROMANIAN FOLKLORISTS



**Petre Ispirescu**



**Vasile Voiculescu**



**Cezar Petrescu**

## MAGICAL CREATURES

**Romanian tales of magic are characterized by:**

- **the presence of a different world from the real one, thus resulting in different creatures: people, chimeric beings, animals endowed with miraculous powers within a specific time and space**
- **the characters of magic tales bear symbolic values, embodying good or evil in their various situations, illustrating in this way the eternal confrontation, most often ending with the victory of the good**

## MAGICAL CREATURES

- **POSITIVE characters:** Prince Charming, Ileana Cosânzeana (the Beauty), good-fairies (like the Pentecostal fairies), the fairy godmothers, the personifications of the bright phenomena (the Sun, the Morning Star, the Dawn)
- **NEGATIVE characters:** giants, ogres, dragons and dwarves (Wood-Bending Dwarf, Stone-Breaking Dwarf, One Hand-Tall Dwarf, evil-fairies (e.g. Iele), Vâlva, Știma (Evil Water-Fairy) , The Hag of the Forest, the personification of phenomena related to the darkness (the North, the Sunset) or abstractions (Luck, Faith, Death)

## EXAMPLE OF A ROMANIAN MAGIC TALE

Inspired by folklore, **Vasile Voiculescu wrote the fantastic story "Loștrița"** The narrator talks about the evil spirit of a lake that takes different faces, like the face of a young girl. Sometimes it comes out of the water and, from afar, she seems a young lady lying in the sun. It entices the young fisherman, who remains lovestruck, his mouth open in awe and his soul trapped.

Like Prince Charming, Aliman the fisherman is handsome, courageous and brave, vowing to catch the evil water-fairy.

Ambiguity increases when real and fantastic plans intersect. One night, the waters that come out of the course bring a raft on which there is a beautiful girl with a strange appearance: beautiful, with a chubby face and a long, voluptuous body. Her eyes, green-golden amber with blue flashes, were large, round, but cold like glass. The hair is disheveled on the shoulders like spikes and her teeth are white, but sharpened like those of beasts. People were astonished to see how the clothes quickly dried on her, as if they had never been wet.

The two fall in love and form a couple until the girl's mother, comes one day out of nowhere, quick tempered and angry like water after the rain and breaks them apart. The young man loses his desire to live, he is convinced to marry another girl, but he disappears into the turbulent waters, trying to catch the water-fairy again.

## SIMILARITIES BETWEEN ROMANIAN AND CROATIAN MAGIC TALES

- Both in Romanian and in Croatian magic tales, folklorists combine the real world with the fictional one, bringing forth characters like fairies, witches, giants, magic imbued in animals but also humans and human-like creatures, embodying good or evil in their various situations in permanent struggle, illustrating in this way the eternal confrontation, most often ending with the victory of the good side.
- As Croats have Malik as the mythical creature to blame when things go bad, we have our infamous evil-fairies that are to blame for everything going wrong in one's life.
- Another similarity we found is between the tales "Lostrița" and "Stribor's Forest", where a young man blindly falls in love with a demon appearing as a beautiful, young woman seducing him (although our story has a darker ending).

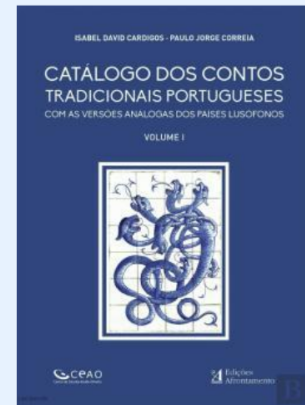
## DIFFERENCES BETWEEN ROMANIAN AND CROATIAN MAGIC TALES

- In Croatian magic tales, fairies are very well defined characters, always good and enchanting, with a young appearance and pleasant voices, but that is not the case in Romanian stories, we have both good fairies (fairy godmothers) and evil fairies (lelele/Water-fairies); the latter being vicious, vindictive and cruel, embodying forces of nature, lesser deities or even the spirits of the dead.
- Romanian stories more usually follow a pattern for the protagonist (usually a handsome and kind man) that is helped by secondary characters and very often at the end they marry into royalty, receiving the hand of a princess and half the kingdom.

Portugal:

## The history of Portuguese tales of magic

- ❖ 19th century up to now;
- ❖ Basic education curriculum;
- ❖ Wonder Tales;
- ❖ “The Catalogue of Traditional Portuguese Folk Tales”.



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Religious beliefs  
and  
popular customs

Hero  
vs  
Witch

The villain  
is the one who  
makes the hero suffer

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### SIMILARITIES:

## PORTUGAL VS CROATIA

- ❖ Both countries' tales are preserved by the oral traditions;
- ❖ Both countries use these tales to entertain the population and at the same time to convey a life lesson.

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THE DIFFERENCES:			
PORTUGAL VS CROATIA			
T A L E S  O F	<ul style="list-style-type: none"> <li>• Educational message to be transmitted through the inculcation of fear;</li> </ul>	<ul style="list-style-type: none"> <li>• The good and bad side of people, the struggle between good and evil;</li> </ul>	M A G I C
	<ul style="list-style-type: none"> <li>• Religious and pagan context.</li> </ul>	<ul style="list-style-type: none"> <li>• Mythology.</li> </ul>	

Italy:

In classical language the word “magic” refers to “the art of Magi”, then, it passed to signify the whole of operations made by magicians thanks to their occult powers.

Magic is the art of the occult forces of Nature and Life, so it implies divination, many phenomena often linked to religion and folklore such as the belief of jinx, the Evil Eye and the use of amulets.

The Magic is based on 2 fundamental postulates:

1. the like acts on the like;
2. the contiguous acts on the adjoining.

**The ancient Romans** believed in Lunar sympathy, thinking that the moon, growing, exerts an influence on the growth of plants or vice versa.



So farmers still plan all the operations concerning the birth and progress of seeds which are to be made under a new moon, the crescent moon, for a mysterious sympathy between the astronomer evolution of the planets and the germination steps of the plants

The cutting and pruning operations of the plants are, instead, to be done when the moon decreases, almost as it lowering exerts the appropriate influence on the similar work of the farmer.



For this reason farmers should never cut the things they want to reproduce and grow like the wool of sheep or the grape harvest.

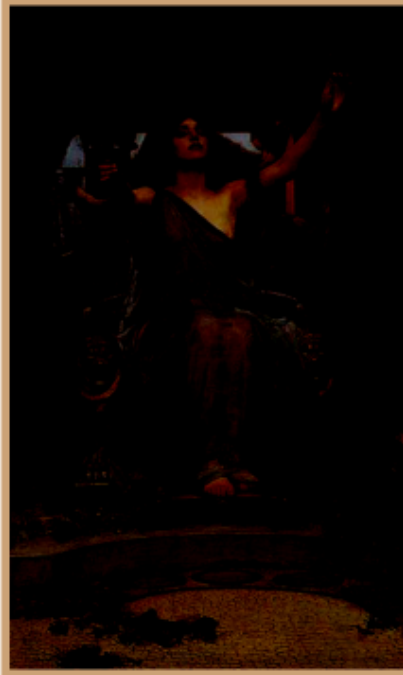
In the contagious magic the part can act on the whole: hairs, scraps of nails, lumps of blood, teeth, saliva belonging to a person can, in the hands of a witch, perform hostile magic. Everything the magician accomplishes on these parts, burning, burial, drowning, lacerations act., is believed to have repercussions on the person whom they belong.



Even objects that are not part of the body, but have been in contact with the person, can be useful to the purpose, because conceived as an integral part of the owner. So footprints left on the ground, cloths, weapons, images, may be used to a person's detriment.

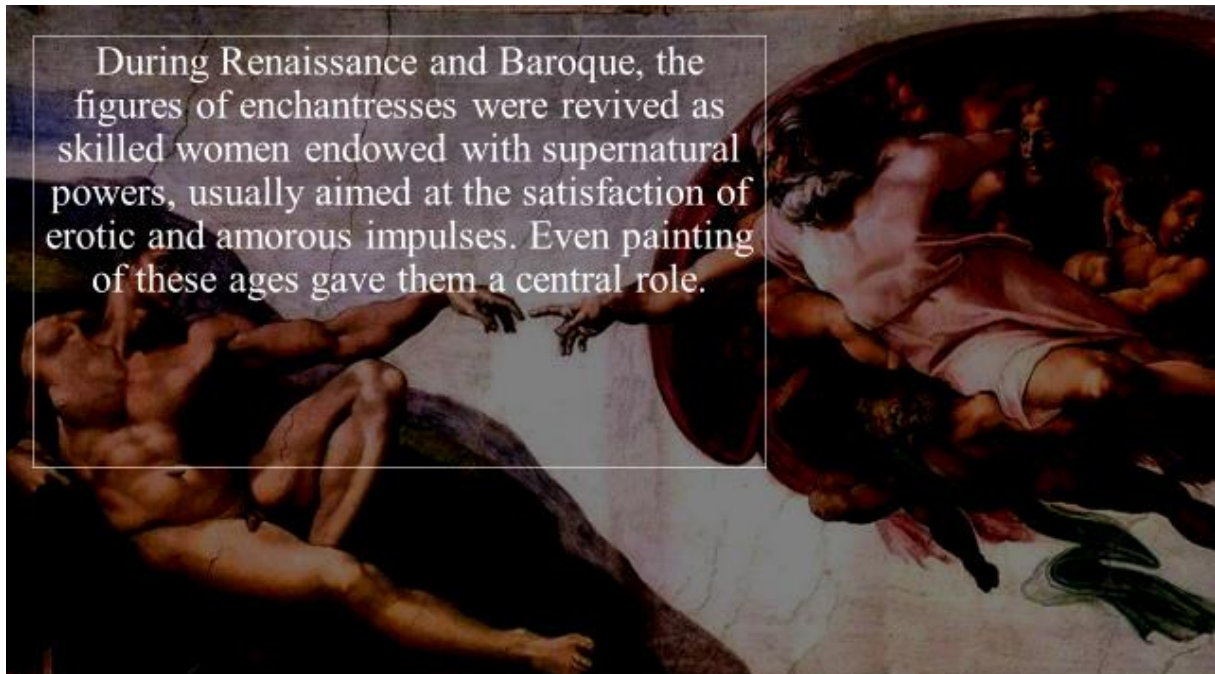






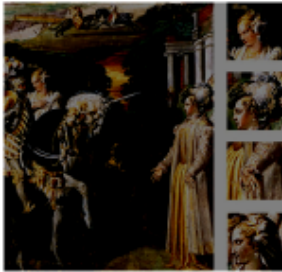
One of the most famous sorceresses of classical literature is undoubtedly Circe. She is the daughter of Greek God Elios and lives on an isle. When sailors are attracted to the shore by her singing, as fascinating as the Mermaids' one, she uses her enchantments to transform them into animals.

That would be the destiny of Ulysses' crew, whose sailors were transformed in pigs. With Hermes's help, Ulysses was able to force her to give them back their human shapes. Circe fell in love with Ulysses and she magically kept him on the aisle, making him forget his mates, his country, his family. After a year spent with the fair, Ulysses was finally able to free himself and his mates and to take again his journey back to Ithaca



During Renaissance and Baroque, the figures of enchantresses were revived as skilled women endowed with supernatural powers, usually aimed at the satisfaction of erotic and amorous impulses. Even painting of these ages gave them a central role.

The Italian literature of XVI and XVII centuries presents famous examples of sorceresses as main characters in important poems like :



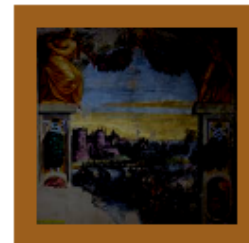
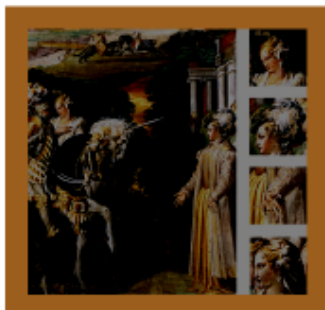
**Alcina** in "Orlando Furioso" by Ludovico Ariosto



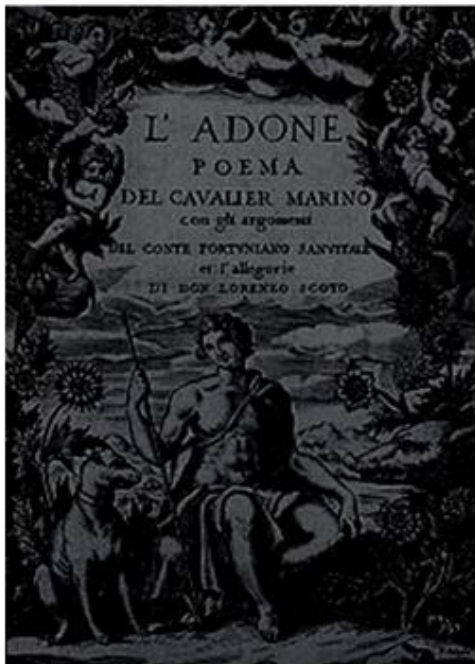
**Armida** in "Gerusalemme Liberata" by Torquato Tasso  
**Falsirena** in "Adone" by Giambattista Marino

**Alcina, in Ariosto's poem,** has got two sisters, Morgana and Logistilla, of whom only the latter was good. They live beyond the pillars of Hercules.

In many respects, Alcina is very similar to Circe, as she too transforms in animals or plants the lovers who she was fed up with.



This is the destiny of Astolfo who was transformed into a myrtle. At the beginning of "Orlando Furioso" Ruggiero saved Astolfo, but then he was imprisoned by Alcina's enchantments thanks to which she, who was old, ugly and toothless, appeared to Ruggiero's eyes as a young and fascinating woman. In the end, Ruggiero managed to escape with the help of the sorceress Melissa, who shows him the true likeness of the evil fairy.



The enchantress Falsirena is the protagonist of one of the many sub-plots which the complex structure of Marino's "Adone" is made of.

Venus Goddess has fallen in love with the handsome young **Adone**, so stirring up Mars's jealousy. Adone is compelled to flee and live many different adventures. Among these the encountering with the sorceress **Falsirena** who falls in love with him. Adone, still captured by Venus's supreme charm, refuses her love so provoking her revenge. Falsirena transforms him into a parrot and makes him attend the kiss and cuddle between Venus and Mars.

Croatia:

## Most famous fairy tale writer



- "Croatian Andersen"
- Tales of long ago
- There isn't enough literature for children
- Stribor's forest, Brave adventures of Hlapich, Reygoch

"When my children were big enough to develop a desire to read, I suddenly realised that I had found the point where my desire to write makes peace with my understanding of my duties.

My children wanted to read – what a joy for me to be their guide... to open for them the doors into the glorious world every child enters when it starts reading for the first time... How could such work disagree with my duties?!..."



## Croatian tales of Long Ago

- The Tales are based on the common principles of:
  - fight between good and evil,
  - old age and wisdom against young foolishness,
  - man and female principle based on man's strength and woman's intuition.
- Nature is the symbol of eternal, divine force which opposes evil and dark
- Sources of inspiration for the collection – Slavic mythology and Christian philosophy

## Famous beings in Croatian folk tales

- Giants
- Witch
- Nightmare (Incubus)
- Dragon
- Fairies
- Malik
- Vampires



## Famous stories

- Stribor's Forest
- Reygoch
- The brave adventures of Hlapich
- Bridesman sun and bride Bridekins



# Similarities and Differences between Croatian and other Countries' Magic Folk Tales

## Similarities with Romania and Italy

### **FAIRIES:**

- OFTEN A BEAUTIFUL WOMAN WITH WHITE/BLOND HAIR AND WHITE SKIN
- CAN TRANSFORM INTO DIFFERENT ANIMALS(SNAKE, FISH, ETC.)
- ATTRACT HUMANS WITH THEIR BEAUTIFUL SINGING
- OFTEN FALL IN LOVE WITH HUMANS

### **EVIL FAIRIES:**

- BLAMED FOR ALL MANNER OF MISCHIEF AND ILLS
- BLAMED FOR CAUSING LIVESTOCK TO GROW SICK OR DIE
- STEAL AND HIDE CATTLE
- BITE PEOPLE AND MAKE THEM ILL

## Similar stories with Romania and Italy

- CROATIAN STORY "STRIBOR'S FOREST" AND ROMANIAN STORY "LOSTRITA"
- - FAIRIES BOTH ENCHANT WOODCUTTER/FISHERMAN TO FALL IN LOVE WITH THEM
- - THEY BOTH REMAIN LOVESTRUCK
- - BOTH BECOME A COUPLE UNTIL A MOTHER BREAKS THEM APART
  
- CROATIAN STORY "STRIBOR'S FOREST" AND ITALIAN STORY ABOUT CIRCE AND ALCINA
- - FAIRY ATTRACTS WOODCUTTER/SAILOR WITH SINGING
- - MAKES THEM FALL IN LOVE WITH THE FAIRIES
- - MAKES THE WOODCUTTER/SAILOR FORGET ABOUT THEIR FAMILY
- - ENCHANTS THEMSELVES TO LOOK BEAUTIFUL TO THE WOODCUTTER/SAILOR

Hungary:

### Fairy Tales as a genre

Enchanted, enlightening, gripping narratives.

Mainly for children?

Based on beliefs of the blending of christian and pagan mythology and or historical events

Euphemism of dreadful experiences

## Our versions

Hungarian folktales don't tend to be fairytales

The conclusion is much more relevant than the story

The just prevails, evil gets his well deserved judgement

Happy endings



## Comparisons

Western Europe:	Hungarian:
<ul style="list-style-type: none"><li>• The word fairy tales is meant in a wider sense</li><li>• Fairies are mostly thin, innocent, beautiful, majestic female creatures</li><li>• They tend to be horrifying and brutal, usually uncensored</li></ul>	<ul style="list-style-type: none"><li>• Only a few intersects the traits of a fairy tale among folk tales</li><li>• Fairies are the REAL beauties, their typical symbols are swans</li><li>• They aim mostly children, and has a language that is censored</li></ul>



## The 5<sup>th</sup> mobility, San Benedetto del Tronto, Italy. Topic: realistic folk-tales:

The edited versions of the students' presentations about realistic tales at the following, Romanian mobility:

Croatia:

### Similarities between Croatian and Italian tales:

- Engagement and wedding
- A similar character – sailor and fisherman



### Differences between the Italian sailor and the Croatian fisherman:

- the Italian sailors face terrible weather conditions → angry souls or demons → punish sailors → the first born inherits a special formula which can save sailors
- the Croatian fisherman → dissatisfied with his life, searching for a better, happier life → many obstacles on his way → his wife saves him → the fisherman eventually finds happiness in simple domestic things



### Characteristics of Croatian Realistic Tales:

- take place in the present or recent past
- characters involved in events that could happen
- characters live in places that could be or are real
- characters seem like real people with real issues solved in a realistic way



Denmark:

### The realistic tales of Denmark

A new look on christianity

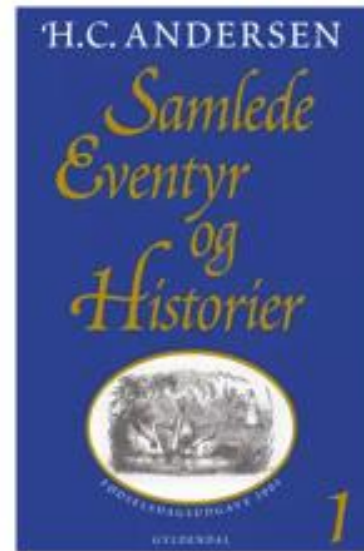
A focus on social issues

A realistic view of the world



Hans Christian Andersen

Or H. C. Andersen



The Little Match Girl

A story of poverty



## Realistic tales of Denmark and magic tales of Italy

### Differences

- Rituals
- Supernatural abilities



## Realistic tales of Denmark and magic tales of Italy

### Similarities

- Christianity
- Social status
- Economic income
- Seeing with the dead



Hungary:

## Realistic tales



- Tale genre.
- Similar to fairy tales but they don't have magical elements.
- The international literature defines it humorously.
- The Hungarian meaning refers to its characteristics.

Types:

- Animal tales
- Legend tales
- Tale stories
- Formula tales
- Comical tales
- Lie tales
- Anecdotes



## Realistic tales

### Humorous tales

- Funny stories mostly about dumb people
- Narrator's goal to make the audience laugh
- Reveals human errors with merciless humour
- Witty heroes e.g. Ludas Matyi
- Lying tales: a tale with a sequence of lies also belongs here



## Realistic tales - Formula tales

- The structure and content is given
- Based on the structure of the soul.
- Two groups: chain tale, bait tale
- Chain tale: a requirement is given, which can be fulfilled by another requirement
- Bait tale: misleads its listener.
- Ending the story with a cliffhanger - annoying the audience

e.g. The Rooster and the Chick



## Realistic tales - short story

- More realistic
- Plot and scene more precise
- Realistic characters
- Hero: smart, resourceful
- He's accompanied by either fortune or misfortune.
- The representation of reality similar to tales
- e.g. The star-eyed sheperd



## Realistic tales - Anecdotes

- Short story
- Finish with a twist and a moral
- Aim: to tell a story about a well-known person
- Mostly fictional
- Genre of upper classes
- Spreads through oral tradition.
- Usually told during meals.
- Relative genre: gossip
- Representatives: Mór Jókai, Károly Eötvös, Kálmán Mikszáth



## Realistic tales

Székely hero.  
He represents the poor's  
wish to become rich  
Cunning boy who goes  
beyond the evil judge's  
mind.

### The most popular:

- Csalóka Peter tales
- Matthias tales
- Mocking priests and women
- Lazy, chatty, tipsy women
- Mad man and his wife
- Smart guy
- Lucky accidents
- Funny elements dominate
- The final conclusions are very realistic and sour



## Realistic tales

King Matthias  
(1458-1490)



### Matthias tales

Matthias, the  
Just



- Legendary figure in our history.
- After his death: exemple for the next era.
- He was an outstanding ruler -> many legends were born.
- A mighty Matthias „cult” arosed.

Portugal:

## 1. The history of the Portuguese Realistic Folk Tales

- ★ Regionally named as “Sentimental Tales”;
- ★ Refer to 19th century Romantic Literature;
- ★ Examples of passion and love - they display the importance of feelings;
- ★ Similar structure to the tales of Magic, without (or rarely) displaying magical elements.



## 2. The history of the Italian Realistic Folk Tales

- ★ Stories of pagan origins, later absorbed into christianity;
- ★ Symbols of tradition, deeply rooted to the population;
- ★ Starter points to rituals that still stand today;
- ★ Have the plebeian as the main characters of the narratives.

4

## 3. Realistic Tales



## St. Anthony of Padua

- ★ Born in Lisbon in 1195;
- ★ Saint of sailors, fisherman and couples;
- ★ Angel of the catholic church, symbol of the ideal christian life;
- ★ Critic of social behaviours;
- ★ Preached to the fish, after meeting the greediness of Man;
- ★ Weddings are celebrated every June 12th in his honour.



6

## Adamastor

- ★ Mythological character created by Camões in the epic poem *Os Lusíadas*;
- ★ Greek mythology giant that symbolized the torments that sailors faced during Discoveries.



7

## **Italian Marriage Tales**

- ★ Of pagan origin;
- ★ Related to the early engagement between men and women in the 20th century;
- ★ Displayed the tradition in marriage and the need for forced marriage in old societies.



8

## ***Lu Tajatore* or “The Cutter”**

- ★ Believed to be the firstborn of a sailor;
- ★ Related to the horrible conditions that sailors had to face;
- ★ Was a common belief that the demons in the deep seas wanted to kill them;
- ★ Held November 3rd as a day of remembrance to the ones who had died at sea - the common grave to all sailors.



9

# Portuguese Characters



Plebeian



Royalty



Nobility

10

# Italian Characters



Families

Sailors



Comare

132

#### 4. The similarities

- ★ Have the same thematic choices;
- ★ Both create a bridge between reality and irreality;
- ★ Both contain humble characters that get the statues of heroes by facing the struggles of life;
- ★ Have real life applications;
- ★ Up to now, are celebrated and shared by citizens.

12

#### 5. The differences

##### Portugal

- ★ Origins in Romantic Literature;
- ★ Mostly focused on XIX century society;
- ★ Focused on teaching a lesson;
- ★ Relation to feelings.



##### Italy

- ★ Of Pagan descendency;
- ★ Describes XX century society;
- ★ Focused on displaying old habits;
- ★ Relation to traditions and rituals.



Romania:

- The fairytale is a fascinating literary species that opens the gate of entering into a fantastic world where everything is possible
- Here the will of men knows no limits and all situations can be solved
- An important aesthetic in the created world, a world of fantastic dimensions, but with the perspective of reality
- It is a land of specific characters: humans, chimeric beings, animals, etc. endowed with miraculous objects, in special time and space

- Romanian literary critic George Călinescu, highlights a realistic plan of the literary species, where acute problems of individual life, family and society are reflected, such as: birth, marriage, physical and moral quality of the children, and so on.
- Class differences are well emphasized in folk tales. The poor man who has many children represents a typical character who serves others, from morning till evening, to earn his bread
- The action of the fairytale focuses around the imperatives that the protagonist must solve and thus the fairytale aims to transmit the life experience of the collectivity and of the narrator and gives moral lessons and safe rules of conduct.

- Tales are anchored by specific formulas: initial, median and final
- The initial formula: "Once upon a time", drives the recover into the unreal world, but also provides arguments of truth, according to an archaic conception, often used by storytellers: "If it were not true, it would not be told"
- The masculine main character in fairytales is Făt Frumos (aka Prince Charming)
- The male protagonist of the realistic tale does not have extraordinary qualities or supernatural powers
- He has qualities and defects, like any human being, but he is seen in evolution

### Case study: Realistic fairy tale HAPAP ALB



"Harap Alb"

Or, "White Moor" in translation, is the chief character as well as the title of a Romanian fairytale by Ion Creangă.

Full title: "Povestea lui Harap Alb" ("The Story of Harap Alb")

- Ion Creangă's hero, named Harap Alb, is a real character and not a fantastic creature
- Harap-Alb is an atypical character for fairytales because it brings together both qualities (intelligence, wisdom, kindness, etc.) and defects (nativity, weakness)

- He learns from mistakes, progresses and matures to deserve his status at the end of the fairytale
- He has to travel the Earth from one edge to another, that is, from a symbolic point of view, from immaturity to maturity, from a familiar world to an unknown world
- In this respect, his story is universal, it is the story of each of us



## SIMILARITIES BETWEEN ITALIAN AND ROMANIAN REALISTIC TALES

- Protagonists are searching for a better, happier life,
- The tales have humble characters that develop into heroes by facing the struggles of life;
- They have real life examples that are useful to the present day
- The main character encounters many obstacles on their way
- In the end they find true happiness by returning home
- Fairy tale formulas are present

## DIFFERENCES BETWEEN ITALIAN AND ROMANIAN REALISTIC TALES

### ROMANIAN

- the protagonists are farmers/pebeian or aristocracy,
- the typical Romanian village is depicted
- the protagonist undergoes a major transformation

### ITALIAN

- the protagonists are fishermen
- the subject is usually romance, engagement
- they are focused on traditions/superstitions

Italy:

## SOLAR CULTS

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Rooted in Egyptian and Pelasgian traditions, the worship of the Sun has been absorbed by Christianity, most importantly in festivities such as St John Baptiste on the 24 of June, just three days after the summer solstice



## TRADITIONAL LOVE RITES IN SAN BENEDETTO

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Girls, especially in this period, used to make this kind of rituals, especially linked to St John Baptiste or in general to religious figures, in order to know if they would have fulfill their love dreams. They consisted, for example, of washing with rose petals, interpreting the shape of the egg white and finding the face of St John in the dawn hidden in the vapors of the morning

## THE DANCE OF THE SIGH

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Typical of Carnival time, it was a courtship dance that helped young lovers to share their feelings. When a guy sighed in the middle of the room, he was asked «why are you sighing?». Then he would have answered «Because my heart was stolen», pointing the girl who was in love with. Then the girl was asked the same question, either returning the love for the same boy or pointing someone else.



## SAILORS' COURTSHIP

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Before marrying, it was very common in the last centuries to follow some traditional rules related to engagements and weddings. After sending a «comare», an investigating girl who had to find if the family and the girl were willing to accept the courtship of the sailor. Then, he was allowed to visit the house of the girl, who was always accompanied by her mother or another lady. They chose their lover among the member of the social class, especially in order to find someone who was able to cook the fish and mend the nets. On special occasions and feast days, they swapped, since most of them were poor, very inexpensive gifts, such as food and clothes

## WEDDING TRADITIONS...

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Once the bride decided to move to his future husband's house and finally celebrate the wedding, she had to bring with her, with a long procession (the longest it was, the richer the family demonstrated to be) the linen, handsewn by the bride herself. The bed was also prepared with specific rules, such as putting inside the woolen stuff a pinch of salt, a blessed palm leaf, some drop of holy water and a saint's picture. Then, after swapping other presents, on Sunday they could eventually celebrate the wedding.



## ... AND CELEBRATIONS

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Marriages were always held in the town church on Sundays. In the morning, the bride's family offered some food and drinks before leaving for the church, where, after the mass, the couple was celebrated at the entrance of the building by their families and friends, who threw rice or coins in the air as a luck omen. Then, the bride could finally get into his husband's house, where she was welcomed by her mother in law. The girl had to kneel in front of her, as a sign of respect, but then the mother in law helped her to stand up and get into the house. Since for their economical conditions they could not go on a honeymoon, the bride was not allowed to go out for an entire week, while the husband was free.

## SUPERNATURAL BELIEFS AMONG SAILORS

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Sometimes sailors had to face terrible weather conditions. One of them, the waterspout, was thought to be caused by demons or supernatural forces. The only person who could prevent them from the death was «lu tajatore», the Cutter, a first born of the family who inherited a special formula from his father. With prayers and invocations, he used to «cut» the air with a long knife and save the sailors and the ship from the fury of the sea.

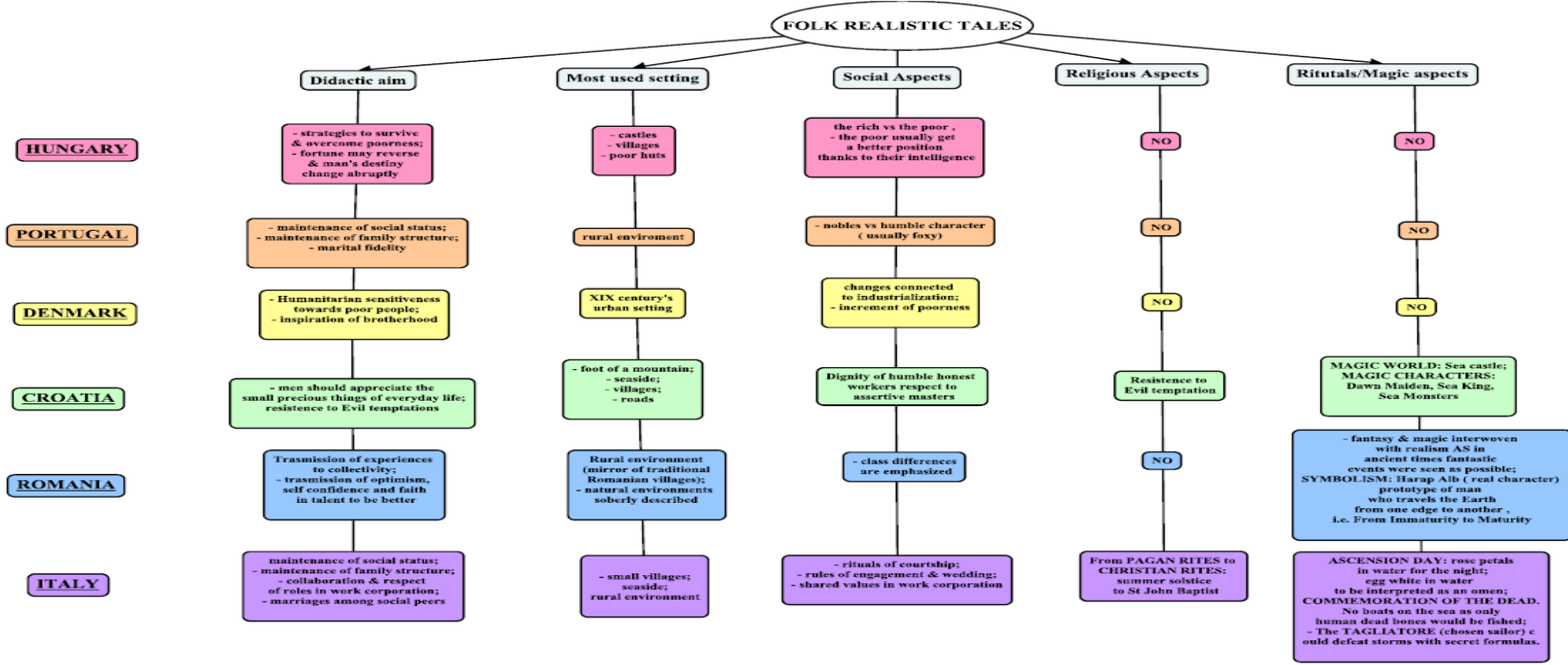


## THE COMMEMORATION OF THE DEAD

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Up to the 1950s, there was a very strong credence about deads in the sea on the 2 of November, the day of the commemoration of the dead. Sailors avoided to go fishing because they believed they would have got only human bones, heard scary voices and eventually see Caronte's boat. Nowadays this tradition is still present, because sailors on this day still prefer to stay at home in order to homage the sea as the common tomb of thousands of sailors





**MOST COMMON SHARED ASPECTS:**  
*in spite of mainly considering differences and contrasts among social classes, there is no idea of social fighting in folk ancient tales, being it typical of the end of XIX and XX centuries. Instead, the maintenance of social order is highly appreciated, dissuading any social challenging, limiting the possibility of improving one's own status to personal intelligence or profitable marriages.*

## **The 6<sup>th</sup> mobility, Cluj-Napoca, Romania. Topic: anecdotal and humorous folk-tales:**

Since this was the last mobility, there were no student presentations about this topic, but there were quizzes for which the teachers created documents of background material related to this topic:

### **Croatia:**

Croatian funny stories are rich in variety and imagination. There are humorous jokes, humorous stories about animals, and stories in which we laugh at the madness of fools. Among them there are stories of domestic animals fleeing from humans and about people who trust more a donkey than a man. The crown of Croatian humor is loathing about neighbours, where neighbouring towns and villages mock each other, but in spite of the excessive mockery there is never a quarrel between them. In the book written by Jozo Vrkic there are many funny stories which originated from true life stories and which were inspired by oral tradition.

Croatian folk jokes were created on a variety of occasions when a person felt the need for laughter or the desire to entertain the society, but also to mock both someone else's and his/her own imperfection. Jokes entertained and lessoned at the same time.

By their content funny stories are not always original, Croatian, there is an influence of European and non-European oral and written literary sources.

„Funny folk tales“ were created as records of former oral traditions. They were created by generations, constantly recounted, transmitted orally and they naturally changed, adjusted and sometimes lost some content. They are also understandable and interesting to children, and there is a moral at the end of each story. Stories origin from all parts of Croatia, but also from parts of the world where Croatians live.

„A man and a woman“ is a folk tale about a man who thinks that his wife doesn't do anything during the day, while he works hard on the farm. To prove it to the contrary, the wife suggests to switch places. Before going to the farm she tells her husband what to do and not to eat the poison placed in the attic. The woman leaves and the man stays with her assignments. He tries to do all of them, but there are too many of them, so he tries to do more jobs at once. He doesn't manage to do anything and in the end he ruins everything, he doesn't clean up or even cook, and his animals die. Being desperate he goes to the attic and eats the poison. When the wife realizes that her husband isn't coming with her lunch, she goes home and finds him pretending dead in front of the bowl containing poison. She tells him that nobody has ever died eating honey, and her husband asks for forgiveness, admitting her job being as difficult as his. The whole story is pervaded with humour.

## Hungary:

Another outstanding group of folk tales is the so-called humorous tales (*tréfás mese*), which form about twelve per cent of the Hungarian folk tale corpus. Although they frequently slip into the world of fairy tales, with which they are interwoven by the presence of the miraculous, they are more robust and more realistic, and at times lash out with rather unsparing humour at the stumblings of the weak. Furthermore, if the villain comes to grief in humorous tales, he receives his punishment soundly. This is a harsh, almost cruel way of amusement. We can immediately see that these jokes were born or became rooted in the tradition of people having a hard, often barely tolerable fate. Thus, in these humorous tales the reigning element is not the miraculous, but the grotesque.

The world often turns topsy-turvy in humorous little stories, but that is not always in order to find solace in the symbols of higher justice, as in the moral lesson of the fairy tales, but rather it is merely to create discomfiture and to raise a laugh. Certain tales from this genre often rival the most artful, modern, grotesque short stories.

Less than five per cent of Hungarian folk tales treasure consists of the village mocking tales (*falucsúfoló mese*). These occupy a place between tales and legends, and supernatural elements also occur in them. A smaller number of them narrate real events, while others have international itinerant themes. Some of these tales have clung tenaciously through centuries to certain villages, towns, or regions. Their short epic structure consists mostly of a single motif. These tales generally do not come up during story-telling but during rests in communally performed work or during the telling of anecdotes, when the entertainer of the company tells these one after the other. It also happens that certain ones of these village mocking tales explain some kind of a saying, which is in more general use. Most of such tales are connected to the village of Rátót (Veszprém County), which is why the Hungarian technical literature also refers to these as *rátótiáda*. The following tale (AsTh 1287), for example, makes fun of the village magistrate of Rátót.

*... Then the village magistrate says: "But first let us count and see if all ten of us are here, just to make sure that this big tree didn't pull some of us into the water."*

*Then he begins to count, but when he had counted up to nine he never counts himself. He counts some five times, but it always remains nine! He throws up his hands, looks up to the sky, then he begins to shout, saying:*

*"Oh, one man was taken by the water! Oh, oh, what will become of me, when I am responsible for all ten! Now I cannot go home again, with this man lost."*

*Well, eight more men besides him count the company again, but they too can find only nine. One of them also suggests that he won't go home either, because he too is responsible, since he recommended that they drop the tree in the water. Then when the tenth, the one who has not counted yet starts on it, he says:*

*"You know what, let's smooth down the clay, make it smooth and really soft, then lie down on our bellies, press our noses into the soil, all ten of us, or as many as we are here, and then we can count how many holes there are."*



*So that is what they did. When they lay down they pressed their noses into the soil really hard. They counted and, what do you know, there are ten of them. Hah! They started to jump up and down:*

*“Here they are, here they are, all ten of them, everyone!”*

*With that they went home, and unless they died, they are still there.*

The deviation arising from the mistake that the counter leaves himself out is a very widely spread motif of the *rátótiáda*. This motif is known in Western and Northern Europe and has been recorded among the Russians and also in India and Indonesia. Such motifs can easily be adopted into local tales.

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<http://mek.oszk.hu/02700/02790/html/154.html>

## **Romania:**

What does humour mean? What are its basic characteristics?

- ⊗ The humour cannot exist outside of what is truly human.
- ⊗ The comic cannot be enjoyed in loneliness, there must be a society, because it has a social significance.
- ⊗ The comic is unconscious, it cannot exist in the same time with the emotions.
- ⊗ The comic uses The Bad to reach The Good.
- ⊗ The humour is a wonderful method to remove the Bad, a useful way to spend your time.
- ⊗ The humour is unique, but the national specificity represents an important, strong influence.

In *Dicționarul de termeni literari* coordinated by Al. Săndulescu – and in all other dictionaries – the **anecdote** is linked with its Greek etymon, designating an “unhackneyed thing.” In Romanian, the term was imported through the French filiation and it is defined as “a brief story, most of the times, joyful, with a moral ending and with a picturesque air, inspired from everyday life or attributed to a famous character.”

“Anecdotes humanize individuals and turn abstract concepts into concrete ones. They make complex ideas immediately clear.” Anecdote is defined as a “brief story” or as “the gleaming toy of history” that captures the atmosphere of private life or one’s portrait, being characterized by “a connotation of gossip or humor.” ( Moeser, 2002, p.32).

Starting with the 17th-18th century the literary works mention humour references: Miron Costin, Ion Neculce, Dimitrie Cantemir (traditional folk humour, inspiration). In 1867, **B. P. Hasdeu (1838-1907)** named the traditional folk humour for the first time,

*anecdota*. **Petre Ispirescu (1830 -1907)**- published a collection of *snoave* and folk stories in which *snoava* is defined as a folk tale and a joke (from the folklore point of view). **Teodor Pamfile(1883-1921)**,in „The Book of Funny Tales”(1919) explained *gluma* (=the joke) as „the story that bites, misteriously, without pain or deep wound, the one that looks and steps outside the road.” The joke is the smallest measure unit. We don't have a clear limit between these terms: *the anecdote* is the type of folk literature creation where we find humor, short comic situations; *Snoava* (Ov. Bîrlea) is a short naration, usually in one episode, with a clear satirizing intention of the day-to-day life within the credible limits and it is slow, well-developed while *the anecdote* is concise and abrupt.

During the 19th century, many Romanian authors gathered folk anecdotes in their books. Such collections of brief moral and jocular stories increased the circulation of fragments that had previously been transmitted orally. Indeed, anecdotes ingrain a subversive potential with respect to authority. Compared to the other forms of rebellion or authority contestation, anecdotes are admitted because they unveil despicable but wanted details, kept secret from the public. This is how the tremendous popularity of this literary genre should be explained.

The most famous Romanian character found in anecdotes is **Păcală**. His name is derived from the verb *a (se) păcăli* = 'to fool oneself/somebody' Pacala is a folk hero, a fictional character in Romanian culture, folklore, and literature. He is known for his humor and cleverness, hidden under a mask of naivety and simplicity. In the Romanian literature there are several anecdotes about Păcală rendered in their writings by authors such as Ion Creangă, Ioan Slavici, and Petre Dulfu. Păcală appears in several funny tales. The most famous one is called „Păcală and the door.” It is a moment when he is hurrying to run away from home with his brothers. They tell him to pull the door because that is what you do when you leave home. So, Păcală pulls the door from its hinges and carries it on his back.

Păcală is present all over the country, with a smile, and with his travel inventoy: a hat, a bag and a whistle. He heals people with his jokes. He is meant to cure people by means of jokes, direct humour, optimism and force. He heals stupidity, ugliness, cowardice, theft, injustice, greed, libel/ defamation, parvenitism. He has an ambivalent psyche: he is witty and stupid (Ovidiu Bîrlea). He has a good friend, Tândală. Sometimes, they meet each other and fool people together.

The Ottoman influence brought the Balkan spirit and with it, other characters and situations. Anton Pann's character, **Nastratin Hoge**, is a classic example of an urban tradesman. (or, Nasredin Hoca) is a folk hero that has his origins in Turkey. It is present also in Arab, Azer, Bosniac, Uzbek folk culture. He was an Imam, loved for his witty personality. There are more than 300 humourous anecdotes that make people laugh and think at the same time, they give advice and educate. He is a symbol for collective wisdom, a kind of vigilante. The year 1996-1997 was declared *The Nasretin Hoge* Year by UNESCO.

Especially during the communist regime, political jokes were very popular, although they were illegal and dangerous to tell. In the democratic Romania, these jokes are still

popular, although the themes changed: now the politicians are seen either, as hopelessly corrupt, greedy, or as nationalist madmen. Communism was a humor-producing machine. Its economic theories and system of repression created inherently funny situations. One such joke goes like this: In Ceaușescu's time, a line is forming around the street's corner. A man passing by sees it and asks the last one in line: "What do they sell here?" "I have no idea", he replies, "go ask someone ahead". The man goes to the middle of the line and asks another person: "What do they sell here?" "I have no idea", the answer comes and he is sent farther ahead to seek for an answer. The man goes straight to the first person in line and asks him: "What do they sell here?" The other one answers: "Nothing, I just felt sick and took support on this wall." "Well then, why are you still here?", the man asked. "Because I've never been the first in such a long line", the answer came.

One feature of the present day Romanian humour is that there are jokes about people of other regions of Romania. They are usually told, setting examples of the way each region uses the Romanian language. For example, Moldavians pronounce /tʃ/ as /ʃ/ and /e/ as /i/, Oltenians make use of the perfect simple (rarely used in other regions) and the Transylvanians use some words of Hungarian and German origin such as 'musai' (meaning *must*) or 'fain' (meaning *nice*), as well as the start of most sentences with the interjection "No" (not as a negative answer, but meaning *So* or *Well*). Oltenians (*Olteni*) and Muntenians (*Munteni*) are seen as trying to be ingenious and fast-paced, but failing every time. They do talk a lot too – people from other regions think that they even talk before thinking. Oltenians are said to be especially proud. Moldavians (*Moldoveni*) are witty and proud, and drink a lot while Transylvanians (*Ardeleni*) are seen as patriarchal and slow, both in thinking/speaking and in acting.

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### **Portugal:**

Folktales and their oral transmission portray each community's manners and habits as well as its own knowledge and know how.

Portugal, whether by its historical antiquity or its geographic location, is rich in oral heritage from which stands out folktales, that according the anthropologist Câmara Cascudo, have both an entertaining and moralizing intention.

Various authors like Cascudo, who collected folktales following Consiglieri Pedroso's method, agree in classifying these tales as jokes or anedoctes.

It's not easy to find a concrete definition of these tales, as they embrace a large variety of themes. However, they can be characterized by its humour and the appearance of sudden unexpected situations.

This type of tales may not have a moral purpose, restricting itself to manifest "feelings of approval, criticism, repulse or satire towards behaviours". They denounce undesirable or reprehensible behaviours, through the use of caricatures. So besides being entertaining they can also be "ethnographic texts" since they help in the comprehension of the community in which they arise.

Considering these characteristics, they can be mistakenly confused by anedoctes which don't last in time, don't go through oral tradition, and neither represent nor characterize the different local communities, standing out by ephemerality.

We should also emphasize that characters are normally anonymous and represent the collective spirit of a certain community, as its discontent towards their oppressors. To Alexandre Parafita anedoctes and jokes are amusing and can be divided into obscene tales, priest's tales, bad-temper women' tales, neighbours and rivals' tales and finally, tales of crazy and greedy people. Previous authors (e.g. Adolfo Coelho, Teófilo Braga or Leite de Vasconcelos) didn't introduce anedoctes and jokes in their collection, perhaps due to moral and modesty issues. It is convenient to know that a large number of these authors' sources were priests and elementary school teachers who omitted some tales for being against religious dogmas or bringing situations that could possibly affect the moral and good customs.

The most evident characters in anedoctes and jokes are women and priests. Women are seen with a disapproving behaviour, caricatured as lazy, frivolous, liars, etc., which reveals a chauvinist and traditional society. Priests are portrayed in anti-clerical and worldly surroundings, easily indulging in devilish temptations, which go against their chastity vows obliged by the canons.

As an example we may refer the following tales: "The hunter, the woman and the priest", "The friars and the old woman's eggs", "The idle woman" and "Giving the poor to win double".

### **Denmark:**

When it comes to our knowledge of anecdotes and jokes we owe a lot to one specific man in Denmark. His name was Ewald Tang Kristensen(1843-1929)

Tang Kristensen is today considered to stand behind the largest public gathering in the Western world. His collected material, which is in the Danish Folklore Collection, constitutes a unique collection of sources from another time and from some population groups that otherwise rarely get to speak in history.

The core of Evald Tang Kristensen's collection is 24,000 handwritten pages, which he wrote down after oral communication from the 3348 people he visited on his many collection trips.

Evald Tang Kristensen started collecting crowds, after he moved to Gjellerup near Herning in 1866, where he had been employed as a teacher. He began to walk around in the parish on his free nights, where he visited people and made them sing shows and tell legends and adventures. Gradually, the collection trips of several days or weeks were extended throughout Jutland. Only rarely did he make collection trips in eastern Denmark, as he was not familiar with the local dialects here.

Tang Kristensens great work is today regarded as an effort to preserve cultural history while also building national identity.

We already know that Danish folklore finds its roots in Norse Mythology and Scandinavian folk tales. With a landscape that sweeps ever out to sea, and 400 nearby islands, Denmark has long been a land of sailors and sea merchants. The rich nautical history is woven into Denmark's folk tales to reveal customs, anecdotes and colloquialisms unique to their culture. So even though Tang Kristensen was based right in the middle of the country and far from the sea some of the anecdotes he collected had tight bonds to the sea.

Tang Kristensen's longstanding interest in folklore collection resulted in a wealth of data. Some 6,500 individuals communicated material to him. He himself recorded some 3,000 songs with 1,000 tunes, 2,700 fairy tales, 2,500 jokes, 25,000 legends, numerous sayings, poems and riddles as well as tens of thousands of descriptions of traditions and everyday life. In addition, he collected samples of handwriting, leaflets and music, not to mention all the material he received from others. The fieldnotes from his travels fill 24,000 pages of manuscript. His records maintain a high level of quality thanks to his consistent detailing of time, place and informants. His special qualities as a folklore collector were noted by his friend and colleague Hakon Grüner-Nielsen who emphasized his mastery of local dialects, his exceptional memory and his rigorous approach. Tang Kristensen contributed greatly to the method of collecting folklore by going directly to the sources of oral tales, often recording the narrative tone of his informants. In so doing, together with Kaarle Krohn and Antti Aarne in Finland, he paved the way for modern folklore research.

At the same time, Tang Kristensen realized that the many informers he visited were not only passive carriers of centuries-old stories and shows, but that the narratives served as an integrated and active part of their everyday life. This meant that he studied his informants' living conditions and the environment more to be able to say something about the importance of folk tradition and the connection between the person and what they were telling or singing about, and the way they did it.

He expanded his work area to write about the conditions and the environment that the old shows and stories were still a living part of. He depicted some of his informants in

some portraits of named hedge farmers, housewives, craftsmen, servants, and co-workers.

Our often mentioned writer when it comes to tales H.C. Andersen was without doubt familiar with some of the legends and jokes Tang Kristensen collected but research reveals that he himself was probably not interested in fun and jokes created by others. In a letter from H.C. Andersen on February 16 1855 to his friend Henriette Wulff, H.C. Andersen writes about what he thought of as witty and what is serious.

A later example of anecdotes can be found in the book by Karen Blixen from 1958. With the title *Anecdotes of Destiny* her stories dealt with the relationship between life and art in various constellations. If not a matter of art for people in the old days all old examples of Danish tales, jokes and stories have been closely connected to everyday life often in a peasant world and later in a more urbanised world.

### **Italy:**

Aristoteles defines the ridiculous as “ a certain error and turpitude unattended with pain and not destructive” Thus, for instance, a ridiculous face is something deformed and distorted without pain , for he believed comedy being an imitation of the ridiculous.

Cicero in his book “*De Oratore*” distinguished between wit of matter, which is based on facts and comprises anecdote and caricature and wit of form, which is based on words and awakens laughter “ by something pointed in a phrase or reflection”.

The Latin writer Fedro had already given a gallery of personalities with all human virtues and vices , embodied by animals and many of his fairy tales presented tricky situations.

A famous example is the story” *The Fox and the Stork*”

The Fox and the Stork were good friends: One day the Fox invited the Stork to have lunch together. To make her a joke, she served her a soup in a shallow bowl. The Fox licked easily, but the Stork only managed to wet the tip of her long beak and after lunch she was hungrier than before.

“ I'm sorry – said the Fox – the soup is not to your liking?”

“ Oh, don't worry. I hope you want to return my visit and have lunch with me “ -soon replied the Stork.

So it was established the day the fox would go to the Stork's house.

They sat at table and the Fox realized the food was served in pots with long narrow necks in which the Fox uselessly tried to stick her muzzle, all she could do was licking the outside of the vase, while the Stork dipped her beak in the broth and pulled out tasty frogs.

“Don't you like what I've prepared, darling?” asked the Stork and the Fox couldn't answer a word, hoping to go back home as soon as possible to eat something.

This is how the Joker Fox was in turn made fun of by the Stork.

Since Middle Ages embedded within Italian fairy tales are proverbs, jokes and anecdotes that reveal the unique regional and cultural characteristics found across Italy. A favorite style of narrative found in Italian folklore is called the Fabliau ( deriving from the French tradition)

This was a humorous style that often poked fun at clergymen or others in authority. The stories were centered around ridiculous situations and plot lines with the main character as a buffoon.

With the rise of Catholicism in Italy, many pagan traditions were replaced or masked over with religious icons and customs. This form of sympathetic magic can be found in Italian legends and fairy stories as old pagan medicinal practices merged, for example, with prayers to saints, and other interesting concoctions that allowed the two practices to co-exist and find new life in fairy stories and legends.

The Decameron , by Giovanni Boccaccio, is the first work in Italian vernacular ( such was considered the language derived from Latin and spoken by people in everyday life) in which the value of comedy is fully exploited and, indeed, its comic is so all-encompassing that it may be viewed as an “ enciclopedia of stiles, but also an enciclopedia of reality” ( Borsellino).

Although the comic of this work appears in many forms, its linguistic roots are the same in all the tales, from the first story of the first day, in which Ser Cepparello becomes San Ciappelletto, to the adventures of Calandrino and all the tales dedicated to the fine art of the beffa.

We have already referred to the tale of “Fra Cipolla”, so this time we are focusing on Calandrino.

In each of the tales in which Calandrino is a character (VIII, 3; VIII, 6; IX, 3; IX, 5), he is portrayed as a simpleton who believes in the folk magic of the time period. In the first tale (VIII, 3), the three painters hunt for heliotropes, and Calandrino believes that by finding one he is rendered invisible. Bruno and Buffalmacco, his friends and fellow painters, pretend they don't see him and kick rocks at him all the way back to Florence, where he arrives bruised. In the second tale (VIII, 6) Bruno and Buffalmacco subject him to a medieval version of a polygraph test. According to common belief at the time, a person who is lying wouldn't be able to swallow the prepared bread and cheese when under examination. However, Bruno and Buffalmacco sour the cheese with dog ginger, a very bitter herb which Calandrino then spits out. This convinces his friends that he is lying about a pig of his being stolen (which in reality they had taken). Calandrino is convinced that he is pregnant in story IX, 3. To give him a painless miscarriage he takes a potion that is specially prepared by his friends, Bruno and Buffalmacco.

Finally, tale IX, 5 is a story in which Boccaccio uses Calandrino's character to ridicule the folk magic of his time period. To gain a woman's affections, Calandrino casts a spell and prepares a potion from a scroll supplied by Bruno. The potion contains all sorts of absurd ingredients and the scroll is filled with gibberish. When his wife discovers his intentions, she beats Calandrino.

Actually we could affirm that Boccaccio was the first who printed on a page what is still called “lo spiritaccio toscano”, that is to say the predilection and the ability of creating mottos, pans, jokes typical of people living in Florence and in Tuscany.

In modern age a worldwide known beffa was that organized by three fellow high-school students in Livorno, Modigliani's native town , in occasion of the hundredth recurrence of his birthday in 1984. They created stone sculptural busts that imitated Modigliani's style and threw them into a canal where it was supposed the artist had thrown his works that were refused and moked at by his fellow citizens.

When they were found, the population ,but highly prestigious critics, too, rejoiced at the extraordinary finding ready to welcome the sculptures in blazoned expositions.

When the three pranksters realized that their mockery risked to turn into one of the most sensational fakes in the history of art, they revealed their authorship by showing the photos taken while they were “ creating” them

Critics and experts had their careers crushed by such a successful beffa!!



## TEACHERS' OPINIONS ABOUT THE PROJECT

We asked the teachers working on the project to share their opinions and feelings about it.

Portugal:

The project was quite appealing from the very beginning.

As traditional folk tales are part of the Portuguese curricula it was really interesting to check the universality as well as the transversality of the tales of oral tradition, in a practical way. This project allowed all the ones involved to get a deeper learning of a topic which is simultaneously ancestral and contemporary.

The accomplishment of this project was only possible due to a team of teachers, who having different academic backgrounds, could complement themselves. Through each one's different contributions, collaborative work was promoted in fact.

To the students that have engaged in the project, it was an outstanding experience. Their testimonials show that concerning didactic, pedagogical and social skills it was worthy taking part in it.

In an era of globalisation, the digital means were working for a humanist dynamic which means to explore and understand one of the facets of our common heritage: Our Common European Tale.

*Rosário Marques (Portugal)*

The ignorant, who think they know everything, deprive themselves of one of the best pleasures of life: learning

Popular saying

Learning is always rewarding and meaningful no matter which point in one's life.

This was my first experience in this kind of projects among different European countries, and it was certainly an asset in my life path.

From the very beginning, the topic of this project was challenging not only for the knowledge of our own culture but also for the knowledge of the partners' countries.

I felt really pleased with the sense of sharing as we worked as a team and that enabled us reflect on such different but so alike situations. The European traditional culture having such inevitable differences, presents common facets which can only be read in the merging of similar origins.

On the other hand, the work carried out with the students was fairly positive. Adjusting the students' endless ideas to the intended goals, reaching consensus about the tasks to perform has confirmed something I have been supporting for many years: students get easily involved in tasks whenever some kind of work makes sense.

So I must say that not only were the expectations achieved but also highly exceeded.

*Zélia Vasques Condeça (Portugal)*

The Erasmus+ Project “Our Common European Tale” started in October 2017 with the 1st mobility in Budapest and ended in Cluj Napoca in Romania, in March 2019. The participants from Croatia, Denmark, Hungary, Italy ,Portugal and Romania were supposed to choose one (or more) folk tale , write a script of the chosen tale and performe it on the stage with the students from other countries. So, all the students had their share of writing, reading, familiarizing with the story, brainstorming it, giving their own ideas to the script... This way they prepared for the rehearsals in advance. All the partners learned about the host country’s culture and history. Their work included presentations and vides about their learning process. Students prepared questionnaires about their folk culture and when the project is over in April 2019, there will be writing contest and a short film contest. Sounds like a lot of work? Yes, it was and is.

All the performances of folk tales showed that students and their teachers were up to the task. The team work, cooperation, the enormous energy that sudents shared, the storm of ideas they had, the strong bonds they made and creativity they showed, the experience and friendship which they will cherish till the rest of their lives can not be measured and described with simple words. Working on this project meant mutual support, enthusiasm, looking from a different perspective and cooperation on so many levels. All the prior activities and researches students made expanded their perspectives and knowledge of other peoples and cultures. Students were motivated to know more about each other and their background, trying to build mutual relationships during their work. They were ready to learn from each other, listen to each other, bring decisions and present their own ideas. Working on this project made them more self-confidente, organized, flexible, communicative, tolerant, trustful and respectful. They learned how to plan , organize, set goals, set work assignments, be responsible not just for yourself but for the whole team. It took a great deal of courage and ability to adapt.

We are sad that the project is about to end very soon. On the other hand, watching them working on the project made us teachers proud and hopeful. Europe needs them to go on being just, honest, peaceful continent which is heading towards the civilization of love.

*Radmila Zavorski (Croatia)*

Working together on the project of Our Common European Tale had a positive impact on our professional and personal development.

First and foremost our intercultural understanding improved: spending time in other European countries, meeting other teachers was an enriching experience. We could explore some culture, history, tourism through this education project.

Cooperating with colleagues had also a considerable impact. In the Hungarian mobility we planned and organized together a workshop on animal folk tales; although we have been working together for years, rarely had we the chance before to teach cooperatively. Moreover, we organized events not only in our school but also in other Hungarian school about European folk tales so we worked with teachers outside

of our institution. During the mobilities we visited other European schools, got to know other education systems, methodology, good practice, which we could implement. Conversations with colleagues highlighted strong similarities as well as very deep differences with the Hungarian reality we are used to. Class observation and discussions with foreign teachers were also highly motivating.

While we were working with our students on the text of the play we also learnt new methods to help our pupils in the process of creative writing. Later attending rehearsals allowed us to learn more about drama based instruction and these new teaching tools are integrated now into our curricular areas. It was also a thrilling experience to see how each text came to life in each and every country in a common language.

We also learnt new digital applications which we use now in our everyday practice. There were several workshops and lectures for the teachers as well during the mobilities, so we got acquainted with other nation's folk tales while we could compare and contrast them with the Hungarian tradition. We also integrated some of these new methods and academic knowledge into our lessons.

At a personal level, we enjoyed the opportunity to join a new environment for a week and have friendly conversation with colleagues. We became more fluent in English while we stepped outside of our comfort zone.

*Zsuzsanna Duschák, Erika Farkas, Erika Demkó and Barbara Urbán (Hungary)*

As the European coordinator, it was such a pleasure and honour for me to see so many students and teachers from the 6 partner countries working on my idea and realizing it. When I was writing the project back in late 2016, I did not imagine what it would be like to see the students of each mobility staging a play based on a national folk-tale in 4 days and performing it on the 5th day. Honestly, I thought it is an impossible task. But these students proved me that for them there is nothing impossible. They worked tirelessly during the first 4 days of each mobility and performed the play like professionals on the last day. In between rehearsals, they had the opportunity to learn about each other's culture and national identity. I believe, they made friends with each other and made a huge step towards becoming a true European citizen. Watching them working harmoniously together for a common goal, proved me that it is still possible to built real, trans-European communities in our fragmented and troubled old continent, called Europe.

*Ádám Szolnok (European coordinator) (Hungary)*

## PARTICIPANTS OF THE MOBILITIES

Partner school /City/ Country	Students	Teachers
<b>I. Gimnazija, Osijek, Croatia</b>	Petra Prološćić Ira Čurik. Karla Zrno Lucija Kadleček Ivo Lacković Nera Ivković Marija Dugandžić	Ivana Štiglec (coordinator) Gordana Dragušica, Daniela Dorčak, Radmila Završki Nataša Tram
<b>Borupgaard Gymnasium, Ballerup, Denmark</b>	Patricia Stradel Holmberg Nanna Lindgren Braunstein Ida Johanne Lange Christian Valdbo Fobian Tilde Wallin Larsen Martin Nordentoft Thorsen Julia Elkhatib Katharina Petersen Harald Bramming Asta Hedegaard	Karsten Faurholdt (coordinator) Dorthe Bille Andrea Juliane Kristiansen Nicholas Wood Rasmus Rosengaard Rikke Larsen Woo Jin Ko Ariane Bräuning-Tang
<b>Petrik Lajos Bilingual Vocational School of Chemistry, Environmental Protection and Information Technology, Budapest, Hungary</b>	András Papp Bence Janik Hanna Karácsonyi Katalin Kajtor Alexandra Bodor Erzsébet Sándor Benedek Endródi Richárd Kékesi Alexandra Bottyán Áron Gábor Müncz	Ádám Szolnok (European coordinator) Zsuzsanna Duschák Erika Farkas Erika Demkó Barbara Urbán Katalin Darányi
<b>LICEO SCIENTIFICO STATALE "B. ROSETTI", San Benedetto del Tronto, Italy</b>	Davide Dell'Ernia Mattioli Michela Alessa Bruni Ludovica Ruggieri Simone Brandimante Diletta Vialardi Elena Tufoni Afef Angione	Anna Nardecchia (coordinator) Giancarlo Brandimante Paola Baldini Elana Cardola Serena Mascitti Ersilia Marinelli

	Luca Neroni Francesco Maria Nardinocchi Micaela Chiericozzi	
<b>Agrupamento de Escolas Anselmo de Andrade, Almada, Portugal:</b>	Susana Roboredo Maria Zegre Catarina Guerreiro Inês Lopes Sara Maló Tomás Antunes Andresa Gil Sofia Alves Raquel Paris Gilberto Gomes	Fernanda Martins (coordinator) Margarida Lucena Zélia Condeça Cristina Antão Ana Valente
<b>Colegiul Tecnic ANA ASLAN, Cluj-Napoca, Romania:</b>	Alexandru Cheorean Emma Romitan Emil Emanuel Neag Andreea VIȘAN Ioana Maris Tudor Alin Sandorfi- Farkas Lavinia Dolha Andreea Trifan Maria Campean Lucan Tepes-Onea	Andreea Daniela Suci (coordinator) Meda Ozdean Uliana Jurcan Ioana Elena Silaghi Lucia Pop

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