

THE CONCEPT OF LOVE IN LITHUANIAN FOLKLORE AND MYTHOLOGY

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ABSTRACT

Love is a reserved feeling, meaning amiability and complete internecine understanding. The concept of love has always been important for human world outlook and attitude. Love can have different meaning and expression – for some people it is a nice, warm feeling, a way of action and behaviour, for others it is nothing more than a sexual attraction. As there are different perceptions of love, there also exist few common love manifestations: love can be maternal, childish, juvenile, sexual. Love can also be felt for a home land, own nation, home. Naturally love can be expressed through the particular rituals, symbols and signs. Folk songs introduce four main lover characteristics: beauty, sweetness, kindness and boon. The later feature means that a girl/ boy is supposed to be well-set, to be pleasant and comfortable to touch which is very important when choosing a wife or a husband. Love in folklore is expressed through the common metaphorical and allegorical symbols, it doesn't sound as explicit word – more like a metaphor or epithet. Love in folklore can be perceived and felt very differently. Love like an action – love like... special person, essential possession. Prime personal characteristics, such as kindness, tenderness, humility, are the ones to light the love fire as well as beauty, artfulness, eloquence also help. Love is supposed to lead to the sacred sacrament of marriage. Love, if real, is a serious subject. Love is worth dying for. Strong love leads to self-sacrifice. Fairy tales satirize infidelity stressing that love is right only between a wife and a husband while other options are considered as inglorious and wrong. Love, as an incest, is also common in our folklore.

KEYWORDS: Lithuania, love, mythology, relationship, symbol, folklore

INTRODUCTION

Love is a reserved feeling, meaning amiability, complete internecine understanding and unquestionable respect. The concept of love has always been important for people world outlook and attitude. Though love, like a explicit word, is not very common in our folklore texts.

The problem. Love descriptions in Lithuanian language, folklore and mythology haven't been comprehensively analysed yet. Exactly why it is interesting and motivating to look into the love's concept more carefully. Revealing an attitude for love will make the concept of this feeling more clear. Moreover, the formulation of love's definition will allow to compare love feeling now and then.

The subject of paper

The concept of love, its perception and use in the context of Lithuanian language, folklore and mythology. The article aims to present as comprehensive image of love as possible as well as its conception and description in Lithuanian language, folklore and mythology.

After the problem is set, the objective is chosen – to present how love is perceived in our folklore, mythology and language. In order to achieve this goal, further tasks have been set:

1. to describe the concept of love in Lithuanian language, folklore, mythology
2. to ascertain the relation of love perception between human experience and behaviour models, which are related to love concept in Lithuanian language, folklore and mythology, also to examine related problems
3. to present fundamental differences and similarities between the concept of love and its meaning in Lithuanian language, folklore and mythology
4. to compare love's perception now and then

The methodology chosen – scientific literature and work result analysis, data collection and processing, systematic and comparative method which will help to compare terms and concepts, formulate conclusions. After the detailed study of love defining cases, a system of love perception phenomenon will be created and presented. Love relations between man and woman are very important for all cultures in the world. Love has always been an inexhaustible subject for many writers and poets as it has been glorified and imparted in a lot of old songs, mythology and religion writings. It would probably be difficult to find a literature piece not mentioning love subject at all. Love can have different meaning and expression for people – for some it is a nice, good feeling, a way of action and behaviour, for others it is nothing more than a sexual attraction. This is why there are few different love manifestations: a) emotional-parental love for a child, b) love feeling can be expressed by attendant or substitute actions, c) faith love or love for the God, gods, d) love, warm feelings for nature, its inhabitants, e) home, native country love, f) attraction, g) sexual love. Love can also be maternal, child's love for parents or juvenile.

Our main interest is the subject of love in Lithuanian folklore and mythology. Subjects of matchmaking and marriage are very common in youth songs, various folklore forms: calendar, family, work and war songs, fairy tales, orations, proverbs, sayings and riddles. Love here is expressed through young couple's relationships: first love feeling, temptation, expectation, longing and dates or, sadly, scandals, complaints and separation. Love indications can be divided into two groups: 1) when the *word* love is recorded in folklore pieces, and 2) when writings about love show a purpose, perception of love without using the exact word *love*. The subject of love can be found in various sources and researches. Folklore sources – are all folklore works, published in various books, catalogues. The word *love* is the most common in youth songs, romances and songs about love (LLDK), that are included in almost every lyrics set. Application of word *love* cases are recorded in Lithuanian language dictionaries. Narbutas mentions Milda, the goddess of love and matchmaking, whose worship month was April. Narbutas writes that Milda's worship place was in Kaunas surroundings, particularly Aleksotas, where wizards helping people with love problems were named *mildauninkai* (from the name Milda). The most joyful Lithuanian residents who lived on the Nemunas and Nėris riversides had the most enjoyable traditions and love songs glorifying the beauty of Milda. The legend tells about Milda's temple or chapel in Vilnius, which, according to the legend, stood in exact same place of St.Petras monastery in the Gediminas garden (Narbutas 1998: 134–135). Narbutas also refers to the child of Milda, Kaunis, also named Cupid, Pizio, who lived in the womb of his mother. Kaunis was a feathered dwarf who, obeying the wizard's directions, had been attacking young people who didn't want to give in love temptation (Narbutas 1998: 158–159). Balys Buračas pays a lot of attention to the Midsummer Day (Joninės) in his description of Lithuanian village traditions. Presenting the course of the Midsummer Day's celebration, he depicts love spells in detail. Those spells were used by the young people to find out whether or not they are loved by some particular person, others charm to find out when they are going to get married, where they will live after, do their chosen ones feel the same way. “<...> Girls and boys, in order to find out whether they are loved by someone, pick camomile petals one after another, and say: „He loves me, he loves me not, he loves me...If the last petal went off with the words *he loves me*, this is true” (Buračas 1993: 292). Such spells show that relation between human and nature is very close. Buračas refers to special herbs that are used to attract the beloved one: „Young girls collect various love herbs during the Midsummer Day and treat their lovers with them” (Buračas 1993: 292).

The subject of love hasn't been researched and analysed deep enough yet and only very few articles on this topic can be found. Balys Sruoga assign love songs to the chapter „Young Days” („Jaunosios dienos”), he also depicts love subject in the article „Lithuanian Folk Songs” („Lietuvių liaudies dainų rinktinė”) where youth love appears to be from the most sublime and faithful to the most sinful. „Sacrificial love is the most pleasant and beautiful for Lithuanian folk singer” (Sruoga 2003: 565). Balys Sruoga in his article „Erotic Symbolism of Lithuanian Songs and its Origin” („Erotinė lietuvių dainų simbolika ir jos kilmė”) distinguishes erotic motives that appear as symbols – horse, chaplet, ring, cap viburnum: „If we compare songs of European nations, we see that all the lyrics spin around male and female relations. And not only spin – all of these nations even have common symbols that depict identical subjects and phenomenon (Sruoga 2003:). Juozas Baldžius (Baldauskas) wrote articles and studies on family formation development and marriage sociology topics. In his pieces „Bought Wedding” („Pirktinės vestuvės”), „Stolen Wedding” („Vogtinės vestuvės”), „Problematics of Family Origin” („Šeimos kilmės problematika”), „Gender Relation Sociology” („Lyčių santykių sociologija”) he analyses wedding customs and rituals referring to the folklore and mythology texts. In his works „Our Songs Erotic” („Mūsų dainų erotika”) and „Folklore and Erotic” („Tautosaka ir erotika”) he pays special attention to the love subject and describes it

together with erotic, sexual relations and sexual attraction: „As far as I know our folklore is full of erotic <...>. Hunger and love is the mother of our culture, and everything else we have now has branched out from two instincts – self-preservation (hunger) and species support (love) (Baldžius 2005: 404; 334).

Internal relations, emotional links, typical for matchmaking and wedding, are analysed by Donatas Sauka. Describing youth intimate relations D. Sauka refers to ethnographical material and folklore, also some linguistic sources of other nations. When describing moral ways and emotional culture in folklore D. Sauka emphasizes that „moderation is a code of behaviour“. However, from beyond a moderation curtain incredibly silky attention to someone special appears. Because of this content feature, not illustrated by some single random examples, we can claim that the combination of love relation delicacy, respect and admiration is a witness of deep inner culture acquired by the customs of Lithuanian villeinage“ (Sauka 1982: 50). Japanese language, as he notices, didn't have „particular words, linguistic tools not only to express love between man and woman, but also this feeling between parents and children, language itself didn't allow to say *I love you* (Sauka 1982: 50). The particular word *love* in Lithuanian language is also not very frequent.

Norbertas Vėlius in his book „The Chthonic World in Lithuanian Mythology“ („Chtoniškas lietuvių mitologijos pasaulis“) portrays a devil's love, emphasizing that „the devil and a woman relations as well as chthonic mythological creatures, are pictured in many Lithuanian folklore works“ (Vėlius 1987: 139). A woman in such stories is compared or even identified with the devil: the story „The Relationship Between Woman and the Devil“ („Moters ir velnio giminingumas“) woman is portrayed having devil's body, similarly another story tells that the first woman was created by the devil. N. Vėlius presents resemblance and relations between woman and the devil that are common in saws and proverbs: „A Woman, a Girl and The Devil – Children of The Same Father“, „A Girl Got Married and The Devil From Her Hair Was Released“ (Vėlius 1987: 143).

Sometimes fairy tales and stories tell about a marriage of a girl and the devil (Vėlius 1987: 143). N. Vėlius analyses love relations between the devil and a hag: „The devil who lives in Kipškalis is in love with the hag from the Laumakiai and in order to see his lover he made a road-hill through the Urkuvėnai swamps“. N. Vėlius summarizes his own reasonings about the devil and the hag: „having in mind some common devil and hag features, that indicate the resemblance of their nature, their love relations seem very feasible (N. Vėlius 1987: 156, 157).

However it is not our purpose to investigate the whole literature treasury of love's subject in folklore. We rather stay at the older mine of love in folklore, leaving away separate group of romances, because those are from the later period and don't reflect archaic Lithuanian folk outlook. We cannot agree with the opinion that „love songs don't have functional dependence – they are not related to any rituals or any other specific situations as they can be performed in various occasions (Aruodai). Love is interpreted as a courtship, attempt to seduce. Kalevala epic tells how Kulervas, who wanted to seduce a girl he met in the Pohjola fields, speaks tender words while giving apples to her: „Come girl, into my sled; come, dear one, into my woolen sleigh robe to eat my apples, to bite my hazelnuts“ (Kalevala: 253). In the old writings (16–19th century) the subject of love is used for religious purposes – ideal, faithful love of God is the main subject of these writings. The word *love* in the „Wolfenbüttel postille“ („Wolfenbüttelio postilė“) is perceived as a faith in God, love and mercy dedicated to him, father of heaven (*meilė a malanę pana Dewa muŕu dangaus tewa*). The postil tells to love our God with the whole heart (*mileghima pana Diewa, kurio Ŗirdis miliftu pana Diewa*) (Wolfenbüttel postille 1573).

Love in the old writings as well as in Vaišnoras „Theological pearl“ also occurs as sacred, burning, ideal love of God (*fiweta Diewa meile; Tobula meile Ŗchallin ifchmeta baime; kaip tatai meile ir dc3auxma Diewieie*). Bretkūnas in his hymnal „Spiritual Hymns“ („Giesmės Duchausos“) describes God as a creator of heaven, the one who controls our sins, birth, life and even the devil (*Grieks/ Welns/Ŗmertis/ Ŗiwats meile/wis eft io waldime*) (Bretkūnas, Vaišnoras, Senieji raštai 1600–1816 m.). The word *love* in different forms is also found in the first Lithuanian dictionary „Dictionarium Trium Linguarum“ („Trijų kalbų Ŗodynas“): *meyle, meylete, meylumas, meylus, meylingas* (Sirvydas 1620). This is why it is right to claim that *love* is the word which has been used in Lithuanian language and folklore for many years.

Love in Lithuanian language is a many-coloured expression to define a nice and warm emotion. Love is an unconditional attachment to somebody, a complete devotion: *Thanks my father, thanks my mother for not having spend any minute without their love* (Dėkui tėveliui, dėkui motinėlei – be meilės neguliau, be meilės nekėliau) as well as it can be felt for money and prosperity: *Love of treasure, love of well* (*Meilė turtų ir meilė gėrių*) (LKŽ). Kindness and diligence can also be considered as manners of love: *Where poor and diligent girl has the biggest*

love (*Kur vargo mergelė, tur didžią meilūžę*) (LKŽ).

The word *love* in its verbal form is very common in proverbs and sayings: *Even swallow loves a good person* (*Gerą žmogų ir kregždė myli*) (Krėvė, Mickevičius 1930: 114). It can be also expressed as some kind of disease: *There is a medicine to heal a disease, but there is no to heal love* (*Yra vaistų nuo ligos, nėra vaistų nuo meilės*) (Aruodai).

Love of two love birds, who don't see or notice anything around them, just enamours: *Love is blind, doesn't see bad* (*Meilė akla, blogo nemato*). *A pottage made with love is better than well-fed bull grown in envy* (*Geresnis yra viralas lapienės su meile, nekaip penėtas jautis su pavydėjimu*) (LKŽ).

Love is also a powerful emotion, pulling people together: *Got married for love. It has been said by our grey-headed parents: love of maids stirred with honey* (*Vedė iš mė iės. Senujų tėvelių yra pasakyta: meilė mergelių su medum maišyta*) (LKŽ).

As love starts suddenly, it ends soon without being nursed. Love of a couple starts going to the end when the two face a real life: *Love like dribble – disappears at once. Not even a year together, love has already vanished. Variances daily, love nightly* (*Meilė kaip seilė – veikiai pragaišta. Dar metų neišbuvo, jau meilė pražuvo. Dienų barnelė, naktį meilė*) (LKŽ), *Love and a word of a guy is like a wind: blows to a different direction and disappears* (*Vaikio žodis ir meilė kaip vėjas: kitaip papūtė ir nebėra*) (Aruodai). As we can see, the word *love* is used very often.

Love can also have a meaning of regale, cuisine and beverages served for guests: *What else can we expect, so much love on the table! They welcomed us with a lot of loves. Goodbye, sister-in-law, thank you for your love. Love was unspeakable – tables were bursting with plenty of meals* (*Ko gi bereikia, visokios meilės stalas nukrautas! Jie, visokių mė ilių prisitaisę, sutiko mus. Sudie, brolienėle, ačiū už meilę. Meilė buvo neišpasakyta – stalai lūžo visokiais valgymais*) (LKŽ).

LOVE IN LITHUANIAN FOLKLORE

Love in spells

Desperate to seduce their loved ones many people tried to cast spells. If some girl wasn't loved by anybody, she was suggested: „Give some love herbs and he will fall in love with you“ („Užduok meilažolių ir mylės“). In order to evoke love people used to try various sorceries, so called „love medicine“ using herbs, items and loudly articulated special words. Girls, who wanted to seduce the men they loved, tried to feed them with a bread scraping; if someone finds a leaf on their body after staying in sauna, they have to make some tea from it and give it to the loved one or dry it and secretly put in his pocket; to bring a bat into hive and bring a little raker and scoop in the morning. These tools have to be used to tap your loved one. A man will definitely fall in love if a girl takes a piece of her hair, burns it and wears under her armpit, after that she has to make some tea or food with it and give it to the man she wants to be loved by. It is also possible to attract your love by sewing a coin into his clothing. Men have to sprinkle a road, the loved one is passing through, with some tobacco (Buračas 1993: 302). The word *love* in our folklore is not very common, it is more used in particular love and youth songs group. The concept of love became prevalent just before the war together with the origin of romances in Lithuania, though Lithuanian language had this word before. Love as a concept in Lithuanian folklore is presented in other words or their compounds. *Love* and other characterizing words are found in all the genres of folklore: tales, songs, sayings, riddles, jokes, orations and many more. Talking about wedding traditions a special dinner at the groom's house is very important – it is organized just before leaving to visit the bride. V. Krėvė – Mickevičius describes songs that are sung there as „about guy's and girl's love“, specifying their wish to get married. „All maids gather together and sing certain songs about engaged couple's love, their wish to get married while decorating the house“ (Krėvė – Mickevičius 1930: 44). However, the word *love* is not mentioned directly, only a couple's date and conversation: a guy asks his girl to marry him – *Will you marry me, will you be mine?* (*Ar eisi už manęs, ar būsi mano?*), a girl's answer is positive, but not now, when autumn comes. Other songs tell how a guy comes and finds a girl crying in a rue garden (Krėvė – Mickevičius 1930: 44). During the proposing a bride's family praise her while a matchmaker emphasizes groom's good features saying: *Without having seen the girl he deeply felt in love with her, got sad like green oak* (*Bernelis, dar mergelės nematęs, jau ją pamilo jaunasis bernužėlis, nuliūdo, kaip žalias qžuolėlis*) (Krėvė – Mickevičius 1930: 22).

The word *love* is common in youth songs when talking about parent's love for their daughter or son: *parents love, guys seduce* (*myli tėveliai, berneliai vilioja*) (LLDK: 30). Sometimes even a girl talks about love herself: *it is good for a girl at her mother's: easy tasks, nice words, young guys address. If a guy loves – he might marry, if not – he may not waste my young days. Rue will with, father will blame, mother will not plead. Where she young will go?* (*Jeigu myli bernelis, teveda, jei nemyli, tenevilioja jaunų dienelių. Suvytins rūtelę tėvutis bars, močia neužtars. Kur ji jauna pasidės?*) (LLDK: 30). However, there are not so many texts about love open like this. One song tells about a girl who wishes to pick a lover herself – she doesn't have one in her village, this is why she doesn't get up early and doesn't go to bed late (LLDK: 30).

The word *love* in this type of songs is mentioned, though not that often as it is more common to describe this concept with a question: *will you marry me?* Sometimes words *guard, seduce, visit* can also refer to the emotion, action of love: a girl just seduces a boy or she blames him for not visiting (LLDK). The separate group of songs is a set „Love Each Other (Praise)“ („Vienas kitą myli (giria)“), „Seduce“ („Vilioja“). They are songs about a young couple who is in love and calls each other *my girl, my boy*. Sometimes we can hear blames on him for not visiting her to which he answers *that though he loved another girl, she was still in his heart* (LLDK: 146–212). Also words *loving, the nicest* are very common in love and youth songs: *His girl is the most beautiful, he seats her next to him, calls her flower, smoothly speaks to her* (LLDK: 151). Songs tell that gold and silver are easy to buy but true loving words are unforgettable, they stick to the heart (LLDK: 152).

Four main features are emphasized when assessing the loved one: beauty, sweetness, kindness and boon: *Let the girl, boy say who is kind, nice, beautiful, convenient for him, her* (LLDK: 154). Beauty of maiden is also considered as an expression of love: *Mother raised two daughters. Both faces were beautiful, waists were convenient* (*Augino močiutė dvi dukterėles. Abidvi gražios ant veidužėlio, patogios ant liemenėlio*) (LLDK: 28). Songs from later period, such as „Sun Is Red, Evening Is Close“ („Saulutė raudona, vakaras netoli“) mention a beloved boy: *I will go to the highest mountain, maybe from there I will see my beloved one. If I see him, I kindly speak, invite him to be with me, comfort his heart* (*Eisiu ant kalno aukščiausio, gal pamatysiu savo mylimiausią. Jei pamatysiu, prie savęs vadinsiu, meiliai kalbinsiu, širdelę raminsiu*) (LLDK: 163). Ritual actions signify a boy's love for a girl, though the particular word *love* is not mentioned. Expression *to make the bed for a boy* signifies the highest love: *I will lay the mildest bed of the greenest rues, put a wormwood under his site and a rue under the head, my arm on his heart, my head next to his* (*Klosiu minkštą patalėlį iš darželio žalių rūtelių, padės diemedėlį po šonu, rūtelę po galva, rankelę prie širdelės, galvelę prie šalėlės*) (LLDK: 163). Sexual love is also very common in love songs though it is expressed through acceptable symbols of virginity, youth loss: the boy took of the rue crown, horse trampled it, turned over the fence (LLDK: 332–411). An apple in our folklore is significant as a symbol of temptation, love, health, prolificacy. In the song „Oh, Noble George“ („Oi, tu Jurgi bajorėli“) a girl seduces a boy throwing apples at him, a boy's answer to her temptation is an apple catching: *Oi, tu Jurgi bajorėli, kam tu neši pavorėlį? – Aš nešu pavorėlį ganytie skatelius, skyrinti bernelius. I brough an apple, was throwing it at the boy. I was throwing, he was catching* (*Aš obuolėlį nešiau, Berneliuo svaidiau. Aš obuotėlį svaidyt Anas obuotėlį gaudyt* (Gervėčiai: 388, nr. 6) The dominant saying in tales is *love like precious thing or person*.

Love – is to love like...exceptional person, a vital, extraordinary object

Love in folklore is expressed through common metaphorical, allegoric symbols. The word *love* is named, however it sounds more like a comparison than specific word *love*. Phrase *love like* a certain object or person means 'endless love'. There are a lot of narrative folklore writings like this. The parable „Love like a salt“ tells: elder daughters claim to love their father like gold and silver whereas the youngest one says to love him like a salt which leads her to the home leaving situation. When the family runs out of salt, father realizes that salt is the most important as is the daughter's love for her father (AT 923). The expression *to love like a salt* means 'to love warmly', because food without salt is not tasty, this is why salt is valued as a daughter's love.

In the other version of same parable a phrase *to love like...* reveals: a wife claims to love her husband like insider in a foreign country. Naturally her husband gets angry, however when he experiences what it is like to be in a foreign country far from his family, he finally realizes a meaning of wife's words (BsLPY 3 143; LTt 4 19; AT 923).

A loving child, a wife and a husband means a real love. In folklore we can see that love can be only real if one seeks to have more. In the short story „Treasure Goes For Who Its Meant To“ a father pours coins in a bole and curses them to go to the person, who loves and cares for his parents. A son wishes to take all the money by himself, but a bole that protects money, falls to the river – only a loving son can take it out.

Good character features such as kindness, endearment, humility – instigates love

Love doesn't start up like a flash, it comes step by step – this is a long process, love has to be nursed – this is a moral which is tried to be told through folklore. This is how in a short story „Harmony and love“ a husband falls in love with his wife after some time with her help. Merchant's son has a girlfriend but his father matches him with another girl. When a husband leaves for a journey, a wife asks him to bring harmony and love. He buys a bad of torn clothes and as soon as he tries them – he cannot take them off anymore. A man, dressed as a beggar, goes to his former girlfriends and finds her sitting with another man talking that she was interested only in his money. A man goes then to his parents and his wife – they give some money for a beggar and asks to pray for their son and husband to come back home. A man then immediately falls in love with his wife – torn clothes fall down then (BKrT 286; KLPK).

There is also a folklore text which doesn't say a moral directly, a reader has to read it between the lines. An expression „Fortune Determines Luck“ actually says that it is not necessary to be beautiful in order to be capable of loving: A maid is surprised that her mistress is not beautiful at all but her husband loves her anyway. A mistress shows her both of their fortunes: a maid's fortune eats up a meat of two bulls whereas a fortune of mistress tastes just a little bit of dainties and leaves some diamonds for it (AT 947 B*; KLPK).

A fairy tale „Three Wishes“ tells that nice words are so powerful that even people, who doesn't know what love is, falls in it. However, kindness and other nice features are not always capable of making somebody beautiful – then nature inhabitants comes to help. A tale narrates how mother waters her garden with fragrant water and tells a king that her daughter baths in this water as well, which makes a king wanting to marry this girl until he sees how ugly she is and throws her through the window. However, swans catch a girl and reward her with beauty. A king then finds a beautiful bride and asks for her forgiveness (AT 403 A; KLPK).

Beauty, artfulness and eloquence – expressions of love

Beauty, artfulness and eloquence can set the love fire. A prince falls in love with a soldier, marries him and becomes a queen. A novel „Wasteful Son“ tells: a father had a very handsome and clever son who went to study, later served in an army, only he had a drinking problem and drunk away all his father's money. A king then gave him some money with one condition – he had to find a girl, who is impossible for anybody to get, and marry her. A soldier then used his artfulness to tempt a princess, married her and became a king (BsLPY 1 121; AT 935; KLPK). A very usual situation in tales is that a reader can only imply love between a couple, because words *love, to love* are not mentioned. A beautiful girl, though an orphan, becomes a king's wife. Love itself is not mentioned, only a fact that a king has to pick a wife from many girls. Marriage is also an expression of love: the fairy tale „A Wife Turned into a Bird“ narrates about a king who picks a beautiful girl and marries her. But an envy stepmother pushes her to the water and this is how a beautiful girl turns into a duck. Stepmother sends her real daughter to the king instead of his real wife then. Later a king sees a duck, shoots it and only then realizes that it was actually his real wife. With an advice of wizards he goes to bring vital water and heals his wife with it (GP 4; AT 405).

Love is – to get married. A choice – to marry a charmless one or not – has to be made

To marry a charmless one is better than to remain a maiden. A fairytale „An agreement not to bath“ („Sutartis nesiprausti“) love comes when a maid marries a lad who doesn't bath. The devil, who is in charge of a kid, tells him not to bath before the wedding and just before the ceremony the devil gives a wash to a boy, shaves and dresses him nicely. The youngest sister agrees to marry unclean and unshaven whereas her elder sisters claim better to hang themselves rather than to marry such an unclean guy. The story turns that all other the sisters have to hang themselves anyway when they see a handsome and charming lad (the devil takes their souls) (AT 361; KLPK).

Love, if real, is a serious thing

It is worth dying for. It is worth to die for love.

The parable „A Saved Rival“ tells about a friend's self-sacrifice, acceptance to die for love and happiness of his friend and his girlfriend. The story goes like this: two friends are in love with the same girl who agrees to marry one of them. Unfortunately this guy is sentenced to be shot to death. In order to make the beloved girl happy, another friend switches places with him and dies (KLPK).

Sometimes love is endless and it makes a loving man to die of pain and sorrow. This shows that love can also be grotesque. An every-day-drama „A Loving Widow“ narrates how a husband and a wife are so in love with each other that when a husband sees that his wife cut her finger, dies of sorrow (BsLPY 2 162; LTt 4 121; AT 1510).

A love of paramours – is also a way of love

Tales ridicule infidelity – in the end paramours are made fun of quasi emphasizing that even love is real, it is disgraceful. A tale „God Shows Wife's Infidelity“ („Dievas parodo žmonos neištikimybę“) tells about a trusting husband who leaves to search for a medicine for his wife and on his way he meets an old man who turns him into a goat and leads back home. A husband then sees his wife with another man and turns to a man again. Then he ties up a knot and two love birds are not able to move ever again (AT 824; KLPK). In a novel „Father's Advices“ decorum is raised above love – a love of paramours even is real, it is disgraceful. Just before dying a father tells his son not to exchange horses and not buy an expensive one. However, a son does exactly opposite and exchanges his bad horse to a good one and buys an expensive one which dies immediately. A father tells not to make visits very often – a son does it every day and every time is welcomed less and less. A father tells him not to marry a rich bride – a son does the opposite and soon makes sure that she is not honest with him. Then a son, dressed like a beggar, goes to his bride and sees her with another man (AT 910 A; KLPK).

Despite all this, love of paramours is more passionate, romance – warmer. A novel tale „A Fool Scares Paramours“ tells about love between unmarried couple. A soldier who was going home had to spend a night in a bathhouse where an officer was making up to a girl. When an officer told a girl he was going to capture a castle, a soldier exclaimed „ura!“, started to beat the drum and fell from the ceiling which made paramours to run away leaving all their belongings. A soldier then took over officer's watch till an officer noticed it and asked where had he got it. A soldier responded to a question that he had found it when a castle was captured (AT 1358; KLPK). Also tales about married couples, such as „A Fool Shows a Paramour“ („Juokdarys parodo meilužį“), „A Paramour's Hiding“ („Meilužio slėpimas“), „The Flood“ („Tvanas“), „Unfaithful wife“ („Neištikima žmona“) narrates about shameful love.

Love – an incest

Love can even exist between family members though in folklore it is more frequently understood as wedding, when two people starts their life together. There is also another form of incest when related people are involved in sexual relations. In days of old incest was understood as a normal phenomenon, only later, when warnings about possible danger for having healthy children started to occur, marriages between family members were forbidden. The fairy tale „A Sister Runs Away From Her Brother, Who Wants To Marry Her“ („Sesuo bėga nuo brolio, norinčio ją vesti“) tells about a sister who doesn't want to marry her own brother and runs away. A brother is not able to distinguish which one of two girls is his sister and imitates a try to kill himself (he cuts a fake cyst with blood). His sister gets scared and calls him her brother – this is how the truth comes out (BsLPY 3 9; BsLPY 4 9; LTt 3 173; AT 313 E*).

CONCLUSION

As we saw before Lithuanian folklore defines love as a reserved emotion, sometimes even deadly – a strong love can lead to death. This is a simple feeling of attachment and devotion to somebody or a strong attraction, romance, beloved person, sexual intercourse, wife and husband, even regale, cuisine and beverages for guests. *Love*, as a word, is mentioned very rarely. It is as important expression of a highest point as it is in today's movies. Love for some is like some kind of attraction, for others – sexual intercourse.

Love in folklore is usually expressed through various symbols and words: particular items used by a girl or a boy, attributes expressing youth: a ring, spurs, a crown, a cap, various herbs, a horse or fruit (apple especially).

Moreover there are few common love manifestations. Love can be maternal, childish, juvenile, sexual. It can also be felt for home land, own nation, home. Love can be expressed through particular rituals, symbols, signs. Folk songs introduce four main lover characteristics: beauty, sweetness, kindness and bon. Love in folklore is expressed through common metaphorical and allegorical symbols. *Love* here doesn't sound as explicit word – more like metaphor, epithet. Moreover, it is not difficult to recognize how love is perceived. Love like an action – *love like...* special person, essential possession. Prime personal characteristics, such as kindness, tenderness, humility, are very clearly expressed as instigators of love feeling as well as beauty, artfulness, eloquence also are

the ones to light the love fire. Love is supposed to lead to the sacred sacrament of marriage. Love, if real, is a serious subject. Love is worth dying for. Strong love leads to self-sacrifice. Fairy tales satirize infidelity stressing that love is right only between wife and husband; other options are considered as inglorious and wrong. Love, like an incest, is also common in our folklore.

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