

Shamanism as Reflected in the Folktale

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In two earlier studies¹ that appeared in this journal, I dwelt upon the idea of thematic-pattern analysis of oral narratives and its application to shamanistic tales. My conclusions were based on information drawn from East Asian tradition—mainly that of China and Japan. The present research, a sequel to my previous observations, covers tales from several traditions and thus broadens the basis on which we may attest to the validity of the method of thematic-pattern analysis.

As a point of departure for the quest of shamanism as reflected in the folktales of different cultural areas, I shall begin with "The Arrow Chain," a narrative collected in Stith Thompson's *Tales of the North American Indians*.² This story tells how a town chief's son restores his friend to life.

Two very "high-caste" boys were chums. They used to make great quantities of arrows and play at a smooth, grassy place on top of a hill way back of their village. On a moon-lit night, they started, as usual, for their playground. Along the way, as the lesser chief's son was joking about the moon, suddenly it became very dark about them. The head chief's son saw a ring about them like a rainbow. When it disappeared his companion was gone. He called to him but did not get any response; he ran up the hill but did not see him there either. The moon must have gone up with him, he thought. Left alone, he sat down and cried, after which he began to try the bows. He shot an arrow at a large and very bright star next to the moon, when the star darkened. He kept shooting at the star from the big piles of arrows they had made until he saw something hanging down very near him like a chain of arrows reaching down to him.

As he felt badly for the loss of his chum, lying down under the arrow chain, he went to sleep. After a while he awoke, found himself sleeping on that hill, remembered the arrows he had shot away, and,

looking up, he saw a long ladder reaching down to him. Taking various kinds of bushes, he stuck them into the knot of hair he wore on his head, climbed up the ladder all day, and camped at nightfall upon it. When he awoke the next morning his head felt very heavy; he seized the salmon berry bush that had been in his hair, pulled it out, and found it was loaded with berries. After he had eaten the berries off, he stuck the branch back into his hair and felt very much strengthened. (This he repeated at noon with blue huckleberries, and the following morning with red huckleberries.)

By the time he had reached the top, he was very tired. He saw a large lake and lay down there to sleep. While he slept, a small girl shook him awake, saying that her grandmother had sent her to bring him to her house. At the grandmother's house, upon hearing of his quest of the lost companion, the old woman told him that his friend was next door, in the moon's house. Then the old woman gave him food. After that she gave him a spruce cone, a rose bush, a piece of devil's club, and a small piece of whetstone to take along.

As he approached the moon's house, he heard his friend screaming with pain on a high place near a smoke-hole. The boy reached down through the smoke-hole, pulling his friend out; and meanwhile, putting the spruce cone down where his friend had been, he told it to imitate his friend's cries, and away they ran. Later, as the cone dropped from its place, the people discovered that their captive had escaped. The moon started in pursuit, at which the boy threw behind them the devil's club and a patch of devil's club arose, which the moon had much trouble in getting through. As the moon approached them again for the second and the third times, the boy threw back the other objects, which helped delay the moon's pursuit; the grindstone in particular kept the moon rolling back.

The boys now reached the old woman's house. She gave them something to eat. When they were through, she said, "Go and lie down at the place where you lay when you first came up. Don't think of anything but the playground you used to have." They went there and lay down, but after some time the boy who had been a captive to the moon thought of the old woman's house and immediately they found themselves there. Then the old woman said, "Go back and do not think of me any more. Lie there and think of nothing but the place you used to play." They did so, and, when they awoke, they found themselves lying on their playground at the foot of the ladder.

As the boys lay there, they heard a drum beating in the head chief's house, where a death feast with dancing was held for them and it was in the evening. They waited until the feast was over and the people were away. As they stood at a corner of the house, the boy's younger brother came out, who recognized him and brought news to his mother that his brother and his friend were out there. The mother was not easily con-

vinced (she said, "Don't you know your brother had died sometime ago?") until her younger son brought in a piece of his brother's shirt. They sent words to the parents of the lesser chief's son and to all of the village houses. Then all the people of the village came to see the two boys.

Classified by Thompson into a group he called "Journeys to the Other World," this narrative has as its central theme a protagonist's going through an unusual journey with a definite aim of bringing someone back to life. Several elements in staging the successful journey may be noted: (1a) the protagonist (with his companion) set out on a moonlit evening and (1b) he was helped by a small girl and her grandmother with magic objects. (2) He slept before his climbing up the ladder and before his journeying to the moon's house. (3) He learned from the old woman such information as to where to find the lost boy. (4) With the help of the magic objects, he virtually rescued the lost boy and escaped the moon's pursuit. (5) Before returning to the living world he (as well as the rescued boy) was asked not to "think of anything but the playground." (6) He and the lost boy returned to the human world on an evening and were rejoined by their families who knew that they had died some time ago. These elements together with the story summarized suffice to establish a thematic-pattern:

Loss (of a boy): (initiation of a) Journey: (chief's son falling into) Sleep: (Old woman as) Helper: Knowledge Acquired (of the whereabouts of the lost boy): Otherworld: Deliverance (to the captive): Return (to the old woman's house and to the human world): Reunion

or to put it in a simpler way:

Loss: Journey: Sleep: Helper: Knowledge Acquired: Otherworld: Deliverance: Return (: Reunion)

While this story-pattern may serve primarily as a device to identify similar pattern-oriented narratives in other traditions and ultimately as a basis for further discussion, the intricate, latent meanings associated with these elements may be taken care of by different approaches. Since the narrative involves the "boy's" using various kinds of "bushes", one way to look at the sequence of events outlined by the pattern may be that it represents an Indian sorcery of some sort, as Don Juan and Carlos Castaneda have witnessed in *The Teachings of Don Juan: A Yaqui Way of Knowledge*.³ For the events (especially the evening setting) in "The Arrow Chain" story call to mind what don Juan and Castaneda (master and disciple) have gone through—using peyote and devil's weed in the evening, dancing in front of *datura*,

setting out on a mystery journey, encountering helpers and allies in a non-ordinary world, experiencing an aerial flight, seeing things not seen by ordinary people, concentrating the mind so as to become a bird (a crow) and see objects in a different light, restoring Castaneda's lost soul (by Don Juan), and being engaged in a life-or-death struggle against an unknown force.⁴ The "boy" in the American Indian story may be regarded as a *brujo*: a medicine man, curer, sorcerer, who, after using certain kinds of medicinal plants (the "bushes") and being in a state of hallucination commences a spiritual journey, enters into a non-ordinary world, and, with the kind of help received from his helper and ally (the old woman and the small girl), achieves the task of his calling, in this tale, to bring someone back to life. One act that made the "boy's" return to the human world possible may have something to do with the "boy's" skill of manipulating the power of meditation or concentration of the mind,⁵ as suggested by the old woman's repeated warning: "Don't think of anything but the playground."⁶ One would argue, however, that hallucinations could be effected by means other than medicinal herbs, such as by wine-drinking, sudden illness, temporal death, or simply by a swoon; and that the contents of narratives vary from story-teller to story-teller. It is towards this end and a broader view that we should direct our attention to folktales of different traditions. "The Two Brothers, or The Fox, the Wolf, and the Lion" in Genèviève Massignon's *Folktales of France*,⁷ "A Miser and A Generous Man" in Dov Noy's *Folktales of Israel*,⁸ "The Three Pedlars" (from Holland) in Laurits Bødker's *European Folk Tales*,⁹ "The Two Neighbours" in Georgios A. Megas' *Folktales of Greece*,¹⁰ and "The Green Lady" in Katharine M. Briggs and Ruth L. Tongue's *Folktales of England*¹¹ provide a broad basis for our analysis. The French tale (hereafter abbreviated as GM) is about two unemployed brothers.

There were two boys. They could not get themselves hired. So they said to themselves: "We have nothing left to eat. One of us must blind the other, and then he will lead him around begging for money from people who will take pity on him." The two drew lots and that matter was settled. One day the one with good eyes said to the blind one, "Guess what? I'll go first in order to cross the ditch, but do keep an eye on it." Then he left the blind youth at the foot of a tree and ran off after saying, "Get a good start and jump!" The blind man jumped, reached the foot of an oak tree, and climbed into the bushes of the tree. When he reached the top, a wolf arrived with a roast lamb, then a fox with a goose, and then a lion with a barrel of wine. They came under the tree for supper. They ate, after which they drank all the wine. Then

the fox said, "There is a gentleman who has a girl friend [sic]. She is ill. If they bleed their old mare and get the girl to drink the blood, they could cure her." "I know something else," said the wolf, "whoever blind tears off the third layer of bark of this oak and rubs his eyes very hard with it will see again." The youth on top of the tree listened well. Then the lion said, "At this gentleman's house, people go to fetch water from far away. They should dig in their own fields and a spring will yield enough water for the whole town." After this all three animals left the place.

The young man found a knife from his pocket. He dug into the oak, lifted the third layer of bark, took out the splinter of oak bark, and rubbed it on his eyes until he could see perfectly clearly. It dawned. He walked into town to ask a man for something to eat, which was given to him. He asked for water, but "No water," someone said, "You have to go too far to fetch it." At the young man's suggestion, the people dug in the gentleman's field and a spring spurted up! The young man asked to go into the gentleman's house. He found a servant who told him that the young lady in the house was very ill. The young man said, "If they bled your old mare and gave its blood to the young lady to drink, she would soon recover." As his instruction was followed, a fortnight later the young lady was convalescing. By the end of the year she was completely cured. The gentleman married his daughter to the young man. . . .¹²

The Israeli tale (hereafter, DN) featuring two grocery partners, a miser and a generous one, follows a similar story-pattern except that after they had split up in business, the generous man, not blind, was travelling on foot for days and nights. As he came to a town and drew near its walls, night fell. "Catching sight of a nearby pit lined with straw, he crept inside [to sleep there]. In the night, sons of *shedim* held a meeting near the pit." The generous man in the pit learned about how a king's son in the town was ill, how to cure him by heating some oil and rubbing the son's body with it. In the morning, the man entered the city and cured the king's son. "The man became wealthier than he had ever been before. . . ."¹³ In the Dutch tale (hereafter, LB), the three pedlars were travelling on a road. One honest pedlar bet his box of socks and stockings that he would go farther with his one honest penny than the two other pedlars with their dishonestly earned three pennies. The two dishonest pedlars stopped at a tavern, ordered a drink, finished it in one gulp, and paid one penny. They came out of the tavern, but nothing bad against them ever happened. They claimed that the honest pedlar had lost the bet; they divided the socks and stockings. Then the honest man bet his two eyes, to which the other two agreed. As they journeyed, the road ran through a dark birch and

pine forest. The two dishonest men bought two drinks at another tavern. The two came out of the tavern, claiming they won the bet again [because their dishonestly earned money was spent without any trouble.] One of them took out a pointed knife and the two of them picked out both his eyes. They dragged him to a gallows under one of the fir-trees along the road-side, and left. The sun was setting. The honest man crept close to the gallows. Some crows flew down and settled on top of an old oak-tree above the gallows. The man heard one of the crows say how a magic dew falling that night would heal the blind; how a king's daughter was ill and how one, using the herbs growing in the king's garden, could cure her. Then the crows flew away. The man creeping around, striking his hand on the bushes, drew it across his forehead three times, and, when opening his eyes, saw the stars. He came to a long, broad, beautiful lane, and when the sun began to shine, he found himself standing beside a huge gate of the king's castle. He asked the guards to let him in to cure the illness of the king's daughter. He cooked the herbs he collected from the king's garden and let the daughter drink the brew. Immediately she was better again. Three days later he and the king's daughter were married. "The honest man had everything he could wish for. . . ."14 "The Two Neighbors" in Greek tradition (hereafter, GAM) resembles the French, the Israeli and the Dutch tales in story-pattern and in setting up characters of opposite quality, one a hard worker and the other an idler. These two neighbors, both unemployed, went and sought work in foreign lands.

After two years the two neighbors met on a road. The hard worker lent one thousand *drachma* to the idler as expenses for travelling home. The moment the latter received the money a demon whispered to him in such a way that he laid the lender a wager of one thousand *drachma* by saying that God demands acts of evil and suggesting they accost three men on the road as they were travelling home to see what they would say. The three persons they accosted—a shepherd and a priest (both of whom were the demon in disguise), and a boy wood-cutter—all told them that God demands acts of evil. The hard worker lost the thousand. The idler, again at a whispering of the demon, blinded his benefactor with a stick, took all his money, and threw him over a nearby precipice.

Groping about under the precipice, the blinded man at last found a pear tree. At nightfall, he climbed up the tree. After a while, he heard voices of a whole regiment of demons gathering in that place, where the excommunicates met and made their plans. One reported how he blinded a princess. Their leader then revealed how she could see again by washing her eyes with some water from the pit near the pear tree. Another reported his mischief in pulling down a monastery some

monks were constructing. "To slay a lamb at each corner of the construction site before they build it will prevent any one from pulling it down again!" so it was revealed. Then the demon who had whispered to the idler, reported his evil doing. (Of course, the same remedy applying to the princess would take care of the hard worker's injured eyes.) When it dawned, the demons left.

Following the secrets revealed by the demon leader, the man washed his face with the water from the pit, and his sight came back. He filled a marrowful of the water from the pit and made his way to the monastery construction site. He gave the monks the advice which the demon leader had revealed. As they followed it, the monastery was safely built. He received as reward a suit of clothes and a knapsack, after which he set out for the king's palace. Having arrived there, he began to cry: "Miracle doctor! Miracle doctor!" At the king's order he was brought into the palace. He took a piece of cloth and bathed the princess' injured eyes with the water, and the princess had her sight back. The king asked the man to marry his daughter, but he declined as he had already married. The king appointed him governor of his homeland and gave him two bags of gold. "So he went home covered in glory. . . ."¹⁵

"The Green Lady" (hereafter, KB), a British tale, has a couple of episodic digressions during the heroine's otherworld journey, but falls, on the main, into the same type as those already introduced. A summary of "The Green Lady" follows.

There was an old man who had two daughters—one a steady, decent girl, and the other a stuck-up, proud piece, whom the father liked the best. One day the nice girl asked her father to let her go to seek her fortune and to give her a cake and a bottle of beer, with which she set out. After she had walked a weary way through the woods, she sat down by a tree to rest herself, and eat her cake and drink the beer. While she was eating, a little old man (owner of the tree) came by, asking her to give him some food, to which she invitingly agreed; so he sat down and they ate the cake, and drank all the beer up. The girl was about to go on further when the old man told her to seek her fortune by going to a little cottage owned by a Green Lady and seek service at her house.

The little girl thanked him kindly and went on her way till she came to the cottage and sought service with the Green Lady. The Lady let her in and hired her, but warned her to sweep the house well, make the dust fly, and mind not to look through the keyhole or harm would befall her. The girl did everything as she had been told. Then the Lady sent her to a well to bring in a pail of clean water to cook the supper in. The girl took a pail and went out to the well. The first pail of water she drew was so muddy that she threw it away. The next two pailfuls she drew were clearer. In the second pail of water there was a silver fish, and in the third, a gold fish; each of the fish said, "Little girl, little

girl, wash me and comb me, and lay me down softly," and the girl did accordingly at the request of each fish. In another pailful she drew, the water was clear, but there was still a fish who said the same thing as the others; so she repeated the actions requested. Then she drew another pailful in which the water was quite fresh and clear. The three fish raised their heads and said (in a rhyme) that she should not eat the fairies' food, but drink only the water of that well; that she should be honest and good fortune would come to her.

Back in the house, the Lady showed her how to cook the supper, and told her to take some bread and milk for herself afterwards. But the girl preferred to have a drink of water [from the well] and some of her own cake. As the Lady went into the parlor, the girl wondered why the Lady had told her not to look through the keyhole. When she looked through the hole, she was so surprised that she called out, "Oh! what can I see? A green lady dancing with a bogey!" When the Lady rushed out of the room and asked her what she saw, the girl replied that she saw nothing. But the girl repeated her action and when this happened the third time, the Lady blinded the girl's eyes, but gave her wages due and let her go because she had been a good girl.

With a bagful of money the girl stumbled along the path in the dark and stumbled against the well, on the edge of which was sitting a young man sent by the fish of the well to see her home. He told her, before starting on her journey, to bathe her eyes in the well. This she did, and she found her eyes came back to her. The young man and the girl went together until they arrived at her father's cottage. When the bag was opened, there was all sorts of money in it. . . . "The girl married the young man, and they lived happy ever after. . . ." ¹⁶

Before establishing thematic-patterns for the five tales, I should like to define some general concepts associated with several frequently used terms in this study. 1. "Journey" The protagonist in all five tales invariably sets out on a journey: begging around (GM), walking or travelling on a road (DN, LB, GAM, KB). The journey is to be understood, not in the ordinary sense, but one leading to a world of frightful, informative events. A temporary halt of the journey is indicated by "Time": evening, nightfall, sunset, etc. 2. "Mutilation" denotes the blinding of the protagonist's eyes by a man (or men), a demon, or a fairy. It may occur early or later during the journey, but definitely before the protagonist returns to the human world. 3. "Sleep" is either insinuated or literally mentioned, but the protagonist in all of these tales seems never to sleep (that is, from our understanding of the protagonist's action on the textual level). 4. The "Helpers" refer to the little old man and the young man in KB, the animals (fox, wolf, lion) in GM, the fish in KB, the birds (the crows)

1 Protagonist/Status	2 Mutilation	3 Journey	Time	4 Sleep or Wine-Drinking or Temporal Death	5 Helpers	6 Otherworld	7
GM boy/jobless	blinded	begs around; jumps over a ditch	not given		fox, wolf, lion	top of oak tree	
DM male grocery partner/business closed		travels on foot	night-fall	"I shall sleep here"	some of <u>shedim</u>	pit lined with straw	
LB male pedlar/with honest penny	blinded	walks thro' dark birch/pine forest	sunset		crows	gallows	
GAM male hard worker/jobless found job	blinded	travels home	night-fall		demons	top of pear tree	
KB little girl/ seeks fortune	blinded (at end of 7)	walks a weazy way	not given	beer-drinking	old man/ three fish/ young man	Green Lady's cottage/the well	
ST boy/town chief's son		walks to playground	moonlit night	temporal death	small girl/ old woman	old woman's house/moon's house	
WR soldier/on furlough		travels here	night	liquor-drinking	warlock	graveyard	
AY scholar/sudden leprosy	hair falls/ body swells	walks to a cavern	spring day	swoons/sleeps on a stone couch	huge python	den	

Knowledge Acquired	8 Deliverance-I	9 Return	Time	8 Deliverance-II	10 Ending Status
daughter is ill/way to cure her/way to cure the blind/way to get water	his blind eyes cured	walks to town	dawn	daughter's illness cured/water found	daughter & young man marry
king's daughter is ill		enters city	morning	son's illness cured	wealth to the man
way to cure the blind/king's daughter is ill/way to cure her	his blind eyes cured	comes to a long road...	sun-shines	daughter's illness cured	daughter & pedlar marry/wealth to pedlar
princess' eyes blinded/way to cure her/predicament on construction site/way to solve/way to cure his eyes	his blind eyes cured	made his way to monks' place	dawn	predicament removed/princess' eyes cured	wealth & position to the man
not to eat fairy's food/drink water of the well/way to cure her blind eyes (before 9)	her blind eyes cured	arrives at her father's cottage	not given		girl & young man marry/wealth to the girl
lost chum is in moon's house	lost chum rescued	hears drum beating	evening		both boys come back to life
the couple's death/way to revive them/way to kill the warlock		comes home	when cocks crow	couple's life restored/warlock burned	reward to the soldier/peace regained
medical book obtained		returns to village house	not given	his leprosy cured/hair, skin restored/other people cured	wealth & disciples to the scholar

in LB, and the demons in GAM and the "sons of *shedim*" in DN. With exception of KB, these creatures "unwittingly" help in the manner in which they reveal secret knowledge, which is overheard by the protagonist. 5. The "Otherworld" is defined as a place where ordinarily one does not habitually frequent or do one's "thing," such as spending the night on top of an oak tree (GM) or of a pear tree (GAM), lodging in a pit (DN), staying overnight by the gallows (LB), or seeking service in a "Green Lady's" cottage (KB). 6. The "Knowledge Acquired" signifies all secret information learned or overheard by the protagonist in the otherworld. 7. The "Return" is often circumscribed by the protagonist's direction of moving toward the human world. It signifies the "passing over" of the otherworld and "returning" to the human world, or simply, separation of the two worlds. 8. The "Deliverance" involves the protagonist's (1) curing, first, his or her blind eyes and, later, the illness of other persons in his (or her) capacity of an herb medicine man / or witch-doctor; and (2) giving advice in his capacity of a sorcerer / or geomancer. As narrative contents vary from culture to culture and story-making techniques (occasionally "spiced" with oral inconsistency, e.g., "the king's daughter" becomes "the king's girl friend" in GM) of this and that story-tellers differ, a highly uniform presence of essential elements in precisely identical sequence in all five tales is an impossibility. Nevertheless, we find a check list of the presence and the sequence of essential elements useful.

The check list on the whole provides, as we can see, the outlines of individual story-patterns in essence identical to that of the American Indian story, "The Arrow Chain" (ST in the chart). For convenience of expression, the outlines of story-patterns in multiforms can be unified in a simpler way without suffering much loss in the central theme of "Journey to The Otherworld":

Protagonist: (Mutilation): Journey: Helpers: Otherworld:
 Knowledge Acquired: Deliverance-I: Return: Deliverance-II:
 Ending Status

As the illness, misfortune (lack of fortune in KB; lack of water in GM), predicament (on the construction site in GAM) or the loss / or death of some people (ST) occurs in a logical sense before the protagonist commences the journey (as is the case in KB), we may place an *a priori* element labelled "Initial Status" in the beginning to signify the illness, misfortune, etc. and arrive at a logical pattern:

Initial Status: Protagonist: (Mutilation): Journey: Helpers:
 Otherworld: Knowledge Acquired: Deliverance-I: Return:
 Deliverance-II: Ending Status

Crucial to the central theme of journey to the otherworld are such ideas

as (1) the protagonist's association with or having access to the "helpers" or "allies"—supernatural men/women, animals, demons—all beings of a nonordinary world that possess supernatural knowledge necessary for the cure of illness or the removal of misfortune/predicament; and (2) all the protagonists (in GM, DN, LB, GAM)¹⁷ return as medicine men despite the fact that their early professions are drastically different from that of a medicine man. The unavoidable question naturally arises: What are some of the latent meanings associated with these and other ideas expressed in such a unique pattern shared by oral narratives of different traditions? The answer seems to lie in the folk beliefs in shamanism. The following analysis, though repeated in my previous studies, would certainly throw some light on the subject matter and, therefore, is recapitulated in full detail:

The manifestations accorded to the shamanistic cults include beliefs in and society sanction of . . . the existence of spiritual beings in the forms of animals, demons, souls, ancestral spirits, and spirits in the physical world (in the air, the water, the mountains, or the trees). The professionals known as "shaman" or "shamaness" claim to have the ability to "cure"—the word is to be taken in its broadest sense such as to "cure" the sick; to "cure" the lost soul of the deceased by either restoring it to life or conducting it to where souls belong; to "cure" the sorry plight of one in poverty, misfortune, predicament, and so on. In a "therapy" the shaman communicates with the spiritual beings of the non-human world so as to gain insight into the causes of his client's troubles, to acquire the needed "prescriptions" for the sick, to bring back the soul of the deceased from the otherworld and restore it to life, or offer a solution to his client's problems. The realization of a therapy relies on the shaman's journey to, and return from, the otherworld, which may take place in a dream, a sleep, a trance, or what Mircea Eliade calls a "temporal death," by drunkenness, dancing, or simply through *yogis* or meditation. Once in an ecstatic state, the shaman has at his service tutelary spirits (such as animals, demons, spirits of the plants, souls of ancestral shamans). The tutelary spirits communicate with the shaman in a "secret or spirit language" so that the shaman foresees the causes of sickness, misfortune, and other mysteries unknown to his client. The tutelary spirits may serve as guides to the shaman during his journey to the otherworld, helping him pass through certain "perilous passages" (a dangerous bridge, a river, a well-guarded gate or castle). . . .¹⁸

The above documentation of folk belief in shamanism would seem to place into proper perspective the meanings of the "sleep" which the chief's son has had; of the roles played by the small girl and the old woman in ST, by the little old man and the young man in KB, by the fox, the wolf, and the lion in GM, by the crows in LB, by the fish in KB,

and by the demons in DN/GAM; of the evening settings or nightfalls during which the various journeys took place; of the nonordinary "other-worlds"; and, most important, the meanings of the protagonists' association with or having access to the old woman, the little old man, the young man, the small girl, the animals, the fish, the crows, and the demons that possess and communicate about supernatural knowledge necessary for the deliverance of the lost soul, illness, lack of water, and predicament on the construction site.

There remain two aspects to be dealt with: the fact that the protagonist was blinded; and the fact that the protagonist returned as a medicine man, a career utterly unrelated to what he previously had held. That the protagonist was blinded may be interpreted, according to the sources provided by Mircea Eliade, as a chosen shaman's or shamaness' "initiatory tortures" or "initiatory dismemberments" which include, among other experiences, "the eyes torn from the sockets."¹⁹ In fact, the protagonist's act of climbing up a tree immediately after his being blinded suggests, as Eliade informs us, a celestial ascent as part of a shaman's initiatory experience. For the initiatory dismemberment (or other symptoms like long sleep, temporal death, etc.) and the ascent into the sky by a rope, a ladder, a vine, a bridge, a chain of arrows, etc. are, as Eliade describes, two shamanic activities toward the fulfilment of an initiation rite.²⁰ The initiatory dismemberment (or other symptoms) is followed by a renewal of organs or restoring of the dismembered parts in their places, thus, to give the future shaman a "new body" to justify his magico-religious power to cure.²¹ Viewed from this light, the protagonist's losing his (or her) eyes, the restoring of his sight, and his return to the ordinary world in the capacity of a medicine man are symbolic of a shaman's initiation rites. Consequently, our oral narratives seem to suggest narrations about shamanic initiation rites or stories about shamanic professionals.

The applicability of story-pattern analysis will come into clearer focus if we expand the testing ground to include oral narratives from other cultural areas. Since I have dealt elsewhere with thematic-pattern analysis of folktales from Chinese, Japanese, Manchurian, and Micronesian traditions,²² I shall introduce a Russian folktale and conclude my study by putting to the test once again Lord's method of thematic-pattern analysis. The Russian story is summarized from "The Soldier and the Vampire" in William R. S. Ralston's *Russian Folk-Tales*.²³

A certain soldier was allowed to go home on furlough. He walked and when drawing near his native village, he went to see a miller, his intimate friend, who at once brought out liquor. As they drank and chattered, it grew quite dark. The host persuaded the Soldier to spend

the night at his house, for a dead warlock wandering through the village was creating much fear and harm. Despite the persuasion, however, the Soldier set out on a road in front of a graveyard. On one of the graves he saw a great fire blazing. When he drew near, he saw that the Warlock was sitting by the fire, sewing his boots. After a brief exchange of words, the Warlock invited the Soldier to a wedding feast, at which they were given drinks and treated with the utmost hospitality. The Warlock drank, revelled, and then grew angry. He threw the wedded pair into a slumber, took out two phials and an awl, and began drawing out their blood. Having done this, they went out. On their way to the graveyard, the Soldier learned from the Warlock that the couple would die; that the only way to revive them was to have cuts made in their heels and have their own blood poured back into these wounds from the bridegroom's blood in his right-hand pocket and the bride's in his left; and that the only way to get rid of him was to burn him on a pyre of a hundred loads of aspen boughs and, while burning him, to look out for snakes and worms and different kinds of reptiles creeping out of his body and crows and magpies and jackdaws flying up, all of which must be caught and flung on the pyre, otherwise, if a single maggot had escaped, in that maggot he would slip away. When they arrived at the grave, the Warlock gnashed his teeth, howled aloud, and sprang at the Soldier, who then drew his sword and began laying about him with sweeping blows. They struggled; the Soldier with strength failing almost lost his ground in the fight when the cocks crowed. The Warlock fell lifeless to the ground. The Soldier took the phials of blood out of the Warlock's pockets, and went on to the house of his own people. After coming home and talking with his relatives awhile, he lay down to sleep. Next morning the Soldier went to the house of a rich moujik, where the wedding had been held the previous night. There he brought the young couple back to life as the Warlock had instructed him. He was well rewarded. Then he had the peasants bring aspen wood to the graveyard, making a pyre. They placed the Warlock on the pyre and set it alight. The pyre became wrapped in flames; the Warlock's corpse burst, and out of it crept snakes, worms, and all sorts of reptiles, and up came flying crows, magpies, and jackdaws. The peasants all standing in a circle with brooms, shovels, and fire-irons knocked them down and flung them into the fire, not letting a single maggot creep away until the Warlock's corpse was thoroughly consumed. From that time forth there was peace in the village. . . .

The Russian story (pattern outlined in the chart as WR) represents an interesting parallel to KB as the protagonist goes through an other-world journey initiated by wine-drinking. What arrests our interest more are some of the elements by now familiar to us: a soldier on furlough also returns as a medicine man / or sorcerer restoring the newly-

weds to life and delivering his village people from suffering caused by the warlock! The wedding drinks and the utmost hospitality the hero received during his otherworld journey remind us of the kind of drink (cf. KB), food (cf. ST), or a feast which many a professional shaman after coming to consciousness from a trance professed to have enjoyed during his ecstatic journey. The food or the feast is, so Eliade observes, "reminiscent of the well-known mythical theme of the meal that the feminine spirits of the beyond offer to every mortal who reaches their domain, in order that he shall forget his earthly life."²⁴ This "mythical theme of the meal" is evident also from several other folktales.²⁵ Let us also note "the cause and the remedy" of someone's illness, misfortune, predicament, which in GM, DN, LB, GAW is brought up in the course of a conversation overheard by the protagonist in hiding. In the Russian story, the hero learns the cause and the remedy of the couple's death directly from the warlock, his potential "helper"; not only that, the hero in the latter's company literally witnesses the weird, ghastly prelude leading to the couple's death. The featuring of this prelude reflects vividly a blend of what must have been a shaman practitioner's account of personal experience on the one hand and, on the other, narrative technique of handling time, space, and events in a most dramatic, imaginative fashion. Above all, the hero's direct contact with the warlock, the warlock's role as a "helper" and its identity with snakes, worms, and all sorts of reptiles, crows, magpies, and jackdaws seem to point strongly to a notion of Russian folk belief in shamanism.

The story-pattern commonly shared by the narratives analysed in this study and elsewhere are only a few out of an unknown number of other possible configurations. This unknown number of possible configurations with their recondite mysteries remains largely unanalysed in vast collections of epics, myths, and narrative songs. And for this task the folklorist requires the challenge of a methodology and sense of search for meanings. In the case of the Cinderella story, for instance, with its even world-wide distribution providing sufficient data for thematic-pattern analysis, one wonders what could be some of the underlying meanings behind this popular story. Indeed, the challenge and the anticipated result of thematic-pattern analysis of "Cinderella" (or of any other orally originated myths) could be highly stimulating and rewarding in the history of folklore scholarship.

APPENDIX

The following story (translated into English for the first time) is based on a passage from a printed version (ca. 1321-1323) of what was supposedly

Chinese story-tellers' *Narratives of The Three Kingdoms* (*San-kuo chih p'ing-hua*, Shanghai, 1959 reprint; pp. 7-9). The title of the story is supplied by myself.

"Scholar Sun"

At the foot of Mount T'ai there was a cavern; its mouth was as big as the wheel of a chariot, but no one knew how deep it was. Not far from the cavern was a village called "Sun T'ai-kung's Hamlet." Sun lived with his two sons. The elder son was a farmer; the younger one, a man of letters known as Scholar Sun. Scholar Sun suffered, all of a sudden, from leprosy. All his hair fell out; his whole body became swollen up with sores and pus. For that reason he was separated from the family and lived alone in a cottage about one hundred feet away from the family house.

One morning on a spring day, his wife as usual brought him food at the cottage. At the sight of his sickening sores, she covered up her nose and her mouth to show her disgust. Scholar Sun sighed, saying, "Even my wife is disgusted with me. Why should I live any longer?"

After his wife had left, he thought of killing himself. He walked with crutches for several feet when he spotted the cavern. He put the crutches aside, took off his shoes, and jumped into the cavern. As he fell, he sensed as if someone in the cavern had held him up in the air. He fell to the ground and swooned. After quite a while, he awoke and, looking up, he saw a tiny bit of the blue-sky above. Soon it grew dark; only in the northern direction was there a bright spot. He walked toward it and saw a white jade cane. As he reached it with his hand, he realized it was only a ray of light shining through the crevice of a door separating a den. He pushed open the door of the den and, therein, it was as bright as daylight. He saw a stone couch, on which he lay and slept. While sleeping and stretching himself, his feet touched something very soft. With a start he leapt up and what did he see? A huge python curling itself up three feet high! Instantly the python crawled into the den. Scholar Sun followed it into the den, where it disappeared. There he found, instead, a stone box. He lifted the cover of the box and saw a book inside. After reading it, he realized that the book was about the various means of curing four hundred and four kinds of diseases including leprosy. Greatly rejoiced, he kept the book with him, went out of the den, and sat on the stone couch again.

Meanwhile, when his wife brought him food again, he was nowhere to be found. As she told her father-in-law about it, he had people sent out to look for him. They drew near the cavern, when they saw the crutches and the shoes stained with blood and pus. There alongside the cavern everyone of the family burst into lamentation. It took quite a while before they heard someone calling from inside the cavern. They rescued Scholar Sun from the cavern by lowering down a piece of rope [tied to a basket]. They returned to their village house. Scholar Sun took a cup of clean water over which he chanted some incantations and gulped it down. Immediately his leprosy was cured; his hair and skin were restored and became smooth again. From that time onward many people came to him for medical treatment and many were cured. He became wealthy and has a following of about five hundred disciples. . . .

NOTES

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1. See Alsace Yen, "Thematic-Patterns in Japanese Folktales: A Search For Meanings," *Asian Folklore Studies* Vol. XXXIII-2 (1974), 1-36 (hereafter abbreviated as Yen 1974); and "Shang-ssu Festival and Its Myths in China and Japan," *AFS* Vol. XXXIV-2 (1975), 45-85 (hereafter abbreviated as Yen 1975b).

2. Indiana University Press, Bloomington, 1966 (first published in 1929), pp. 131-35.

3. Published in New York (Ballantine Books, Inc., 1969).

4. Cf. *Ibid.*, pp. 32-41; 95-6; 100-117; 127-29; 171-75; 182-84; and 186-198.

5. For an idea of the power of the concentration of the mind, see Alexandra David-Neel, *Magic and Mystery in Tibet* (London, 1967), pp. 246-7; 260-66; 270-284; Stephan Beyer, *The Cult of Tārā: Magic and Ritual in Tibet* (Berkeley, 1973), pp. 26-9; 36-8; 81-95; and Carlos Castaneda, *The Teachings of Don Juan*, pp. 171-74.

6. Stith Thompson, *Tales of North American Indians*, p. 134.

7. See pp. 153-55 in the collection (Chicago, 1968).

8. See pp. 50-53 in the collection (Chicago, 1963).

9. See pp. 104-8 in the collection (Copenhagen, 1963).

10. See pp. 127-133 in the collection (Chicago, 1970).

11. See pp. 6-10 in the collection (Chicago, 1965).

12. The remainder of the tale deals with the other lad, who repeated what his friend had done. Unfortunately, he was caught and eaten by the three animals.

13. The tale ends with the miser who, repeating the generous man's deeds, was burned to death by one of the *shedim*.

14. The two dishonest pedlars also tried their luck by the gallows in the woods to eavesdrop on the crows' conversation. The crows predicted an evil omen. Three days later they were found dead on a hill.

15. In his attempt to seek similar fortune, the idler ends up in being torn to pieces by the demons.

16. The other girl died miserably, because in seeking a similar fortune, she did just the opposite of what the nice girl had done to the little old man, Green Lady, and the fish.

17. So too are the protagonists in certain Chinese, Japanese, and Micronesian folktales. See note 22 below.

18. This is largely a summary of some key notions on shamanism based on Mircea Eliade's *Shamanism, Archaic Techniques of Ecstasy* (tr. Willard R. Trask; Princeton, New Jersey, 1964), pp. 33-66 (esp. 33; 35; 38; 43; 53; 65); 91; 92; 97; 103-4; 385; 482-491; Gerardus Van der Leeuw's *Religion in Essence and Manifestation* (tr. J. E. Turner; Tübingen, 1933), pp. 488-90; and Vilmos Diószegi's *Tracing Shamans in Siberia. The Story of An Ethnographical Research Expedition* (tr. Anita Rajay Babo; Anthropological Publications, Oosterhout, The Netherlands, 1968), pp. 57-58; 60-61; 66-7; 141-43. The cited passage first appeared in Yen (1974), 20-21; it has been slightly modified here.

19. Cf. Eliade, *op. cit.*, pp. 34-6, 53; 428-29.

20. *Ibid.*, pp. 428-30.

21. *Ibid.*, pp. 34; 35-6; 53.

22. For tales from Chinese tradition see note 1 above; see also Alsace Yen, "Demon Tales in Early Vernacular Chinese: A Folkloristic View," (unpublished doctoral thesis, Harvard University, 1971), pp. 5-38; 163-178; "The Parry-Lord Theory Applied to Vernacular Chinese Stories," in *Journal of the American Oriental Society* Vol. 95 (1975), 407-413 (hereafter, 1975a); from Japanese tradition, see note 1 above, particularly Yen, 1975b: 72-77; from Manchurian tradition, see Yen 1971: 201-211; Yen 1974: 22-24; and for Micronesian tradition, Yen, 1974: 32-36.

Of particular interest is the hero of a Chinese story, who in his early career as a Confucian scholar eventually "returns" as a medicine man (see the Appendix at the end of this study and AY in the chart). Other protagonists who return as medicine men are found in (1) a classical Chinese tale, cf. Yen, 1971: 171-2; (2) Japanese tales, cf. Yen, 1974: 5; 8; 13-14; and (3) Micronesian tales, cf. Yen, 1974: 33-4; 35.

23. See pp. 318-321 of the collection (New York, 1880).

24. Eliade, *op. cit.*, p. 77.

25. Cf. *Ibid.*, pp. 76-77. For the "food" or "feast" motif in Chinese tales, cf. Yen, 1971: 5; 6; 9; 24; 27; 171; 174; also Yen, 1975b: CP3 on p. 58 and CP8 on p. 59; and in Japanese tales, cf. Yen, 1974: KS11 (in which the hero was "entertained" in the dragon king's palace) on p. 10 and KS40 on p. 13.