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The Fight between Bodily and Social "Lower" against Bodily and Social "Upper" in Karpathian Folktales

Foteine Nilolaidou (born in 1934), from the village of Othos in Karpathos Island (Greece), narrated to me the folk tale "the Arse"[1] in August 1999. According to this tale, a childless woman asked God to give her a weird substitute for a child in the form of an arse. Such strange petitions do appear in many folk tales. The result is usually a weird child that resembles an animal (hen, rooster[2], kiddling[3], mouse[4], snake), a plant or a fruit (apricot tree[5], bay leaf plant, bay leaf seed[6], chick pea[7], broad bean[8]), an animated object (pestle, beater[9], pot[10]) or even a fiendish being (screamer, chuckler, horse eater, jinxster).

In these narrations the anthropomorphous but grotesquely deformed

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1. This narration is fully presented in Appendix (No 1, "The Arse", ATU 675: "The Lazy Boy"). See Uther 2004.

2. ATU 715 ("*Demi-cock*"). A Karpathian version of the fairytale will be commented later.

3. ATU 409A ("*The Girl as Goat*"). See Kaplanoglou 2001 pp. 296-298, Angelopoulou 1991, pp. 185-187 and 279-280, Varika-Moskovi 1981, p. 42-47, Frangou 1990.

4. ATU 433B ("*King Lindorm*"). See Angelopoulou 1991, pp. 78-84, Kliafa 1983, pp. 184-186, Antoniou-Antonakou 2003, pp. 89-90.

5. ATU 407 ("*The Girl as Flower*"). See Angelopoulou 1991, pp. 199-200.

6. ATU 407 ("*The Girl as Flower*"). See Sophos 1987, pp. 68-71, Meraklis-Varvounis 2002, vol. I, pp. 134-135, Varika-Moskovi 1981, pp. 31-33.

7. ATU 700 ("*Thumbling*"). See Anthopoulou-Karyoti 2004, pp. 26-29.

8. See Minas-Kaplanoglou (eds.) 1999, pp. 228-230.

9. AT 514C* (Classified by Georgios Megas). See Gergatsoulis 2006a, pp. 369-371, Michaelides-Nouaros 1932, pp. 287-291 and Angelopoulou 1991, pp. 138-140.

10. See Gergatsoulis 2003, Kassis 1993, pp. 85-86, Frangaki 1952, p. 48, Sophos 1987, pp. 153-155, Alexiadis 2006, pp. 101-108.

child is at a disadvantage (Puchner 1996, pp. 79-102). According to the above tale, the child had no legs ("it crawled on its bottom") and probably had no arms to serve itself. The village children used to go to the mountain to collect wood and twigs. The weird child asked to follow them. Even his mother doubted that he could do this. "How are you going to walk without legs to fetch wood?". In this tale-type (ATU 675) the child's deficiency does not come from his physical malformation, as we see in the Karpathian version, but from his laziness (Kaphantaris 1988, p. 313-315), which appears as a flaw of his character. In Nikolaidou's narration the child is physically (it has a weird form) and socially (it is poor) deficient. His mother has no flour to make bread for him. She bakes for him a loaf made of ashes, so that he will not be jealous of other children. Jesus Christ, disguised into an old beggar[11], asks the children for some bread. Only the weird child responds to this call by offering Him his bread made out of ashes. Jesus gives the child a gift in return[12]. Anything he may have wished for will come true [B375.1 and D1761.0.1]. From this moment on, the child becomes omnipotent: he orders the twigs to cut themselves, to tie themselves up [D160] and walk towards the house, even carrying him on top. The beautiful princess watches this funny spectacle, an arse on top of a bundle of sticks, and starts to laugh. "You find this funny? I am going to make you my wife!", the child tells her[13]. She reminds him of the vast social difference between them: "You are going to make me your wife?", she laughs, "I'm the princess!". The child returns to his house and wishes to acquire limbs and riches. He goes to the palace unrecognized bearing rich gifts, and marries the princess. Later he reveals to her his true identity.

The folk tale mentioned that the weird child had no legs (and probably no arms or a head). It was merely an arse since this was what the childless woman had wished for. His social success was impressive: he married the princess and climbed to the highest class of social and political hierarchy (he became a king). Sometimes in folk tales, young men

11. Christ usually appears in the form of an old ragged beggar asking dole, in order to test people. The replacement of religious figures by a magical assistant (Moraiti 2003) works as a natural evolvement in the tale, adjusting itself to contemporary narrators' personal views. See Gergatsoulis 2006a, pp. 369 and 373-374, Faros 1994, pp. 91-92.

12. The tale acquires a didactic purpose: the charitable one is finally rewarded, unlike the uncharitable one.

13. Usually in ATU 675 the princess becomes pregnant (see Sophos 1987, pp. 101-103, no. 20) according to the child's wish.

or women, who may be poor but gifted (they possess beauty, kindness or magical powers), acquire the throne by marrying the prince or the princess. In this case, it is not simply a poor young man but an arse, which is the most trivial and mocked part of the body. We could argue that the weird child was created by the grotesque mood of the folk tale-teller, who loves to exaggerate. Folk narrators often use proctology and scatology, which children fancy, to create a joyful atmosphere. But an interpretation of this kind may be inadequate. Due to the plethora of narrations regarding this topic, we are incited to probe deeper into the use of these terms in tales.

Nikolaos Orfanides (born in 1953), who comes from Aperi village in Karpathos, narrates that the bottom («κώλος») dared to claim the position of the king of the body, but the right hand slapped it. Offended, the bottom shut its mouth[14] stubbornly and decided never to speak again. The other body parts[15] started to weaken[16] and they were forced to declare him the king so that they would be saved. The bottom («κώλος») accepted the position on one condition: "*Every time I open my mouth, the right hand will reach down to wipe me*"[17]. In a variation from Samos (Meraklis-Varvounis 2002, vol. II, p. 737, no. 261 "*Το φίδι και το κεφάλι του*" and vol. III, p. 963), the tail of a snake questions the leading position of the head. The head, which in this case appears to be wise, allows the tail to lead, but it is punished for its arrogance (it is amputated by a sharp rock).

Fragitsa Stamatiade (born in 1919), who also comes from Aperi, Karpathos, narrated to me the folktale "To Petinari" (ATU 715: "*Demicock*")[18]. The protagonist is a mischievous rooster, a substitute of a child, born after the invocation of a childless woman to God. The rooster finds

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14. A Karpathian proverb relates the bottom's function to that of the mouth: "Hail, arse, I also shit from my mouth" («*Έχε γεια, κώλο, τσ' απού το στόμα χέξω*»), and refers to "the indecorous and the scurrilous" («επί των ακόσμων και αισχρολόγων»). See Michaelides-Nouaros 1932, p. 363 no. 119.

15. The issue of the body parts' meeting appears as an anecdote, with a different ending. See Troupis 1999, p. 236, no. 218.

16. The importance of the bowels' proper function is mentioned in the proverb "If the arse farts, there's no need of a doctor" («*Κώλος κλασμένος, γιατρός χεσμένος!*»), narrated by Ilias Zervoudakes (Aperi, Karpathos). This proverb has been also recorded in Syme Island. See Kontos 1989, p. 96, no. 348.

17. For the complete text, see *Appendix* [no. 2, "The Bottom as King" («Ο κώλος βασιλιάς»)].

18. For the complete text, see *Appendix* [no. 3, "The little Rooster" («Το Πετεινάρι»)]. See Gergatsoulis 2003, pp. 107-109.

a gold coin while grubbing the garden. A thief steals the coin. The rooster goes after him. The thief in order to kill its pursuer throws the rooster to the bees to bite it, then to the horses to run it over, inside the river to drown him and finally into the oven to roast it. The rooster swallows the bees. It releases them and scares the horses. It slurps the water of the river, as it does not know how to swim, and puts out the fire of the oven. Finally it swallows all the thief's coins and offers them to its poor parents. The fact that the rooster does all these using his bottom is peculiar. Therefore the bottom proves to be the secret weapon that gives this clever rooster[19] all of his abilities.

In another Karpathian fairytale the hero is named Miso-kolaki or Piso-kolakis (ATU 327C: "*The Devil (Witch) Carries the Hero Home in a Sack*"). The second part of the heroes' name is again the word «κώλος», which means bottom. In this fairy tale, the tiny hero outsmarts frightening elves and triumphs.

In another Karpathian folk tale, popular in the northern part of the island, Voutsea is the main character; the dung of an ox (ATU 210,"*Rooster, Hen, Duck, Pin and Needle on a Journey*"). Voutsea, who is smart and naughty, along with her ill-matched company, consisting of an egg, a skewer, a scorpion and a big round stone, goes to her godfather's house to steal almonds. She resorts to cunning to prevail over him and take the almonds and all of his belongings[20].

The narrations presented above share a lot of similarities: Although in the beginning of the narrations the arse («κώλος») or the feces appear as unworthy, they do claim something theoretically beyond their reach (marry the princess, rule the other body parts, win the thief or the frightening elf, take the godfather's almonds). Their unworthiness is counterbalanced by great charismas: The arse («κώλος») is good and kind to the poor and is also a vital organ, therefore the power of the other organs depends on its good function. The weak rooster has a secret weapon: its bottom; and finally Voutsea is smart and competent. Finally, the bottom or the feces overcome their powerful opponents and achieve their goal.

In all narrations a battle is waged between "the lower" (parts of the body), represented by the bottom and "the upper", represented by

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19. This tale can be found in many collections (Kliafa 1983, pp. 193-198, no. 37, Antoniou-Antonakou 2003, pp. 67-69, Gialouris, 1978, pp. 53-57, Minas-Kaplanoglou (eds.) 1999, pp. 228-231 and 268-269, Meraklis-Varvounis 2002, vol. I, pp. 350-352, no. 87, Varika-Moskovi 1981, pp. 29-30, Gergatsoulis 2006b, Karaiskou 2007).

20. For the complete text, see *Appendix* [no. 4: "Voutsea" («Η Βουτσέα»)].

the head or the hands. Bodily and biological functions compete against spirit, imagination and creativity. Their decision to confront[21] the leading "upper"[22] (part of the body) is bold and audacious. Such subversions of dominant ideology had been a characteristic feature of the folk carnival from way back. Carnival participants would diminish anything important and valuable while idolizing anything relevant to "the lower" (parts of the body)[23].

Giannis Kiourtsakis analyzes the concept of "the lower":

> *"Anything which is considered inferior by each leading ideology of that time belongs to this category: common people in contrast to the upper class, the binge versus official prohibitions, vulgarity compared to customary linguistic decency, the ugliness of grotesque compared to the classic beauty, lawlessness in contrast with the law; moreover the ignorance of people compared to the knowledge of the educated, foolishness against logic, stupidity versus cleverness, madness versus wisdom and sanity"* (Kiourtsakis 1995, p. 127).

The meaning of "the lower" (parts of the body), according to Kiourtsakis, is not only physical but also social and political[24]; that includes the oppressed working classes and the underestimated values that stand up against the dominant ideology. The simple and unappreciated people belong to "the lower" whereas the leading class and political authorities belong to "the upper" (parts of the body). The conflict between them takes on a social and political meaning. This interpretation is more than just a hypothesis. In 1803 Denis Davydov, from Russia, published his work *"The Head and the [Lower] Limbs"*, which was based on an Aesop's fable. *"He metaphorically used this title because the renegade limbs (that is, rebels led by army officers) rose up against the hegemonic head (that is, the monarchy in power)"* (Katsadoros 2002, p. 225). These interpretations of "the lower" were so positively projected in carnival practices that they became dominant. Everyone would participate in fes-

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21. That is the meaning of the proverb "The feet rised against the head" («*Σηκωθήκανε τα πόδια να χτυπήσουν το κεφάλι*»).

22. Sometimes the "lower" (part of the body) is deemed incapable of spirituality. For the complete text, see *Appendix* [no. 6, "The Greek Letter Omega" («*Το ωμέγα*»)].

23. Scurrility, proctology and scatology rank among the favorite themes of carnival practices.

24. *"The 'lower' part of the body of carnival tradition is now more closely related to the social 'lower' and tends to be merged into it"* (Kiourtsakis 1995, p. 317).

tivities in which overturns acted as a safety valve for the lower classes in order to release the tension caused by social oppression and to better adjust to life's difficulties. The undervalued lower part of the body was considered important.

Mikhail Bakhtin explains that, in the past, carnival vulgarity had a positive and regenerative meaning[25] since genital organs, the source of life (Kiourtsakis 1995, p. 78), are in "the lower" (part of the body). Vulgarity therefore expresses the folk philosophy of endless change in people's life and society. Due to the close proximity of the bottom to the genital organs, their different functions were easily mixed-up especially in times when illiteracy was dominant or in isolated societies. As a result, not only the genital organs but the bottom as well, were thought to be reproductive[26]. The feces were considered to possess therapeutic abilities and their use was until recently[27] extensive in folk medicine[28]. In addition, in many folk tales children are born by breaking wind[29]

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25. "*The very material bodily lower stratum of the grotesque image (food, wine, the genital force, the organs of the body) bears a deeply positive character. This principle is victorious, for the final result is always abundance, increase*". (Bakhtin 1984, p. 62). "The temporal enthronement of the 'lower' in place of the 'upper' has also a positive meaning, as it justifies and values this 'lower'" (Kiourtsakis 1995, p. 242).

26. There is also the motif of the pregnant male ["couvades" («*αρρενολοχεία*»)], according to which "it is possible for a man to get pregnant and even give birth – from the anus" (Kiourtsakis 1995, p. 96, Loukatos 1958-1959, pp. 30-35, Meraklis 1986, pp. 25-27).

27. Σε ανέκδοτα σατιρίζονται όσοι επιμένουν σε τέτοιες θεραπευτικές πρακτικές. (Gergatsoulis 2007, pp. 238-239).

28. "*As a participant and witness of the struggle between life and death in the invalid's body, the physician is especially linked with elimination, especially with urine, which played an important part in ancient medicine. Old prints usually represent the doctor examining a glass of urine. He reads in it the patient's fate; it answers the question of life and death. [...] Thus urine and other eliminations (excrement, vomit, sweat) had in ancient medicine the connotation of life and death (in addition to their link with the lower stratum of the body and with earth*" (Bakhtin 1984, p. 179-180). "*In Rabelais (Second Book) all the warm medicinal springs of France and Italy were generated by the hot urine of the sick Pantagruel*" (Bakhtin 1984, p. 150). In Greek folk medicine there are many cases of bodily (human or animal) excrements' usage. See Gergatsoulis 2007, pp. 238-239.

29. This theme is an introductory motif in a Karpathian narration, part of which can be found in *Appendix* [no. 5: (ATU 700) "Thumbling" («*Ο Κοντορεβιδούλης*»)]. Many times the ogre "*unquestionably accepts that the child was born from the air coming out of his belly*" (Moraiti 2003, p. 243).

(sometimes by men[30]). Therefore it is obvious that proctological and scatological narrations had the same positive and regenerative function, at least in their traditional form, as indecent and vulgar ones. "*All body excretions, saliva, urine, feces, blood, sperm etc. are bearers of vital power and declare transition of life. Filth pollutes and soils but purifies or blesses as well*" (Sergis 2005, p. 31).

These narrations reflect folk symbols and are remnants of a past when vulgarity did not have the negative meaning it has today, now that this kind of folk philosophy is decaying. Albert Lord writes that "*tradition is not a thing of the past, but a living and dynamic process which began in the past, flourishes in the present and looks forward into the future*". He continues: "*it is only when tradition is dying that begins to lose contact with the present and becomes a preserver of its own past rather than a continuator*" (Lord 1987, p. 63). The folk tradition of the carnival related to the regenerative power of "the lower" part of the body is decaying. Its symbols have lost their meaning. The fact that there is no continuity prevents today's listeners from understanding the power of the messages described in the narrations we previously discussed. In the isolated island of the Dodecanese, Karpathos, a lot of ritualistic elements of the past were preserved through the ages in the inhabitants' narrations. The study of Karpathian narrations could shed light on this old folk philosophy.

To conclude, I would like to add that it is common knowledge that folk narrations can be used as examples in various situations of life. For this reason, a lot of people use them in order to discuss complex theoretical views in a simpler way, to think, teach, judge and criticize. It is not surprising to use narrations concerning the human body in order to refer to social issues.

30. See Loukatos 1958-1959, pp. 27-42.

Appendix

1: The Arse («Ο κώλος») ATU 675: *"The Lazy Boy"*.

Narrator: Foteine Nikolaidou (born in 1934) from Othos, Karpathos.

There was a childless couple; for this reason the woman was very sad and asked God to give her a child. She would not mind even if the child was an arse. After a lot of invocations God sent her a child without legs.

The child grew up. The village children used to play in the country. He wanted to play with them. Because he could not walk he crawled on its bottom. The children used to go to the mountain to collect wood and twigs. The Arse told his mother: "Let me go with them". Mother said: "How are you going to walk without legs to fetch wood?". The child replied: "Send me and I will find the way". His mother agreed. She had no flour to make bread for him to take with. She said: "I will bake bread made out of ashes for you". The Arse went to the mountain with the children to collect wood. They made fun of him: "Look, an arse came to collect twigs". The boy stood silent.

An old man appeared when they were having lunch and asked for some bread. Nobody was willing to give bread except for the arse who said: "My bread is made out of ashes but you can have some". The old beggar, who was Jesus Christ, blessed it and turned into real bread. After he had eaten he told the child: "Ask me anything". The child did not ask for something specifically. Christ said: "Anything you wish for will come true". The old man left.

The boy ordered: "Twigs cut yourselves, tie yourselves up and come in front of me". The boy climbed on top of a bundle of sticks and ordered it: "Take me home to my mother". The rest of the children watching this funny spectacle started to laugh. When his mother saw him she made the sign of the cross. She exclaimed: "How did this miracle happen?" This went on of course.

Another day, while the arse was passing in front of the palace on top of the bundle of sticks, the princess saw him and burst into laughter. The boy complained: "You find this funny? I am going to make you may wife". She laughed: "It's impossible, I am the princess".

Later the boy returned to his house and wished he would acquire limbs and riches. His wishes came true. He then went to the palace bearing rich gifts and married the princess. Later he revealed his true identity. He said: "I was the arse who went down the mountain on a bundle of sticks. I managed to make you my wife after all."

2: The Bottom as King («Ο κώλος βασιλιάς»).

Narrator: Nikolaos Orfanides (born in 1953), from Aperi, Karpathos.

Once, the parts of human body gathered in order to choose a king. The Bottom declared: "I will be the king". Immediately the right hand slapped him angrily. Offended, the Bottom shut his mouth stubbornly and said: "I will never speak again".

Although they organized several meetings in order to change his mind, the Bottom refused to speak. Day after day, the other body parts started to weaken.

They arranged a new meeting. A body part said: "We have to do something in order to save ourselves. Let's offer the position of king to the Bottom". They called him and announced their decision. He replied: "I will accept this position on one condition: Every time I open my mouth, the right hand will reach down to wipe me".

3: The little Rooster («Το πετεινάρι») ATU 715: ***"Demi-cock".***

Narrator: Frangitsa Stamatiade (born in 1919), from Aperi, Karpathos.

Once upon a time there was a childless woman. See said: "My God, give me a child, even if it is a rooster". Soon she was found pregnant and delivered a bird, a rooster.

She told it: "My child, go outside to grub the garden in order to pass your time". While it was grubbing the soil, it found a gold coin. It picked the coin with its beak and went to offer it to its mother. "Mama, I have a coin for you".

A man met the rooster and stole its coin. The rooster protested: "I want my coin! I want my coin!". "How can I escape from this rooster? wondered the man. I will throw it to the beehive to be stung by the bees. So it will stop following me". The little rooster cried out: "My arse, suck the bees! My arse, suck the bees!". After having swallowed all the bees, it started to run and reached the thief.

It protested: "I want my coin! I want my coin!". "Now I will throw it onto the horses to run it over". The little rooster cried out: "My arse, release the bees! My arse, release the bees!". As the horses were afraid of the bees, they started galloping away. The little rooster freed itself, left the field, and ran after the thief again.

It protested: "I want my coin! I want my coin!". "Now I will throw it inside a river. It will get drowned and I will be released". He threw it into the river. The little rooster cried out: "My arse, suck all the water!

My arse, suck all the water!". It slurped the water, crossed the empty river and reached the man again.

It protested: "I want my coin! I want my coin!". "Now I will burn the oven and I will throw it inside to be burned". So he did. The little rooster cried out: "My arse, release the water! My arse, release the water!". The water put the fire out. The little rooster ran after the thief again.

It protested: "I want my coin! I want my coin!". The thief said: "Now there is no hope. I will drive it to my house and I will give back its coin!". He asked the rooster: "Can you recognize your coin?". "Yes, I do!". There were a lot of coins in the thief's house. The little rooster cried out: "My arse, suck all the coins! My arse, suck all the coins!". The coins went into its belly. At the end he said: "This is my coin!".

It picked it up with its beak and took it to its mother. "Mama, You should hit me and I will piss coins!" The more its mother hit it, the more coins it pissed. So it made her very rich.

She then asked the rooster: "My child, go to grub the garden again. You may find something precious again!" But this time it found only dirt and its beak got dirty. It went back to its mother and said: "Mama, now I have only dirt to offer you!". She slapped her child and killed it.

4: Voutsea («Η Βουτσέα») ATU 210: ***"Rooster, Hen, Duck, Pin and Needle on a Journey".***

Narrator: Calliope Ballanou (born in 1942), from Olympos, Karpathos.

Once upon a time there was a woman who had a girl named Voutsea. She was so poor that she couldn't even feed her child. One day Voutsea told her mother: "Mama, I will visit my godfather to ask for some almonds!".

On the way to his house she met a big round stone («χόχλακας»). It asked: "Where are you going, Voutsea?". "I am going to my godfather to ask for some almonds!". It asked: "May I join you?". She told it: "You can follow me!" Before long she met a scorpion. It asked: "Where are you going, Voutsea?". "I am going to my godfather to ask for some almonds!". It asked: "May I join you?". She told it: "You can follow me!". Later she met an egg. It asked: "Where are you going, Voutsea?". "I am going to my godfather to ask for some almonds!". It asked: "May I join you?". She told it: "You can follow me!". Next she met a skewer. It asked: "Where are you going, Voutsea?". "I am going to my godfather to ask for some almonds!". It asked: "May I join you?". She told it: "You can follow me!". They all reached godfather's house.

Godfather had no water in his house and he went to a public tap to fetch some. Voutsea hid in a wooden box for food («πάγκα»), where godfather stored the almonds. Hidden there, she ate almonds. The egg hid under the fireplace ash. The skewer sat on the chair. The scorpion hid inside the towel. The big round stone hid above the door.

The godfather returned. He tried to boil some tea in the fireplace. When he blew the wood so as to rekindle the fire, the egg exploded in the fire and blinded ηιμ. He heard a strange noise coming from a wooden box where food was kept («πάγκα»). "Maybe there is a mice in the box!", he thought. Blind as he was, while trying to open the box to catch the mice, his hands got dirty with the dung of an ox of Voutsea's body. He washed and went to towel his hands but the scorpion bit him. He sat on the chair but the skewer nailed him. He went beside the door, where his icons were to pray to Jesus Christ and exclaimed "What a catastrophic night!". The big round stone came down on his head and killed him.

So Voutsea took all of her godfather's belongings. She called her mother to live with her in godfather's house and they lived happily ever after and we lived happier than them. We learned this story from the neighbours.

5: Thumbling («Ο Κοντορεβιδούλης») ATU 700: *"Thumbling"* (part of a narration).

Narrator: Eirine Hatzikontou (born in 1921), from Menetes, Karpathos.

Once there was an old man and an old woman. The woman suggested: "My husband, I have an idea, let's take a cucurbit, to fill it with chicories and start farting to transform them into children". The old man was farting on and on and transformed the chicories into children at the end.

6: The Greek Letter Omega («Το ωμέγα»)[31].

Narrator: Nikolaos Filippides (born in 1913), from Volada Karpathos.

In the old time at our village there were wind mills. All the villagers used to give their wheat to the miller grind.

Someone gave the miller half a sack of wheat. The miller grinded it

31. I have encountered many variants of this narration: Kriaris 1978, pp. 46-47, no. 36, Rigas 1962, p. 131, no. 84, Troupis 1999, p. 180, no. 162, Korovinis 1998, p. 22, Karanikolas-Karanikolas 1980, p. 164, no. 942, Giannitsopoulou 2003, p. 154.

and left the sack in a corner without closing it. The miller's wife sat on the open sack. The mark of her bottom was depicted on the surface of the flour.

A farmer came to grid his own wheat. He saw the odd mark and commented: "What an interesting pattern! It looks like the letter omega, but it misses the undersign («υπογεγραμμένη»)" [a sign that many times, in older versions of the Greek language, goes under this letter]. The miller's wife replied: "Are you expecting from the bottom of the miller's wife right orthography?".

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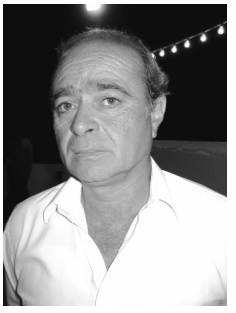
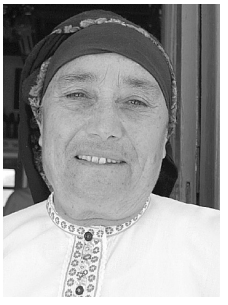
The narrators

Pic. 1.
Foteine Nikolaidou



Pic. 2.
Nikolaos Orfanides

Pic. 3.
Frangitsa Stamatiade



Pic. 4.
Calliope Ballanou

Pic. 5.
Eirine Hatzikontou

Pic . 4 . Calliope Ballanou