

**MYTHOLOGICAL INTERPRETATIONS OF  
SLAVIC DRAMATIC AND NARRATIVE FOLK-  
TALE MOTIFS**

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**Abstract**

The moral indications of folk tales are interpreted mythologically due to the natural phenomena or to the traditional tales of nations. Slavic folklore enriched that set of interpretations by some memorable figures whose characteristics, deeds, and shapes were transferred to sequential generations to mark the distinction and singularity among other nations. Baba Yaga of Russian folklore and Golem of Czech are folk tale figures ostensibly appeared as unforgettable symbols of natural phenomena but they are looked at as main characters of everyday people living. Simultaneously, the modern Czech drama after Czechoslovakia ceased to exist (1938) and occupied by Nazi Germany (1939-45), still distinguished by its fruitful staging of the classics. Slavic drama, especially of Prague, is inspired by the classic tales of operatic scenario. The Devil and Kate is one of the typical fairy tale opera combines the tradition and modern Czech fairy-tale motifs. The paper goes to discuss the dramatic and narrative fairy-tale motifs mainly in two parts. The first part tackles two of these folk tale figures from Russian and Czechs folklore. It is parted into two sub-parts, the first part examines the operatic drama of Prague theatre that explores the classic staging of fairy tale The Devil and Kate and Rusalka. The second points to the Baba Yaga as interpreted differently in the Russian society. It also discusses the Golem of Prague and how mythologists considered that figure as the symbol of eternal man's own creation to disobey its creator finally. The paper concludes the fruitful findings in the third paper part.

**Key words:** Slavic literature, Baba Yaga, Golem, operatic drama.

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### **Part One: Operatic Drama**

#### **Antonin Dvorak's Inspirational Libretto in the Dramatic Fairy Tale Operas *The Devil and Kate* and *Rusalka***

##### ***The Devil and Kate***

*The Devil and Kate* was written in 1899 by Antonin Dvorak (1841-1904), soon after his returning from America. He had composed his well-known symphony "From The New World" and he was distinguished by his profound symphonic productions, yet he found in opera a space that deeply digs for creativity and energy. Dvorak's *The Devil and Kate* was written to have its root in the folk stories and music of the native Bohemia for it presents the Bohemian girl who challenges the natural law of human life. She loves and seeks challengingly dancing with the devil and examining her desire as a fearless girl. Through a comic adventure, Dvorak presents a distinguished devil who introduces himself as a handsome gamekeeper. With lyric and music, the brave shepherd volunteers to rescue Kate and to get her back from Hell to save her worldly life.

Generally, Czech spirit celebrates music and loves stages of libretto. The delightful operatic performance is shown as if it comes alive with a past of the plot. Everything moves along with the orchestra even the seduction of Marbuel, the junior Lucifer, to Kate away from the dance, is accompanied by music and preceded by a dancing party.

*The Devil and Kate* was taken from Bozena Nemcova's folk tale of the same name. It dramatizes the brazen and fearless Kate and the devil Marbuel. It was formed by Dvorak with humor, lyrics, and fantasy. He produced paradoxes of fiendishly fervent and courtly noble and tradition and modern trend. Dvorak gave *The Devil and Kate* its popularity in Czech classic plots that has less widespread in England and other countries in Europe until 1939.

Broadly speaking, the plot focuses on certain characters that took place to give lessons and enjoyment. The bossy Kate, the Devil Marbuel, and the shepherd Jirka functioned the based-fairy tale story to enhance the real and allegorical characterization. On stage, Kate seems garrulous and the static scenes move to wordiness. Characters' exchanging phrases are rapid and interesting and the conversation is embroidered with music and moves. Increasingly, most scenes involve dances with stuffed phrases. The wordy Kate wearies Lucifer himself by her ceaseless chatting.

Dvorak concerned much to adapt music drama that was marked by Wilhelm Richard Wagner (1813-1883), a German composer, theatre director, polemicist, and conductor who was prominently known for his operas. Dvorak was inspired by the libretto and music that can add particularity to his operatic career that Wagner revolutionarily depended on.

The libretto of *The Devil and Kate* was written by Adolf Wenig who had awarded a prize held by The National Theatre Association in Prague before acquired by Dvorak to set it to music. This libretto is based mainly on folk tale of the 19<sup>th</sup> century in Czech written by Nemcova. It is arranged into three acts, each of which is set in a different location (inn, hell, and castle). Furthermore, the story lacks senses of romantic threads and replaces them with the moral lessons that the princess should know and adapt. Exceptionally, Dvorak relates the beauty of libretto and regretting the sins the princess feels. Through

music, the feeling of solitude, fear, and hell punishment increase the mood of the operatic plot and fit the requested attention to the significance of libretto. However, the psychological transformation of the princess's behavior and her desire to recover her irresponsible wishes (dancing with the devil) is a turning point in the subject that helps Dvorak to zoom out the tragic romance of the plot.

Dvorak's adaptation before *The Devil* of the symphonic poems was seen as a necessary means to apply the tragedy through non-spoken plot. Dvorak's symphonic poems were commented on by the Viennese press as Dvorak's wishes to conquer the stages by his symphonic poems which are likely drama without scenes, music without singers, but, the opera would be adapted. In *The Devil and Kate*, Dvorak was a composer who realized successfully how to treat a comic theme woven by serious topics. Nevertheless, he originates this work masterfully when he captures the merry folk plot in music. To Dvorak, the environment of hell and the characters of devils, Marbuel and Lucifer, are attractive if they are dealt with by the interference of comedy. Hell here is not the place for mere punishment, but it is the place where people misuse their morals and their possibility of correct by achievements. It is not that dark place, but rather it is an outworldly environment dwelt by demons and people attracted by devils. Hence, the situation comically seems melodic in the hell in which the composing technique is attractive enough to evaluate the plot as a real adventure. The sung words were uttered eloquently to connect the situation and theme. Dvorak's new compositional technique established an environment that introduced the mixture of fear and dance, hell and merry, and comic and tragic themes. He developed the motif of dance on stage as one of the main targets people use to refresh the tragedy of their living and to reflect the inner wish of being existed. Dvorak goes further in his shining example of merriable living when he emphasized on the stylish way of expressing the self through opera and dance: The waltz in the village as the first dance scene, the polka that is danced by Kate with Merbuel, the dance of the devils in hell, and the polonaise during the preparation of Act Three.

Dvorak pioneered the step of uplifting Czech national music and libretto (Beckerman 128), though he never felt the sense of success in operas outside Czech than what he got in Prague. His libretto was prominent for it is ridiculous, full of melodious attraction and harmonic language. More importantly, Dvorak's *The Devil* is composed thoroughly woven with musical narrative but performed in dramatic plot. His melodious inventiveness astonishingly distinguishes Dvorak as based pyramid of composing of the National Theatre in Czechoslovakia particularly when he wrote the 1893 Symphony No.9 "From the New World" as one of the most popular of all symphonies. Zdenek Chalabala who led the Prague National Orchestra and Chorus, was strongly inspired by the traditional musical performance and symphonic romance.

In his nine operas and many symphonies, Dvorak proved his talent in playing Viola for eleven years in the National Opera orchestra and in writing and composing symphonies. His first opera *King Alfred* (1870), was a reflection of Wagnerian music drama which was never published or performed. The discouraged step of performance of *King Alfred* entered Dvorak into a new idea to write about Bohemia and Bohemian national music. Through Bohemian structural society, Dvorak was helped by the folk, dance, and songs of the western part of Czech. The influence of the Bohemian musical environment helped him to produce *The Devil and Kate* in 1899 followed by *Rusalka* (1901), *Armida* (1904), preceded by *The Pigheaded Peasants* (1874), *Vanda* (1875), *The Cunning Peasant* (1877), *Bimotrij* (1882), and *The Jacobin* (1888), were Dvorak's most painful failure that may have contributed to the breakdown of his health and premature death (Fisher 241).

As a teacher and a director of the National Conservatory in New York in 1892, Dvorak's reputation guaranteed a three years job. His new position increased American's desire to compose the nationalistic American music and to inspire other American composers. A year later, Dvorak's inspirational work of "From the New World" presented the deep interest in re-forming Afro-American and Native-American culture. However, Dvorak set his professional operatic career in America, but he was at best when the Bohemian inspiration overcomes his mood. He expressed his love and longing to his Bohemian native echo with less recalling for folk themes and traditional devotion. In *The Devil and Kate*, Dvorak knows that the general theme was taken from the German folklore through tiny hints, yet he originated the tale when the intrusion of Marbuel was necessary to satisfy Kate's desire. In addition, Dvorak balanced the dramatic plot with the music that needed for no lyric but operatic scenes and acts.

### **Rusalka**

*Rusalka* is one of the most successful Czech operas, and represents a cornerstone of the repertoire of Czech opera houses (Sip 8). Despite the fact that Dvorak's *The Devil and Kate* characterized his talent in developing the operatic subject, his *Rusalka* matured his entrance into Czech adaptation of internationality. *Rusalka* was scored as the most popular opera ever since in the strength and professionalism of the solo numbers, as Dvorak set its place in the allegorical lake on stage. In *Rusalka*, he did not portraiture a foreign text but a text that depended on folk power in retelling and elaborating. The fish-like woman took its power from the deep self and emotion could not be defeated by the witch villainy or by the life obstacles. The emotional patriotism of *Rusalka* encouraged Dvorak for more influential and zealous operatic Bohemian drama that mainly based 'on the power of the voice in the building of emotional climaxes' (Tyrrell 91).

The libretto in music can be clothed great beauty. *Rusalka*'s "Song to the Moon" of the first Act worked on how to stimulate people's admiration to appreciate opera and to like the powerful and strong loud voice of the soprano in the emotional romantic plot.

Dvorak's various successes as a composer, author of symphonies and chamber music, and an opera composer guaranteed his occurrence in libretto for a grand opera. Dvorak's libretto has much to be accepted as the most successful composer who combines the operatic music and dramatic language. In opera *Rusalka*, the plot is based on the fairy tale of Karel Jaromir Erben and Božena Němcová. While looking for a new topic for a new opera after *The Devil and Kate*, Dvorak met with the poet and librettist Jaroslav Kvapil in 1900 to premier *Rusalka* in Prague in 1901. Based on the fairy tale of Hans Christian Andersen, *Rusalka* or (the Water Sprite), is the daughter of a water-goblin who failed to persuade his daughter that the human world is full of vices and harm is the only gift she will easily get. To experience love, *Rusalka* desires for being a human being, so she became with the help of the witch Ježibaba who transformed her. She regrets her choice when she finds that her lover is unfaithful. The opera ends with a tragic end. *Rusalka*'s falling in love with the hunter prince enabled Dvorak to concentrate more on the world of human and the concept of love through musical drama. *Rusalka* sings her "Song to the Moon" asking it to reveal her love to the prince in Act I:

### **Czech Lyrics of "Song to the Moon"**

Mesiku na nebi hlubokem  
Svetlo tve daleko vidi,

Po svete bloudis sirokem,  
 Divas se v pribytky lidi.  
 Mesicku, postuj chvíli  
 reckni mi, kde je muj mily  
 Rekni mu, sribmy mesicku,  
 me ze jej objima rame,  
 aby si alespon chvilicku  
 vzpomenul ve sneni na mne.  
 Zasvet mu do daleka,  
 rekni mu, rekni m kdo tu nan cekal  
 O mneli duse lidska sni,  
 at'se tou vzpominkou vzbudi!  
 Mesicku, nezhasni, nezhasni!

**English Translation of "Song to the Moon"**

Moon, high and deep in the sky  
 Your light sees far,  
 Your travel around the wide world,  
 And see into people's homes.  
 Moon, stand still a while  
 And tell me where is my dear.  
 Tell him, silvery moon,  
 That I am embracing him.  
 For at least momentarily  
 Let him recall of dreaming of me.  
 Illuminate him far away,  
 And tell him, tell him who is waiting for him!  
 If his human soul is, in fact, dreaming of me,  
 May the memory awaken him!  
 Moonlight, don't disappear, disappear!

([www.thoughtco](http://www.thoughtco))

The opera of *Rusalka* is formed by a romantic musical style orchestrated by Dvorak and performed later on the world's stages. The performed story challenged the two worlds: the oceanic world inhabited by the mermaid Rusalka and the human world of the prince.

Despite the universal theme of Anderson's *The Little Mermaid*, Kvapil wished to turn it into a Czech national romantic work.

Fabulously, Karel's fairy tale differed from Anderson's story towards the end in which the mermaid in the latter is transformed into a wind in pain and sorrow embracing the prince when he married the princess, while in the opera, Rusalka knows that the death of her prince is fatal because of her kiss.

The tragic opera of *Rusalka* coped with Dvorak's composing drama and his operatic theme. It may seem more obvious that the operatic tragedy of *Rusalka* touched the hearts of its audience especially when the soprano Elisabet Strid's proved her successes to turn the opportunity of *Rusalka* from a more adaptation of traditional fairy tale into a Slavic epic. Moreover, Dvorak's operatic music made it easy to understand and distinguish the Slavic operas as domestically specific and peculiar, yet above all, it is Dvorak's talent to transform the libretto of *Rusalka* and other operas into a work of first rank sided more to

a composer of musical drama. The Slavic atmosphere is highly touched existed within the primarily focus on the music which it never forgets the natural Slavic world such as the prince's court, The Rusalka Lake, or Czech cloths.

As tends to happen with fairy tales, *Rusalka* is a complex story with some philosophical concepts: "*Rusalka*... perfectly balanced the fairy tale dichotomy of whimsy and darkness. When the *Little Mermaid* melds with Czech folklore and music, the results are beautiful, haunting, and heartbreaking in the best possible way" ( Klinkenborg). Questions about how much a person should give up for love; and the cosmic illogic of immortality. How human and supernatural worlds help and harm each other

## Part Two: Narrative Models

### The Figures of the Moral Disappearance in Baba Yaga and The Golem of Prague

#### *Baba Yaga*

By the cove there is a green oak;  
On that oak a golden chain:  
And day and night a learned cat  
Paces on that chain;  
When it walks to the right, it strikes up a song,  
To the left-it tells a tale.

O wondrous place, where the forest goblin wanders,  
And the rusalka sits in the branches;  
Along unknown paths  
Are the tracks of beasts unseen;  
A hut stands there on chicken legs  
Without windows, without doors...

Whore Baba Yaga rides a mortar  
That moves by its own power;  
Where Tsar Kashchei wastes away our his gold;  
There you'll find the Russian scent...there it smells of Rus!

Alexander Pushkin from "Ruslan and Lyudmila" (1820)

Eastern European folklore is distinguished by figures whose memories and identifications are still memorable. Baba Yaga is one of these figures represents the witch of Russian and East Slavic folktales. It is described as a witch of various powerful skills variable between the devil and a figure of angelic deeds. It is that witch in east European folk tales resembles in function and appearance to the Russian ved'ma, Ukranian vidma, and Belorussian ved'zma (Johns 2).

Baba Yaga has its variations of the name which is driven from the languages of the Eastern Slavic language. Baba might refer to a babble word which is old Russia means

midwife or fortune teller. This meaning differs in modern Russian to indicate grandmother (babusha), and babcia in Polish. In modern Russian folk tales, Baba mistypically a figure of unconditional features that can be applied woman and inhuman characters. Moreover, Baba, in Slavic languages, can be applied to natural phenomena and animals. However, Yaga was derived from the variant forms of Iagishna, Iagonishna, Yagishna, Yagonishna, all refer to a grandmother or an old woman.

In a typical explanation, Baba Yaga bears a very special physical attributes. For example, she lives in a forest in a hut that stands on hen's legs, goat legs, or a spindle heel. She often lies on the stove, of super length. Her nose and breast are of exaggerated length and enlargement. She used to travel in a mortar not on a broom like other witches. She has bony legs which are made of clay, iron, gold, or steel (2). Russian folklore had distinguished Baba Yaga from other supernatural figures of folk tale genre to be presented as a unique national figure that does not die in the Russian traditional interest in books or animated movies (Ivanitskaia 112).

Baba Yaga appeared clearly in *Ruslan Lyudmila*, a poem published in 1820 by Alexander Pushkin (1799-1837), the Russian poet, playwright, and novelist. Pushkin points out that such an ambiguous witch was a strange wonder of Russian folklore lives in a hut that stands on chicken legs without windows or doors. In *Ruslan and Lyudmila*, Pushkin presents a poem, which is quite different, which tells a travelling question of fairy story shaped by a supernatural events and figures. The fairy-story of Pushkin highlights a quest to mix between real hero and heroine (*Ruslan and Lyudmila*), and supernatural figures (chernomor). *Lyudmila* is spirited away by the ugly dwarf-magician chernomor. The use of chernomor's cap of invisibility by *Lyudmila* and the clinging to the giant Rogday's beard into the skies by *Ruslan* coined Pushkin as one of the prominent Russian writers of exceptions.

*Ruslan and Lyudmila* was a light-hearted entertainment poem shaped by supernatural elements of Russian folktales (Briggs 96). Pushkin functioned the unreal characters (Baba Yaga, chernomor, giant Rogday) to sound natural characters and to turn them to serve the setting scenes of Kiev freedom ending up the story with the reunion of *Ruslan* and *Lyudmila*.

Perhaps, the most interesting part that emerges when studying Slavic folklore and folk tales is the ambiguity hidden in the characters such as Baba Yaga, the dragon, Prince Ivan, and the Frog Princess. The function of their ambiguity helps to define their roles as donor or villain. Dmitrii Petrovich Gorchakov's comic opera *Baba Yaga* (1788) shows the character of the grandmother Baba Yaga as a helper figure who helps Liubim to get his inheritance back again from the villain of the opera. The grandmother Yaga was sent away from the traditional function to play the role as the distributor of justice and the punisher of vice.

In many various Russian folk tales, Baba Yaga is the most powerful witch and the most feared, a cannibalistic creature. Yet, most studies of this figure are oriented toward oral traditions of Slavic tales and lives. The storytelling of Baba Yaga was the real reflection of this womanly figure origin that went deep to the culture and customs of the era. The different images of Baba Yaga were traced back to the necessities of the tale telling and the general characteristics of the historical periods. As a tale, it has a certain origin and base but with undocumented phase although her appearance is definite as a character in verbal and written folk tales for at least two hundred years. Her being in the Eastern Europe and Slavs remains remarkably distinguished. The stable existence of Baba Yaga



in Slavic traditions demonstrates the creative literary production from the regarded literature. For moral purposes, such super imagined characters increase the standard of awarding and punishment, false and true, good and bad, villain and donor.

Many critics believe that the Russian folk belief tends to involve nature spirits to reflect the Russian way of life and thinking. For example, the forest spirits are married and get their offspring, while the figures of mermaid "represent attractive but threatening aspects of female sexuality which the traditional culture wishes to deny"(Onias 15:5-23). It is assumed that the tale figures of the East Slavs are the reflection of their traditional life. Baba Yaga seems reasonably the configured identity of the Slavs themselves because the society that produces such figures and focuses on these traditional narratives has something in common with the folk tale characters. Baba Yaga inspired Ivan Bunin (1870-1953) to involve it in his poetry as well as some twentieth century authors such as Isaak Babel and Aleksandr Solzhenitsyn. In those modern writers, Baba Yaga is a figure identified as donor who represents a notable Russian character.

Baba Yaga were interpreted differently in the late seventeenth and early eighteenth centuries. She appeared on woodblock prints who she rides a pig and headed to fight a half-human figure 'crocodile' (a male face with beard and claws, and an animal body and tail) (John 15). As a donor, Baba Yaga suggests a shamanic practice that celebrates shamanism in Russia at that time.

Mythologically, Baba Yaga was identified as a Slavic pagan goddess who lives underworld and represents a frightening figure seated in an iron mortar with an iron pestle in her hand (15). As a cannibalistic goddess, she was sacrificed by people through the blood sacrifice to feed the other two granddaughters of her. She was represented as that monster who demonstrates the evil on earth. Some mythologists of the nineteenth century, who were influenced by the works of Jacob and Wilhelm Grimm, believed that Baba Yaga was systematic due to the folklore of the Indo-European myths. The Russian mythologists such as Fedor I. Buslaev, Aleksandr N. Afanas'ev, and Aleksandr A. Potebnia considered that the traditional Slavic folktale of Baba Yaga resembles and shares a common origin of Indo-European languages (17). To those mythologists, the Slavic tales are driven from the ancient Indo-European myths based on a fact that the originality of these myths were forgotten the time Indo-European people scattered. Aleksandr Afanas'ev looks at Baba Yaga as a personification of the cloudy storm. Her mortar and movable hut represented a metaphor for the clouds that move and bring gloomy presence. While the bony legs of the hut indicate lightening similar to that light of a thunder in the storm. On the other hand, Baba Yaga is associated with winter in a Russian folk song:

Sun, did you see  
Old Yaga,  
Baba Yaga\_  
The witch winter?  
That fierce one, she  
Got away from spring,  
Ran away from the fair one,  
Carried cold in a soak, shook out cold onto the earth,  
Stumbled and  
Rolled down the hill

(korinskii 1901:146-7, quoted in Johns,20)



In the twentieth century, Baba Yaga is seen by the mythologists such as Evel Gasparini (1900-82) as a lunar witch. The witch's hut is the crescent moon shifts back and forth to the direction of east and west. Gasparini points out that Baba Yaga fills her hut just like the light of the crescent moon when it enlightens the dark sky. In an ominous and fateful indication, the disappearance of the crescent is no more than the Baba Yaga's cannibalistic behavior. Mythological interpretations are explicitly linked with the natural phenomena. She is personified as the bringer of death, gloom and blood. This conception of the natural association between Baba Yaga as a folk tale figure and nature indicates the death of ritual societies and the warning of the moral disappearance. V.N. Toporov asserts that all Baba Yaga tales are driven from one basic tale of one type. It holds themes of death and blood sacrifice. In the Russian folklore, Baba Yaga is interpreted mythologically as the evil aspect represented by the wicked snake. She is the creation result of taboo and false deeds of human or nature. Marie-Louise Von Franz (1915-1998) looks at Baba Yaga in her book *The Feminine in Fairy Tales* as:

...the archetypal witch in all Russian fairy tales. She is the great magician who can turn herself into a well or a paradisiacal garden in which the hero is torn to pieces...or she turns into a gigantic sow that kills the hero...so the Baba Yaga can be good or bad. Just as the male image of the Godhead has usually a dark side, like the devil...

(Franz 173-4)

### ***The Golem of Prague***

It might be said that all nations were driven from one, and the ancestors of variant cultures split through migration or else ways. To Czechs, ancestors reached Czech before 1500 years ago from Black Sea and Carpathian. Their arriving brought Slavic language and paganism which was formed mostly by the illiteracy and primitive belief in much of life aspects. From religious point of view, Czech's Christianity was shaped by their belief of pagan spirits which dwelt in houses of dead, or in other cases houses were built to let these pagan spirits to dwell. The illiterate Slavic who was pagan, cremated corpses in part of their belief that the body would be split from its soul and that soul would be free from the rotten body and would travel to a place and time beyond life. Yet, pagans even thought of how to ease these spirits and how to bring comfort to them that might be happened in case of some houses would be built as shelters for these wondering and eternal travelling souls.

Czech culture could not avoid involving devils either in their culture or in their daily life habits and stories. Their infinite belief in demons strengthened Slavic people's faith in that land as it was haunted by devilish creatures, ruin crops, causing disasters in weather, or killing people in sequences. Thus, the belief in evil spirits and demons overwhelmed other thoughts of religion or God or even got over them.

Religiously, some customs of Czechs are derived from religious point of view or as rituals. For example, a custom that was woven by the belief of ending winter is formed by what is so-called "the drowning of death". This custom depended on using a faked-girl of a straw figure dressed in rags and threw to a river. The drawing of a straw girl symbolizes the end of winter and the welcoming of spring.

Mythology plays an important role in directing Czechs people towards establishing their cultural identity. Tales such as water-dwelling spirits and demons represent a great belief

in a place that stores the souls of drown dead people. As a myth, Czech folk lived that environment of the existent bugaboo in water to spread that myth to the coming generations to remind children and adults as well that rivers and lakes are dwelt by the spirits of people's bad deeds. Morally, myths surrounded people with open-ended circle of values and generation messages. Fearful ethics, if it is allowed to say so, ostensibly and implicitly, helped to offer a blind guidance to oral traditions believing openly in the ways of evil deed punishment and behaving due to sequels or the expected outcomes of the evasion of goodness.

Pagan stories of Prague did not only appear as important and confirmed, but also the church of Prague looked like clues of legends happened with the existence of old church such as The Church of Our Lady Before Týn. Since that old church was built with a gothic design, some historical legends pointed to that place. For instance, the princess Lyudmila used to live and her grandson, the future king Wenceslas, in the sanctuary next to the church. Both were subjugated to fear the time they access a chapel underneath the church listening to the "priest's morning mass in complete secrecy through passing a concealed underground passageway"(Wagnerova).

Prague was never away from Jewish memories because once it was a perfect place for a Jewish ghost town that most community had been murdered and migrated. The Jewish real and imaginative stories were kept and reserved just in legends. Among these legends and it might be possible to be the important one is that tale happened in the ghetto of Prague when Jews gathered with Judah Loew or Maharal, the rabbi of Prague. They felt they are haunted by some evil spirits and these spirits bring death to Jews and frighten them in a less sense (Sherwin 181). Jewish families in old Prague were badly treated or sometimes killed. Their houses were burnt and they were scorned by others. Hence, the legend of the Golem started when the wise rabbi made a creature of incomplete shape to be a man of clay named Golem. Creating Golem was a way to help Jewish people to stop their fear. It was enchanted by the rabbi's walking around it seven times repeating, "Shanti, Shanti, Dahat, Dahat" (Encyclopedia Britannica 18). As a part of rabbi's moral values and ethical standards to his people, Golem was made to be a good gift to Jewish people of Prague in helping and protecting them. Yet, Golem's ambition extends its job into a desire to be real. Golem's increasing desire for reading encouraged the folk tellers and the storytellers to investigate the significant role of teaching basic knowledge such as philosophy or mythology. Morally, Golem raised the interest in getting more knowledge about human livings and the ways of thinking entirely related to uplift sense of self-expression. Generally, ethical norms such as self-assertion and self-identification are highly appreciated when philosophy and knowledge over shape man's identity. Thus, reading about people did not satisfy Golem's greedy desire. He wanted to go beyond reading; to be human, to possess the talent of thinking and acting. Golem realized that human is ethically and morally distinguished because he can be educated and socially elevated. So, going further than the normal way due to the belief that man has limitless abilities realizing life through reading, rabbi Loew refused to give this merit to nonhuman as he refused to turn Golem into human and chased it from Prague after the enmity of a monster-like-figure Golem. Under the command of Loew, Golem lied down on a table stretching its limbs and starting to fell in a sleep. In a legendry way of behaving, Loew reached under the Golem's tongue and removed the parchment with the name of God written on it and the Golem fell into an eternal sleep (Sherwin 184). Golem's body shaped back into clay with a rabbi's sorrow that he lost his creature and he disobeyed God. In an exception to the successors as chief rabbi of Prague, Loew's worn his people as not coming close to the attic where Golem's body wrapped. By that, he highlighted the legend

of Golem in Czech for hundreds of years. Perhaps Loew, partly, wanted to preserve his creature as an eternal dead or he might think that resurrecting an artificial life in clay goes beyond creating out of nothing but it is the matter of inserting morals and ethical values through offering protection for weak people or minority. Yet, it seems that the moral lesson of Golem legendry tale passes from the 16<sup>th</sup> century until today more than Loew's time.

That way of creation brought wisdom in its traditional norms. It clarifies how an artificial life could resurrect ethics out of nothing and how ends justify means when the need for morals justifies the partnership with God in the process of creation.

Golem has an ethical insight into modern literature. Michael Chabon's *The Amazing Adventures of Kavalier and Clay* is a Pulitzer Prize winning novel in 2001. Chabon presents a real tale of 1939 about the Jewish artist and escapologist Josef Kavalier to escape German-annexed Prague to other places. Kavalier, through the process of creation made a paper golem to rescue his family and to defeat the Nazi. He explains his desire behind that creation as a wish to fulfill the need for living in safety. Elizabeth Knox's *The Rainbow Opera/ the Dream Quak* creates a golem, Nown, that reflects the writer's teenage heroine, Laura, desire to be aware of any oppressive action of her society. Nown, golem sandman, was given a voice. It took the part of Laura's father the moment when Laura lacks the support of her father. Nown is created by Laura in an excellent shape of father and lover who annexes most characteristics of strong, true, and responsible man.

In a form of animation, golem is a fantastic inanimate creature devoted to the service of the rebellious creators or inventors. Morally, golem is another reflection of humanity. In most cases, golem is silent creature but it is a man of deeds and power. Elizabeth R. Baer's *The Golem-Redux: From Prague to Post-Holocaust Fiction* introduces the reasons behind modifying the creation of golem from the 16<sup>th</sup> century as a Jewish legend until the recent contemporary fictional writings of twentieth and twenty-first centuries. Baer focuses on the popularity of golem in various nations. Moreover, she rejects the fact that golem was not extended as a term from the Darwinian adaptation of evolution. But rather, Baer insists that golem is invented to adopt what human lacks such as truth, faithlessness, help, compassion, etc. She asserts:

Some contemporary scholars have characterized the changes in the golem legend as an "evolution": from mystical experience for the sake of the experience, to a legend of golem who are mute but faithful servants, to the story of golems who protect the Jewish community from anti-Semitism, to an image of golems who turn destructive in some fashion, and finally, to the comic or superhero golem. (Baer 21)

The representation of creativity, humanity, protection, and morality has involved in fictional studies pouring its themes in the form of magical realism. Novels such as *The Golems of Gotham: A Novel* (2003) by Thane Rosenbaum, beautifully illustrates humanity that related to sub-themes of loss, love, suicide, death, familial relations, and life beyond death. It is one of the Holocausts fiction presents the ghosts, the golems, of Holocaust survivors who killed themselves.

From morality point of view, golem legend represents the eternal force of life and death (Thomas 67). The desire for eternal human life is a sort of morality. Yet, the exploitation of the golem in Egon Erwin Kisch's *Tale from Seven Ghettos* (1934) portrays how industrial civilization wrongly functions inanimate and animates to serve in soullessness.

Beside Golem legend of Prague, Gargoyles are statue creatures appeared on churches throughout European countries during 13<sup>th</sup> century. Gargoyle and other half human creatures were set on building in a decorative manner to frighten away the evil spirits. These carvings represent pagan symbols on religious buildings and they underscore a psychological connection between God and grotesque, between religious tendency and that gothic one (Baden 178).

Gargoyle is derived from the French gargouille that means "threat", tracing back this name historically to the French legend of La Gargouille, a fearsome dragon that frightened people of Rouen. As an evil spirit, gargoyle is a dragon that swallowed up the Rouen ships and brought flood to the town until around 600 BCE, when Romanus, a religious man, offered to vanquish gargoyle if Rouen's people convert to Christianity. The dragon could not stop resisting Romanus's taming when the latter followed the cross to the church to be burnt there but not fully. Its head stayed unburnt, so the townspeople cut it off and affixed it to their church. In a relation to Gargoyle legend, moral values are linked to the religious point of view. The church effectively played a role in converting people's thought from paganism into Christianity. People's elevated moral behaviors are promoted when the legend of Gargoyle attracted their attention towards the place of God where faith, truth, and safety are there in God's house. Hence, creating morals out of legends or real stories is more than a set of behaviors, yet it is a sort of education that has moral codes taught through folklore or folktales.

Mostly, legends and superstitions in all cultures, including Czech, constructing people own morals. Golem, Gargoyle, and other semi-like human creatures, are moral indicators. Those supernatural figures can raise questions in people about the meaning of life, death, belief, faith, and fatal ends. They are targets of a central demand for humanity when morality encounters science, traditions, and superstitions.

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