

THE SIGNIFICANCE OF A CIRCLE AS A SYMBOL IN LITHUANIAN FOLKLORE AND MYTHOLOGY

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Abstract

Article aims to convey the circle and the circle connecting points of the mythology and folklore. Of the circle and the circle a lot of reads. Each researcher has a glimpse into the circle to another. Lack of theoretical studies, analyzing and summarizing the results.

Article relevance gets specific aspect of research direction: to clarify the relationship between the circle and the circle points in mythology and folklore. Cross spiral becomes a circle. And the circle is a round object. So decided to folklore, mythology found in the wheel and circle symbols and signs dominated cults, rituals, rites and customs. What and how to convey these characters, what makes sense designative mentions important religious festivals, as they have opposed key critical moments of human life as a security guarantee, which had a social and practical meanings.

Sign reflects reality, although it is only expressed in words or ideas graphically. In the mind of the words that symbolize sign is visual. Characters reveal the essence of the phenomenon, conveying the cultural space and heritage. The word conveys the symbolic images and symbols. Signs, the interaction between nature and man, is perceived as a bed of genetic information. This allows you to understand our ancestors' awareness of and outlook. The article presents the folklore and mythology are found in the language - the expression - movement - signs represent the spiritual condition of human life and time and space contamination.

keywords: circle, symbol, mythology, folklore, meaning.

1. Introduction

1.1. The scientific problem, novelty and relevance of the article

1.2. The symbols were important to the ancient people; they used to express their feelings, desires and frustration. From the ancient times the symbols have been reaching us in one way of another. Cultural interaction between symbols, shifting dimensions of time - past, present and future – still exists; it is only human's outlook and worldview that's changing. The human's perception changes in the way it can be clarified.

1.3. The objective of the article - the symbolism of the circle and the circle appearing in the mythology, religion and folklore.

Problem. The relevance of the article gets a particular direction of the research aspect: to clarify the relationship points between the circle and the circle in mythology and folklore. Rotating the cross becomes a circle. The same circle represents a round object. In mythology and folklore ring and circle symbols and signs can be interpreted as dominant in cults, rituals, rites and customs. What and how these symbols impart? What marked meaning expresses in the religious feast-days? How did they contradict in the critical moments of human life as a safeguard? What social and practical significance did those symbols hold?

Relevance. The article aims to analyze the significance of a circle as a symbol, its usage, and interpretation and evaluation parameters. Clarifying the individual circle symbol cases this symbol could be used and adapted for business purposes, houses, estates, tourism steadings, rest houses for decoration and art. Since almost all the road signs appear to be in a round shape, this tradition can be extended. The circular advertising signs could be erected in the cities for the pedestrian walkways as an advertisement board or as an information tool. The circular hoods with St. Christopher's image could become the city's image attribute.

If it was all well presented with a ritual allocation, hoods could turn into gala regalia aspect. Obviously, it would be more festive if this kind of hood with a symbolic significance served as a table or a memorial batten.

After the analysis of the problem-the main target **goal** - to analyze, interpret and evaluate the circle and circle symbols and signs found in the folklore, mythology dominating in the cults, rituals, rites and customs.

In order to achieve the goal, the study has raised the following **objectives**: to explore the current sources and researched scientific material; to analyze the circle and circle symbols and signs in folklore and mythology; to classify the use and interpretation cases of the symbols; to list the arguments for and against, to assess the importance of symbols in the Balts mythological and religious sources and folklore.

2. Research Methodology

The qualitative methodological research analysis have been chosen in order to ascertain the symbolism of a circle and circle manifested in mythology, religion and folklore.

The chosen methodology - the scientific literature and performance result analysis, logical analysis method, a systematic and comparison analysis will compare the patterns, terms and concepts, the social value of the objects and phenomena, and will help formulating the conclusions. After the individual circle and circle symbols defining the certain cases have been researched, the opinions will be determined and presented about the symbolic and abstract circle and circle phenomenon of the system.

A descriptive study of scientific literature and performance, information (different directories, dictionaries, encyclopedias) literature analysis methods applied while exploring Lithuania and other countries of the wheel symbols researchers analyzed experience.

Comparison method was used for the researching various aspects of the symbolism of the circle in various scientific departments, fields and other researchers work. Questionnaire survey method was applied to the analysis to investigate people's opinion of the circle symbols in people's lives.

The logical analysis method is used to analyze and summarize the available material and results. The research was carried out in few stages. First, research literature material was collected, reviewed and analyzed. Once the survey questionnaire was done, thirty random people were questioned. The outcome of the questionnaire survey is compared with already existing material. The final paper summarizes the findings and conclusions.

3. Historiography. Research studies

Syncretic nature of customs and religions superstitiously believed in a circle as an important component of a certain form, circle act, rotation and walking in circles, especially during calendar celebrations, family, work celebrations with numerous archaic rituals, divination, sorcery. Erhardas Wagneris, in his work on the Prussian Lithuanian customs, widely described Prussian Lithuanian wedding customs and rituals, recording the ancient mythic worldview. Boasts a wedding dance is danced in a circle. Seeing off the bride moving into a man's country, dances in a circle are also mentioned and described. During a bride's farewell rituals the senior groomsman is asking to give away the young bride. Then all the bridesmaids wearing green rues and dressed in consentient dresses, swathe their faces with veil, "the bride also appears among them, all holding hands and looking sort of crazy, they form a circle, triangle, then a square, looking like sober leading a circle' (BRMŠ III: 22).

Matas Pretorijus in his book "The sights of Prussia or Prussia's Hollow portrays during herbs, animals, rye harvesting, and cows consecration festivals, during weddings drinking in a circle: "drink a scoop like an ancient Prussian libaudo et benedicendo and all they drink in a circle; chanting songs, eating" (BRMŠ III: 290-291, 297, 298, 304, 311).

Incantations used to treat a variety of diseases, swelling, warts, and bites. As incantations are performed in a circle, someone will lead a finger around the wound or wart. When a child gets into a fight, the mother turns him turns around, saying: *turning turning, round in circles, bears poop, wolf's hair, and hare's fat! It's not hurting anymore, my baby.* (Vaitkevičienė 2008: 548).

Valdis Celms in his book "Baltic writings and characters" analyzing Baltic writings and meanings of the symbols of traditional values in mytho poetical world, mythological world in the context of its symbolic model of the organization. Nations speaking different languages ancient cultures are related or have something in common. Their stylistic feature is geometry. In the world of symbols and its cyclical movement some forms and meanings can reflect similarities. The base consists of a circle, which splits into smaller parts of wheel spokes. These characters are called "sun" or "sun wheel". Celms wrote: "The general forms and values can also be associated in connection with the Sun, the light and the cult of fire, as well as eternally active energy, movement and happiness symbols. Nowadays common used fire rituals prevalent tradition that during the summer solstice - the Midsummer and Christmas, associated with fire worship of ancestors, because it determines "to be" or "not to be", or fire rituals these days in India" (Celms 2010: 64). The author associates circle with fireplace, fireplace with a circle of people lined for the dance with stacks of stones forming the cemetery fence with twigs and oak wreaths. The significance of the circles – sacral, related to space and time, and with the understanding that this world and Other World (dead) exists simultaneously and is cyclically renewed. In Latvian traditions, the circle represents the sun and the world, that is - the Universe (Celms 2010: 67). Circle - The Sun (the world), sometimes - and the Moon, with the sign of the Serpent also have a close relationship (Celms 2010: 303). Balts symbols are researched on a series of books - The "Ancient Balts culture and "Ancient Balts Symbols". The book analyzes the various Balts symbols, including the form of circle . Eugenijus Ališanka describes the mandala, illustrating the integrative function of the symbol. Mandala is presented as an image of dualistic aspects - differentiation and unification, diversity and unity, external and

internal synthesis. E. Ališanka does not compare mandala as a wheel-shaped symbol. While quoting K. G. Junga and M. Eliade, he visions mandala as a symbolic object, the imago mundi (Ališanka 1992: 15).

Algis Uzdavinys presents the word's pronunciation radical –circ-, circle, rta, artha (Uzdavinys 1992: 38).

Rimantienė R. suggests a criss-cross pattern (cross), encircled by a circle, interpreted as the idea of the Sun (Rimantienė 1984).

Gintaras Beresnevičius analyses about swastikas typical circling. It is based on Z. Ivinskis observation he states that Lithuanians were helped to fight the evil by movement (dynamics), especially by circling, just as the wheel. "These are known as folk art of the swastika as the other symbols, seen as an important tool for life to prosper. <...> As a symbol, its shape is clear, however, rotating swastika is a circle. „In his conclusions G. Beresnevičius states: "It is a sign of Thunder - lightning and cross. Thus, the authority and the Wheel itself has been handed to Thunder (Beresnevičius 1992: 43-44, 52).

Vytautas Tumenas the value of swastika associates with solar and celestial symbols. He is comparing the sun and deer symbols, collates a deer-elk cult links with the highest solar deity. V. Tumenas does not mention circling about the swastika, and does not address it deeper. While quoting the Christmas song "Nine horn deer comes running", in which the blacksmith is asked to forge deer horn gold cup, the researcher interprets the gold cup as the Sun born in asterism. The conclusion he presents that: "As you can see deer and swastika symbolism is associated with the sun and the stars" (Tumenas 1992: 61-64). Elvyra Usačiovaitė researched the symbolism of dowry world tree decoration. By presenting a variety of world tree motives, the author very often distinguishes widespread ornament called a classic - a plant with a star or sun-shaped form of blooms: flowers - stars, flowers - Suns. It is also inherited in decoration growing plant of a circle form - from the stars - from the circle to the top of the plant growing branch, on both sides of the plant standing birds, and between plant roots pitched four circles. In these motives occurs one of the most important World Tree intrinsic characteristics - different consolidation of the power (Usačiovaitė 1992: 72-74). The author notes that the plant sucks in different forms of life: a grass-snake, a bird, a star (sun), human being. This underlines that the world tree is a living tree as a whole as well as each of its component spheres concerned. By emerging multiple areas of living space, it also involves a variety of life form links. E. Usačiovaitė, describing the coverage ritual actions points out earthing points which represent the accumulation of distancing me while drawing a circle around meaning. The word accumulate the author interconnects with accumulation-surrounding-covering semantic field, connecting with nebular meanings. In support of her statement, the researcher states that the fire is a living cosmic force based on riddles, lighting the fire equates to the Sun (Usačiovaitė 1992: 80-81). E. Usačiovaitė diamond shape with outgrowth associates with the Tree of Life, and identifies with the sun, hole, loop, knot, crown, rose, apple, oak, well, fire. While explaining the scheme - if we compare one of the meanings of the diamond member to another, the rest of the meanings will make sense and will relate between each other - the author compared the sun to the holes, loop, knot, crown, rose, apple, oak, well, fire. The Sun is compared to the loop and wells, as the loop ends with the strapping, the author states: "depending on the purpose of it (loop) can be designed in various ways – to design the diamond, square, hexagonal or other shapes (such as in laces), but the original shape of it is circular. It follows a formal sun's - as a circle, loop, crown similarity" (Usačiovaitė 1992: 84-85).

Aušra Kargaudienė researched embroidered items that are recurring ornaments of the same shape: rhombus, square, triangle, zigzag, spiral, circle, swastika, and the same symbols - Space and Tree of Life. Almost all embroidered items are meant for worship: christenings, weddings, funerals., A. Kargaudienė notes that ornaments in the center of the shirts "closed" in a circle - embroidered ornamental plants or stars in a circular crown, as in the wedding song: Around the mansion sycamore maples are turning green. The author states that this is a universal mythological model, in the middle - the world center of the tree to which the

rituals take place, and the whole sacral space is closed in a circle. The mythological meaning of this kind of circle is security, harmony and development of the new world (Kargaudienė 1992: 95-96, 103-104).

The Sun and the moon symbolism in the Baltic worldview was researched by Jonas Vaiškūnas. While emphasizing Lithuanian riddles, celestial links with round shaped dishes and a round shaped food products and fruits, notes that "all of these celestial objects representing one common feature - their roundness" and "circle - symbol of the sun is common to all Indo-Europeans" (Vaiškūnas 1992: 95-96). Multiplicity of solar symbolism, as J. Vaiškūnas claimed had to overcome a long way: from the Neolithic spread round or crescent-shaped holes on the pottery, bone and amber products until the circle of the Sun has turned into the "Sun-woman traveling on wheels riding horses". And then the image of a complex sun and sun were united and joined the heavenly circle shape - circle of the circle, and zoomorphical its form - the horses, and the anthropomorphic female - wheel cart rider (Vaiškūnas 1992: 141). Researcher presents very common to the Balts culture symbolism - the Sun and the month as the first ancestors (Sun - Mother, Month - daddy), which connected the spontaneous natural cycles of the family bio cycles - with agriculture and weddings, and for the family continuation. The horse in Lithuanian folklore symbolizing the moon, while foreshadowed the male origins, and rue wreath as a symbol of the sun, rendered the female (Vaiškūnas 1992: 142).

Antanas Stravinskas describes the iron crosses and memorial monuments and religious buildings of iron tops, emphasizes the sun, the moon and the star motives in them, and the reasons for them linking to the moon and sun worship traditions (Stravinsky 1992: 10-162). Jonas Trinkūnas in his article "Wreath symbols in Balts culture" has analyzed the significance of the crown in The Balts culture. He presented with the conclusions that the wreath symbolizes culmination in a certain order in the world and life, and peak signifies a woman's life time, time to marry and give birth sign (Trinkūnas 1992: 165-170).

Vytis Čiubrinskas portrays the wreath in a different angle. In the article, "XIX cent. end – XX cent. beginning Lithuanian village's house best corner (krikštasuolės) symbolism", he wrote about symbols of home's good corner (krikštasuolės). House corner was considered evil's mythical creatures' favorite place, and laying the sole (sole corners construction) was crucial, decisive moment of the start of construction work. The start of the construction there was a ritual object which was the first logs crown his corner. Accordingly, the wreath weave has been accompanied by special customs and ritual practices. In the best corner dovetail they used to place candlemas candle, wax pieces, rowan cross, in the cross state (X-shaped) felling - St. Agatha's bread, salt, sticking sanctified and unsanctified herbs. All of this had protective, purifying, safe functions (Čiubrinskas 1992: 171-182).

Jonas Balys has researched folklore and customs of the sun. The article "The Sun songs" he gives a lot of material on the sun's citation customs in folklore and mythology. Mini fact that the Indo-European nations believe in the sun driving wheels, quoting bucolic songs, where the sun is requested to leave with the wheels, and come back with a coach in small wheels. In conclusion he states Schroeder's assertion that "the oldest (Sun) perception is likely to form a circle, which horse pulling through the heaven" (OS, 1998: 29).

Marija Gimbutienė in her book "Ancient symbolism in Lithuanian folk art" describes a lot about the sun and the circle symbols. She writes: "Circle, wheel, swastika, the sun, the moon and the birds express heaven Prado, abstract celestial deity rhythm and activity" (Gimbutienė 1994: 14-24, 48).

Gintaras Beresnevicius describes in Jesuit chronicle of 1604 described custom to put the wheels into the barns to prevent theft. The Missionaries in its place were building the crosses. Beresnevicius states that carriage wheel is essentially the same cross and intersecting in the center like the spokes of a repetition (Beresnevicius 1992: 47). Wheels had a protective meaning. Circle, rotation had one meaning, but crosses in the wheel completing a rotating circle like protection and does not go away. In 1605 Chronicle says: "The wheels of the carriages they put on the same grain warehouse litter, so that a kite when it steals the grain,

would not take it to other people, neighbors, and granaries. Those wheels were overthrown (Beresnevičius 1992:).

Daiva Šeškauskaitė in her article "Circle symbolism and dance: glees about daughter-in-law" studied daughter's-in-law movement in circle symbolism, noticed in the glees about the daughter-in-law. The research is about the-daughter-in-law, her activities and aspirations, reflected in the glee songs. Compared the glees when daughter-in-law is mentioned while dancing, her movements in circles, the symbolism of a circle was highlighted and dancing in a circle when daughter-in-law is living at her husband's home. Every time the spin in a circle meant some kind of a ritual, after which a married woman was legalized in the family's community (Šeškauskaitė 2001: 115-125). About circle she wrote in articles "Women's images in Lithuanian Sutartines", "The Concept of Love in Lithuanian Folklore and Mythology" and in the book "Love, Sex and Erotism in Folklore" (Šeškauskaitė 2007a, 2011, 2013).

4. The aspect of a circle - the symbolic meaning in Lithuanian folklore and mythology

The symbolism of a circle in our customs flags the archetypal symbolism. In earlier days, the daily Lithuanian's routine was quite modest, however it was marked by an aesthetic spring - it was surrounded by simple, but perfectly shaped form of objects. Some of his form ... <...> had a symbolic meaning. In various items reoccurred kin ornaments and signs, and they said a lot of what our ancestors saw. Grandchildren were taken over by the experience, they protected and renovated it. In this way the faraway past it further intensified human's memory. Past reminded about itself through the language, objects, customs and images (Gaižutis 1992: 7).

In calendar festivals some rituals, choreography features can be slightly different: some jumping, others moving in circles or in rows. Our chosen circle symbols include festive days, where people rotating in circles, rolling, cart wheeling, marking a circling around the body as a change in the state of vitality. During the festive days merchandising is used such as Easter eggs, hub rolling signifies a turn in a circle. Easter eggs impart the model of universe, hub - the sun's moving, flowing around the sky. Burning wheel or hub dropping it down the mountain meant sunlight associated with the cult of sun. Weave wreathing, carrying, rafting associated with themed marriage divination. The circling movements are characterized with spring consent, Mardi Gras, St. George's Day, Easter, sambar, summer, Dew (domes) festivals. Motiejus Strijkovskis describes Dzidis Lado in whose honor danced in circlets. "Dzidis Lado - the great God, for whom" killed snowy roosters. His festive rituals were held from May 25th to June 25th. They were carried out in small cottages, and girls and women holding hands dancing in circlets, singing in a mordant voice and repeating: lado, lado, lado, our great God". Nowadays this is still being used in Lithuania, Samogitia, Livonia and Russia (BRMŠ II: 546). In Lithuanian Ethnography circle is associated with agriculture, stock-raising customs. Once the soil is fit for sowing, people start walking around in a circle in the field, visiting sprouted cereals, "ensuring magically a good harvest" (Urbanavičienė 2000: 323-327). In harvest rituals, at the end of rye harvesting is very important last sheaf, cutting handful around the world. From the same handful the owner makes a bunch and from the rest he makes a wreath. The owner or the coolest, or perhaps the youngest reaper wears it on his head (Pretoria, BRMŠ III: 291). In the spring, during St George's day, before depasture of the animals in the field, the owner walks around the animals three times and prays at the same time. Getting round three times, prayed (Urbanavičienė 2000: 327-328). Matas Pretorijus writes about it: "nadrivians or skalvians before depasture of the animals for the first time prepare this sort of celebration: usually the owner himself gets all the animals out to the field, large and small, from all the stables out to the garden, the garden in front of the barn, where he feeds the animals, walks around them three times while praying so God would keep his animals safe" (BRMŠ III: 289).

Fortune-telling operation is performed in a circle, turning, going in circles. This was done in order to inherit the property (Urbanavičienė 2000: 328), prevent harm, help, exorcise, and heal. Divination with sieve "Sieve, tell me "is done in order to find out whether they will get married. The sheep shearing scissors are jabbed into the sieve and while turning around it has to be said: "- Sieve, tell me if I marry this year? If it rotates – marriage will happen" (BRMŠ II: 230).

The circular object is used in sorcery. It is said that one kid he dared to his owner for a cow that he could enter the barn at night and stay there until the rooster crows. While going there he took some sanctities. He took a candle lit, hidden in the pot and sat in the barn. When the devils appeared, he took the lid off the pot and started burning it until the rooster started crowing. Devils were jumping around, scaring him all the time until the rooster crowed, but they could not do anything. That's how the laborer has won the bet.

The children played a part in the fortune-telling rituals, standing in a circle and helping to guess the future. On Christmas Eve, you can learn how to foretell the happiness of coming years. Parents put the children in a circle and give them small bags. Then the parents sowing peas. Who's bag gets filled up with more peas, this child gets a bigger part. (OS 1993: 29). Marital divination with a rooster wants to know when and whom you will be married to: *In the ancient times, the rooster was used in a fortune telling as follows: a circle was drawn on the ground and split into 24 parts. Each part will be a letter written and one piece of grain next to it. After that, the rooster is let into the circle and is watched from which letter he begins to eat the grains. From those letters the words would be put together: good, bad dead heal, lead, marry, and not marry and so on.* (OS 1993: 59).

In fall the shepherds were fortune telling so they could finish up grazing sooner. They catch the white goat, and take it around the birch, so it could snow faster. They also used to call out the snow. They were taking the goat and walking it around the birch three times: The first time it snowed, they used to say: "The shepherds walked the white goat around the tree". Or, passing around the tree while walking the goat, they guessed only when the snow will start. After three times around the tree soon will start snowing. This ritual was used to speed up the end of the grazing (OS 2003: 247). A goat was sacrificed to the gods so people could make up, or when they become ill or have troubles (BRMŠ II: 282). So, shepherds divination conducting a goat around the birch shows the importance of sacrifice, well-known and for shepherds. Although it's just divination, but the steps are important- walking three times in a circle, around, calling the snow conveys sacrificial plot.

Lustration function is done in a circle going around the dead body. It was the custom to hire a mourner for the dead. "Mourner was wearing certain clothing: head wrapped in a white veil, dressed with a white smock-frock, feet were covered with special shoes. Holding on to the stick they go around the dead and mourn, covering their eyes with the cloth. While crying she chants about all dead works, in the nicest way possible (OS 2004: 163).

Circle-shaped plants, their parts, forming the youth's self-view of life and nature. The symbolic expression of characters is conveyed in folklore. In the songs around the mansion growing world trees: sycamore, oak, three linden trees. Plants in songs, glees are personified and equated to the status of gods; they are grown by the sun, the moon. The blossom rotating in a circle, although it is not shaped like a circle, may have an idea of a ring, because it rotating, stretching in the sun, blooming. The plants are mentioned almost in a second glee. Circle formed rose to be treated in a shape of circle and dome. People created the classification of plants called roses which stand out as purity, blossom brightness. This is underlined by the songs when the girl introduces herself, who lived with her mother. At home, she was a virgin, characterized by sheer desire to please, blooming: *when I lived with my mummy, I was blooming like a rose.* Roses - bright, circle and dome shaped forms: dome rose circle. Ratileliai – plants ('Chrysosplenium alternifolium L.', 'Malva neglecta Wallr.' 'Euphorbia Helioscopia L.', 'Alchemilla vulgaris L.) leaves in a form of circle. In the dance the feel of bright narrative function, which expresses the tendency to spin the circle. The glees are sung while

dancing Ratileli and chanting, that bending ratileli, *bending circle: ratilioj, bending circle, ratileli, lylio. Linke, linke ratileli, linke ratu* (Šeškauskaitė 2001: 56). The bending circular ratilelis and the same circle, corresponds to the circle tradition, sacral walk around while dancing.

Girls' maturity and transition of rituals make cyclical movements in circles: growth, maturation, marrying, rounding out and the child's birth. Girls shifting in the status of women are characterized by a certain sequence of events-or plant cutting, trampling down. Physiologically wreath's removal meets hymen loss. Virgo losing the rue wreath becomes a woman, lad, losing his horse becomes a man. International (Latin) term *defloration* is also based on a similar botanical encryption. Etymologically *rue* attributed to .* reu-'uprooting, digging, looting ...'. Girls' virginity loss transformation represents symbolic language: wreath's removal or loss (Šeškauskaitė 2007: 155-159; 2011). This girl becomes a woman, Lad - man; graphically it's expressed with a point in a circle.

Symbolically wreath and horse antagonism is indivisible union of man and woman. From ancient times celestial bodies' circular discs raised surprise, fear, and became objects of worship. Moon is seen as sacral power, which determines the magic acts. An incantation, prayers to the moon full moon is emphasized wishing to get gold circle equal to the golden crown. In the prayers the moon – god's prince, getting fuller brings health, happiness, desire, Thunder's kingdom. Seeing the new moon (for the first time) there is a saying: "*Moon Moon little moon, bright sky's prince, you get fullness, me get health.*" - "*Young young man, God's prince, you get golden circles in the sky, i get better health.*" "*Young young prince, God gives them circle, all the countries good will. God get fullness, i get sky's Kingdom.* We see the moon and we are all relieved:" "*Young Moon, our king, you shine all the time, entertain us. You will bring us all happiness. Let God to give you fullness and for us Thunder's kingdom.* Vaitkevičienė 2008: 226, 253, 251). XIII - XVI century various explorers, historians note baltic worshiped celestial bodies: the sun, moon, stars: Petras Dusburgietis, Dlugosas, Piccolomini, in Ipatio's Chronicle (BRMŠ I: 268, 344, 565, 595). If the girl wanted to marry she said to the moon: - You get crown, i get wreath (Vaitkevičienė 2008: 246). Ambivalent wish to the moon and help-seekers to get married - to find a husband. The fullness of moon in agriculture meant productivity. The full moon plays important role in vegetation calendar. Full moon helped for growth, proliferation. *Flax is sown during the full moon to encourage the better growth. Onions, garlic, beets should be planted during the same full moon during the moon's light, so no weed grows.*

Celestial bodies like the sun, the moon, have the circle shape and have been worshiped by Indo-Europeans. Sun - provider of life, determining the nature's and human's being. Sun's disc is a physical celestial body. Sun's Circle - bifurcated rays providing sun glare gave life. Image of the sun with bifurcated rays was carried out in the fields. In Malala's chronicle blacksmith Teliavelis who forged the sun and threw it into the sky (BRMŠ I: 268). The word henbane means the bright circle around the moon or sun. Reptiles like snakes are compared with the sun. During incantations snake was called Sun, circle-shaped creature. Snake's and celestial comparison associated with the mythic world-view and it's assumed that from the snake's ability to intertwine into a circle, "Shiny, Sun, which is in the moon's sky, you do no one harm, stay like this, go to bread" (Vaitkevičienė 2008: 464). The snake is the ambivalent character of nature. In Lithuanian incantations she's called the object of the earth, the water, and the sky. Snake's Cult in Lithuania has always been closely associated with the cult of the sun; it was possible to lure the snake with the sign of sun – straws composed in a criss-cross. It was believed that by killing a snake sun is crying, a few days is not shining. The snake feeds on the sun: as long as it shines, a snake cannot die, because the sun is supporting her life. Ritual snake's incantation before the sun go down, it had sunshine's cure, because the sun and the snake have vital powers: "*I know you, you three of nines and all adzingės (snakes). This one needs to be granted*". (Vaitkevičienė 2008: 459). These words are repeated three times and even better nine times. You need to be standing against the sun while talking. In the left hand you hold bread, in the right - salt. Saying

the words you spread salt onto bread and every time after the words "adzingès" (snakes) you blow to bread and salt. If you it's associated with the animal, then it's said to the color of the animal. As we have seen, the sun transforms into a snake, but it can reincarnate into an insect. The Baltic myth version of a ladybird. V. Toporovas, based on the Baltic and Slavic lady-bird names, lady bird is associated with the holy god of insects. Ladybird is associated with God's, or the Thunderer's, the wife's sun's transformation: "*Ladybird, will tomorrow be a warm day?*" (Toporovas 2000: 133-134, 127-149).

To protect the flax, the flax wreath was spread-a circle was from the flax. Whacked flax were taken to spread. Spreading in rows over the ground, leaving small spaces. When spreading flax, the head had to face to the south, and roots in the north. Once the spreading of all flax has been completed, the girls from the last handful made up the wreath. In the middle they left empty space the size of a foot and around like a kind of fan they spread a handful of flax. The endings were in the center, and the roots – on the edge. The wreath was spread for the reason, that the passer-by would know, the flax was spread by the young girls and it can not be touched or picked up. This way the flax was protected from the storms. Vyšniauskaitė represents a hypothesis that rows stretched into a circles - a belief in magic circle force. Flax circle installation – in the sun's sign - the ancients associated with the sun's influence onto the growing spears metamorphosis. In eastern Lithuania there are famous sayings: "Completes flax lay with the sun so the flax would be white as the sun." In the old days when some lay flax, from the last handful they form the circle looking like sun, in the middle they put a small stone and say: "Sun, sun, as you shine, whiten those flax". The bunts of flax were soaked in a form of wreath. (Vyšniauskaitė 1977: 71-73, 67).

Natural fruits, providing food for humans, had erotic and symbolic meaning. Fruits, berries, vegetables are mostly in a shapes of circle. Symbolically ingestion of an apple indicates pregnancy. Lad shakes down many pear apples for the virgin: *I'll shake down pear apples, you will pick full bib. And you will eat till your belly is full. One year hasn't finished, but the pear apples started swelling* (Šeškauskaitė 2007: 155-156).

In mythical worlds own space is drawn in a circle, completing circling around ourselves or the living, the dead. Our own world, own home creates own space in a strange, dead world. In folklore the hero who's escaped from the mythical creatures is drawing a circle. That's how this conflict is resolved - the hero gets in his self-imposed space and protects himself from the death. Archaeological material shows the dissociation of the living and the dead - various tombs or burial mounds forms of grave stones strapped in wreaths, later - ditches - closure of deceased bounded by the grave cloths around the circle. This creates a posthumous space. Stone wreaths, three concentric stone wreaths were used since the Bronze Age, then plates, cremation burials in the Baltic lands (Lithuanian ethnogenesis 1987: 86-88, 104-109). In the glee texts and descriptions the symbolism of a circle and dance in a circle in daughter's-in-law life while living in her husband's house, created the base of hers different own being. Every time you spin in a circle meant some kind of a ritual which when validated, the daughter-in law was accepted into the family's community. Daughter's-in-law comparison with the sun showing glees archaic when primitive society people perceived the space as a powerful, mysterious force, which rules and empowers all things, people's and even the life of God. The ancients were closely associated with nature 's circle being. In the glees were revealed that daughter's- in –law following the rituals of a circle was an important validation of the Act. Walking around in a circle singing or passing through the raised hands walking in circles. All this marked the creation of the universe model in a place she lived – mother's – in-law-house. Cosmic order revolves round the sun - the carrier of life on earth, with its rays promoting vegetation. Daughter's-in-law rituals while turning in circle is distinguished in a different way in glees "What Flows Through the Manor" (pairs going in a circle, and walking, and dancing), roll the Wheel (circle), ritingo, / through the manor, ritingo, where gift-giving is mentioned.

In the ritual of Gift-giving to husband's relatives, the daughter-in-law always is compared to the sun. This comparison sunshine = Bride's rising in circle. Sun – is the queen of earth, allowing for apple tree to grow,

so the daughter-in-law could collect the apples. The sun provides warmth; the woman has to carry a baby. This is the main tribal continuity of provision - to maintain the vitality of the tribe (Šeškauskaitė 2001a: 115-124; Šeškauskaitė 2011).

The daughter-in-law, dancing in circle, replicates the sun circling, creates the world's center, and tries to get used to live in mother's-in-law-house. The model of universe is performed in the cosmic space where the sun is circling around - the carrier of life on earth, with its rays promoting vegetation (Šeškauskaitė 2011: 175-176).

The human life cycle is marked from birth to death by the movement of the circle.

5. Conclusion

Summarizing researchers arguments, it is possible to distinguish several meanings of circle rotation. In a circle, wheel and hub, excisting crosses, closing the rotating circle – protection, while rotating swastika is a circle. Swastika – solar and celestial symbolism.

Circle - the oldest form of the Sun, symbol, common to all Indo-Europeans. Circle, ring, swastika, iron crosses, the sun, the moon and the birds expresses the heavenly origins, Moon and Sun worship traditions. The symbolism of a circle conveys the symbolism of the heavenly bodies: the sun, moon and stars.

Wreath – the sign of some of the world's order and the culmination of life and the most important woman's life time to be ready to marry and give birth. The wreath of rue - symbol of the sun. Circle's symbolic use is important in folk attributes: fitting the wreath, tying up the veil. The first wreath for the logs - is a protective, cleaning, safety function.

Circle - covering rituals actions concentration, enshrouding. The symbolism of a circle conveyed within an old folk symbolism actions: drawing a circle in sorcery, tying bands, walking around the fireplace (table), circle (hub) rolling and sorcery, sieve rotation and sorcery, beer drinking (sipping) sending a glass in a circle, walking around the garden, around the dead, incantations, games and dances.

The analysis of folklore texts and descriptions of symbols emerged the symbolism of a dance in a circle while daughter-in-law is living in her husband's home. Circle - rotation, dancing in a circle – daughters – in-law ritual and validation to the tribe's community.

The symbolism of a circle was important in the old folk calendar, and in the spatial and times understanding while celebrating winter, spring, summer, and autumn exchange cycles. The circle is important component of the world tree, highlighting a center of the world idea. The symbolism of a circle emerged as a magical tool in folklore. Circle-shaped plants, plant parts, forming the youth's self-view of life and nature. The blossom rotating in a circle, although it is not shaped like a circle, may have the circle's idea, because it's rotates, stretches in the sun, blooming.

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