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# How can legends be used in research-based teaching?

**Abstract.** The objective of this article is to consider legends and show how these oral narratives were used in my research-based teaching at the Institute of Teacher Education and Pedagogy of the University of Tromsø – the Arctic University of Norway – in the period of 2003–2012. During this time period I took the lead in doing research and development work when my students and I collected a lot of legends mainly from Northern Norway. The reason why pedagogy students were involved in this work is that legends can be applied as a method of knowledge development. This will be helpful when the students become trained teachers and face their own pupils at primary and lower secondary school. Working with legends the students become aware of their own culture and culture of others, and thereby such a project will be a gateway to establishing knowledge structures. Moreover, each student receives training in his/her own writing skills. From start to finish this piece of work gives invaluable learning about one's own creative activity.

In this article it will be defined what legends are, what type of legends there exist and what was registered about legends in the curriculum at the time which gave guideline to this project. It will be mainly focused on how one can work with legends in the student class, but also somewhat on what knowledge and experience such a project can give.

When it comes to the text form under consideration, the Norwegian word for it is *sagn*. In English translation the word legend is often used. Although the

word *legende* (hagiographical story) in the Norwegian language characterizes religious texts<sup>1</sup> I will still use the word *legend* about this text form.

**Keywords:** Sagn, hagiographical story, teaching, legend collecting activity, curriculum, knowledge development.

## Preface

This project which was proceeding during the time period from 2003 to 2012 aimed at collecting *legends*<sup>2</sup>, oral narratives based on personal transmission and traditions. Legends are oral narratives. Oral literature comprises different forms of literary expressions protected and spread by means of speech and/or legends, but often by means of several elements. Different forms of folklore, e.g. legends, fairy-tales and ballads are classical examples of oral literature. It is important to take care of oral tradition of storytelling in order to preserve our cultural heritage. Oral literature is handed down from generation to generation, i.e. narrated further to new individuals, and thus constitutes folk storytelling traditions. Ronald Grambo (1984, p. 179) uses the concept of tradition about the product of tradition itself. The reason why pedagogy students are involved in this work is that legends can be applied as a method of knowledge development. This will be helpful when the students become trained teachers and face their own pupils at primary and lower secondary school. Working with legends the students become aware of their own culture and culture of others. Thereby such a project will be a gateway to establishing knowledge structures. Moreover, each student receives training in his/her own writing skills. From start to finish this piece of work gives invaluable learning about one's own creative activity.

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<sup>1</sup> *Legende* (hagiographical story) denotes originally a narrative about holy men and women. These narratives are edifying stories about religious events, miracles and martyrs. The word «legende» (legenda/legere) comes from Latin and means something that should be read.

<sup>2</sup> *Sagn* (legend) (of the Norse verb *segja*, «to narrate something», accordingly «sagn» (legend) as in «utsagn» (statement)) is a short, often containing one episode, oral narrative closely connected to folk belief. The legends represent reproduced folklore (handed down from generation to generation). Narratives about the narrator's own meetings with something supernatural are called memory legends.

## Legends

A legend (Solberg, 1999, p. 37–41; Larsen and Levit, 2008; Larsen, 2016) is people's presentation of memorable events, a short narrative which has lived in folklore through generations. It is time-specified by that very fact that we know when the event takes place, and it is place-specified as we know where the action takes place. Often there exist named individuals who are living or have been living. Legends claim to be true in such a way that a person who has experienced an event means that it is the case. Here we talk about subjective truth since what the legend tells us eludes objective truth criterion in a scientific sense because what is narrated in the legend is not verifiable. Nevertheless there are several examples of fantastic experience which various people can tell us about relatively independently of each other.

The legend appears in many different variants and can be divided into a lot of subgenres in accordance with content criteria. Olav Solberg (1999, p. 37–41) divides legends into four subgroups: *nature-mythical*, *historical*, *etiological* and *modern*. *Nature-mythical legends* deal with supernatural (supranormal) events and phenomena. *Historical legends* narrate about historical events and historical personalities, which is their main theme. It doesn't mean that legends are historical in a sense that they are true and narrate about real events. It is however the historical figure, the historical basis or the historical connection which captures interest and makes legends live. *Etiological legends* are narratives which explain the origin of specific and evident phenomena and natural formations. In Norway one can come across narratives about trolls who change into stone when the sun breaks out creating thus special formations of rock and stone. *Modern legends* (Larsen and Levit, p. 8): This type of legends reflects new contemporary circumstances, e.g. car usage as a modern means of transport. These narratives often have extremely varied contents.

When this project started I understood that these texts would be of great relevance for primary and lower secondary school as they helped meet the intentions which the curriculum of that time, L-97 (Curriculum of 1997 (L-97)), outlined. According to it folklore was supposed to be included into every year level except the seventh grade. The children should be narrated to and narrate themselves starting already in the first grade,

and it was emphasized that local material reflecting traditions had to be included into the teaching process. Up to the sixth grade the children should get familiar with the material and then the sixth graders should start collecting traditions themselves. At lower secondary school the sphere was expanded: Folklore was supposed to be the starting point for legends, dance and dramatization and the tenth graders were supposed to investigate the role of an oral narrative in our culture and other cultures.

However, it can be difficult to find local texts of legends; they are put in writing to only a small extent – and if they are, it is done occasionally in yearbooks and local history books. Consequently, it posed problems for the teachers to find this local material reflecting traditions. At the same time it was emphasized in L-97<sup>3</sup> how important it was, also in connection with binding ties between generations.

Working on the topic of legends in teacher education I started with teaching about process-oriented writing (POR)<sup>4</sup> as it is in particular expressed by Olga Dysthe (1987). I presented a short introduction in the theoretical part in order to emphasize slightly what ideas the view was based on. It was mostly focused on the practical execution itself. The students got a superior keyword (which I wrote on the blackboard) on the topic “legends” and had to write down individually five own keywords affecting this topic. The keywords were supposed to be based on “feeling”, i.e. they put down the ones which occurred to them without an attempt of reflection or editing which is in POR called “brainstorming”<sup>5</sup>. After the students had put down the words, some of them were asked to come up to the blackboard to write down these words. When the blackboard was full of keywords two students were assigned the role of secretaries where they communicating with the rest of the student group got the responsibility of categorizing separate words in different groups in ac-

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<sup>3</sup> “The ties between generations become closer when they share experience and knowledge – or perception, songs and legends” is written on page 39 in L-97.

<sup>4</sup> Writing training has been gradually readjusted and changed in accordance with new learning theories. *Process-oriented writing* was introduced for teachers in Norway in 1985 and 1986. Mary K. Healy (an American writing educator) held a series of courses in this new writing pedagogy. The fact that the writing work had to be a process with teaching and instruction at all stages was understood as something new. But process-oriented writing aroused great interest among the Norwegian teachers who were ready for an integral writing pedagogy.

<sup>5</sup> “Idea teeming” is another word being used.

cordance with belonging. The students started with the word which was written in the upper left corner of the blackboard and placed the letter A in front of it. Then they looked at the word underneath and tried to find out if it also should have A in front of it or it might be the letter B as the meaning of this word was quite different from the first one. It continued in this way with the use of new letters if it was necessary<sup>6</sup>. Here it was always loud talking, a chorus of many different voices. Now it is obvious that all the keywords are related since they have been based upon the superior keyword, but here we talk about placement of close “relatives of the words” in different groups so as to get some order. As a teacher I helped the students at the beginning of this classification, but the principles were soon grasped and they took over eagerly after a while. The dialogue with the rest of the students about grouping of different words led to some discussions and a lot of smiling, and it has to be like this when the working process is good.

After the students had got familiar with general characteristics of legends and learned about various types of legends through definitions, I gave them examples of legends belonging to different categories. Of course many students had some knowledge of legends from previous schooling, but now they had a chance to repeat and become more profound in the genre in a new and thorough way. By means of legends they got more familiar with different cultures and ways of thinking, e.g. the Sami culture<sup>7</sup> and found it valuable and exciting to get an insight into this sphere of our cultural history. The students got the knowledge of why and how legends appear in different cultures.

In connection with my teaching within the topic *folklore*<sup>8</sup> I used to tell students a legend which I had written myself. Before I started narrating, I drew on the blackboard a map of the territory of the relevant event. Sometimes it happened that the students got the chance of looking at the map or photographs of the place where the event took place. Names of the main characters and important years were also written on the blackboard. It is important for a teacher to write a legend by him-/

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<sup>6</sup> This technique, “method”, is the one that I have developed as it was appropriate to implement it meeting large groups of students.

<sup>7</sup> The Sami are Norway’s indigenous population.

<sup>8</sup> Folklore is a general notion for legends, fairy-tales, fables etc.

herself as it will motivate students to a greater extent to write their own narratives<sup>9</sup>. Then you, having more authority as a teacher, can explain and demonstrate to the students the importance of writing one's own legend when they some day later as teachers will make the pupils at primary and lower secondary school do the same. A carrot (an inducement) for some of the students who didn't have any particular relationship to legends could be telling them that they could keep the legend they were going to write until later, the day when they as teachers would stand in front of their own pupils and work on the topic legends. Then they would read the legend to the pupils, thus stimulating them to write their own legend. Since I have been teaching for many years at primary and lower secondary school I know that it helps. The pupils will also think that since their teacher (who is present in the classroom together with them) has managed to write a legend, they can also manage it. The writing process will be in some way demystified and made safe since it is not a great and famous writer who has written the text.

Being bound to write a legend themselves the students also had to look deep into what legends were, what type of folklore it was, what kind of structure was applicable to this type of narrative, and what kind of instruments it was appropriate to use. A number of students found it challenging and demanding to work with this type of narratives. In the beginning it could seem to be a big barrier to start producing such a text. However, when they got more knowledge about how to produce a narrative I saw their faces lit up with enthusiasm and enjoyment as they got command of it. When the students were supposed to produce their own legends they acted differently according to what their «position» was concerning the legend they were going to write. When a student had written the first draft he/she got response from fellow students<sup>10</sup> who put questions to the text. The questions could be put beneath the text being of general character or they could be written in the margin

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<sup>9</sup> This point is also emphasized by several textbook authors (in particular Olga Dysthe) who write about process-oriented writing.

<sup>10</sup> Here I used to let students sit in groups of 3–4 together, and everyone was supposed to get response on all the texts the group had produced. Sometimes the group consisted only of two individuals who read each other's texts. The task seemed then more binding; there was lesser degree of divided responsibility. On the other hand more people giving response could contribute to a more varied feedback.

and addressed to certain paragraphs or sentences, e.g. regarding illogical or insufficient wording. In response rounds the students exercised in reading and expressing themselves in writing. This gave practice in listening to others (due to response they got themselves), forming an opinion and giving constructive feedback to the texts of other students. Response rounds were meant to have a positive focus giving the texts extra value. Training in giving response to other people can be useful learning in itself. Learning takes place in a social process. Gunn Imsen in her book «The pupils' world» (2001) refers to the learning theories<sup>11</sup> of the Russian psychologist Vygotsky at the beginning of the twentieth century about social construction of knowledge. He meant that language is an important tool in learning and interaction.

The amount of response rounds given in connection with legend writing depended on text quality<sup>12</sup>. Dysthe characterizes in 1999 (Dysthe, 1999) this way of working as a creative activity which is progressing through five sections or stages: "preliminary writing, draft, revision, text writing, and evaluation". In my teaching practice the response succession was based on some of the principles of Olga Dysthe, but they were not followed slavishly, and it happened also that many students printed out the final product after just one writing process. They felt it was natural to do it this way, and they didn't like much to work according to the principles existing in process-oriented writing pedagogy. These students could use much time on their pieces of work, but they were thinking over details and integrity simultaneously creeping towards the aim. My experience concerning this type of writing work was that there were especially male students working in such a way. They were often more product-oriented, while such stages on the way as conversations, response etc. played a greater role for female students on their way to the product. It

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<sup>11</sup> The Russian Lev Vygotsky (1896–1934) was a psychologist by profession. Vygotsky was one of the first psychologists to place emphasis on an individual as a cultural creature. Vygotsky was occupied with "the zone of proximal development" and laid a foundation for the sociocultural theory of teaching. In general terms the theory aims at balancing between what the child learns him-/herself and what he/she learns with assistance.

<sup>12</sup> Process-oriented writing is based on the idea that writing is not a linear activity, but producing good texts comes out from one's own rewriting and improvements. An important point is that the process of writing activity is the most important.

was also confirmed by students of both genders in their answers to the question which I had made up regarding forms of work they used while producing an oral narrative such as a legend.

Irrespective of what way of writing and writing process the students choose, as a teacher I give the last response, the last comments to the thoroughly prepared text concerning both contents and form. Language errors at word level I consider for elementary mistakes existing in surface structure. They are corrected finally thus belonging to the process of final polishing of the text which is now considered to be the accomplished text<sup>13</sup>. Generally according to Dysthe language errors in the first rewritings should as little as possible be indicated by a person giving response as it can distract one's concentration from the primary idea, i.e. to express oneself as precisely as possible about one's intentions of the narrative. Some syntactic language errors can be more serious, e.g. imprecise and illogical utterances. Here it is not that easy for the person giving response to decide if it is insufficient knowledge on the topic or insufficient ability to express oneself which makes statements vague. This type of statements the person giving response will in any case have to comment at an early stage. Therefore the conversation with students about such kind of problems should start before they begin giving response to each other.

By means of writing a legend the students became more aware of their own and others' writing process (both as a sender and as a receiver), and it enabled them to strengthen their own writing skills. This piece of work from start to finish gave an invaluable learning experience about one's own creative activity. One became to a larger extent aware of the ability of communicating results by means of evaluation of others' texts based on valid criteria and the response which one got to one's own text. We also took several rounds in the class discussing group processes and communication (Gjørund and Huseby, 2003) and talked about misinterpretations and misunderstandings which could appear if we didn't express ourselves clearly enough while giving response. Here it is important to be able to interact, dare to flaunt oneself and get into roles.

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<sup>13</sup> Theoretically, one can continue getting response and adapt the text nearly unlimitedly, but at a definite moment the text is considered to be accomplished when it within different settings is evaluated as approved regarding form and content.

## **Reflections regarding the writing process itself**

A student should as far as possible write his/her first legend from his/her domicile<sup>14</sup>. The work will be additionally rewarding as one feels that one is going back in time in one's life and scrutinizing one's own footmarks and those one knew at that time. In this perspective working with legends will also be a kind of investigation of one's own and others' previous life. In the legends moral dilemmas are often raised: What did for instance people in that place think at the given moment about a particular situation or event? Thus it will be clear what customs and rules of the game predominated among people in the given time period.

Senior students who haven't gone to school for many years and have been out of practice taking into consideration text writing feel themselves often on insecure grounds when they are going to start writing a legend. For these students it is often necessary to get much guidance during the process, i.e. to get definite feedback on what they have written. For instance, it can occur that the introduction is too long in relation to the rest of the text or they have emphasized moments which don't have much significance for the final result, the final product.

## **Finding legends**

When one starts working with legends together with a new student class one has to consider a diversified group of students. Knowledge about these oral texts is different. Some students are mostly familiar with legends from their own place, and therefore these students have a different legend universe they deal with. Some students are not at all familiar with this universe. It also depends on what part of the country one comes from. In some places there is almost absence of awareness of legends, at least among the majority of population. Sometimes it can turn

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<sup>14</sup> I have several times held author courses, and there I always recommend beginners/amateur authors to base on something well-known, for instance one's own life, hobby or even domicile where the individual lived as a child. When someone is writing a narrative for the first time it is anyway demanding in terms of language and technically that it can then be appropriate to choose a topic to write on which one is aware of and familiar with.

out to be a difficult task to ask a student to find a modern legend which hasn't been written down at his/her domicile but is still living as the talk of the town. If one doesn't find one's own legend one can get a legend (by means of an interview) from a fellow student who has got many legends.

How does a student get hold of a legend? The student can have personally experienced an inexplicable event (it is called *memorat* (English: "memory") and is a personal narrative about an inexplicable experience and resembles much modern legends) or heard a narrative as the talk of the town (which was told among people in the village or town) when he/she grew up. Or the most common in connection with this project: The student interviewed someone who narrated the story. When a student interviews an informant from his/her domicile in order to get a story as the basis of the legend which will be written down, he/she will simultaneously obtain a better insight into oral narrative tradition and also get better local knowledge about the relevant territory which one didn't reflected so much on before. Here it will be a kind of an encounter between presence and past as the person being interviewed exists here at present with its contemporary norms and values and narrates about people with a little bit different vision of values some time in the past. The geographical knowledge about the territory will also increase. A student will for instance understand that even though he/she has a good plot he/she possibly needs to be more aware of the environmental location or characters in the fiction in order to get a full and good narrative. This insight which the student gets by means of writing (being a sender) can in its turn contribute to expanding the student's expertise in analyzing a legend (being a receiver) when he/she gives response to someone or fulfils the task. This is "knowledge from within" which the student acquires in connection with writing his/her own legend, about the text, but also the context the legend is incorporated into.

Students like working especially with nature-mythical legends where supernatural forces is the topic because this type of legends stimulates much one's curiosity. This type of legends opens up so many opportunities and actuates thoughts, feelings and fantasy.

When the students' task is to write a legend there are as mentioned above always some of them saying that they haven't experienced anything strange, supernatural or unusual and have never heard of anything like this. It appears that these statements don't hold up against criticism. It is

most likely that narratives have in some way or another played a passive role in students' lives. It is revealed by means of conversations which I have with them prior to the writing process. There is so much new and interesting a student is engaged in in his/her young life at a new place of study. However, it often happens that when we have a more detailed conversation and I rattle off for instance subjects with supernatural elements such as recovery, fortune-telling or inexplicable events, they suddenly recollect though that they heard one or more such stories in their childhood. In this case I can ask the student to contact this informant (relatives, friends and others) who has told this particular story. However it occurs that when the student contacts the informant, the latter has forgotten a part of his/her own story since it was long ago the person has taken it out of memory and told others. Much of old and natural narrative culture has vanished in Norway, and many elderly people who are still alive have no longer maintained this skill. So what does a student do in such a case? Anyhow it is clear that such an insufficient interview will lead to the first draft of the legend being without for instance extensional description of the atmosphere prevailing at that time and which both the interviewer and the informant recall rather indistinctly now. When a student shows me such a text I try not to steer much the student's text in one direction, in other words, I am a little bit cautious about interfering into how the student is going to edit the text so that it will be readable. Insufficiencies and ambiguities should of course be indicated, but as the main rule one should rather come up with questions in the margin which can induce reflection on insufficient content elements or elements that should be changed, but with an adjustment which makes the student "go the most part of the road him-/herself". In this case the student won't be afraid to go further and rewrite the text him-/herself with a greater extent of artistic freedom and impart the place and the atmosphere in a way the student remembered was in his/her childhood. Then the student can try to memorize the place in a way it is kept in memory, create individuals through description and images and imagine an exciting situation which he/she can narrate about. However, it is important that a common thread in the mythical contents in a way the informant has presented it is preserved taking into account the legend's requirement for "the truth". The legend is namely not fiction, but it is how one has experienced an event and interpreted it.

## The project's intentions and findings

During this project in the time period of 2003–2012 the students of universal teacher course and pre-school teacher course were important participants in this work; they interviewed elderly relatives and friends, thus having collected narratives. I made literary and language adaptation of the texts the students had written. One of my intentions regarding this legend project was to find out how to make adjustments for the students to contribute in development work, i.e. how to increase the students' input. Collecting activity, how the narratives were written down, was locally passed on further to teachers and pupils at primary and lower secondary school as well as upper secondary school and by publishing books where the students with the best legends also contributed, the general public and those interested in educational system throughout the country got insight into this work.

The project aimed consequently at collecting oral narratives, mainly legends, based on personal communication and traditions. It is important to take care of oral narrative tradition in order to preserve our cultural heritage. There were created narratives of different kind throughout time in Norway. Some oral narratives are not written down, but exist in an oral form, and thus are in danger of being lost when older generations die out. It was an important reason for me to start this project.

The main idea of this project was to preserve some of this material reflecting traditions making it available for a broader audience and document the tradition for the future. This project contributed to getting new knowledge. Based on my legend material I made some interesting findings, in particular I found several *huldre* legends (*hulder* – a wicked alluring siren inhabiting hills and mountains) from town environment, which is not that usual. There are a lot of questions one asks oneself regarding this material. What inspired people in the past, and what inspires people today? Is there a “common thread”? Where and why was the creativity urge so great that narratives were made up? One can ask several specific questions: Are there for instance similarity features between narratives from different parts of the country? Is there a common denominator of North Norwegian narratives? Some of the findings I presented in a number of my previous articles (Drannikova and Larsen, 2008; Larsen, 2016), but

for those willing to contribute with research input in this sphere there is a lot to collect.

In this extensive material there are both well-known and unknown legends, older and newer narratives. Many legends are from Northern Norway, and it is quite natural since I work at the North Norwegian University and live and breathe here. But in other parts of Norway legends are still narrated also as a part of living folk tradition. It was proved by the students who come from these territories by means of legends which they wrote down after having interviewed informants from the domicile. In this way one is therefore able to compare legends from different parts of the country.

In the beginning in 2003 I just wanted to collect oral narratives which are narrated further nowadays, i.e. the legends which the students and I wrote down were supposed to be a part of living legend tradition. This is due to the mentioned above fact that I wanted to preserve these legends for the future. It doesn't matter whether some of these legends have variants (similar versions of the same basic narrative) which are written down, but the students mustn't use written sources as a basis. Collection of this large amount of legends shows that the legend is still living. Some legends with a mythical content are narrated in almost the same way as a hundred years ago, for instance the legend about «The man in Ausa»<sup>15</sup>,

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<sup>15</sup> Torsken commune, <http://torsken.kommune.no/sagn.20617.no.html>: The Man in Ausa.

There were two brothers who were rowing in Gryllefjord. They had the third man with them in a boat, and he was blind. One day they found a dead body in the sea. They placed it in the boat, came ashore and hid it in Ausa, a rock cavity outside the fishing village. They had heard that fish was supposed to like a lot human flesh, and every morning before dawn they cut fishing bait off the body. Now these three got more fish than the other boat's crews, and their boat was full while the others didn't have bite. Everyone was talking about that and didn't understand how it could happen. One evening the brothers held a drinking session in the fishing village, and one of them was drinking saying: Just drink, brother, the man in Ausa will pay. Other fishermen marveled over what it could mean, and then the blind man told them that every morning the brothers came ashore a short way outside the fishing village and they had something with them when they returned to the boat again, but he didn't know what it was. Some fishermen left soon, and now everything came to light. The two brothers were tied to the thwarts in the boat and taken to the treed slope inside the fishing village. There they were burnt in their own boat. Since then grass hasn't grown on that slope, and it was therefore called Bleiklia (pale slope), the name which it still has today. The fish they had caught was as black as earth when it

an old legend from Mid-Troms which several students wrote down in different variants. Other legends are modern. Some legends exist only in one place, the so-called place legends, while others have wandered and can be found in many places and are then called wander legends.

## Conclusion

Northern Norway is a part of the country where legend tradition is alive and kicking. Such territories as for instance Inner-Finnmark, Northern Troms and Senja are good evidence of it. Here there are still good narrators though their amount has been heavily reduced since 1960s due to different reasons.

Although legends vanish increasingly in modern society, collecting activity has shown that the oral narrative is still living. The old legends exist in many different variants, and in addition there constantly appear new narratives. I was amazed at finding so many modern narratives in the material. According to Olav Solberg (1999, p. 40) these modern narratives are about things in modern society, and the most important symbols of this society appear in narratives. One of these symbols is a car, and a typical legend of recent date is various variants of the legend about a «hitchhiker»; a hitchhiking ghost who is suddenly and inexplicably sitting in your car. Solberg says that this wander legend comes from America. I found a couple of its variants in my material.

A lot of modern legends have their origin in World War II. In the legend material there are several legends telling about rooms or places which are visited by ghosts after the German soldiers. In Tromsø we find a variant of this in the legend about “The German at Tromstun lower secondary school” (Larsen and Larsen, 2002, p. 66–67).

In the legend material there are a lot of modern legends and memory legends, and themes of the old legends are repeated to a large extent: Here one can find narratives about phantoms and huldre people.

The legend is the only one of the traditional oral genres which is still living, and in my material legends constitute 99%. However, legends

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was taken out of the drying rack in spring. The one who seeks well will be able to notice a face in the rock near Ausa. It is this creature which is now called “The man in Ausa”.

haven't been used much in teaching unlike fairy-tale, myth and fable. It is maybe due to the fact that the legend has traditionally been taken as being more historical rather than literary. The historical legend is connected to a historical event, and it made its contribution to the fact that the first legend collectors considered legends to be historical sources. Nowadays the legend can be used as a source of knowledge about how people perceived and interpreted historical events. Literature or not – today it seems that there are folklorists who are occupied with the legends, but literature researchers do it to a lesser degree.

But perhaps it is the legend which is the most exciting of the oral genres. And in particular: It is the legend which is still living, which is still being produced in new variants. It is the legend which makes us marvel over mysteries of existence, makes us shake and shiver and wonder if there is anything on the side of the perceptible reality.

Legends are oral stories which have been transferred from generation to generation. The tradition is alive especially because an individual needs a breathing space in his/her own everyday life. While reading or listening to a narrative one figuratively goes in in another room, a compartment where «rules of the game» differ from those in reality. This alternation, this change of space gives a perspective, pastime and peace of mind. Our modern world doesn't give us enough breathing space to listen. In a legend we can let our fantasy and astonishment live, and maybe there is something more between heaven and earth than we actually like to admit to ourselves? A lot of legends where the topic is something supernatural have a great influence on the mind despite of the fact that strange events don't allow verification according to scientific working methods. We need to know that not everything can be explained scientifically or by bare facts and numbers.

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