

“OLD DEVIL MOON”: TIME, MEMORY AND OBLIVION IN THE NARRATIVES OF CATABASIS AND ABDUCTION

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Abstract: *In many folktales, lays and medieval romances, the hero is lured to the Other Worlds by a fairy mistress and they end up married to each other. They spend good time together and through enchantment of the fairy maiden, the hero does not realize the time he spends in the alter orbis. Whilst thinking that he has just spent few days with his wife, he is shocked to learn that he has spent hundreds of years. After some time, he seeks the permission of his fairy wife to visit his family and friends. She reluctantly allows him and tells him what to avoid in order to return safely in the Land of Perpetual Youth. Returning upon earth, he finds that all his relatives are dead. He forgets the interdict by the fairy mistress and does the opposite of what he was told to avoid; the immortality of the Land of Youth abandons him, he becomes decrepit and turns to dust. In modern times, the narratives about the occupants of the UFOs have replaced those of the fairies who were notorious for abducting people to join in their nightly round dances. The narratives about the occupants of the UFOs display the same pattern of abduction of human victims into the spaceship, regaling them with sex and oblivion by the victims who must be hypnotized to be able to remember the proceedings in the spaceship.*

Keywords: Moon; Fairies; Other World; Memory; Oblivion; UFOs; Spaceships.

Moon, time, memory and oblivion

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One cosmic body that undergoes pathological changes like man is the moon which appears, wanes and disappears. Like man, the moon is born, grows old and dies, only to be born again. For three full days the moon disappears from the sky. For this reason, the moon is capable of controlling all cosmic rhythms: water, fertility and vegetation. It has tremendous influence on man's pathology and psyche. It is credited with both therapeutic and nefarious powers. It has a cathartic effect on the female body and at the same time it is considered to be capable of transforming man's humour by inducing lunacy or amnesia. This could be the reason why an African healer is known as *inyanga*, a word that also designates the moon. Like the moon, the *inyanga* can magically heal and destroy. In this regard, the moon is personified as masculine and therefore the bringer of fertility. The woman's monthly rhythm which is regulated by the moon's cycle is cogent proof of the connection between the two. In many societies young girl's menstruation is considered to be the result of her contact with the moon at night. In fact, the word menstruation is linked to the moon as it contains the root *men* which means "to measure" which is the function of the moon:

In other languages, too, words for menstruation and for moon are either the same or are closely related. German peasants call the menstrual period simply "the moon"; In France is called *le moment de la lune*. [...] the Mindago use the word *carro* for both moon and menstruation; in the Congo *njonde* has a similar double meaning. In the Torres straits and in India the same word is used for menstrual blood and for moon. The Maori call menstrual *mata marana*, which means moon sickness (Harding, 1973: 55).

As male personification, the moon seems to play the role of a husband, of a woman and it tends to interfere with everything she does such as the fertilization of plants she grows etc. The Eskimo virgins never look at the moon for fear of becoming pregnant and in Brittany, the same belief prevails. This is in fact universal as it is found among the Hebrews, Hindus, Persians Hottentots, Japanese and Abyssinians (Durand, 1969: 112-113). Menstrual flux is therefore linked to lunar demise and is

therefore impure and that is why the Leviticus prescribes expiated conduct to be followed during that time. All in all, the disappearance of the moon for three days and the cleansing of the feminine body shows strong affinities with the Christian salvation: Christ's three days death, his catabatic descent into the nether world followed by the harrowing of hell. Like the moon, Christ is the master of time, the Alpha and the Omega or the beginning and the end. In many cultures, words designating time derive from the word "moon" because it is used to measure time: *mâs* (Sanskrit), *mâh* (Avestic) *mah* (Old Prussian), *menu* (Lithuanian), *ména* (Gothic) *méne* (Greek), *mensis* (Latin) (Eliade, 1954: 139-140). In many civilizations, time was measured at night and feasts such as that Christmas, Easter, Pentecost, as well as that of Saint John were celebrated during the night. The three days of lunar demise are cathartic to women and also link its symbolism to the hibernating snake, the bear which appears and disappears and the snail which take its horn in and out. Lunar divinities were usually depicted in a form of a shell. Since the moon is also linked to fertility, most of the lunar goddesses Diana, Artemis, Anaitis (Anahid) and Freya had gynecological attributes.

The lunar catabasis calls to mind the hero's descent to the *alter orbis* as one has already alluded to the Christ's *descesus ad inferos*. In many narratives of the descent to the lower regions, the hero loses his memory and count of time in the same way as described by Pythagoras's theory of birth from the Milky Way:

About this journey of souls along the Milky Way Pythagoras explains that since milk is the first food of the newborn. It is therefore from the zone of milk that the souls receive the initial impetus which pushes them towards earthly corporeality. But along the way the soul is transformed. On gaining the outer limits of heaven where the zodiac and the Milky Way come together the soul discards its spherical form, which proclaims its divine nature by lengthening and flaring to conical shape. On entering the sign of the Lion (which follows that of Cancer), the soul learns about earthly life. Changing its shape entails loss of attributes, memory in particular. [...] The incarnation of the soul in the body makes it lose its celestial light. On incarnation the soul enters into the

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shadow state of the body, and the Latin verb for this process is *obumbrare* (to obumbrate or darken). In the Bible this verb denotes Christ's assumption of human form. It suggests that the incarnation by assuming this form causes the soul to lose part of its divine light (Walter, 2009: 50).

Orpheus finds himself compelled to venture in the Other World of no return to retrieve his wife, Eurydice (or Argiope) who was abducted by the prince of darkness. He braves all perils, charming beasts and other infernal entities with his lyre. He reaches her and gets permission to take her back home on condition that he does not look back at her before he exits the infernal realm. When he is about to enter the earthly realm, memory betrays him as he turns back to see if she is still following him and thus breaks the pact entered into with Persephone. Eurydice disappears for good, Orpheus suffers a tremendous loss due to memory fault. Walter Map's story of Herla, gives an interesting example of the passing of time and memory lapse in the nether world.

The fairy maiden meets her mortal lover

Herla the king of the Britons meets the red-bearded king of pygmies with goat hooves and mounting a goat. They soon strike a boon, to attend each other's marriages at a year's interval. First Herla gets married, the pygmy king attends the event accompanied by his subjects. The dwarf king organizes the marriage so well that Herla's own preparations are not used. When the dwarf king leaves Herla's royal court, he reminds him of their pact to attend the former's marriage in a year's time. A year later, the pygmy king gets married and Herla is forced to attend the event in order to respect the term of the pact. Herla calls his companions and they select gifts and leave for the pygmy land, which they penetrate through "a cavern in a lofty cliff", passed through the darkness into light made by lamps. The mansion of the pygmy king was like the palace of the sun. This is clearly the depiction of the Other World, with fantastic fairy tinge. In Herla's eyes and his companions, the proceedings lasted only three days and they have to go back to their own

country. Before leaving pygmy land, the dwarf king gives Herla some hunting animals and a special small bloodhound and instructs him that no man should alight his horse before the bloodhound jumps down. Some of his retinue, excited to be back home, forget about the instruction and disobey the order not to dismount their horses before the bloodhound does and are turned to dust. Herla and his entourage wait in vain for the small dog to alight from the nags of its bearer. They meet a shepherd who is first surprised by their speech and has to tell them history since the three days passed in pygmy land is in fact in earthly time span equivalent to more than two hundred years. When asked about the queen, the shepherd tells Herla that she eloped with a dwarf into the very lofty cliff they used to descent into pygmy land (Map, 1923: 1-17; 206-207). Does this mean that Herla attended his queen-wife's marriage to the pygmy king?

This is the common pattern of the Morganian tales, reminiscent of the Circean enchantment where the hero is attracted magically to the fairy world and spends hundreds of years enjoying eternal youth and partaking of fairy immortality. When he recovers memory, he remembers his earthly origins and wants to go back and visit his family and friends. The fairy mistress gives him permission and tells him what he must not do to avoid becoming mortal again. Of course, circumstances will force him to do what he is not supposed to do. It may be an old man or damsel in distress that needs his help. As soon as he alights from his steed his fate changes, time catches up with him as the immortality of nether world or perpetual youth leaves him. He discovers the real earthly time that has lapsed when he thought that he had just spent three days in the land of eternal youth. His family is all wiped out; he does not recognize anyone in the world and can hardly understand the speech of those he encounters. Narratives of catabasis and abduction are characterized by a break in the individual's contact with celestial bodies, particularly the moon, which signifies a break in contact with reality and time. This is the case of the victims in the Morganian tales who are seduced and conducted to the Other World (during a hunt, a journey over water, a visit to a cave etc.) by a fairy mistress, where they spend more than hundred years while thinking they have just

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spent only a few days (Harf-Lancner, 1984: 243-338). The myths of Proserpina and later that of Tristan and Iseult who spend half the year on earth and the other half in the *alter orbis* undoubtedly represent the alternation of seasons, winter and summer, exactly as in the myths of the bear and other hibernating animals. Orpheus's descent to the other world to retrieve his beloved Eurydice is also marred by the lapse of memory, which leads into the violation of the pact entered into with the Princess of Darkness, Persephone. Orpheus was instructed by Persephone not to turn back and look at Eurydice before exiting the infernal regions but before exiting hell the desire to see if Eurydice was following him made him forget the pact with the chthonian divinity, Persephone, thus hell breaks loose as Eurydice is drawn back to the abysmal regions. In fact, during catabasis, notes Northrop Frye:

The structural core is the individual loss or confusion or break in the continuity of identity, and this has analogies to falling asleep or entering a dream world. The latter is a world of increased erotic intensity, as is obvious from the imagery of romance alone, without reference to psychology. We are often reminded of this type of descent by the imagery of the hunt. A knight rides off into a forest in pursuit of an animal and as he disappears the dream atmosphere closes around him. Sometimes he finds himself in a forest so dense that the sky is invisible. In this threshold symbol of entering a world of sleep all images begin to take on an erotic quality so that the surrounding forest becomes a sexual personality (Frye, 1976: 104).

This is the case of many heroes of fairy lays and tales of the medieval epoch such as Lanval, Ogier, Partenoheu (Partenopex) and Sir Gawain (Coote, 1879: vol. 2: 7-8). This break in normal time during the penetration of the oneiric world is cut by the hero's return to the normal world where time catches up with him. Madame d'Aulnoy's *Histoire d'Hypolite: Comte de Douglas* (Madame D'Aulnoy 1994) was written at the time when French folklore was still *in viridi observantia* and the assailant of the fairy lover declares that his name is "Time". The story is told by Hypolite, who is disguised as Hyacinthe, to amuse the Abbess of

the convent and it is about the adventures of the Russian Prince Adolphe who disappears in the forest after having been separated from his companion during the bear hunt. He is overtaken by the great storm and he is forced to take refuge in a cave. He will soon discover that it is the dwelling of Aeolus, king of the winds and his children. He shares the abode with his mother, West Wind and Zephyrus. When Zephyrus arrives he tells them that he spent the whole day in the garden of Princess Felicity, who was such a lovely and captivating person. The Prince of Russia wanted to know the whereabouts of the Princess's dwelling. Zephyr consents to blow the Prince to the Princess's island the next day. The Princess dwelt in the Island of Happiness (*Ile de Felicité*), with young girls and the eldest was only eighteen years old. He finally meets the Princess who at first mistakes him for a phoenix and later consents to marry him. Henceforth, they pass time immersed in erotic activities and he could not see time passing. When the Princess asked him how much time he had spent in the island, he said only one week. With a laugh, the Princess reveals to him that he has already spent three hundred years. He asks for permission to revisit earth and the Princess reluctantly consents as she has prescience that he may not return. She gives him a courser and weapons and tells him never to alight the horse until he reaches his own country. The steed takes him across the ocean with such speed that he soon reaches land but soon finds his way blocked by a cart laden with cut wings, with an old man sleeping under it. When he is about to jump the hedge the old man implores his help. The Prince who has forgotten the precept of the Princess alights and the old man rose up without assistance and catches the Prince, saying: "At last Prince of Russia, he said in a horrible and menacing voice, I have found you, my name is Time. I have been looking for you for three centuries"¹. Time puts his hand on Adolphe's mouth and stifles him to death. Zephyr, seeing his friend dead, tries to resuscitate him in vain. He takes him to the Island of Happiness and the Princess is also unable to do

¹ "Enfin Prince de Russie, lui dit-il d'une voix horrible et menaçante. Je vous ay trouvé, je m'appelle le Temps, & je vous cherche depuis trois siècles" (Madame d'Aulnoy, 1994: 1).

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anything. In fact, this is also the fate of Oisín who is invited by a fairy damsel to the world of youth (*Tír na nÓg*) where he spends three hundred years. One day he finds a spear washed ashore and remembers his knightly exploits. He there and then asks for permission to go and visit the Fenians. She grants her permission on condition that he never alights from a white courser, which she gave him. She warns her three times and predicts his fate should he transgress the interdict:

I say to thee for the third time
If thou alightest off the steed thyself
That thou wilt be an old man, withered, blind,
Without activity, without pleasure, without run.
Without leap (Anonymous, 1853 Vol. IV: 267).

She then tells him that they have already passed three hundred years together. He rides until he meets an old man whose cart carrying a bag of sand is overturned. The old man asks Oisín's help to raise the bag. He tries to raise it with one hand but failed, he forgets the exhortation of the fairy mistress and alights from the steed and soon becomes a decrepit old man on the spot, the steed flees back to the land of youth. The same fate overcomes the most popular hero of Japanese myths, Urishimako (Shimako) and later known as Urashima Tarō (浦島太郎). Shimako is a fisherman who lives under Emperor Yūryaku. He goes fishing all by himself and passes three days and three nights without catching a single fish. While thinking that his predicament is strange, he catches a five-coloured turtle and puts it on the boat. He falls asleep and when he wakes up, he finds that the turtle has been transformed into a very beautiful maiden. After some exchange of words with the maiden, he agrees to go with her to the nether world and to be her husband. Pronto, they reach the Isle of the Blest. They get married in a great celebration. Three years of life of luxury and pleasure elapse, then memory catches up with the hero. He wants to visit his parents in the world of mortals. Disappointed and reluctant to let him go, the mistress finally accepts his request but before he goes, she gives him a jeweled comb box

(*tamakushige*) and tells him never to open it. He arrives in the village of Tsutsukawa:

When he looked at the village, both people, things had changed, and he found himself quite helpless. He asked a villager, “Where are the people of the house of Urashimako of Mizunoe now?” The villager answered, “Where have you come from to ask about a man of the remote past? As I heard it, the elders handed down by word of mouth that in former times there was a person called Urashimako of Mizunoe. He went to sea alone and never came back. I heard it’s been three hundred years since then. Why do you ask about him out of the blue?” Shimako walked about the village absentmindedly but met no one he knew. Ten days passed. He stroked the comb box yearning after the divine woman. Then, forgetting the promise he had made, he opened the comb box. Instantly, his youthful, beautiful figure, which resembled a fragrant orchid, flew away into the azure sky led by the wind cloud. Shimako, realizing that he would not be able to see her again, having broken the promise, stood turning his head toward the land of immortality and walked around choking in tears, (emphases added)² (Mc Keon, 1996: 51-52).

² Here is the modern version of the legend: Once upon a time, a young fisherman called Urashima Tarō rescued a turtle from the hands of bullying children and released it back into the sea. A few days later, when Tarō was fishing, a turtle swam to his side and offered to take him to the Ryūgūjō (Dragon Palace) in return for his kindness. Riding on the back of the turtle, Tarō travelled through the water and soon arrived at the Ryūgūjō. There Tarō received magnificent hospitality from Princess Oto (*Otohime*) and forgot the passage of time. But one day his concern for his parents compelled him to take his leave. The princess, after trying in vain to detain him gave him a beautiful casket (*tamatebako*) as “a souvenir” (*omiyage*), with the warning that it should never be opened. Tarō returned home riding the turtle, but his village had completely changed and his parents were long dead. He found himself among total strangers. Oblivious to the princess’s words, Tarō opened the casket. White smoke rose from inside it, and instantly Taro became a hoary old man. (Mc Keon, 1996: 47).

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In the Italian version the fairy damsel named Fortune does not want to gamble about the life of her lover. To avert the above-discussed fate, she decides to accompany him to earth. He first encounters a woman with a cart full of shoes who pretends to fall from her cart so as to dupe him into helping her. As soon as he tries to intervene, Fortune warns him not to, since the woman was Death. The second time, they encounter the Devil on horseback disguised as great lord riding in style. He also falls from his horse and the young man almost runs to his succor but Fortune tells him to keep away for it was the Devil himself. They managed to reach his country and nobody recognised him and he realizes that on earth, men die but not in the Island of Happiness, so he decides to go back there (Coote, 1879: 15).

In all the narratives cited above the catabasis of the hero leads him to the gates of the *alter orbis*, the youthful fairy maidens who seduce him and lavish him with wealth and regale him copious dishes and unbridled sexual escapades. Under fairy enchantment, he loses sense of time: three centuries become three days³. Being so much nostalgic, the hero gets permission to get back to his own land on condition that he does not alight the fairy courser given to him by her mistress but memory betrays him and ends up doing the opposite. Mortal memory is affected by time and distance. The span of three hundred years is too long and tedious for human mind to remember everything. The Other Worlds are located in very far distances which can also be cumbersome and tiring for a human mind. Adolphe had to be lifted by Zephyrus in order to reach the Island of Happiness and to return to the land the fairy mistress gives him a magic horse that travels at the speed of thought, without stopping or resting and it can cruise through the land and sea. Oisín also returns with a fairy horse that leads to his death. When the boy who marries Fortune goes to fairyland, he is wearing shoes that travel hundred miles in a minute and a cloak that renders him invisible and can also provide food. When the

³ For more tales see Edwin Sidney Hartland 1891: *The Science of Fairy Tales: An Inquiry into Fairy Mythology*, Chapter VII: "The Supernatural Lapse of Time in Fairyland".

boy and Fortune visit land after three hundred years have lapsed they mount a courser that does a year's journey in one minute.

Unidentified flying objects and its denizens

Modern man has come with a new invention of the individuals who live on space, who travel on Unidentified Flying Objects and narratives about them abound and compete with those of the faeries of the past. Part of the story of the fairy Melusine is a prefiguration of the strange individuals from the sky. Melusine marries Raymondin on condition that he does not see her bathing on Saturdays. She brought him wealth and prosperity, but curiosity and oblivion made him break the pact. He made a small opening to spy on her not knowing that she is imbued with powers of clairvoyance. Though Melusine is aware of the violation of the pact, she does not say a word until the day one of their sons is killed during the siege of the monastery of Milliners. Raymondin is enraged about the news and when Melusine rushes to comfort him, he tells her to go away and calls her pernicious and odious snake. When Melusine hears the insulting words, she faints and when she wakes up, she kisses Raymondin goodbye. She flies out of the castle, circling around it thrice and disappears into thin air leaving the impression of her foot on the last stone she touched. At night, the servant rearing her children were treated with the sighting of glimmering figure resembling Melusine, from her waist downwards she had an appearance of a scaly fish-tail enameled blue and white. The glimmering figure of Melusine evokes that of the glittering flying saucers or it is the precursor of UFOs. The shimmering figure of Melusine recalls the story of the Kentucky Glowing Man:

Late one evening in 1955 a farmer was standing outside his farmhouse in a remote part of Kentucky when he saw a flying saucer land behind some trees. He went inside and told his family. Nobody believed his story. An hour later the family were alerted by one of their dogs, which was barking angrily. Two men went outside to investigate and they found what they later described as 'a small glowing man' with large red eyes walking towards the house. This strange sight scared the farmers, but as

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they were carrying rifles they began to shoot at their luminous intruder. A metallic sound told them that they had hit their target and they stopped firing, but the glowing man seemed unharmed and simply 'floated away into some trees'. The two men went back into the house and bolted all the doors. A few moments later the glowing man peered in through one of the farmhouse windows. The two farmers rushed outside to chase him off, but their visitor had vanished. They searched all around the outbuildings and suddenly one of the men felt a tap on his head. He looked up and saw a claw-like hand reaching down towards him from a low roof.

The men fled back to the house, packed the family into two cars, and drove off to the local police station to seek help. The police went up to the farm but, in spite of a very thorough search, they could find no trace of the unwelcome guest. The story remains a complete and baffling mystery. (Ryan, 1975: 20-21)

According to Carl Gustav Jung, the spherical objects seen in the sky are the "souls" as intimated in the above quotation of Philippe Walter about the origin of the souls. Later Jung also supposes that they are "Gods-images":

Anyone with the requisite historical and psychological knowledge knows that circular symbols have played an important role in every age; in our own sphere of culture, for instance, they were not only soul symbols but "God-images". There is an old saying that "God is circle whose centre is everywhere and the circumference nowhere." God in his omniscience, omnipotence, and omnipresence is a totality symbol par excellence, something round, complete and perfect. Epiphanies of this sort are, in the tradition, often associated with fire and light. On the antiquity level, therefore, the UFOs could easily be conceived as "gods". They are impressive manifestations of totality whose simple, round form portrays the archetype of the self, which as we know from experience plays the chief role in uniting apparently irreconcilable opposites and is therefore best suited to compensate the split-mindedness of outrage. It has a particularly important role to play among the other archetypes in that

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it is primarily the regulator and orderer of chaotic states, giving the personality the greatest possible unity and wholeness. It creates the image of the divine-human personality, the Primordial Man or Anthropos, a *chen-yen* (true or whole man), an Elijah who calls down fire from heaven, rises up to heaven in a fiery chariot, and is a forerunner of the Messiah, the dogmatized figure of Christ, as well as of Kidhr, the Verdant One, who is another parallel to Elijah: like him, he wanders over the earth as a human, personification of Allah. (Yung, 1959: 21).

Indeed the entities of the UFOs are endowed with extraordinary powers like divinities and faeries. They are capable of inducing oblivion and in most cases their victims need to undergo hypnosis to recover memory. Narratives on UFOs are characterized by the same mythemes that are found in the fairy tales such as abduction of human beings by extra-terrestrials (ETs), sexual escapades inside the spaceship which is the equivalent of the *alter orbis*, breaks of terrestrial time and reality in the victim's mind. Such was the experience of the young Brazilian farmer, Antonio Villas-Boas, purportedly abducted by humanoids on 15 October 1957, who first conducted scientific research on him, anointing his body with a strange oily substance, took blood samples from his chin, leaving him naked on the couch and later on he was regaled with sex by a very beautiful fairy-like blonde lady:

He lay naked and frightened on a couch after they left. Then a naked woman appeared, a woman unlike any he had seen before. Soft, blonde hair framed a triangular face with large blue, almond-shaped eyes and a pointed chin.

She had a well-formed figure, a narrow waist, broad hip and long legs. The prisoner thought her the most beautiful creature he had seen before. She smiled down at him, then put her arms round him and began to rub her face and body against him (Boar et al., 1991: 70).

After the encounter, the woman pointed to her stomach and then to the sky, a gesture which Antonio interpreted as an

indication that she was going to bear his baby somewhere in the outer space. The parallel between fairy tales and UFO narratives raises the question as to whether the latter are not the modern man's subconscious expression of the "nostalgia of the origins", to use Mircea Eliade's expression or the desire to return to the good old days, that is always expressed by the phrase in "*illo tempore*" (once upon the time) in the beginning of the fairy tales. In any case, certain ufologists have always identified certain episodes in the biblical narratives with UFO sightings. For them the UFOs have always been there from time immemorial and they are even evoked in the book of Genesis:

I am not a Bible scholar, but I do know that there is not a place anywhere in that collection of documents where it is said, or even implied that Man is the only creation of God to be endowed with soul and intelligence; nor do I remember any statement limiting the race of Man to the surface of the earth. On the contrary, there are many references to visitors of human-like characteristics coming from space. For instance, in Genesis 6 the "Sons of God" are represented as arriving on earth and being so enamored of the females of the human species that they interbred with them producing a race of giants. Such mixing is said to have occurred both before and after the "flood". A similar legend existed in the Andes Mountains. This alone is ample evidence that the space visitors, some of them, at least, were sufficiently humanoid to be fertile when mated with earth women (Jessup, 1956: 52-53).

The intercourse between the quasi-supernatural humanoids or extraterrestrial beings and the human women always produces either a giant or a dwarf, who-, in most cases, are endowed with cryptaesthaetic powers of clairvoyance and are usually assigned a psychopompous role in myth and legend.

The encounters between the homunculi of the UFOs and the mortal women are always followed by the victim's loss of memory of the proceedings and in order to get information from them they must undergo hypnosis. Like fairies, the UFOs are capable of traveling at the speed of light as it was mentioned above when dealing with the fairy steeds. They are capable of transporting a

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person to a faraway location in a short space of time. Waiter Carlos Diaz was abducted by UFOs when he was walking home from his work in the very wee early hours of the morning of 4 January 1975, they lifted 10 feet high and he fainted:

He woke up in what seemed to be a bright, glowing sphere. As if in a dream, he saw three silent, green-skinned creatures standing nearby. They plucked tufts of hair from his head, and it did not hurt.

Four hours after he was found lying dazed beside a road in Buenos Aires, 500 miles away. Close to him was a bag containing his working clothes and a newspaper he had bought in his hometown that morning. He was rushed to a nearby hospital, and doctors found him to be in good health, if a little shocked. They could not understand how hair had been tugged out of his head without damaging the roots. (Itturalde, 2017: 84).

The extraterrestrials of the UFOs are therefore endowed with the same power as the fairies that provoked Puck, after confusing the lovers with mistaken identities, to poke fun at human feeble mindedness in a memorable phrase of “what fools these mortals be!” (Shakespeare 2014: Act 3, Scene 2, line 115) T is attribute green skin is the attribute of the characters of the fairy realm and the most memorable character of this nature is the Green Knight in *Syr Gawayn and the Grene Knyght*, and the later poems such as “The Grene Knyght”, “Carle of Carlisle” and “Turk and Gowin” (Madondo. 2012: 2019 et sq.),

Conclusion

Both fairies and the entities of the UFOs are endowed with supernatural powers that leave mortals envious. They can outwit humans and make them look foolish. Their lives are not controlled by any astral body such as the moon, thus they are not under the influence of time. Fairies do not seem to die as they are born and inhabit the timeless realm of perpetual youth. Unfortunately, it cannot be said the same with the homunculi of the UFOs as nothing is documented about their births, lives and deaths. In fairy tales and medieval romances, whenever a fairy dies, the purpose of his death is to initiate the hero to an

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adventure or a series of adventures. This is what takes place in *Syr Gawain and the Grene Knyght* during the game of decapitation. They are just creatures from the sky or the sea if not a creation of a nightmare. As soon as Gawain cuts the head of the green knight, the latter bends to pick it up and reminds Gawain of his appointment the following year to be decapitated in his turn.

The spaceship of the humanoids resembles the steeds of the fairies that can run a very long distance in a speed of thought and never be exhausted. The encounter with fairies and the aliens of the UFOs affect human memory badly. The heroes of the fairy tales forget the pacts entered into with their fairy partners and suffer tragic fates as they lose their lives and wealth. Most victims of the UFO humanoids regain consciousness but do not remember what happened to them and they have to consult hypnotists to regain memory in the same manner as the human heroes who return from the fairy land three hundred year later and do not recognize anyone and can barely understand the speech of those they encounter in their homelands. The major difference is that while the fairies are creatures of the netherworld, cut off from the earth, the UFOs are *said* to be from the sky but nobody has the means to prove it conclusively. They may be gypsy-like people living in their spaceships migrating from planet to planet, as they seem to have enviable supernatural power to do so. They may be the *vimana* or the flying machines containing palaces of kings and queens⁴.

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⁴ See David Hatcher Childress, *Vimana: Flying Machines of the Ancients* (2013: 52): "The Pushpaka vimana that resembles the Sun and belongs to my brother was brought by the powerful Ravana; that aerial and excellent chariot going everywhere at will...that chariot resembling a bright cloud in the sky... and the King [Rama] got in, and the excellent chariot at the command of the Raghira rose up into the higher atmosphere.

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