

## Literature

<sup>1</sup>*Ustno-poeticheskoe tvorchestvo mordovskogo naroda*. VI:2. Saransk, 1968.

<sup>2</sup>Expeditions on Dialectal Studies, Udmurt University, 1973.

<sup>3</sup>Plesovsky, F. *Svadba naroda komi*. Syktyvkar, 1968, p. 79.

<sup>4</sup>*Estonsky folklor*. Tallinn, 1980, p. 82.

<sup>5</sup>NIIJaLI UO AN SSSR manuscript funds, folder 2, No. 284.

<sup>6</sup>See Note 5.

<sup>7</sup>See Note 5.

<sup>8</sup>See Note 1, p. 61.

## THE MUSIC OF MANSI BEAR-FEAST

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The traditional Mansi beliefs have found their reflection in the ritual sphere of folklore – the bear-feast. The origin of the bear-feast is connected with the totemic cult of bear, whom Mansi regard as one of their ancestors. In ancient times the Supreme God Numy-Torum changed his son into a bear and ordered him to live among the people and govern their fate. From that time the Mansi worship this animal.

The hunter, having killed a bear, must persuade the ghosts that he killed his wild brother by accident. For this purpose he invites all inhabitants of his settlement and their relatives from other settlements to a bear-feast – *Uy yikvave* ('to dance bear'). The feast lasts five days, or four days, if the bear is female. The bear's head is placed on the table in the hunter's home, and is decorated with birch-bark circles, coins, rings, etc. The food (bread, berries, nuts and wine) is placed nearby. When the day is closing in, the Mansi begin singing, dancing, performing comic plays. They are dressed in specially sewn gowns and their faces are covered with birch-bark masks. Though traditions of the bear-feast have local peculiarities, there are parts obligatory for all dialectal Mansi groups.

Every night the bear-feast begins with singing *uy-erygh* ('bear song'). This term defines songs about the bear: about his life in the forest, his meeting a hunter, and his coming to the bear-feast. Besides, the cycle of *uy-erygh* includes songs about other animals coming to the feast: *oghsar erygh* ('fox song'),

4,8  
ē l'e jo e - γ'e - je - e - je γo

10,4  
S'ak - wj xo - nj pj - γae kw'e - γo!

15,5  
Sim na er - ne - vo aηkw pj - γa - ke - mo,

21,0  
Aηkw pj γa - ke - mo ta ra te - ej - no

26,1  
Mor(i)utwar - ne - γo xar la - γi - lo

31,7  
Karj's'tak - wj - so wa - rjγ - lj - jo

37,1  
Sa(a)tkaηsa - ηj - lo tus' - ti - eu - mo.

1. *An'uta erygh* (Song of An'uta). Song by Pjotr Taratov from the village of Verhneye Nildino (north Sosva) in 1988.

*urinekva erygh* ('crow song'), *hulim hul erygh* ('fish song'), etc. *Holy erygh* ('awakening song'), which opens every night, also belongs to that part. The *uy-erygh* are sung only three or four times a night and they are rather long (30-40 min.). Only men may sing them. One uses a special way of sound transfer – pharyngalisation and laryngalisation. All that points to the fact that the Mansi have preserved an archaic type of intoning.

The obligatory parts of the feast are *yanygh yikv* ('great dances'), *hum yikv* ('men's dances'), *ne yikv* ('women's dances'). These prominent parts have con-

(k)Wi - tiγ xon piγ sa-γi nso -

mj - jo numijo to - rum a - s'e na-γo(γ)

ak-wisun to - po sa(e)tj s'a - (a)

ri's'na (γ)otj r o-sasa - tiγ - la - li - ma-na

wi-tj - no si-r(i)po s'i - riγkō -

li - ŋu wi-tj-nu p'erj pap'erjγkol(e) j - la

2. *Wit hon pygh erygh* (Song of the Water-God's son). Song by Pjotr Vynghyev from the village of Verhneye Nildino (north Sosva) in the September of 1989.

(According to the singers both songs were sang at the bear-feast and were *uy erygh*-s. Transcribed by A. Sainakhova.)

necting sections of *tulyghlap* ('performance'). The Mansi perform short comic plays, while their faces are covered by birch-bark masks called *sas nyol* ('birch-bark nose'). The songs in this section have also scenic embodiment. The end of every prominent part is marked on a special wooden stick called *sorhylin-yiv* ('nicks on the tree'). *Tulyghlap* is marked on a separate stick.

Musical instruments have the function of connecting all parts. *Yonghyl* ('instrumental melodies') sound in every part of the ritual. They can accompany *erygh* ('songs'), *yiv* ('dances'), and *tulyghlap* ('comment'). In modern ritual music, a 5-stringed zither is used, which is called *sangkvyltap* ('sounding'). Musical characteristics of the melodies are defined by their function in the bear-feast. *Yonghyl*, accompanying songs, have typical signs of Mansi folk songs.

The function of dance accompaniment causes the use of rhythmical invariants corresponding to ritual dance. From the ethnographic sources referring to 18-19th centuries, we can find that the Mansi used a cornered harp with 10-12 strings - *taryghsyp yiv* ('the wooden crane-neck'). We have information that the Pelym Mansi used two variants of this instrument during the bear-feast. Nowadays only non-ritual melodies are played on the harp.

At the last night of the bear-feast only men stay at home. They sing *yalpyng erygh* ('holy songs') and tell *yalpyng moit* ('holy fairy-tales'). This sacred moment of the feast is inaccessible for women and children. The reason of disappearance of this moment from the ritual is probably explained by this fact.

As we can see, different forms of folk art exist and interact in the frames of this ritual: singing, dancing, instrumental music. These forms made a definite impact on the non-ritual sphere of the Mansi folklore. The results of investigations made by the musicological-ethnographical expeditions in 1987-1990, prove that the specific genre correlation during the bear-feast became the main factor in forming the system of the Mansi folklore genres.

## FUNERAL KEENS AND THE DYNAMICS OF PSYCHOLOGISM IN FUNERAL RITES

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The funeral rites of many peoples of the world, in the form as they are known today, are complex and multifarious. They comprise a number of various components: ritual operations, keening, religious beliefs, tabooing, etc. This structural complex of the ritual is largely supplemented and interacted by the emotional sphere of psychological states of the human being such as grief, compassion, spiritual pain, the sensation of eternal separation, shock and stupor.

The emotional condition and the state of stress of the participants of a funeral determine very much the psychological dynamics of funeral rites and the degree of psychologism at their key moments. And while the above complex of psychological states of the human being reflects his moral shock, keening that accompanies the funeral rite expresses participants' thoughts and ideas determined by these psychological states and by the visual perception of what is