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EPICS AND MUSIC IN THE OFFICIAL CULT OF THE EARLY GRAND DUCHY OF LITHUANIA: GENESIS AND INTERCULTURAL COMMUNICATION / ABBREVIATION

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EPIKA IR MUZIKA OFICIALIAJAME ANKSTYVOSIOS DIDŽIOSIOS LIETUVOS KUNIGAİKŠTYSTĖS KULTE: KILMĖ IR TARP KULTŪRINIAI RYŠIAI / SANTRUMPA

The article is an abbreviation of a wider research reconstructing the genesis and intercultural ties of mythology and music which according the surviving sources was applied in the official cult of the early Grand Duchy of Lithuania

Straipsnis yra santrumpa platesnio tyrimo, skirto mitologijos ir muzikos kilmės bei tarpkultūrinių ryšių rekonstrukcijai oficialiajame ankstyvosios Lietuvos Didžiosios Kunigaikštystės kulte, remiantis išlikusiais šaltiniais

The Grand Duchy of Lithuania was an important medieval European multicultural state till the end of XVIII-th century which formed or influenced identity of several modern European states and nations: Lithuania, Belarus, Ukraine, Poland, Latvia, Estonia and Russia. The significant marks of the state ideology are still visible and relevant in many cultural heritage artefacts: especially such as architectural, literary and even musical. Although it is surprisingly odd that the traditional mythological heroic Epos of Lithuanians is not preserved in oral tradition: Muscovians (Igor's armaments campaign, Bylinas), Mongolians (Tuuli) and even Finnish (Kalevala) which created their state very late – win this competition in the XIX-th century. Theme «Lack of the Epos» is very popular in Lithuania since the XIX-th century when appeared J. Kraszewskis Trilogy «Anafiel» including «Vitol's lament». The epics' non existence is considered negatively and even positively by many writers and critics (NėNė 10). Thus we can review problems of this epic tragedy and fix the lamentable situation simply: reconstruct the lost mythological heroic epics: the heroes, gods, narratives and rituals and even perform it.

The archaic Epos is hidden behind the popular XVI-th century literary legend about Lithuanian ancestor Apollo (NėNė 4) - the ancient Roman god of sun and wolves, also known as twins Videvutis and Brutenis (NėNė 5), Viliū (NėNė 4), Libon (NėNė 15), Lemonius (NėNė 12) or Polemon (the Roman king of Pontus, Argonaut or Hercules) (NėNė 5, 12, 14) - who escaped from Roman Empire during turmoil with 500 patricians and established Lithuania on the banks (Litus) of rivers (Dubysa). The comrades-in-arms of Polemon represent four nations (NėNė 18) of Medieval Lithuania (Samogitians, Lithuania, Yotvings and Ruthenes). He arrived to realize the new patriarchal cult, monarchy and enforce social-cultural modernisation in peaceful lands of agriculturalists – Samogitia (Earth land)/Ulmigania (NėNė 5, 12, 14). This legend, pretty well crystallized in heroic Lithuanian Epos 'Radvilias' (NėNė 15) (the end of XVI-th c.). On the other hand we can find legends traces back to XIII-th century in context of Semiagllians (NėNė 19) – not only Lithuanians, Prussians and Livonians, what is the most interesting. This legend became the most important cultural myth of renaissance (NėNė 12, 14). It symbolises the modernisation of a state as well as returning back to pure Roman pre-Christian roots of Lithuania – the final extension of Roman Empire in Sarmatia-Scythia (NėNė 14). Surely the duchy of Muscovy opposed to Lithuania creating its own Roman genesis and claiming Lithuanian dynastic throne (NėNė 12). The explosion of renaissance was associated with the Milano duchess who became Polish-Lithuanian Queen Bona and her residence in Plateliai (Samogitia). There she finds place in folk epics cycle replacing some kind of more ancient lady and probably becomes an opposition to Polemon. Although the legend is only interpretation Romana of older Baltic mythology, as common in medieval and renaissance sources (NėNė 3, 19). This hero represents the kings and his prototype appears in XIX-th c. folklore sources as traveller and god of river Nemunas (NėNė 4). His doubler Viliū (XVth. c.) - founder of Vilnius is related to rivers of Vilnia and Neris/Vilija - Gediminas establishing New Vilnius just repeats his action (NėNė 7). Here it's important to note that Polemon was a relative of Nero (Roman emperor). Likely Nemunas hero/river is related to Neris. Surprising is that we are able to reveal the Chronological evolution and intercultural contacts of this Epic cycle.

The earliest epic narratives are seen in V c. B.C. Herodotus descriptions of Scythia-Sauromatia (NėNė 19). Ancient Greek historian mentions myths of Sauromatian ancestors who overcame matriarchal Amazon tribes in their language called «oior pata» (slayers of men) although we simply can see that this language was genetically related to proto Baltic languages and meant just «vyro pati» (wives of men) because the legend ends with happy finish: wedding of Sauromatian men and Amazon women. The next Herodotus legend tells about nearby Scythian tribe of werewolves (NėNė 2) - Neuroi (related to river Narev/Naura) which escaped from their lands to Budinoi (probably Finno-Ugric Voti) tribes from snakes and mixed with the locals. All these peoples were simply called Hyperboreans (Very northern peoples). The mythology of antiquity mentions Leto who gave a birth to twins Artemis and Apollo – the only Olympic gods worshiped by Hyperboreans, corresponding with Leda who hatched an egg to twins Castor and Pollux (in compare Finnish ornitho-morphic goddess Ilmatar who borns shaman Veinemein from egg on her knee). Twins are important figures in the legend and Baltic, especially Lithuanian mythology in general (NėNė 17, 19). According Roman historian Tacitus in I-st century A.D. Castor and Pollux known as Alci were worshiped by Nahanarvalae tribe in sacred forests (reminds Lithuanians alkas – sacred grove). This cult was lead by some kind of priests wearing female clothes. Tacitus was first who mentions Aestiorum gentes (Aesti – Baltic tribes) worshiping Mother of gods and living in neighbourhood of Goths, ruled by kings.

Samogitians around Plateliai lakes have legends of lake queen, called Bona, Catherine, the Swedish (Fish eaters) queen who ruled the country until invasion of Swedes (Vikings) (*NėNė 13*), Crusaders or Lithuanians. The queen practiced polyandry, was despotic and a warrior, similar to Finnish Louhe or Amazons. She could catch the bullets by her hands. She was a witch (Ragana) riding on the water top. She is the main figure Kotrė in Samogitian Pentecost rituals which contain ritualistic transvestism, her feast is called Ragutienė (*NėNė 9*) as well (here she is similar to Ragneda, the Queen of Gnezdovo in Belarus (*NėNė 6*)). She is also called Morė and Magdė associating with biblical prostitute Mary Magdalene. This demonic matriarchal cult was opposed to new cult of Perkūnas, located on mountains which were built by Swedes (Fish eaters, people from the sea).

The Lithuanian Chronicles mention Krivis Lizdeika – the high pagan priest who was found in the Eagle nest and explained Gediminas dream about Iron wolf. He obviously was considered to be an ancestor Krivo of Krivichi tribe with the early important trade and militaristic centre Gnezdowo (Nest place) (*NėNė 6*). They early became the main ethnos of Polotsk duchy, which joined the early multicultural Lithuania. Krivis is most likely similar to shamans of Ural-Altay cultures (*NėNė 8*) and his Roman mythological representative is Diana (as Apollo or Polemon was representative of Gediminas). This surprise explains the celibacy of Prussian high priest Brutenis/Prūsijus which is analogous to Ural-Altay shamanistic traditions. Some relicts of ritualistic transvestism are evident in Russian bylinas (*NėNė 1*) in context about Lithuania (the mystic land overseas) and Lithuanian folklore. The cultural relations of Ural-Altay cultures are seen not only in myths related with shamans, but in language as well: Lithuanian and Prussian are the only languages using word **dangus* for sky which probably roots in **Tangra* (Ural-Altay sky deity). This word could be adapted through Yotvings (*NėNė 20*) or neighbouring Galinds (*NėNė 16*) language – the relatives of ancient Neuroi, some elements of Tengrism mythology inherited from Baltic cultures, like bird Div (**dievas*) in Russian epics are evident as well (*NėNė 11*).

The XIII-th c. chronicles written in medieval Ruthenian (so called Lithuanian) mention gods and heroes which we decipher phonetically and easily detect in living oral Lithuanian tradition in compare with Asian (Ural-Altay, Korean, Hittite myths) and well known Indo-European equivalents. According J. Malala chronicle (*NėNė 19*) the dead **Šavyis* (Bringer to fire) was helped by his son and became the leader of souls to the afterlife. He established the cult of several gods in the area of Prussians, Yotvings, Lithuanians, Yems, Livonians and many others. This mythical event happened in II millennium B.C. The established pantheon consists of **Andajis* (He the past, similar to Hittite Anu) and **Perkūnas* (Thunder) **Dieverykštis* (Levir, representing the levirate of Baltic monarchs), **Žvarūna* (the dawn star Venus associated with whore) and **Teliavelis* (Divine Smith). Although there appear more gods: **Nunadėjis* (He the present, similar to Kumarbi), **Medeinas* (Forrester), and probably the god of hares. This cult reflects archaic Deities of Early Lithuania prior religious reform of **Šventaragis*, descendant of Polemon/Apollo.

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Руслан Койшыбаев

ФОЛЬКЛОР СЕВЕРНОГО КАЗАХСТАНА

Статья рассказывает про генезис искусства устной традиции казахов и наиболее популярные музыкальные инструменты Северного Казахстана (домбра, кобыз, шертер, саз сырнай), которые звучат по сей день на североказахской земле для аккомпанемента пению и танцам, на календарных и семейных торжествах.

Ruslan Koyshibaev

FOLKLORE OF NORTHERN KAZAKHSTAN

The article is about the genesis of art and oral traditions of the most popular musical instruments of Northern Kazakhstan (dombra, kobyz, sherter, saz syrнай), that are still accompany songs and dances at the calendar and family celebrations.

Северный Казахстан – регион Казахстана, в состав которого входит Северо-Казахстанская, Костанайская, Павлодарская, Акмолинская области и столица страны – Астана. И живут в этом благословенном, богатом на дарования крае, традиционно считающемся одним из духовных центров страны, талантливые люди, продолжатели великих традиций великих народных исполнителей, композиторов – Аканасерэ, Биржана сал, Укили Ыбырай, – людей особой внутренней культуры и выдержки, которых называли настоящими людьми искусства. Из седой древности до наших дней дошла казахская народная легенда о неземном, сверхъестественном происхождении музыки, пения. Она рассказывает о том, что парящая высоко в небе божественная песня, пролетая над великой степью казахов-кочевников, опустилась очень низко, поэтому народ, услышавший ее, от природы наделен большим музыкальным даром и способностями. А еще в народе говорят: «Бог вложил в душу каждого казаха частицу кюя с момента его рождения». Не случайно, наверное, люди пришлые, «со стороны», наблюдавшие за жизнью и бытом казахов в XVIII – XIX веках, не без удивления и восхищения отмечали сильно бросающуюся в глаза способность народа к творчеству, стремительной музыкально-поэтической импровизации, широкую вовлеченность в сферу музицирования всего населения – от младенцев до глубоких старцев.

Фольклор Северного Казахстана был создан древними племенами и народами, принявшими участие в этногенезе казахов. Они вели кочевой образ жизни, очень сильна была шаманская традиция, важной частью которой была музыка. Музыкальные мифы и легенды, являющиеся неотъемлемой частью традиционной религиозной системы наших предков, музыкальный инструмент ставят на высшую ступень мироздания как создателя и носителя космического порядка, проводника энергий, объединяющих в гармоничное целое, космос, природу и человека. Корневая музыкальная традиция в нашем регионе передавалась устным путём от отца – к сыну, от учителя – к ученику, из прошлого – в будущее.

Наиболее известные музыкальные инструменты Северного Казахстана – *домбра, кобыз, шертер, саз сырнай, шанкобыз, жетіген, дауылтаз, асатаяқ, сыбызгы*. Они звучали и звучат по сей день на североказахстанской земле для аккомпанемента пению, на календарных и семейных торжествах. В распоряжении фольклорного ансамбля «Айнаколь» есть лишь небольшая часть из многообразия музыкальных инструментов Казахстана, на которых играют следующие музыканты: Руслан Койшыбаев (руководитель ансамбля) – домбыра; Алмас Омаров – домбыра; Асель Бейсенбина – домбыра; Ерсун Бексеитов – домбыра; Асель Сазданова – шертер; Ануарбек Файзуллин – шертер; Азамат Бекешев – шертерконтрабас; Жулдыз Жузбаева – кобыз-прима; Беркимбек Зарапулы – кыл-кобыз; Назгуль Камалиева – саз сырнай; Акан Камыров – сырнай (баян); Сайран Сабитов – ударные инструменты.

Домбра (каз. *домбыра*) – казахский народный двухструнный щипковый музыкальный инструмент (рис. 1). Также является народным инструментом у ногайцев. Применяется в качестве аккомпанирующего и сольного, а также основного инструмента в казахской народной музыке. Используется современными исполнителями. Корпус грушевидной формы и длинный гриф, разделённый ладами. Струны обычно настроены в кварту или квинту. Одним из величайших домбристов является казахский народный музыкант и композитор Курмангазы, оказавший большое влияние на развитие казахской музыкальной культуры, в том числе и домбровой музыки: его музыкальная композиция «Адай» популярна в Казахстане и за рубежом. Домбра –