

Mansi heroic songs: plots and motives

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Abstract: In the genre structure of Mansi folklore, such a genre as heroic songs stands out. The texts talk about the past of the Mansi people, about its history, where the main character is the hero (in the Mansi language "otyr"). The purpose of this work: to analyze the texts of the Mansi heroic songs in order to identify the plot and motive of the songs. In this work, we have considered 15 Mansi songs of heroic content and identified a plot theme. An analysis of the texts showed that the heroes of the songs can defend their home and the surrounding territory, they can raid other people's settlements for various specific purposes, this can be revenge for the murder of a loved one (usually a father or brother) or the kidnapping of a woman. The hero can also go to someone else's settlement for the purpose of matchmaking, sometimes heroic, when he receives a refusal from his relatives and is forced to use force and kidnap his future wife. Heroic texts of different peoples are in the circle of attention of domestic and foreign researchers, but they did not become the subject of special study in Mansi folklore.

Keywords: plots, hero, otyr, Mansi folklore, heroic songs, defender, warrior.

Introduction

In the genre diversity of Mansi folklore, heroic songs stand out, which are a kind of epic songs. The heroic song tells about the hero (hero), as well as about the events associated with the hero: exploits, protection of the weak and disadvantaged, collisions with the enemy (both a hero and a monster). Heroic songs are memories of the past of the ancestors. Such songs occupy an important place in the life of the people.

In the character system, the main character of a heroic song is a hero. The image of the hero is described on the basis of the epic and folklore texts of the Russian, Mordovian, Khakass, Yakut epos, etc., but has not been studied in the folklore of the Ob Ugrians. Currently, there are several articles on the study of the heroic legends (songs) of the Khanty [10; 13; 15] and images of the heroes of the heroic tale [9; 16]. In Mansi folklore, heroes were viewed from the point of view of history as children of Torum [5; 6; 7] and as patron spirits [12]. The image of the hero as a character of heroic songs and as part of the mythological picture of the Mansi world. Attempts to analyze the image of the hero as a character of heroic songs and as part of the mythological picture of the Mansi are considered in the articles of S.A. Gerasimova [3; 4].

In this article, along with the meaning of "hero", the synonymous word "otyr" is used, which means "hero or tribal leader" [17, p. 87; 11, p. 67] or "prince, lord, sovereign" [2, p. 59]. In contrast to, for example, the Slavic epic, where the hero is more often warlords or tribal warriors, and the rulers are sometimes, in Mansi, on the contrary: the hero is the leader, the ruler of the settlement, less often he acts as a warrior defending his native land.

Studying heroic songs and legends, researchers note the plot of the texts. The systematization of the plots of the texts of the heroic epic of different peoples was carried out by many researchers, who singled out from 3 to 9 plots in the texts of the heroic epic. In this regard, we have made an attempt to consider the plots and motives of the Mansi heroic songs.

Purpose of the study: analyze the Mansi heroic songs in order to identify the plot and motive of the texts.

In this work, we will consider the plots and motives of the heroic songs of the Mansi people.

Materials and methods

The material of the research is the heroic songs of the Mansi people, which were published in the works of the Hungarian researchers B. Munkacsi in the Hungarian and Mansi languages [1]. Their translations into Russian are included in the folklore collection "The Heroic Epic of Mansi: Songs of the Patron Saints" [14] and in the series of books "Eminent Heroes of the Ob region" [8].

The analysis is based on an integrated approach, including historical-cultural, historical-typological, comparative-comparative research methods.

Results and discussion

We analyzed the Mansi heroic songs and conditionally singled out 3 plots: 1) the invasion of the otyr settlement by enemies, 2) the otyrs' raids on other people's settlements for a specific purpose, 3) heroic matchmaking.

One of the main plots is the plot of the invasion of enemies into the settlement of the hero-otyr or the defense of his settlement. Of the 15 reviewed texts, five with the main plot about the forays of the enemy on the fortress of a hero, five with a plot about the campaigns of bogatyrs in the fortifications of other otyrs, and three with the main plot - matchmaking.

In the texts where the main character acts as the defender of his territory, the hero is presented as strong, capable of repelling the enemy. This is indicated by his tall stature, sensitive hearing and keen eye. Its strength is shown at the moment of drawing the bowstring of the bow (when it is released, a sound similar to a thunderclap is heard) or when it cuts the enemy with a saber so that the enemy falls like mowed mountain/forest grass. His gaze across seven lakes sees the distance, and his hearing is like that of a beast.

Considering the texts with the plot - the invasion of enemies on the settlement of the hero, the following motives can be distinguished:

- description of the settlement, which is presented as high as running clouds, as high as clouds. Also, the height of the settlement is shown as "*нунгым сын люлит ұсарищұмт, / Төрмыт сын люлит ұсарищұмт* 'In the city, up to the neck of patrons, / In the hillfort, up to the neck of Torum'" [14, p. 183]. Particular attention is paid to the protection of the city, which will not be penetrated by the clawed/toothy squirrel.
- description of the place of residence / territory of the hero. As a rule, such texts speak only of the vastness of the vast Ob water, the direction of the enemy's attack can be indicated: The territory of the hero on one side "*Ялпың вит бөвмың ялпың тūr сунсэгум* 'I see a holy lake filled with holy waters'" [8, I, p. 33], and on the other hand – "*Тэпың Ас хара вит ұнлэгум, / Хұлың Ас хара вит ұнлэгум* 'I sit on the abundant waters of the nutritious Ob, / I sit on the endless waters of the Fish Obi '" [8, I, p. 35]. There are texts in which toponyms are mentioned - the names of rivers or cities.
- description of the hero himself. When describing the hero, only his *кёр алпин* "iron body", his keen eye and keen hearing are specified. The growth of the hero is reflected in his name, for example, the name *Сат-хар-сов-щаринг-тагыл-ойка* means "a hero in the attire of seven skins of a male deer". The strength of the ottyrs is shown not only in military operations, but also in everyday life, for example, in the text about three heroes, they rowed so that the boat could pass from three to seven long stretches in one stroke of the oar.
- description of the fight between the hero and the enemy: in contrast to the heroic songs of other peoples, a detailed description is not given in the Mansi texts. The combat between heroes and conquerors is always depicted hyperbolically. The number of enemies is always exaggerated and compared with the amount of animal hair or gnat "*Лув-пун, бс-пун ёмас лялькве / Ты ёхтыглум* 'Enemy in such an amount as sheep's wool, as a horse's wool / arrived here" [8, I, p. 85]; "*Осың лёмвой, осың палум* 'Like fat mosquitoes, like fat gadflies'" [8, II, p. 79].
- warrior attributes. The robe of the hero is not presented in all texts, but if it was, it was described in detail, for example, in the text "*Сат-хәр-сөв-щәриң-тәгыл-өйка апге, Аяс-Төрүм мойтыг лавум тәрниң эрге*" the main character put on chain mail with small cells, with an iron rim, in his hands he took a silver saber with a silver handle. Most often, the hero uses a bow with arrows, a saber and a spear.
- semantics of number, which also plays an important role in texts. Numbers 6 and 7 are found when describing the habitat of the hero "... I sit over six thresholds ... I sit over

seven thresholds" [8, I, p. 33]. With the duration of the duel and the number of enemies, the numbers 3, 6, 7, 50, 150, 300 are used.

Thus, in the texts with the plot of the invasion of enemies on the fortress of the hero, 6 motives stand out.

Texts with a plot - otyr's raids on other people's settlements for a specific purpose are presented in 5 texts. The purpose of such trips is different: for example, in the text "Намыу о́тыр", the bogatyr is sent to another place at the request of his wife. Unfortunately, otyr dies at the hands of a Russian hero.

In the text "Лапум-пирва-люлит-о́тыр апге, Хо́нт-То́рум –о́йка тэрниу эрге" the hero travels to other lands in order to avenge the death of his father, father. In the same text, the plot of the attack of enemies on the fortress of the hero and the plot of matchmaking are seen.

The hero in the text "Во́рья-О́тырт тэрниу эрге" attacks the settlement of another otyr with the aim of kidnapping a woman as a wife to his brother.

In the text "Хонтау Луи-О́трыг мойтыт лавим тэрниу эрге" the junior hero goes to the city of the Three-seated Forest Spirit in order to free the daughter of the hero of the Land of Heaven of Fifty Heroes. He kidnaps the woman, but the Forest Spirit gathered his army and headed for the brothers' settlement. There was a fierce battle in which the enemy was victorious. And only the help of the senior hero and his troops helped the younger otyr to win. There are two plots in this text.

In the text of the song "Сакв-Сунт-То́рум-Пыг-О́йка тэрниу эрге" the main character goes to the headwaters of the Sakv river to svatu. He comes back with a woman, but he had no motive for getting a wife.

The motives of the songs with the plot - otyr's raids on other people's settlements - basically coincide with the plot of the songs about the attack of enemies:

- the description of the settlement, from where the hero leaves, is given;
- not in all texts, but a description of the hero's habitat is also presented;
- there is a description of the hero himself;
- the description of the duel between the hero and the enemy is presented;
- there is a description of the warrior's attributes;
- number semantics. In the text "Хонтау Луи-О́трыг мойтыт лавим тэрниу эрге" the number 3 is often used: the younger hero fired three times at the Forest Spirit; three times he sent women to his older brother asking for help; the hero fought for three days between requests for help; the elder hero asked for three gifts (a golden saber, a golden ax and a bag of water). There are other numbers as well.

Thus, the motives of the songs with the plot about the raids of the heroes on other people's settlements basically coincide with the songs about the invasion of the enemies into the settlement of the hero.

In the Mansi heroic songs, there are also texts with a plot - matchmaking, heroic matchmaking. For example, in the text "Тэк-ойка тэрниң эрге" the mother sends the hero to the female land, the male land, to find a bride for herself. Тэк-ойка with his army arrive in Лонгх-авит-нёл a large city, where he finds a wife for himself. He brings her to his domain.

The song "Нәҗк-Үсың-отыр, Таҗкв-тур-ойка мойтыг лавум тэрниң эрге" tells how the Prince-hero of the Larch City went to the city of the Prince-Hero with the appearance of an iron loon to woo his daughter. The wedding did not take place, since the warriors of the Hero-Prince with the appearance of an iron loon set fire to the house where the hero's people were expecting a wedding feast. Except for the otyr, everyone died (he was saved by the daughter of the Prince with the appearance of an iron loon). Having reached his uncles, otyr, whom they had provided with a herd of deer and a wagon train drawn by oxen, went to take revenge. He destroyed the settlement, killed everyone. Together with his wife, the daughter of the Prince with the guise of an iron loon, and their son returned to their possessions.

In the lyrics of the songs "Полум-Торум ойка тэрниң эрге", "Отыр понсуп саҗквлы няр алум-палт тэлум Тәръяим-Көръяим тэрнин эрге" the plot of matchmaking is also traced.

The motives of the texts with the plot - matchmaking / heroic matchmaking coincide with the motives of other plots. There is also a description of the settlement, a description of the otyr habitat, there is a description of the hero himself, the semantics of number. Unlike texts with other plots, these may also contain a description of a woman (only eyes and braids). In the texts with the main plot - matchmaking, there is no description of the duel of the heroes. Such a motive is found only in songs, where matchmaking is not the main plot, but an accompanying one. Of course, the semantics of number also apply here.

Conclusion

Thus, in the Mansi heroic texts, three plots are conditionally distinguished: 1) about the attack of enemies on the settlement of the hero, 2) about the raids of the heroes on other people's settlements (with different purposes) and 3) matchmaking. Each of the plots is presented widely. The main plot - the attack of enemies is presented in 5 texts, in 4 more texts this plot is accompanying. The plot about the raids of the heroes to other people's settlements is presented in 5 texts as the main plot and in 1 text as an accompanying one. The matchmaking plot is considered in 3 texts as the main plot and in 2 as an accompanying one. This plot reflects the traditions of the

primitive communal system. As the analysis of the songs has shown, the plots and motives of the Mansi heroic songs interact with each other and are closely intertwined.

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