

SHAMANISM AND PERFORMING ARTS

*Papers and Abstracts
for the 2nd Conference of the International Society
for Shamanistic Research
July 11—17, 1993, Budapest, Hungary*



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volved. The content of this paper is based on original material resulting from my field work in Manchuria during the period 1981—1991.

It analyses in detail aspects of different types of sounds appearing in ritual and healing process, such as: quality, volume, speed, melody and rhythm of singing, speaking, instrumental and other kind of sound. Through this analysis the paper consider how and why communication between the human and the other world was established via different aspects of sound within the ritual process and in what ways the sound forms an integral part of the ritual and healing process.

The paper suggests while considering people's beliefs that messages can be given and received from different worlds via certain sounds appearing in rituals. The ways of using and changing different aspects of sound can convey different information. Certain particular characteristics of sound linked with possession can convey power of the spirit and enable the sound to become a tool of healing.

TWO TYPES OF MANSI SHAMANISM

Galina Soldatova – Eugene Komarov (Russia)

Shamanism is on the periphery of Mansi traditional culture. Therefore this rite is badly preserved at present. For the analysis of shamanic folklore we use some facts from historical and ethnographical books (Kannisto, Gondatti, etc.) and information from our field researches (Kimjasuj, Hulimsunt, Hurumpaul villages).

There are two synonyms symbolizing mansi shamanism: *p'enye* and *n'ajt*. Possibly, they are connected with different spheres of shaman's activity – forecasting (fortunetelling) and magic seanse. To our knowledge, these types of shamanism are in opposition on many features.

The first type (I) includes rites with a sable (*sirajl p'enye*), an ax (*sayrapəl p'enye*), a knife (*kasaj p'enye*), a rag (*a'sij p'enye*). These things are used generally in forecasting of everyday problems.

The second type (II) insert shaman seanse in a dark house (*turman kol*) and with the help of the drum (*kojpaŋ n'ajt*).

I

The aim of forecasting is to recognize the result of hunting or the process of sickness

Shaman communicates with the upper world through the thing-mediator (an ax, a sable and the like)

The motiv of fortuneteller's song is named *erij soß* (song's motiv) as like as non-ritual songs

The melodical formula keeps the same in different songs

Anyone can be busy with this work because it doesn't demand special skill

II

The shaman asks the gods to heal a sick person, to protect him from disease, to give luck in hunting

In the role of mediator there is *kusaj* (spirit-owner), who translates the will of gods to magician

The melody of shaman tune is named *kai soß* (motiv of appeal)

Every spirit has its own melody which is playing *sapk'altap* (Mansi zither) or singing

The shaman must be skillful in drum, and his assistant – in playing zither

So, we can see two opposite types of Mansi shamanis: forecasting—fortunetelling and professional shaman seanse.

HAMLET'S SHAMANIC ORIGINS: NORTH AMERICAN RITUAL, DANISH SAGA AND HAMLET

J.A. Dooley (Turkey)

The possibility that sources for *Hamlet* – as urbane northern-renaissance drama – could have anything to do with the archaic forms of shamanism must at first sight seem strange. Even stranger may be the fact that Hamlet's behavioural traits within the play correlate with some exactitude to those ritual acts of the North American Indian "contrary" shaman, the "holy fool" of the plains as he might be called.

It is Frazer who on his Appendix to his translation of *Apollodorus* notes the similarities that exist between Greek and North American Indian myths of the war between the Earth-born Giants and the gods in Heaven (Frazer 1963: 318 ff.) This was in 1921. A score of so