

*Берёза* в свадебном обрядовом фольклоре выступает символом спокойной, счастливой семейной жизни. Образ «*бярэзы*» со сломанной или притоптанной верхушкой остается символом расставания невесты с косой, девичеством, родным домом: «*А девачка са двара съезжала*» [3, № 18]. Иногда в песнях сибирских белорусов упоминается *явор*.

*Ветру* в народных представлениях приписывается способность, как к разрушительному, так и к благотворному воздействию на жизнь человека. Вызывая ветер либо тучу, невеста просит их завьюжить, замести дорогу «чуж-чужанину». Аналогичную роль играет образ коня («*Молодая услышала, как в сыром бору конь заржав, молодые сваточки песни поют*»). В славянской мифологии образ ветра связан одновременно и с культом плодородия и загробным миром, смертью.

В линии территориального перехода невесты ключевыми элементами разных кодов остаются *преграды*, устраиваемые свадебному поезду и «*глуховозам*»; символические *выкупы косы, места*, совершаемые стороной жениха; изготовление «*короваев*» и «*каралек*» у невесты и жениха, разные обменные действия между представителями двух родов; контакты и породнение семей с оформлением, в основном свадебными песнями – *величальными, корильными, поезжанскими, песнями-комментариями*.

В контексте *породнения* семей (территориальный переход) все свадебные чины изображаются идеализированно. Так, жених в величальных песнях именуется «соколом», заключающим в себе гордость и победоносную силу. В корильных песнях изображения свахи, тысяцкого, дружки связаны со стихией продуцирующего смеха. Например, сваха жениха может уподобляться «корове», у тысяцкого – «*галава-то капылом, а рожа-то пряслицею*», у дружки «*касые глаза*», «щечки впадинкаю». Иногда корильные песни содержат в тексте ругательные слова, брань, сквернословие.

Линия территориального перехода невесты и контактов двух родов озвучивается величальными и корильными, песнями-комментариями и «поезжанскими». Величальные песни называют «хвалебными», а корильные – «ругательными» и «дразнилками». «*Хвалить парня-то*» (Викуловский р-н). «*У нашего свата галова касмата, дров не палена, вина па калено. Он галовой падтрясёт, нам па рюмке паднясёт*» (Сладковский р-н). Корильные песни исполнители называют «дразнилками». «*Пели дружкам. Они паходять к стаду, а им: «Не стой, Пятро, за плечамі, не дупай ачамі»; «Девшнічки брэсцуть, всё падряд пают*» (Сладковский р-н). Песни, комментирующие обрядовые ситуации, закреплены за определенными эпизодами ритуала и описывают все происходящие события. «*Ходаки ходють сватать и паюць «У варот трава расла», «Ты заря, моя заря*» (Сладковский р-н). Величальные, корильные песни исполнялись как стороной невесты, так и стороной жениха [3, № 32–37].

Вполне приложим к обряду белорусских переселенцев на западносибирской территории вывод исследователя Зинаиды Можейко «один напев может обобщить поэтические тексты всего обрядового цикла, кульминационные моменты обряда либо отдельные его элементы» [2, с. 16], где одна политекстовая мелодия, как правило, озвучивает оба перехода невесты [3, № 39–41].

Таким образом, свадьбе сибирских белорусов свойственно параллельное развертывание действия в разных частях ритуального пространства, исполнение обрядовых фольклорных текстов представителями обоих локусов – стороной невесты и стороной жениха. Из особенностей музыкального кода можно отметить «полифоничность», доминирование свадебных песен и второстепенное значение или даже полное отсутствие причитаний «голошений», маркирование свадебными песнями главным образом территориального перехода невесты и эпизодов контактов двух семей. Отсутствие стилистического разграничения между песнями территориального и инициационного переходов, где свадебные песни принадлежат к единому классу цезурированных ритмических форм. Для ряда типовых напевов характерно объединение с поэтическими текстами разных функциональных групп песен и, как следствие, отсутствие строгой закреплённости за определенными эпизодами ритуала.

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**Sergei Gretskey**

**REMEMBERING  
MY MENTOR**

**Сяргей Грэцкі**

**УСПАМІНЫ ПРА МАЙГО  
НАСТАЎНІКА**

*In this article, Sergei Gretskey, the lecturer of The Foreign Policy Academy at Georgetown University and The Department of Politics at the Catholic University of America (Washington), writes about the influence of the Belarusian philosopher E. Darashevich on his fate and worldview.*

*У дадзеным артыкуле Сяргей Грэцкі, супрацоўнік Акадэміі знешняй палітыкі Джорджтаўнскага ўніверсітэта, а таксама выкладчык кафедры палітыкі Каталіцкага ўніверсітэта Амерыкі (Вашынгтон) распавядае пра ўплыў беларускага філосафа Э. Дарашэвіча на свой лёс і светапогляд.*

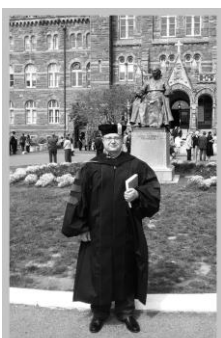
I first met Engels Konstantinovich Darashevich in the mid-1970s when I attended the School of a Young Philosopher at the Academy of Sciences of Belarus where he was one of the principal lecturers. That turned out to be the beginning of our life-long relationship. Engels Konstantinovich became my mentor, friend, intellectual sparring partner and, one may say, a second father figure to me. What draw me to him from the very beginning was not only his encyclopedic knowledge and deep appreciation of the Belarusian, Russian and broader Slavic and European philosophy, history and culture. Engels Konstantinovich was always driven by intellectual curiosity and desire to learn new things that were generally peripheral to intellectual life in Belarus at the time.

One of such subjects that brought us together in the mid-1980s was Oriental philosophy and culture. The Orient, particularly the Muslim world with its rich and fascinating culture and religious traditions that go back millennia, had always drawn Engels Konstantinovich. It has always interested me too that was further increased during my work as an interpreter in Iraq. It was only natural that upon return to Minsk I turned to Engels Konstantinovich for advice on how to give my interest a professional footing and turn it into a scholarly career.

At his suggestion, I started researching one of the most interesting aspects of philosophical and cultural exchanges between the Medieval Muslim and Christian worlds within the context of the then popular «East-West» topic. Namely, the subject of my research was the influence of Ibn Rushd (Averroes), one of the greatest Muslim philosophers, on the theological and philosophical constructs of St. Thomas Aquinas, one of the fathers of the Catholic Church. St. Thomas Aquinas was not shy in borrowing and adapting ideas of Ibn Rushd and other Muslim philosophers who in turn developed their own theories based on the philosophical legacy of European Antiquity. For both of us, for me more than for my mentor, research on the issue led to the discovery that the Medieval world was less prejudiced and more tolerant in terms of openness for cultural dialogue and appreciation of each other than modern times. While conducting my research, I read a number of works in English on St. Aquinas held in *Spetzkhrens* at the National Library and the Library of the Academy of Sciences, which we then discussed together. These books were published by the Catholic University of America in Washington, D. C. In a twist of fate, years later I would become a Lecturer in the Department of Politics of the that university.



Picture 1 – The main building of Georgetown University. Washington, 2016 [1]



Picture 2 – S. Gretskey in Ph. D. attire in front of that same building, 2016



Picture 3 – S. Gretskey, E. Darashevich, V. Kalatsei. Union Coffee. Minsk, 2015



Picture 4 – S. Gretskey, E. Darashevich. Minsk, 2016

By 1987, I officially became a *soiskatel'* (quasi Ph. D. candidate) at the Institute of Philosophy of the Belarusian Academy of Sciences. Needless to say, Engels Konstantinovich was appointed my supervisor. It so happened that later that year, he and Nata Ivanovna, his wife, visited Dushanbe, the capital of Tajikistan, where they attended a philosophical conference. While in Dushanbe, they met with Muhammad Osimi, President of the Academy of Sciences of Tajikistan, and Gaffor Ashurov, Director of the Institute of Philosophy of the Academy of Sciences of Tajikistan. Both scholars suggested that if Engels Konstantinovich found a young scholar in Belarus interested in Oriental philosophy they would be glad to host him in Dushanbe and help him develop professionally in that field. Engels Konstantinovich immediately mentioned my name.

My mentor's meeting with the Tajik academics proved to be a life-changing event for me that largely determined the trajectory of my life from then on. It also had a funny twist to it. As Engels Konstantinovich reminisced years later, unbeknownst to him Muhammad Osimi phoned Vladimir Platonov, the President of the Academy of Sciences of Belarus. Following their conversation, Academician Platonov called Yevgeni Babosov, Director of the Institute of Philosophy, and gave him an order to send me to Tajikistan as a Visiting Scholar, to use modern terminology. «What have you done!» exclaimed exasperated Babosov on my mentor's return to Minsk. «Sending Gretskey to Dushanbe would eat up my entire annual budget for research and conference trips!» Babosov continued. Engels Konstantinovich, who was sharp and quick-minded, immediately found a solution. Instead of sending me as a visiting scholar, he suggested, the Institute should send me as an exchange doctoral student to be enrolled in the *Aspirantura* (Ph. D. program) at the Institute of Philosophy of the Tajik Academy of Sciences.

Thus, by the end of 1987, with my mentor's blessing I moved to Dushanbe to pursue doctoral degree in the history of philosophy. The topic of my dissertation, which I successfully defended in 1990, grew directly out of my earlier research under his guidance. It was a comparative analysis of philosophical anthropologies of Ibn Sina (Avicenna) and St. Thomas Aquinas. Avicenna, whom Tajiks consider to be their illustrious ancestor, was another Muslim philosopher Aquinas borrowed from and relied on in developing his own theory of the human nature.

Though I was no longer his formal doctoral student, Engels Konstantinovich continued to be my mentor. When I came to Minsk for my summer vacations, he and I would discuss the progress of my research and debate issues related to its subject matter. He guided my thinking on key issues and helped in other ways as well. He would find literature in German and Polish, both of which he knew rather well, relevant to my research and translate for me the most interesting passages.

At the start of the civil war in Tajikistan at the end of 1992, I moved from Dushanbe, first, back to Minsk and then to the United States. Engels Konstantinovich supported my decision and was excited when I enrolled in the Ph. D. program in Government

(better known globally as political science) at Georgetown University (pic. 1). Though my research interests moved on to political economy I continued to benefit from his scholarly advice throughout my studies and writing of the dissertation.

As I mentioned earlier, Engels Konstantinovich had an endless appetite for learning and discovering new things. During my almost annual visits to Minsk and then via new, Internet-based communications channels such as Skype he quizzed me about domestic politics in the United States, American foreign policy, geopolitics, attitudes toward Belarus and Russia, and many other topics. When I started to teach at American universities (pic. 2), I benefitted from his pedagogical insights based on his rich teaching experience. In turn, he was curious to learn how the system of higher and post-graduate education, course development, and class instruction were structured in America.

His research and teaching interests changed too. He moved from studying philosophy and philosophical and aesthetic legacy of the Belarusian Enlightenment to sociology and then to the new field of cultural studies, focusing on Belarusian folklore and broader issues of Belarusian culture. I am glad I could pay him back for years of mentorship by supplying him with books and sending him sample syllabi of cultural studies courses at American universities. I am glad the time came when I could reciprocate his earlier help by translating passages from English-language books for him that were useful in teaching his courses at the Belarusian University of Culture and Arts.

To say that he was greatly appreciated and treasured by his students of many generations would be an understatement. His apartment was always open to the former – and current – students who were drawn to their teacher many years after leaving school. Through the years I have met and befriended some of them. One of his former students, Associate Professor Vyachaslav Kalatsei (pic. 3), became his boss as the Chair of the Department of Ethnology and Folklore at the Belarusian University of Culture and Arts. The three of us would often go out to explore Minsk social life and engage in discussions on various topics. At Vyachaslav's invitation, Engels Konstantinovich and I enjoyed attending performances by the «Vietakh», an ensemble of traditional Belarusian music, he has founded and lead and which has by now become well-known outside Belarus.

We often talked about the past and the uncertain future of Belarus and his desire for the country to preserve its unique identity, culture and independence. In his last years, my mentor was concerned with the attempts by some public figures in Belarus at revisionism of WW II events to justify their relatives' and others' collaborationism with the Nazi occupiers and attempts to present them as patriots of the country. It was not just the fact that his father, who was a key member of the Minsk underground resistance, was captured, tortured and shot by the Nazis or the fact that one third of citizens of Belarus were murdered or died as the result of Nazi occupation. Nor was it simply the fact that he himself narrowly escaped being shot by a German Luftwaffe pilot at the age of ten and then witnessed the battle of Stalingrad where his mother, Revekka Izraelovna, served as a doctor. For him, the idea that Nazi Germany sought self-determination, freedom and independence of any nation in Europe was simply a figment of imagination and an indefensible and feeble argument to justify collaborationism.

It was not just intellectual conversations and debates we had and his advice and guidance that I will fondly remember. We shared more than that. I will never forget his touching eulogies for my parents, Nadezhda Mikhailovna and Valentin Mikhailovich, who died within two weeks of each other in January 2016, and his support in those difficult days.

I will miss our strolls in the streets and parks of Minsk, attending conferences and exhibitions, going to theatres and concerts. I will definitely miss our visits to cat shows, perhaps our favorite pastime during my visits to Minsk. We both shared love for and fascination with cats. Engels Konstantinovich and his wife had a Persian cat named Gina, whom he took great care of after Nata Ivanovna was gone until Gina was gone too. When I learned that a Cat Café and Museum opened in the city I suggested going there. It was there that I met another of my mentor's former students, Andrei Krishtapovich, who turned out to be the founder and director of the café. They have not seen each other for a long time, and I had a chance to see firsthand the great respect and fond memories Engels Konstantinovich elicited among his former students. Toward the end of his life, my mentor was thinking about adopting another cat (pic. 4). Even though that was not meant to be I was delighted to learn that in his final days Engels Konstantinovich took pleasure in the company of a cat lent to him by one of his friends.

I will miss all of that and other life experiences we shared. Most of all, I will miss the long hours spent in conversations with a great scholar and a true patriot of his country and his generosity toward me which lasted a lifetime and for which I will be eternally grateful.

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*Галина Кутырёва-Чубалія*

#### **К ИЗУЧЕНИЮ МЕЖЭТНИЧЕСКИХ СВЯЗЕЙ В ПЕСЕННОМ ФОЛЬКЛОРЕ: БЕЛОРУССКО-ПОЛЬСКО-СЛОВАЦКИЕ ПАРАЛЛЕЛИ**

*Galina Kutyrivova-Chubalia*

#### **TO THE STUDY OF INTERETHNIC RELATIONS IN THE SONG FOLKLORE: BELARUSIAN-POLISH-SLOVAK PARALLELS**

*В статье на примерах разножанровых напевов рассматриваются проявления общности в ритмике и мелодике словацко-польского и белорусского народнопесенного творчества. По мнению автора, аналогии в песенном тезаурусе этносов-соседей могут свидетельствовать не только (и, возможно, не столько) в пользу родства напевов-близнецов, но и в пользу конвергентности путей формирования т. н. «языка культуры» в рассматриваемом регионе.*

*This article uses examples of different genres to consider the manifestations of commonality in the rhythm and melody of Slovak-Polish and Belarusian folk songs. According to the author, analogies in the song thesaurus of neighboring ethnic groups may indicate not only the kinship of the twin melodies, but also the convergence of the ways of forming the so-called «language of culture» in the region under consideration.*