8

The Orpheus-Type Myth in Turkmen Musical Tradition

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Introduction

Few figures from Greek mythology have played such a significant role in European culture. An heroic voyager into the underworld, the most faithful of lovers, a priest, the mutilated victim of female jealousy, a teacher of humanity and an inventor, Orpheus was first and foremost a musician and poet, the embodiment of the artist. The countless reinterpretations of the ancient legend which have arisen over the centuries in the minds of musicians, philosophers, poets and painters have sought in the image of the Thracian singer the essence and the sense of artistic creativity, linked most closely to religious experience. The divine gift of music and poetry enable him to attain levels of consciousness that are inaccessible to ordinary humans and connect him to the supernatural world. As the 'translator of the Gods', the poet reveals to people spiritual truths, he is the conduit of sacred mysteries which are accessible to the chosen few alone. In sacrificing his life, Orpheus becomes the First Artist to transmit to future generations the secret of his art.

The image of a mythical poet-musician who dies of love while seeking immortality in art is not the exclusive property of European culture. A remarkably similar figure can be found in the tradition of the peoples of Central Asia. Görogly (Son of the Grave) is an initiated singer, a soulful poet, who, in treading the path of love, vanquishes death, restores harmony to the universe and brings cultural goods to mankind. Tales of Görogly (Son of the Grave) or

Körogly (Son of the Blind Man), arranged in an epic cycle, have a vast territorial range, and are known among Turkmen, Uzbeks, Karakalpaks, Kazakhs and Turks, as well as Azerbaijanis, Armenians, Georgians, Kurds and Tajiks. In Turkmenistan, a huge popularity is enjoyed by the voluminous tale[1] from this cycle entitled *Harman Däli*, which tells the story of the love between a beautiful princess and the brave *djigit* Görogly. In many respects, this work reminds one of medieval courtly romances, of which, from the fourteenth century onwards, Orpheus was not infrequently the hero[2]. Only two romantic transpositions of the myth have survived to our times: the anonymous *Sir Orpheo*, from the fourteenth century, and Robert Henryson's[3] *Orpheus and Eurydice*, from the fifteenth century. Henryson's ballad of Orpheus and Eurydice shares with the Turkmen tale of the Son of the Grave and Crazy Harman striking similarities in terms of substance and ideas, as well as an astounding depth to the spiritual kinship of their protagonists: musicians, poets and lovers.

Orpheus and Eurydice

The account of how Orpheus' love for Eurydice led him to venture into the world of the dead — a tale universally familiar in European tradition — was formerly but one of the elements of a considerably richer mythological complex, of which only a small part has survived to the present day. Not without a certain surprise does one note here that this extraordinary feat, which constitutes not only the most familiar element, but above all the most deeply, if one may say, mythologized and interpreted fragment of the old myth, aroused no greater emotion among Hellenistic authors. Orpheus' romance was of considerably less interest to classical writers than were his deeds in the masculine world of the Argonauts. Yet, it is precisely the journey into Hades for the love of a woman which dominated the imagination of later generations of artists and philosophers, for whom Orpheus personified the dilemma of the creative artist in his search for the sense of life and death, the sense of love and of art.

The myth of Orpheus and Eurydice as told by Robert Henryson, in a romantic convention, in his poem *Orpheus and Eurydice*[4] differs quite substantially from the classical version of the legend. Here, Eurydice, the magnificent and powerful Queen of Thrace, summons to her land Orpheus, son of Calliope and Phoebus, a knight and singer celebrated throughout the world, and offers him her hand in marriage. When Orpheus arrives, Eurydice greets him as her lord and King of Thrace. They soon wed, and spend the most pleasant of times in 'mirth and blithness', but the marital bliss is short-lived. Eurydice is bitten by a snake and falls into a 'deidly swoun'; Proserpine, Queen of the Fairies, takes Eurydice to her realm. The desperate Orpheus picks up his harp and wanders into the forest, where his laments are so bewitching that even the trees dance to the rhythm of the music, moved by his grief. Here, he gives himself up to ascetic practices, which culminate in his experiencing an initiation death; freed from his body, his soul rises along the Milky Way up to the heavenly spheres, first wandering through the spheres of Saturn, Jupiter and Mars. Not finding Eurydice there, Orpheus in spiritual form proceeds to a meeting with Phoebus in the sphere of the Sun, and then travels downwards to Venus, the most powerful goddess of love, in order to pay her tribute, as befits the foremost pupil in love. Since here, too, he fails to encounter his lost love, he travels lower to Mercury, and then on through the Moon to the Earth[5].

Henryson may have drawn his model from Chaucer's *House of Frame*, or from *The Kingis Quair* by King James I, where the hero journeys through the planetary spheres to the home of Venus, enquiring about a beautiful young girl whom he has never seen[6]. It also seems possible, and perhaps even more likely, that Henryson reached for the works of Macrobius[7] or Martianus Capella[8], which elucidate the sense of the magical journeys into the heavens in the context of Hellenistic theories of cognition and salvation[9]. In hermetic philosophy, the path of the soul to the world of ideas led through the orbits of the seven visible spheres — the Moon, Mercury, Venus, the Sun, Mars, Jupiter and Saturn — which are understood as seven coverings around the Earth. Entering the world by the will of the Highest God, man, as a spiritual being, first passes through the seven heavenly spheres to the moon, and

thus receives the powers of each. Next, he joins the material world, which represents the consummate evil. Salvation can only be achieved through the liberation and separation from matter that occurs at the moment of death, when man discards his material body, and his soul, rising through the heavenly spheres, gradually relinquishes the powers which he received from them and, as with Orpheus in Henryson's poem, reaches eighth heaven, which is pure ether. There, it joins with the Divine Powers, and on itself becoming a Divine Power it ultimately enters the Godhead.

However, man does not have to wait for physical death in order to be nearer to God. For it is possible for him to be reborn, when he frees himself from negative and evil forces to such a degree that he detaches himself from his body, thus purifying his mind and, thanks to divine grace, becoming one in ecstasy with the mind of God. The means by which this liberation can be realised is profound cognition (gnosis). European literature's first portrayal of the ascension of Orpheus[10], who 'returns' from the highest heaven through the spheres of the seven planets to earth can therefore be interpreted both as a symbol of man's birth and also of his spiritual rebirth in one with God.

On his stellar voyage, Orpheus contemplates the universe as musical harmony; passing among all the planets, he heard all the heavenly melodies and sounds[11]. There, he learned the proportions between notes such as duplare, triplare, emetricus, enolius, quadruplait and epoddeus[12], which make up the consonant chords 'sweet' fourth and octave, double octave and fifth, and double fifth.[13] In the ecstatic experience of his journey through the planetary spheres, he acquired a profound knowledge of harmony, became an initiated sage and grasped the essence of the cosmic order, which is musical order. Furnished with the supreme wisdom gained in the Heavens, he can now fulfil his most important mission: to pit himself against the world of the dead. On his return to earth he roams around cemeteries for twenty-one days and, unable to find Eurydice, descends underground, reaching Hades, that deepest and most terrifying place, where reign the dark ruler Pluto and his wife Proserpine. There, he finally discovers Eurydice, and implores the royal couple to restore life to his beloved. The king and queen agree to release Eurydice under that familiar condition, which Orpheus can not or will not fulfil. Eury-

dice remains in Hades forever, whilst the wretched lover returns alone to the world of the living.

In juxtaposing the two journeys, one to Hades, the other up to the stars, Henryson refers to the classical version of the myth, at the same time manifesting his knowledge of Hellenistic cosmology, transmitted, *inter alia*, by the work of Macrobius, which was widely familiar during the Middle Ages. The Scottish poet thus combined ancient images of journeys to the underworld with the Neoplatonic journey to the stars, leading through death to spiritual transformation. Orpheus' descent into Hades is conditioned by his knowledge of the musical proportions of the cosmos, which explains, at least in part, the success of his mission: the Thracian singer reaches the lowest depths of hell only thanks to his prior ascent into the Highest Heaven. It was there that he learned the secret of musical harmony, which is why his song possesses an exceptional, magical power, to which the royal couple that rule over the underworld succumb.

The Son of the Grave and Crazy Harman

The magical journey between the Underworld and the heavens constitutes the goal and the sense of the life of Görogly in the tale of Crazy Harman (*Harman Däli*), which is entirely devoted to the poetico-musical initiation of the hero, who sets out on the path to initiation in order to attain the mastery of the musician and poet, known in Turkmen tradition as *bakhshi* or *ashik*. Harman Däli holds a special place in the rich epic repertoire of the Turkmen, as it is devoted entirely to music, described through the symbolic language of myth and poetry. The poet-musician is the principal hero of this mythical-fairy tale romance, and music is one of the creative forces behind the half-real, half-unreal world presented by the narrator of the events. In Turkmen literature, one can find countless love stories similar to that of Harman Däli. Yet, it is *Harman Däli* that Turkmen narrators and their audiences value most highly, since the great love for a beautiful woman is here intertwined with a great love for poetry and music.

The dessan *Harman Däli* enjoys huge popularity above all in the Turkmen part of Chorasmia, where it belongs to the stock repertoire of the vast majority of narrators. The full version of the tale lasts some 5–6 hours, but if necessary the bakhshis remove a number of episodes or render fewer versified songs, which vary in number among different performers from 11 to 29. Among the most splendid Chorasmian versions of *Harman Däli* currently known are the recitations of Magtim Guli bakhshi and Pälvan bakhshi, which stand out for the great care taken over the elaboration of individual episodes and the enormous wealth of vocabulary and means of poetical depiction.

The tale relates the story of the taming of the beautiful and valiant, but cruel, princess Harman Däli, who has sworn to give her hand and half her realm to the djigit who is able to defeat her in wrestling and in song. Bakhshi-knights ride from across the land to take up the fight with the Princess, but none passes the trial of strength and musical talent; they all lose their heads in combat with the girl. So, Harman Däli summons the brave djigit Görogly, a brilliant singer and musician, in order to measure up to him in wrestling and in music. Görogly takes up the challenge, but loses the fight. However, Harman Däli does not behead him, as was her custom, but promises him marriage once the young hero has perfected his musical skills. In order to receive the gift of wisdom and creative inspiration, Görogly sets off to find the spiritual master, poet and musician, pir Ashik Aydin, and steps onto the path of initiation. After passing through the long and painful initiation process, he defeats his betrothed in a musical dual, and she keeps her word and marries him.

Within the tale of how the Son of the Grave wins the hand of the beautiful princess Harman Däli one can distinguish three mutually complementary layers of content, which place the events and the figures of the narrative on three planes of reality. In the ordinary dimension of 'this' world, the narrative of Pälvan bakhshi, full of popular humour and elements of theatrical performance, portrays the amorous adventures of the young pair of lovers, their quarrels, fights and separations, ending with a happy reunion and marriage. The plot of the dessan was based on the scenario of a wedding ceremony which, in spite of its epic stereotyping, is essentially extremely close to the ethno-

graphically documented customs of the Turkmen relating to the contraction of marriage. The main role in the creation of the emotional atmosphere of the tale is played by poetico-musical monologues and dialogues, which comment on the sequence of events, but above all deepen the psychological traits of the characters and elucidate the motives for their actions. Music and poetry also constitute the indispensable weapon in the incessant, impassioned song duals, which at times transform themselves into a humorous society game or into the poetic love-suits of the protagonists. The bakhshi, at once both singer and instrumentalist, thus represents the central figure of the tale, which impresses one with its wealth of the most crucial information, albeit of a general nature, on the musical life of the Turkmen. From this point of view, Pälvan bakhshi's narrative can, without any great exaggeration, be referred to as an epic treatise of Turkmen musical tradition and of its creators: the singers, poets, musicians, bakhshis.

The second plot of the dessan is not immediately accessible in its literal, narrative layer. The pithy language of Pälvan bakhshi, which might often appear rather unrefined, turns out to be a subtle device in an artful poetical game, thanks to which the words and images take on the quality of symbolic signs, disclosing the deeper meanings of the narrative. In the amorous adventures of the Turkmen hero one may discern the representation of the social and mental process of the maturing of a young man, seeking the existential fullness of his humanity. The initiation into the sphere of love and eroticism is a magical-religious initiation *par excellence*, since it leads the hero into the divine secrets of life, death and immortality. The numerous symbols referring to the dualism of night and day, darkness and light, life and death play a central role in the Turkmen tale, as they express at once the existential, religious and artistic experiences of the hero, musician and poet.

Görogly is born in the grave immediately after the death of his mother. Hydyr, the Green Prophet, and the hero's patron saint, gives him the name Rövshen. The Persian word *rövshen* denotes 'luminosity', 'brightness', and indicates that the newborn child belongs to the luminous world of pure spirituality. At the opposite pole of reality are the darkness of the grave and the depths of the earth, and the hero's other name carries just such a meaning:

Görogly, the name that he receives from the Furies, the protective spirits, as a sign of the fulfilled initiation of the warrior. *Gör* is a Turkicized form of the Persian *gur* — 'grave'; *ogly* means 'son'. The hero's second name is therefore 'Son of the Grave'. The double name 'Luminous / Son of the Grave' constitutes a metaphor for the hero's fortunes and fate, containing the programme of his existence, which is enclosed within the circle of life, death and rebirth in the world of Supreme Wisdom and Truth. Görogly issues from the earth, and the beginning of his life, wrapped in darkness, is at the same time his first step on the great pathway leading to luminous eternity, there where the soul imprisoned in the tomb of his earthly body achieves the longed-for liberation.

The attribute of the Luminous/Son of the Grave is a black, magical dutar (a long-necked, two-string lute), symbolising the notion of movement between opposite regions of reality. The black of the instrument indicates the world of darkness and death, the subterranean land of demonic powers, with which, in many mythologies and in folklore, music is associated. At the same time, the dutar of the Son of the Grave belongs to the celestial world, as it was sent to the hero from Heaven. It should be noted here that the musical instrument is the anthropomorphic equivalent of the body of the hero, and the music which it produces represents the equivalent of his soul. One is not surprised, therefore, that the dutar passes through identical experiences of initiation to those undergone by the Luminous / Son of the Grave. It experiences death by being smashed into pieces, and is subsequently put back together, is reborn, resurrected. The destruction and subsequent reconstitution of the musical instrument in the tale of *Harman Däli* is the central symbol of the death and resurrection of the musician treading the Path. The dutar — black, yet sent down from Heaven — reflects the polarisation of reality, whilst at the same time remaining an instrument that serves the reintegration of opposites.

One of the most distinct symbols of the religious and artistic initiation of the Son of the Grave in *Harman Däli* is the process of the transformation and maturing of his animal alter ego. Görogly is born as a posthumous child and his animal counterpart is a dog:

A foal will be born, which will grow into a horse. At the age of seven it will fly across the river. He fed the mare, watered her, took care of her. And

lo the time had come and one day she gave birth to a foal resembling a tazi [bitch] puppy[14].

The dog, which lives on carrion and its own faeces, and which in many mythologies is assigned to the underground world of the dead, joins with the chthonic deities of death, earth and Moon. Born in a dark grave, the child-dog changes into a man with extraordinary powers at his disposal, and his animal equivalent is a winged horse. The transformation of the dog into a horse is filled with hardship. The hero spends eighty days beneath the earth:

Dig out a soily chamber, cover it well and keep the foal there for forty days. For forty days he fed and watered the foal. On the forty-first day the old man looked at him and said: the sun's rays have fallen on him. Cover the dug-out even better and for another forty days you must keep the foal underground. On the forty-first day he ordered the foal to be brought before him and said: he is now faultless[15].

The horse symbolises the ecstatic journey, the departure from the body, the 'mystical death', the passage from this world to other levels of reality. The winged horse, conversant in human speech, is the Turkmen equivalent of Pegasus, the envoy of the sun and herald of the day, the mount of the Muses, which on Helicon opened the source of inspiration with a blow from its hoof.

The decisive musical 'joust' between Harman Däli and the Son of the Grave takes place at night in a cemetery. The heroine brings to her beloved the horse Sulchun Däli as a sign of journeying, as an image of the 'ecstatic madness' of the Moon, which, as a shaman, dies and resurrects. Sulchun Däli, which in Turkmen means 'crazy soul', is a gift for the traveller symbolising the maturity and spiritual might that he has attained. It also signifies the poetico-musical inspiration and wisdom received by he who has learned how to tread the Path, in order to vanquish death. The crazy horse symbolises the madness of the Luminous/Son of the Grave himself, who must pass through a stage of possession and death in order to overcome death and attain the state of musician, poet, bakhshi.

Görogly, transformed from Kerem Däli, is an initiated bakhshi and sage: '... He who renders such melodies is most clearly capable of much.' He is King of the Beggars, in other words master of the Sufi brethren, who has

acquired extensive musical knowledge and the magical power of mastery over the sounds of 'all' instruments:

The dervishes had thirty-two instruments at the same pitch: the karnay and surnay, balaman, ghijak, dutar, chinnira, bab and arghul. In a corner, one of the dervishes was beating a nagora. Görogly spotted in a corner a tar, picked it up and beat the strings five-six times. He looks: on the other side lay a karnay, he picked it up and blew five-six times. The inebriated dervishes took fright and fled. They stood on the street cursing: 'What is this misfortune that heaven has sent us?' They fled, and he continued to play: after the karnay he took up the surnay, then the balaman, the ghijak, and finally the dutar.[16] He played wondrously: the dutar in his hands sang like a nightingale. His playing pleased the dervishes — one after the other they began to return. They sat [in silence] as if blood was coming from their noses. He stopped singing and the dervishes were delighted: Oh, oh how he plays, how he sings of the flying cranes. No singer can equal him. Hey, friends, we will not find another such bakhshi-knight, another youth of the like[17].

On the level of subjective reality, Pälvan bakhshi reveals to his audience the deeper dimension of the music as corresponding to human consciousness and turned towards sacred spirituality. In his unceasing quest to discover the secrets of being and to become united with God, man hones his artistic sensitivity and imagination, gradually reaching the state of the musician and poet. Symbolising the Path of love and music, along which the narrator leads his hero-bakhshi, it would appear to indicate some Central Asian system of Sufic initiation of Iranian origins.

In traditional cultures, based on a religious outlook on the world, man as a microcosm reproduces within himself the laws of a living, thinking and feeling macrocosm. Thus, one is not surprised by the third, cosmic, dimension to the love story of Görogly and Harman Däli, who are the personifications of two heavenly bodies: Venus and the Moon. The fortunes of the protagonists, their reactions, behaviour and attributes, constitute a projection of the astronomic existence of these stars, and also of the emotional properties ascribed to them in many mythological and astrological traditions. She is the capricious, unpredictable, menacing and crazy Moon. Her attribute is a khanjar, with

which she reaps her mortal harvest — human souls. He represents Venus. The journey of this planet in the heavenly firmament, its transformation from Evening Star to Morning Star, symbolises the hero's journey into the depths of his own psyche, the experience of death and resurrection. She challenges him to an amorous contest, indicating to him the path of love. He takes up the challenge and sets off on his great journey under the protection of the Moon — the patron of travellers. The expedition to the mythical land for the hand of the princess and the riches of her father is equally, or primarily, the search for wisdom and poetic inspiration, since the Moon — the lord of the waters, of rebirth and vegetation — in astrological symbolism is the planet that sends down knowledge and inspiration, is the source of spiritual, metaphysical reality. Thus, Harman Däli's promise constitutes a promise not only of the fulfilment of love, but also of poetic inspiration and wisdom.

In passing over successive thresholds in his journey towards the lunar mysteries of the universe, the Venusian Son of the Grave is presented with the mastery of the poet and musician, becomes a true partner for the lunar princess, a suitor worthy of her regal talents. In astrology, both Venus and the Moon are patrons of music,[18] which explains why their earthly personifications appear in the roles of unrivalled singers, poets and bakhshis. In the poetico-musical contest with the Moon, the Luminous Son of the Grave carries off a great victory, crowned with the marriage of the sparring couple of lovers. Let us note, however, that Venus' triumph crucially does not signify the defeat of the Moon, but only brings the harnessing of her malevolence and cruelty — a subjugation of benefit to the world. In accordance with astrological tradition, the conjunction of Venus with the Moon contributes to the mellowing of the lunar forces and the accentuation of their desirable properties. Defeated in the musical dual, Harman Däli suddenly meekens, changing from an intractable shrew to a gentle and cheerful bride.

The cosmological thread to the narrative ultimately reveals the wealth of its symbolical meanings, complements the image traced by Pälvan bakhshi of a world resounding, as in the Pythagorean vision, with the most beautiful and delicate sounds, which only poets gifted with divine inspiration can hear and which escape the grasp of the uninitiated. At the end of his musical journey,

the Turkmen hero — he who offered his life to the Moon — is united with his betrothed, and finds the highest wisdom and immortality. In the paradisiacal garden of Harman Däli, Love is united with Wisdom, Venus with the Moon. The two planets of plenty, of love and contentment, the patrons of nature eternally reborn, join together in musical harmony, which is the source of all existence.

Conclusion

The deeds of Orpheus and the Son of the Grave have for centuries shaped the models of European and Turkmen artists. Their religious and artistic experiments have focussed on the opposition between that which is bright and spiritual, and that which is material, dark, lying in the depths. One is not surprised, therefore, by the association of the two protagonists with the planet Venus, whose mythology was built around the opposition between east and west, evening and morning, light and darkness, life and death. These oppositions are reflected in the dual name of the Luminous / Son of the Grave, who journeys between life and death.[19] In the ballad of the Scottish poet, Orpheus, as the knight of the planet Venus, travels up to the stars[20] and descends into the world of the dead, in order to find love, wisdom and artistic inspiration by experiencing death. The two protagonists thus embody the Venusian triad of love, art and immortality, which in the culture of the Old World appears to delimit the eternal mission of the Artist as a mediator between death and life, between night and day:

The myth of Orpheus is the myth of the ultimate seriousness of art. It is the myth of art's total engagement with love, beauty, and the order and harmony of nature — all under the sign of death. It is the myth of the artist's magic, of his courage for the dark, desperate plunge into the depths of the heart and of the world, and of his hope and need to return to tell the rest of us of his journey[21].

Notes

1 The epic narrative is defined in Turkmenistan by the word *dessan,* which is the Turkmen equivalent of the Persian *dastan.*
2 John Block Friedman, *Orpheus in the Middle Ages*, Harvard University Press 1970, p. 146.
3 Robert Henryson, Scottish poet, one of the most outstanding of the Scottish Chaucerians. Born *c.*1420–1430; died *c.*1500. His origins, place of birth and place of studies are all unknown. It cannot be excluded that he studied at a foreign university, e.g. in Paris or Louvain. Nothing is known of his later life. He was probably a teacher at the Benedictine school in the abbacy of Dunfermline. In 1462, he probably became a lecturer at the newly founded university in Glasgow. Henryson's output comprises the two long poems *Testament of Cresseid* and *Orpheus and Eurydice*, a translation of Aesop's fables (*Morall Fabillis of Esope*) and numerous shorter poems. The greatest artistic achievement of Robert Henryson is the pastoral poem *Robene and Makyne.*
4 H. Harvey Wood (ed.), *The poems and fables of Robert Henryson schoolmaster of Dunfermline.* Edited from the earliest manuscripts and printed texts. Edinburgh, London, New York 1968.
5 Ibid., p. 136.
6 John Block Friedman, *Orpheus in the Middle Ages...*, op. cit., p. 205
7 Ambrosius Theodosius Macrobius, *Commentary on the Dream of Scipio.* Translated with an Introduction and Notes by William Harris Stahl. Columbia University Press. New York 1952.
8 *Martianus Capella and the Seven Liberal Arts*, vol. II *The Marriage of Philology and Mercury.* Translated by William Harris Stahl and Richard Johnson with E.L. Burge. Columbia University Press. New York 1977.
9 H. Harvey Wood gives yet another possible source of Henryson's knowledge in this area, namely Lyndsay's work *Dreme.* H. Harvey Wood, *The poems and fables of Robert Henryson...*, op. cit., p. 260.
10 Cf. John Block Friedman, *Orpheus in the Middle Ages...*, op. cit., p. 204.
11 H. Harvey Wood (ed.), *The poems and fables of Robert Henryson...*, op. cit., p. 263
12 Duplare = 2:1; triplare = 3:1; emetricus = 4:3; enolius = 3:2; quadruplait = 4:1; epoddeus = 9:8
13 H. Harvey Wood (ed.), *The poems and fables of Robert Henryson...*, op. cit., p. 136.
14 Sławomira Żerańska-Kominek; Arnold Lebeuf, *The Tale of Crazy Harman Dali. The musician and the concept of music in the Turkmen epic tale 'Harman Däli'*, Warsaw: Dialog 1997, p. 217
15 Ibid., p. 218
16 Only two of the instruments enumerated by Pälwan bakhshi are currently known in Turkmen musical tradition: the dutar (a two-string, long-necked lute) and the ghijak (fiddle). The remainder can be found in neighbouring cultures, mainly in Uzbekistan and Karakalpakstan.
17 Sławomira Żerańska-Kominek; Arnold Lebeuf, *The Tale of Crazy Harman...*, op. cit., p. 225.
18 Cf. e.g. Abraham Ibn Ezra, *The Beginning of Wisdom. An Astrological Treatise (1148 A.D.)*, Ascella Publications: London 2001.
19 Ibid. , p. 243

20 This is Orpheus' first ascension into heaven in European literature, cf. John Block Friedman, *Orpheus in the Middle Ages*, Massachusetts: Harvard University Press 1970.
21 Charles Segal, *The Myth of the Poet*, Baltimore and London: The Johns Hopkins University Press 1989, p. 198