

## МИФОПОЭТИЧЕСКИЕ ОБРАЗЫ КАК РЕАЛИИ ВРЕМЕНИ В ПРОИЗВЕДЕНИЯХ ЯКУТСКИХ КЛАССИКОВ

### MYTHOPOEIC IMAGES AS THE REALITIES OF TIME IN THE LITERARY WORKS OF SAKHA CLASSICS

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#### ABSTRACT

In this article the author makes a comparison of the works devoted to the theme of the civil war and the revolution, analyzing the structural gradation of the epic Sakha poetry. Poem-prediction "Shaman's dream" is equated to the indigenous discovery of new contexts, compared with the approaching revolutionary situation. The civil war is shown as an unavoidable continuation of the revolutionary events in Russia (poem "Conversation of the Holy Mountains"). The tragic ending and renunciation of the "false wisdom" is the theme of the "Red Shaman". The idea and the philosophical foundation of the works are encoded in the titles of the poems.

**Keywords:** poem, genre, symbolic images, drama of time, the author's subtext.

#### ÖZET

Bu çalışmada yazar, iç savaş ve devrim konulu eserlerde epik nitelikli Saha şiirin yapısal derecelendirmesinin karşılaştırmalı analizini yapar, Yazar "Şaman rüyası"; "Kutsal Dağlarla Konuşma", "Sahte bilgelik", "Kızıl Şaman" gibi eserlerden hareketle çalışmasını ortaya koymaktadır. Eserlerin fikir ve felsefi temelleri başlıklarında kodlanmıştır.

**Anahtar Kelimeler:** şiir, tür, sembolik görüntüler, zaman dram, altmetin yazarları.

#### АННОТАЦИЯ:

В статье предпринимается сопоставительный анализ произведений, посвященных теме революции и гражданской войны, в ракурсе раскрытия структурной градации эпической поэзии якутов. Поэма-предсказание «Сон шамана» приравнивается автохтонному открытию новых контекстов в описании надвигающейся революционной ситуации. Гражданская война воспроизводится неминуемым историческим продолжением революционных событий в России в поэме «Разговор Священных гор». Трагический конец и отречение от «ложной мудрости» - тема «Красного шамана». В названиях поэм кодируется идея и философская основа произведений.

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**Ключевые слова:** поэма, жанр, символические образы, драматизм времени, авторский подтекст.

In the history of Sakha literature the names „*Yksykylekh Ylyksyj*“ - A.Y. Kulakovsky, „*Alampa*“—A.I. Sofronov, „*Bilatian Oiuunuskay*” – P.A. Oyunsky have a great meaning. The most important thing in their heritage is the distinctive vision of the world, reflected in the unique symbolic systems of their poetry, which confirm eastern sources in the national artistic culture of a northern Turkish branch – the Sakha nation.

The poetic heritage of A.Y. Kulakovsky (1877-1926) reviles the whole Sakha literature from its origin. The main specific of his poetry is the poetic beginning, which is primarily expressed in the epic base of his works. If we understand “genre” as a unity of structure and content, symbolically determining it “the memory of literature”, and view the form unified, then, in relation to A.Y. Kulakovsky’s poetry, we’ll have to admit that both – the structure and the content –are the authors’ individual way. Kulakovsky learned to understand literary tendencies and follow compositional and narrative methods in general by his experience in Russian poetry. But to create original and meaningful images he used the rich folklore materials. Thus, the poetics of his works include elements of oral folk traditions and also items of Russian literary classics, equally subordinated to the author’s own style.

The genesis from A.I. Sofronov in the Sakha folk poetry is lyrics (1886 - 1935) similar to A.Y. Kulakovsky’s style. His work grew out of the lyrical monologues of folk songs, which defined the special psychological expression of all components of the poem, where the specific thematic content associated with the desire to express the author’s personal involvement by the “I” in the disclosure of the idea of the work. When the deep philosophical thought in the poetical work of A.Y. Kulakovsky comes from nation-wide, national issues and the author is revealed through generalized characters in their socio-historical and cultural science coverage, then the philosophical context of the lyrics from A.I. Sofronov is the realization of the primordial unity of the individual and the nation through image feelings of the poet.

The evolution of Sakha poetry in the genre-stylistic direction P.A. Oyunsky (1893 - 1939) carried out through the introduction of new forms of intonation and rhythmic structure of the verse, stanza, corresponding with the ideological content and context of his lyrical works. He expanded the possibilities of using metaphors and symbolic images in masterful order. In view of this the traditional poetic style in creativeness of A.Y. Kulakovsky and A.I. Sofronov is primarily determined by drawing on well-established artistic features of the alliterative text. Their poetry is characterized by a measured contemplation disclosure of images, where preferences in dynamic epithets and subtle comparisons are expressed. The declamatory verse of P.A. Oyunsky is inseparable from the publicity lyrics of the revolutionary and the post-revolutionary periods. Nevertheless the deep thoughtfulness or the allegorical players set apart his lyrics from the poetry of the young authors of the 1920-30-ies. In his civilian lyrics the reader is given the opportunity to experience the intense revolutionary spirit of that time and the paths of the approval of a new severe sternly-dramatic context of the idea of the end, completeness, finish. Let’s add to this the rhythmic pattern of his poetry, which connects the bizarre combination of an anaphoric verse with strophic sound harmony, as well as the sound harmony inside the lines combined with the variation of triple lexical units as the basis of the rhythm, that does not break, but contributes to the deepening of the meaning of the metaphor. This is why in the

works of P.A. Oyunsky the affirmation of an idea is accompanied with an expression of doubt, publicist pathos – a fateful prediction of the future.

As part of the theme, we present three poems, which can be equated with certain accuracy to the absolute works of the classics of Sakha literature. These are the masterpieces "Shaman's Dream" ("Oyuun tyyle") by A.Y. Kulakovsky, "Conversation of the Sacred Mountains" ("Ytyk hayalar kepsetilere") by A.I. Sofronov and "The Red Shaman" ("Kyhyl oyuun") by P.A. Oyunsky lined up in one row for an analysis in artistic and esthetic, as well as thematic features. **First**, the works were written in the form of a national alliterative text in compliance with the structural gradation of the epic poetry of the Sakha, where the mythical and poetical beginning are made with native cultural images in compliance with their ethnic archaic order. **Second**, these works, dating from 1910 to 1925, are joined by the disclosure of particular creative beginnings in relation to the events of the first quarter of the twentieth century: the impending revolutionary situation (A.Y. Kulakovsky), the Revolution and the Civil War (A.I. Sofronov, P.A. Oyunsky). The philosophical depth and inside of the poems are confirmed by the attitude and official criticism toward them during the Soviet period. Twice during that time the poem of A.Y. Kulakovsky underwent various editorial changes. Based on the only once published edition of the original text in the beginning the poem was restored in the 1990s. During this period, the Sakha readers got their first opportunity to read the prohibited poetry of A.I. Sofronov; grasp and understand the profound extraordinary theme of the poem of P.A. Oyunsky, rehabilitated by and reinstated to his people in the second half of the twentieth century after the political rehabilitation process of the author. In this way, the thinking in these works about time is disclosed in the form of specific subtle allusions, able to present a poetical universe, equal to comprehend the truth in dynamic interweaving details of the surrounding world with symbolical images, which are able to be outside the scope of reality.

In poetic works of the early literary traditions we have the presence of folk beginnings as a special national perspective in a worldview of any literature in general, verified in a number of special studies. For example, a study of various aspects of the literatures of the people groups in Siberia in the writings of Professor S.J. Baldanov a special attention is paid to the area, where the representation of one main conclusion of similar motives in the analysis of the identity of folklores origin of poetry is made. With this concept, the national contexts manifests itself at the level of artistic forms in compositional revelation, organizing figurative and expressive means to communicate, where the "folklore-ethnographic material penetrates into the artistic fabric of the work, forming together with other elements and components of that art a coherent and unified esthetical system" (Baldanov, 2001: 191).

However, the representation and perception of poems in classical Sakha literature only from this point of view is not enough, because by the massiveness of the idea and the expression of concerns these works are much higher than other artistic expressions, which are based on the folk imaginations. Regarding this thesis, we are basing it on the fundamental work "The great faces and literary monuments of the East", one of the major researchers of Turkish literature in the context of the uniqueness's of Oriental literature-Professor R.N. Baimov. One of the identifying features of the development of the Eastern literatures he calls "the role of mythology and the oral national folklore in the spiritual development of culture in general." In the dynamic interweaving of "fantasy and realism, allegorical speech, mystical symbolism and nonfictional reality", he emphasizes "the line in

Oriental literatures of all time," ages ", namely, "synthesis of real and mythological in poetics works" (Baimov, 2005:11- 12).

In this perspective, imagine the poem of A.Y. Kulakovsky "Shaman's Dream," where the social and philosophical views of the author in the archaic manner are most fully expressed, allowing to overcome space and time distance. In the poem the shaman is displayed as a real, reflecting on his specific historical time, wise old man, but the mythological beginning organically merges with the actual content and does not violate the harmony of fable harmony in the story at all.

The Shaman opens the origins and reveals the causes of the bad conditions of the people, describes the wars as a consequence of the economic crisis of the countries, reflects on the colonial wars and on the World War, and sees in them kind of stages in the historical self-assertion of State governments. The poet in the form of a shaman-foreseer brings to his contemporaries his thought about the not easy destiny of small nations, inhabiting the vast geographical area. The territory problem is considered from the point of view and presenting the interests of America (USA), Japan, Great Britain and China in their relation to Sakha-Yakutia. Revealed before the shaman is „the brilliant core of the Earth", "the high forehead of the entire planet"- Europe and the great influence of European countries on civilizations, description of England as a great colonial power, and Germany as a center of European and international socio- political thought.

In the poem, dated 1910, the shaman in details describes the revolutionary situation, with its increasing immense power and threats to the indigenous way of life, as well as to the spiritual and the cultural foundations of the whole society. He also warns his listeners that the civil war against the people is equal to self-destruction. All these events of history he perceives outside of specific political and ideological situations: his feelings are expressed in harmony with his folk beliefs and carry a common to all mankind, humanistic character. However, in relation to the activity of the Bolshevik Party the shaman clarifies it in a form of advice to "unite the thoughts of many – into one, " to predict" the grief and needs of the people", and most importantly -"a teachings of the narrow understanding of his place" to correct, being aware of "empty words" and knowing how to "draw back a bit" (Kulakovsky, 2009: 223).

In such a way, the starting four periods of his vision the shaman reflects on environmental and social pattern aspects of civilization: being transferred to a giant eagle, reaching the "eternal heaven" observing "the entire range of the earth." Here the problem of his native land becomes part of the problem for unity in the world and distinct countries, where Yakutia and Europe are "compared" in a correlation of the "edge" (the uttermost, the starting point) and the "center. "On the other hand, the large territory and its small population are compared to the European problem of the shortage of land. In the following observations and the gradual disclosure of the idea of this work, the systematic observation of universal principles is applied to Russia, and the shaman ponders about the future of his own people using real time observations and spatial scales. From here on his approach to "the audience" is not only the historical realm, but he also uses philosophical prophecy, including the prediction and the beginning of the second world war in "thirty years" (this means, in the early 1940s) (Kulakovsky, 2009: 208).

In the first edition of the poem in 1924 by the Literacy translation committee, that worked on the preparation for publishing of the poetry of A.Y. Kulakovsky, after having discussed the poem "Shaman's Dream" gave a suggestion about the necessity of explaining

by using side notes "the motives of the shamans resettlement fears" (Kulakovskaya, 2009: 475). And from the author the following note was made: "When the song was written by me in 1910, it was assumed that the world war and the Russian revolution would flare up no earlier than in 20 -25 years. The Great Famine and the resettlement to the wide unsettled regions should have happened immediately after the war and revolution as a natural follow up implication of it. Hoping for such a relatively long period, the shaman advises his kinsman to use the time of that period to learn the Russian "magic", meaning to adopt their culture in order to become equal aliens with them and strive for existence together. With this advice he does not promote antagonism against the expected newcomers, as those that don't know the Sakha language well enough may misinterpret it, but he merely indicates a possibility of eliminating the extinction of his nation by raising their cultural values and standards. Everything, connected to fighting within the parties of Russia, is written after the revolution" (Kulakovsky, 2009: 231).

In the editions of the poem in 1946 and 1978 the editorial board makes changes to the original text of A.Y. Kulakovsky, "given the author notes," it makes a transfer of the poem parts in the text, which on the other hand significantly changes the compositional structure of the piece. Violated by this act is the sequence of the shamans' thoughts in the poem, his appeal to the listeners become somewhat simplistic in a sense and pleases the wishes of publishers to link issues of national oppression with the reactionary policy of the present autocracy. Not only the rearrangement of its parts, but the word and expression changes, new punctuation marks and standardized phrases and other structural rearrangements, such as completely reshaped spelling and punctuation by normative grammar, all this makes significant discrepancies in reading compared to the original copyright text (Maximova, 2009: 184-186).

To the poem "Shaman's Dream" special attention was given from edition to edition, including its exclusion as a capitalistic-nationalist work from the "Selected" of the poet in 1957, but this only highlights the interest of the readers to the poem of the thinker. It is fair to say, that the poem spread a certain fear, but the author's name was admired throughout the twentieth century.

This work of the founder of the Sakha literature as well as his entire intellectual heritage-is a fragment of reality. In his poetic approach, which originated in a quite unique literary situation, it is possible to see the coexistence of the different elements of genre, which needed crystallization and establishment. But there remains the undeniable historical fact: the Sakha literature began with poetry, namely: with classical poems of A.Y. Kulakovsky, created on the foundation of dialectical movement in folk esthetics, religious beliefs and poetical thought, exposed to reality in those images. The history of literary as the history of social thought is determined by definition on how new content enters the time and reshapes traditional, well known images, which more accurately than new concepts reflect the deep context of new challenges in life. In this perspective, convincing proof of the value of the poetic style in the classical Sakha literature is acknowledged by the given evidence of a known literary critic, who writes, that A.Y. Kulakovsky "is a convinced successor of folk poetics, in particular of the folk poetry" and that he "has developed, established and put into writing the nations alliterative text" (Vasiljev, 1965: 57). This namely proves, that the poetry of A.Y. Kulakovsky, which is based on images and poetic techniques of oral tradition, through the author concept gives examples of the first original samples of national literature.

In the poem of A.I. Sofronov "Conversation of the Holy Mountains" the author's discourse is very different with its deep psychological perception of the world and with a real social environment. His images reflect dynamic unity of artistic expression with the authors wording at the level of certain imaginary motives and topics. For the reader a holistic concept is closely intertwined with the perception of the historical time of the author. Also dated 1921, the poem "Destiny of the sacred mountains" is considered a prelude to the poem "Conversation of the sacred mountains." In them A.I. Sofronov refers to the imagenary epic stories while the realistic historical theme correlates with ceremonial representations about the destiny, the natural world, which makes the content of the allegorical works to be epical and monumental. This is why the heavy thoughts of the author in the years of the civil war in Sakha-Yakutia acquire semantic importance in the spirit of the poem "Shaman's Dream." But a similar problematic is revealed in the poem of A.I. Sofronov in a different compositional way, namely, in the form of a dialogue between two characters, not precluding the effective "presence" of the authors "I". The monologues of the sacred mountains reveal the essence of the Civil War, when blood brothers were fighting against one another, and in the sorrow, which was unseen to this days, where the Khotun-Mountain (the Mistress, guardian of the Beautiful Tuymaada-Valley) accuses her older brother, the Toyon-Mountain (Mister, Defender of the Ancestor-Valley) for opening the way to the strangers from the southern sides. This is where the pathos in A. Sofronov poem echoes the idea of responding to A. Kulakovsky shaman: the Civil War is displayed as an inevitable historical continuation of the revolutionary events in Russia. But in revealing the main theme of A. Sofronov work the crucial role is played by the author's words, which "clarify" the meaningful dynamics of the dialogue by the predictions of the ancient wisdom-tellers. In his two works the poet presents the prophetic legend of the sacred mountains, designed to protect the good spirits of the earth. In this way A.I. Sofronov using the images of the mountains embodies the metaphor of the ancestors of the Earth, which is the main distinctive aspect of the poem in relation to the figurative idea of the poem "Shaman's Dream". The image of Home, deepened by the allegorical monologs about the people's destiny, increases the lyrical beginning in A.I. Sofronov poem: a philosophical generalization of the idea by the author's line is a key component to genre identity. Out of these comes a similar problem in the poem "Shaman's Dream" and the dialogue in A.I. Sofronov work, distinguished by the author's style and reasoning, by a revealed variety of genre forms, epical and lyrical, which is clearly evident in the final part. If A.Y. Kulakovsky poem ends with the prediction—alys, revealed to the people by the shaman, as the composition of the fabulous work "demands" it, than the "Conversation of the Holy Mountains" is completed by the author himself. In the open finalization the poet concludes with features of the present time—which is the beginning of the 1920s. In the text itself we find the specific facts about life in that particular time. The reflection on present day challenges in the lyrical meditation—is a special author's position in the piece of poetry and the poem of A.I. Sofronov as a whole.

The main compositional methods in the „Conversation of the Holy Mountains“ are single-order dialogues between images, which enhance the emotional world of the poem. The author's turning point is found in the dialectic of archaic and modern metaphors of the poet, which represent the meaning of eternal values in the time based context. The archaic origin in the system of metaphors is a bearer of a higher beginning, that specifically is highlighted by the author in the preceding this poem piece of poetry "Destiny of the sacred mountains." According to ancient legends, mountains are meant to be the guardians of life

in the Tuymaada valley. In the piece of poetry and in the poem images of ancient inside - Ancestors- Spirits of the Earth, elders- foreseers, motives of the three-tiered universe – bring the lyrical discourse closer to the mythological concept of fate (dignity) and destiny.

The function of the personalized author's words in the poem, which appear under the subtitle "Omun" ("Fantasy"), is to present the main "characters" of this work. Because of this, the entry is perceived in terms of a compositional standard, being introduced within the meaning of the episode expectations. The northern mountains the poet calls Mistress, the southern - Mister, and their interferences with each other reveal the main idea of the work, namely, reflections on the situation of the people, who experience the tragedy of the Civil War. Thus, the system of internal frames (focalization) includes pictures of reality, reflected in the dialogues of the Sacred Mountains. In the first conversation of Khotun Khaya (Mistress) with the "Honorable Brother" and in his response the emphasis is on the dramatic situation of that time. In the second "word (conversation)" Khotun Khaya blames her Brother being too slow and demands from him an effective concern for the people, this event presents the culmination. The response of Toyon Khaya (Mister) is equal to an encouragement of hope for Khotun Khaya and is perceived as the conclusion of the poem. However, the conclusion in this piece of poetry comes with the words of the writer.

In the introduction to the poem "Conversation of the Holy Mountains" the writers' desire is to represent the "characters", and at the end of it the "unknown" is explained by the artistic work in the second episode of waiting (Personal translation–P.S.-M.):

*Not finishing, ending,  
Without explaining, postponing,  
Not done with speaking, timidly finishing,  
My speech is not developing,  
My language is not disclosing,  
My verses have dried up,  
Fellow readers,  
Mistakably, don't judge.  
Indeed it has come, my children,  
The time, when  
About the known is silence,  
Personal thoughts are hidden,  
About what has been heard is no talk... (Sofronov, 1996: 54)*

In such a way the author starts to frame the dialogues with compositional identity from the beginning and the end, deepening the image of the poems system as a unified esthetic representation of an existential overwhelming event (Aides). Inside the main text we observe an ornamental reoccurrence in the dialogues, what is confirming the cyclical nature of the parables.

In the dramatic poem "Red Shaman", completed by P.A. Oyunsky in 1925, we have an intense intellectual atmosphere of confrontational ideas, in which the poet also reveals worldwide problems of that specific time. The author started to work on the poem in the year 1917. During this time he repeatedly changed it, supplemented it, worked on the language and wording of it, and in February 1925 wrote new parts to it: did the introduction (Aan mannaygy köstyγte) and the epilogue (Bytyγte), which in the Russian translation is called prologue, the third and fourth events of the last action. It means that the additions can be considered to be the significant parts of the poem. This are: the spell of the "Red

Shaman” (Kyhyl Oyuun kep tuonuuta), the scene where the “Spirit of World Paine” (Kuturgan Kuo) appears and the final song of the “Spirit of Fire” (Khatan Temierie).

"In the introduction we see the Red Shaman on the cloudy evening, standing alone, dropping to one knee, near the hut. There is thunder and lightning. The Red Shaman, banging the tambourine, speaks the spell: he reflects on his mission, he thinks about his final destiny. The Red Shaman believes in the predicted life path and his mission to care for the struggling and the oppressed, and strives to ensure that his spells may sound like "good Volume's" (Grigoryeva, 2009: 73).

P.A. Oyunsky reveals the spiritual and social inevitability for the birth (appearance) of a new young shaman, "clothed with the mighty mystery of the mind". This is confirmed in songs of the Spirit of Nature (Ebe Khotun), the spirits of trees and grasses, calling him their "righteous shaman" and also in dialogues of the main actor with the haymakers, who see in him their protector and savior from Oruos Bay's oppression. However, his oath in front of the fire in the second part reveals the harsh spirit of the fierce and formidable Shaman:

*With the maiden's blood, red and hot,  
Enough to drink and satisfy the deity –  
The free bird, eagle of mine,  
With the scarlet drink I'll replenished with excess-  
Greed and anger  
May wake up in him!.. (Translated by: V. Korchagin) (Oyunsky, 1975: 231).*

Though, a sign of victory over Oruos Bay's in the poem is the death of Ayii Kuo, who in all epics of Sakha folklore represents the symbol of beauty, purity, promoting the ideal life on Middle Earth. According to that, her opposing forces become carriers of the inevitable fatal destiny, where their time and their world– present a period of radical changes in life's foundations - symbolized in the poem by the "heated horse, soot, blood, burdened with sweat, "which" jumps, fights on a wide range, spreading its tracing by a fiery stream. "But the Red Shaman, "on wing of the new sunrise", does not rejoice in victory, for he knows, that his "cruel, bloodthirsty" time is over. The bright idea of Olonkho, based on rescuing the girl Ayii Kuo, appears in the poem in an "inverted" imaginary way. At the end of the poem in front of the main actor "accompanied by thunder and lightning appears Kuturgan Kuo". This is the third female figure in the development of the dramatic poem story - "the spirit, which embodies the people's sorrows and the wisdom of the universe. "The final monologue of the Spirit of Fire symbolizes the departure (death) of the Red Shaman and is like a farewell notice of him:

*A shaman lived here... No shaman more here...  
Sacrifices and gifts the heavens will not have...  
From false wisdom,  
From the burning dope  
He personally denied it...  
He denied himself... (Translated by: V. Korchagin) (Oyunsky, 1975: 251).*

So unique, but wisely P.A. Oyunsky concludes his work, which he valued greatly. He dedicated to the "Red Shaman" a number of articles and speeches, protecting it from criticism, and having no doubt, but believing in a great future for his unique creation.

Without a question, these poems are devoted to the artistic "understanding of real social and moral contradictions of the poet's contemporaries in life, meaning, from the

perspective of the human nature of mankind, in a system of universally valid substantial beginnings of existence" (Spivak, 2005: 290). In this respect, their problems are based on traditional artistic principles of deep insights into epic stories of the Sakha people. Naturally also appears the definition of genre in their works (poems), corresponding with the dynamics of the logical context as an artistic representation of a semantically open image. Developing the image as a basis for artistic creation in a poem with its original status, which dictates the beginning, and the idea of it is isomorphic inside and corresponding with the semantic structure of the work. This is confirmed by the special significance of the poems title, whereby the whole idea of the writing is integrated and brought out, receiving and embodying the works systematization including content and structure by the writer of the masterpiece: the author's position on the current problem of that time is revealed in the content and implemented by the empathy of the reader. Based on this we can conclude, that the titles of the classical Sakha poems carry the author's integrated worldview-model. From the perspective of the national world view, presenting the cultural sustainability feature of people's spiritual experience gave the authors the desire to make a subjective assessment of time. In the work of A.Y. Kulakovsky – it is the appeal to the genre of the prophetic poem, equally generated by the authentic discoveries of new contexts. His work – is an epic prophecy of a wise man about the future. That is why A.Y. Kulakovsky calls the "Shaman's Dream" one of the major works, where in the phrase the genre is associated with the form of the poem-concept. A.I. Sofronov reveals his deep and heavy thoughts by the monologues of the Sacred Mountains in a lyrical form. The poet "Conversation" with them reveals an "active, meaningful participation" of the writer in the thinking of the time. And in the name of P.A. Oyunsky's dramatic poem the "Red Shaman" the non-classical epithet from the very beginning determines the dynamics of the revelation, as well as the exclusivity of the contrasts in the context of given time, in order to vividly imagine the tragic end of the idea, which the author equates with the ritualistic rejection of "false wisdom." From the perspective of those days the writing of such works with respect to the disclosed subject we can mention the following: seven years before the revolution A.Y. Kulakovsky reflects on the problems of society using the form of an epic prediction; during the Civil War A.I. Sofronov "describes" his personal experiences in the form of lyric monologues; at the beginning of the establishment of the new government P.A. Oyunsky reveals the dramatic situation of the time compared with the spiritual conditions of the peoples lives in writing his dramatic poem.

In this respect, A.Y. Kulakovsky confirms the consistency and integrity of the ethnic philosophy in a unique poetic character, proudly convinces "his audience" for several generations in the unshakable consistent pattern of social development. And his followers confirm the traditionalism in the genres of philosophical poetry by using profound parable like images, based on the contradictions of a truly difficult and challenging time, being revealed by a whole system of metaphorical characters, which are truly considered to be of metaphoric origin and inside.

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