

# Mythopoetics in the works of the Yakut classic writers

Varvara Okorokova  
*Doctor of Philology Sciences,*  
*Professor*  
*North-Eastern Federal University*  
*named after M.K. Ammosov*  
Yakutsk, Russia  
[vb.okorokova@s-vfu.ru](mailto:vb.okorokova@s-vfu.ru)

Valentina Semenova  
*Candidate of Philological Sciences,*  
*head of the Department of Yakut*  
*Literature*  
*North-Eastern Federal University*  
*named after M.K. Ammosov*  
Yakutsk, Russia

Matryona Popova  
*Candidate of Philological Sciences,*  
*Associate Professor*  
*North-Eastern Federal University*  
*named after M.K. Ammosov*  
Yakutsk, Russia

Dariya Chirkoyeva  
*Candidate of Philological Sciences,*  
*head of the Department of the Yakut*  
*Language*  
*North-Eastern Federal University*  
*named after M.K. Ammosov*  
Yakutsk, Russia

Tatyana Vasilyeva  
*Candidate of Philological Sciences,*  
*Associate Professor*  
*North-Eastern Federal University*  
*named after M.K. Ammosov*  
Yakutsk, Russia

**Annotation**—The article deals with the problem of mythopoetics in the Yakut literature, in particular, in the works of the first Yakut classical writers A.E. Kulakovskiy, A.I. Sofronov, P.A. Oyunsky. Early mythology becomes a sign of one of the sources for the emerging Yakut literature and its national identity, reflecting the original mythological consciousness of the people. Mythological traditions pass into the category of written literature, as they realize its artistic functions. The first writers revealed the ideas of their works through mythopoetics, used mythopoetics in creating unique images and plots. In difficult times for the Yakut people, writers had to create allegorical works in which mythopoetics became a way of allegorical expression of the content of works. Thus, mythopoetics played a huge role in the work of the first Yakut writers. They, using mythopoetics, were able to create their major philosophical works, significant in the Yakut literature to the present day. Writers raised the problems of the survival of the people in the tragic circumstances, deepening and broadening the universal sound of their works.

**Keywords**—*mythologicalism, folklore, mythopoetics, theme, idea, plot, image, archetype*

## I. INTRODUCTION

The problems of mythopoetics are especially relevant in contemporary literary criticism, in which scientific research of the interactions of mythological and literary traditions is intensified. Leading specialists of national and domestic literary criticism paid attention to mythology as the main source of national literature. For example, G.D. Gachev believes that the originality of the national vision comes from the depths of the centuries and the study of folk art is a blessed material. In turn, the system of such images "constitutes a national image - a model of the world" [1].

In the emerging literature, folklore and mythology always play a huge role, as the origins of its emergence and as a factor of national identity. At the same time, they are inherent in literature at all stages of its development: "on the basis of the genetic artistic succession of the literature of the aesthetic heritage" [2] and on the principle of creative borrowing by the literature of the means of myth and folklore at later stages. Folklore and mythology of young literatures has a special character. "It is difficult to find out the ideological links of folklore with written literature in developed literature, whose sources consist of several components" [3], but in the development of young literatures growing out of myth and folklore, they have a more active beginning. It is difficult to agree with the opinion that in the initial stage of the development of literature the influence of folklore is most felt because in young literatures "the realistic style was established after lengthy artistic searches, and for a long time the oral poetic element of the reproduction of the world prevailed" [3]. The first Yakut writers, who grew up on the traditions of Russian realism of the nineteenth century, were the greatest realists. In their work, folklore and mythology undoubtedly had their own peculiar features, but Yakut writers turned to the means of oral and poetic tradition, subjecting them to the laws of written literature and giving them various artistic functions. Yakut writers achieved that the mythological traditions passed into the artistic categories of written literature. P.A. Oyunsky wrote the following about this: "For several years, I have been engaged in folk art, its artistic design and will not give up this work" [4].

## II. RESULTS AND DISCUSSIONS

The history of the relationship between folklore and literary traditions had a complex development path. From the 1920s to the 1950s, Soviet literature was struggling against the continuation of folklore

traditions, as a reflection of the remnants of the worldview of the old world. P.A. Oyunsky, accused of mysticism and adherence to folklore, desperately defended his work and fought against the nihilistic attacks of young writers on the folk oral and poetic heritage. "No matter how noisy some of my contemporaries are who glorify the stupid funeral hymns to folk art and glorify themselves as lions and eagles of the present, their noise will not make me give up my unfinished work on folk art and will not make me take the path of blatant condemnation of folk art" [7, 86]. Moreover, P.A. Oyunsky considered his main duty to create a written version of the Yakut heroic epic-olonkho. UNESCO recognized the Yakut epic as a world masterpiece of mankind thanks to his largest olonkho "Nyurgun Bootur the Swift", which has about 40 thousand lines. Also P.A. Oyunsky explored folk art. His work "The Yakut fairy tale (olonkho), its plot and content" as a large, scrupulous research still does not lose its scientific value. The "myth-making" of Soviet literature has nothing to do with mythology and myth-poetics, moreover, P.A. Oyunsky as a writer of romanticism did not take the principles of socialist realism. The way of Soviet literature to folklore in the temporal plane was called "walking in three stages" - in the 20s, 60s and 70s-80s. And at the level of poetics, three levels of realization of oral-poetic traditions in fiction are represented in the form of "stylization, citation and philosophical and psychological interpretation of folklore imagery" [5]. Mythopoetics of modern Yakut literature can be perceived as a "return" to the origins, the revival of the artistic interest in thinking, the belief of the people and the stylization of the time, and in many cases as an artificial appeal of writers to the poetics of myth in order to "decorate the facades" of their works. Archaic, archetypal images, mythical subjects are largely transformed and modified at the present stage of the development of Yakut literature.

A.E. Kulakovskiy, A.I. Sofronov, P.A. Oyunsky, who had absorbed oral folklore from childhood, knew the mythology and belief of their native people well; their frequent reference to the images and subjects of the Yakut myths in many ways was due to the property of their thinking at the genetic level. They, as the most educated people of their time, are the first researchers of Yakut mythology and folklore. A.E. Kulakovskiy wrote: "I am a natural Yakut, grew up and brought up among the Yakuts ... I believed in everything that the people around believed, and everything that I offer in the "Materials" I absorbed into myself along with the mother's milk" [6]. A.I. Sofronov recognized the richness of the oral poetic word as the main source of his work. In the poem "Who taught?" A.I. Sofronov wrote that the basis of his work considers his native nature, olonkho, shamanic singing, folk music and khomus (small musical instrument) music - in a word, folk art.

Ancient people found in the myth answers to questions about the origin of the world, the amount of knowledge about nature and society, transformed on the basis of age-old experience. The structure of the

mythological world is archaic, but modern Yakuts also believe in it. It is said in mythology that in the middle world, in addition to people, there are also spirits-masters of forests, mountains, rivers, roads, etc. The pantheon of the characters of Yakut mythology includes: the heroes of the theogenical myths: the deities residing in the upper world, the high priest Yuryung Aiyy Toyon (White Sacred Deity), the patron of cattle Kyun Diesegey, the goddess of motherhood Ieyehsit; spirits representing the middle world - the hostess of the Earth (Aan Alakhchyn Hotun), the patrons of the hunting Bayanay, the water element - Kyoh Bolloch, the predictors and patrons of people, the Shamans; representatives of the lower world, the gods of strife and war, unhappiness and others; phenomena of nature, reflecting the ancient cosmogonic representations of the Yakuts: the Sun, the Moon, the Star, the Northern Lights and others.

Mythology for the modern Yakut is not entirely archaic, people feel their yesterday's being: "Belief in Ichchi (spirit) allows Sakha to live in harmony with nature and today there are people who come into contact with Ichchi" [7]. According to the idea of the ancient Yakut, each object has its own soul (Ichchi), which the Yakuts worshiped. The Yakut philosopher A.G. Novikov states that "Such a kind and bright belief enabled Sakha to live with nature in harmony, tolerance, respecting Aiyy, receiving help and support from them, worshipping the sun, the moon, and the stars, accumulating energy from them and establishing a close connection with them space "[7]. Humanization in literature is considered one of the most mysterious and unexplored problems of literary criticism. It is mainly associated with the mythological consciousness of the people. In the ancient mythology of the Yakuts all living and nonliving had their ichchi (soul). The philosopher A.G. Novikov believes that in the Yakut mythology souls had ranks, objects had one soul, animals and plants - two souls, a man - three souls: Buor kut (matter), Salgyn kut (information), Iye kut (thinking) [7]. In these conditions of being, the most important figure for the ancient people is the shaman, as a preacher of faith, a minister of the cult and a link between the deities of the upper world and people of the middle world.

The image of the shaman became central in the work of the founder of Yakut literature A.E. Kulakovskiy. In his philosophical poem *The Dream of the Shaman* (1910), the protagonist is Shaman, he becomes a visionary of the future life of the whole world and an adviser to his people, seeking ways to survive. For him, the world is a chaos in which large nations perish in a bloody, brutal war with each other in the struggle for land and power. He foresees two world wars that will shake the world in the twentieth century. The shaman says that all this will affect the fate of small nationalities, because the great migration of peoples will happen in search of land and a better share. Small, undeveloped peoples will have to leave their lands and seek happiness in the difficult conditions of the Far North. Shaman advises his people to embrace the culture of large nations, that is, to

become equal in their level of development, because this is the only way for an equal dialogue between them. As an educator, A.E. Kulakovskiy saw the way of saving the people in his enlightenment and the development of culture and economy. In his letter "To the Yakut Intelligentsia" (1912), he sets out the ways of saving his people - the opening of schools, hospitals, the development of agriculture, fisheries and industry. A.E. Kulakovskiy uses the image of a shaman with his providence, hymns and blessings, realizing that this is the only way to convey to the uneducated people about the state of affairs on their land. The people took the idea of the work of their great teacher and realized their tragic situation in this world. Kulakovskiy's poem ends with the shaman casting lots and blessing his long-suffering people for a happy future. The value of the work of A.E. Kulakovskiy is enduring, since the questions of the extinction of a small people are also acute in front of him, as before. The Yakut people remain so small, and they experience the destructive power of the influence of the big world. In the modern world, the native language and culture of the Yakut people, as well as the native element and nature are threatened with extinction.

Shaman of A.E. Kulakovskiy is a wise old man, who goes back to his image as an archetype. Since ancient times, the Yakut people listened to the advice of their wise men, shamans and tried to live according to their teachings. Archetype is an unconscious image, caused by the memory of the ancient life of the people. "Old layers, prototypes, archaic innate structures of the ancient experience of mankind are stored in the memory of the people, providing a priori readiness to perceive and comprehend the world" [8]. The "archetype" is understood as the "prototype", originating in mythology: "Myth, heroic epic, legend and fairy tale are extremely rich in archetypal content" [9]. Therefore, the source of archetypes is a myth, the images of which very often turn into fiction. In mythology, the consciousness of the ancient people, its vision of the world, its experience and knowledge were displayed. Appeal to archetypal images in literature is an attempt to look into the world of philosophical views of the people, which the people have preserved for centuries. Archetypal gives the opportunity to prove the existence of eternal, unchanging beginnings in the unconscious spheres of the human psyche, emerging in prehistory.

The image of the shaman becomes the main character of another Yakut writer P.A. Oyunsky, who created the philosophical poem "The Red Shaman" (1917-1925). The influence of the first Yakut poet A.E. Kulakovskiy is evident in the works of Oyunsky, but he, as a revolutionary writer, created his work in the traditions of romanticism. He admired the talent of shamans, studied their creativity. He, considering himself a descendant of the genus of shamans, took the name Oyunsky, *oyuun* means shaman in the Yakut language.

His Red Shaman is not an old man, he is a young rebel, becoming a symbol of struggle. The revolution is always done by young people, and Oyunsky and his

friends were young fighters. The Red Shaman realizes his goal - to rebel against the power of rich people, to protect poor people and becomes the awakener of his people from his eternal sleep. The Red Shaman hands a knife into the hands of the people, so that he goes to fight with his enemy and, having won, created a better world on earth. The image of Fighter becomes the main character of many works of Oyunsky, including the philosophical story "Great Kudangsa" (1929). The great Kudangsa, like the Red Shaman, goes against the destinies of the Supreme Deities and takes the path of struggle for justice. He perishes, because without great sacrifices there is no struggle. However, then in subsequent centuries he becomes a people's hero and their banner in the struggle for social justice, and he becomes a symbol of the struggle. Heroes of the writer are likened to mythical cultural heroes, representing the beginning of the beginnings. Oyunsky believes that the spirit of struggle in man has been inhabited since the time of its creation, and the development of society goes through an eternal struggle. In his works, the writer represents people of the middle world living in the mythological space and time of the three worlds. P.A. Oyunsky creates such a mythological chronotope and mythological picture of the world, in order not only to recreate the world outlook of the people, but also to show the evolution of his consciousness and being. His heroes - fighters rebel against the established order; it seems that the writer wants to wrest the Yakut man from the eternal captivity of the mythological consciousness and bring him to a different, more developed level of development and fit into the context of human history.

The image of the old wise man appears in his philosophical story "Alexander of Macedon" (1935). In this story, Oyunsky, in allegorical form, condemns the dictatorship of Stalin's power. Two wise men should prophesy about the future life of the king standing in front of him. The first sage is chopped off because he dared to express the truth directly. The second wise man speaks the same thing in allegorical form and remains not only alive, but also receives a reward from the king. The writer appears in the second eldest, as he understands that the tragic times of the "personality cult" have come, when there is no possibility of expressing the truth, and it is hushed up. P.A. Oyunsky expressed his attitude to the power of the dictatorship, the work "Alexander of Macedon" became his testament to future generations. Thus, the writer uses the image of the wise elder to allegorically convey the idea of his work.

A.I. Sofronov often used the shaman's image. He was interested in the shamanic religion all his life. In his archive, there are handwritten texts of famous Yakut shamans. According to his contemporaries, sometimes the writer sang shamanic songs. The theme of shamanism occupies a prominent place in his creative heritage. His poems "Oyuun" (Shaman), "Ha-ha-haa!", "Oyuun algyythyttan" ("From the Shamanic Blessing") are full of emotionally expressive colors of shamanic ritual. In the poem "Bili billyillah" ("In our

momentous time"), Sofronov, bowing before A.E. Kulakovsky talent, calls him Aiyy Dyargyl shaman.

In the poem AI Sophronov's "Shaman", the shaman, according to an old custom, cast lots, begging the deities to fulfill their cherished desires. The author asks the shaman about the gift of creativity and the power of the word. The poet, like Kulakovsky, also identifies himself with a shaman, a man who has received a gift from above, the spirit of creativity.

Thus, the image of the shaman was used by three Yakut poetes to embody the artistic function of the authors in order to convey the idea of their works. At the same time, these images are treated differently. The shaman of the enlightener A.E. Kulakovsky is a teacher, a counselor of the people, an old sage. The shaman of writer-revolutionary P.A. Oyunsky is a young rebel, a fighter for justice, becoming a symbol of the struggle in the legends of the people. Shaman of A.I. Sofronov, the founder of the Yakut lyric poetry, personifies the spirit of the creative principle.

The mythological poetry of A.I. Sofronov, in general, reflects the fate of the country, due to epochal changes in the life of the people; the poet was looking for ways of salvation, harmony in popular mythopoeitics at a difficult time for the country. Characteristic features of the times, important socio-moral, ethical-aesthetic problems were revealed in his works. Like Kulakovsky and Oyunsky, Sofronov used myth as a way of poetic parable. Allegory became a writer's weapon in the difficult time of the class struggle. Therefore, many poems can be perceived as detailed allegories with a two-dimensional conditional-figurative description ("Angel and the Evil Spirit", "Foreteller", "Fate of the Sacred Mountains", "Mistress of the Earth").

In Sofronov's poem "The Conversation of the Sacred Mountains" (1921), called by the poet fiction, the spirits of the mountains are talking about the fate of the Yakut people. The author describes the patterns of violation of harmony, the onset of chaos on earth. The subject of his gloomy reflections is caught in the artist's "Aesopian Language": it is the poet's reflection on the events of the post-revolutionary period (1918-1919) in Yakutia:

On the meadows of a sweet homeland  
Black blood flowed out,  
Fields of a Happy Motherland  
Were washed with red blood,  
The valleys of my beloved Homeland  
Were ignited by fire.  
("Mistress of the Earth")

The face of the glorious Motherland became clouded,  
Hopelessness receded

From the treasured land,  
The glory of the Motherland was destroyed.  
("The Conversation of the Sacred Mountains")

In these troubled times, the Earth Mistress and Mountains Mistress are equally worried about the fate of people. The Earth Mistress ascends to the sky and applies for protection, peace on earth to the supreme deity to the Sacred Lord of the Father. Enraged by the irrationality, permissiveness of people, he refuses to help her, to teach people. Mountains Mistress also worried about the fate of people, turns to the Earth Mistress with a request to expel evil spirits, asks her brother Master Mountain to complain to the Upper White Lord. Thus, in the interpretation of Sofronov, they act as a link between people and deities and defenders of the people.

In addition, the White Sacred Deity - Yuryung Aiyy Toyon is often mentioned in the poems of Kulakovsky and Sofronov. He creates everything on earth and is responsible for all this. In the poem The Dream of the Shaman, He creates the whole world, nature, animals and people. Sofronov says that only Yuryung Aiyy Toyon has the right to know the life of people, and is indignant that the new government "plays" the destinies of people. AE Kulakovsky in his poems about the appointment of the poet "Khomus", "Singer" says that he received his high destiny from the Upper Deity. A.I. Sofronov is also confident in this. They received their talent as a gift from the deity in order to dedicate it to their native people, to become their heralds and fight for his future happy life.

At the same time, Oyunsky and Sofronov often turned to images of goddesses of fertility and procreation - Ieyehsit, Aiyyyyt. They are also extremely friendly to the inhabitants of the middle world and bless them. The image of a woman mother, like an old man, has archetypal features, since it is the beginning of beginnings. Sofronov, as the founder of love lyrics, is considered the singer of the Beautiful, who admires the woman. He was the first in Yakut literature to sing a woman who had a tragic position in his contemporary society. She was a d creature without rights and the subject of sale. The woman became the main heroine of Sofronov's love poetry, to which he devoted the best poems and words of admiration. At the same time, woman becomes a muse, which the poet always calls and seeks in the difficult moments of his despair, as a source of his inspiration.

### III. CONCLUSION

Thus, the multilevel interaction of artistic works with the traditions of mythology, the synthetic mastery of being, the profound knowledge and use of ethnological, cosmogonic myths of Sakha and its images in the work of the author allowed the first Yakut writers to convey the features of the world outlook of the nation, its thinking, and to create a style peculiarity of Yakut literature. The desire for the utterance of Truth about the state of things in the world

through the means of mythology has given rise to the philosophy of writers who are experiencing and are seeking answers to the events taking place. The artistic intuition of Kulakovskiy, Sofronov, and Oyunsky was correct; myth was the first form of wisdom in which the answers to all questions can be found. "Philosophy was brewing and was matured in the traditions of folk wisdom" [7].

Mythopoetics from A.E. Kulakovskiy, A.I. Sofronov, P.A. Oyunsky, first of all, became a distinctive feature of their philosophical works with a profound content about the destiny of the people and the universal human problems of being. They created their most famous works, which literary critics treat differently. "These works, extremely complicated by ideological concept, genre structure, figurative system, became a model of philosophical thought, where myth fulfills a constructive role" [10]. The difficulty in assessing them is due not only to the difficulty in reading the mythopoetics of writers as a cultural code, but also because the works of Kulakovskiy, Sofronov, and Oyunsky did not fit into the principles of Soviet literature at a meaningful level.

The Yakut writers explained their appeal to the traditions of mythology and folklore by the fact that they, having come from their people and their beliefs, world outlook, absorbed them from their very infancy. They identified themselves with the shaman; their creative spirit was identified with the shamanic gift, and they were undoubtedly present in their main characters.

Kulakovskiy, Sofronov, Oyunsky were the most educated people of their time, and they considered it their duty to investigate and rework the oral folk creativity of their native people in order to preserve spiritual culture. In their work, there are many genres of mythology and folklore, like Algys, Andagar, Chabyrgah, Toyuk, Olonkho, etc.

The first Yakut writers reworked mythological traditions according to the laws of literary poetics and showed the first examples of mythopoetics in the Yakut literature. A.E. Kulakovskiy, A.I. Sofronov, P.A. Oyunsky in their mythological, archetypal images embody the national identity of people's thinking and their typological convergence with universal values, thereby expanding the boundaries of historicism and finding a new approach to understanding modern reality.

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