

The specificity of the compositions, language and style of two editions of the novel “The Springtime” («Saasky Kem») by n. e. Mordinov-Amma Achchygyia

Sargylana Egorova
Candidate of Philological Sciences, Associate Professor
North-Eastern Federal University named after M.K.
Ammosov
Yakutsk, Russia
sargi@mail.ru

Nadezhda Efreanova
Candidate of Philological Sciences, Associate Professor
North-Eastern Federal University named after M.K.
Ammosov
Yakutsk, Russia
enadin1979@mail.ru

Abstract—The authors have the aim to reveal specific features in compositions of two editions of the novel “The Springtime” (“Saasky Kem”) by a Yakut folk writer N. E. Mordinov-Amma Achchygyia, as well as in language and style of the literary work as a whole.

The first edition of the novel was published in 1944 in a small volume and consisted of five parts. The novel is distinguished by originality and a special reality when creating characters, in addition this version was easily perceived by the reader. Critics found some shortcomings in it, the main of which was that the writer did not show the decisive role of the Russian people in the social liberation of the Yakut workers. As the critic D. T. Burtsev writes, initial three parts of the first edition of “The Springtime” was predominantly “moralistic.” In the fourth part the writer tried to show national and historical perspective. In this work mass scenes were introduced for the first time, in the center of which is a character calling people to revolutionary struggle. In the last fifth part of the work autobiographical material is prevailed, which includes the moments of the character formation of Nikita Lyaglyarin and the description of people around him. Thus, the first edition of the novel consists of insufficiently interconnected “moralistic”, national-historical and personal-cognitive components.

Having received the critical comments N. Mordinov began to rewrite the novel with the requirements, set for writers of the era of socialist realism. As a result of rigorous work, the author managed to create a work with a more holistic epic content. The second edition of the novel was published in 1952, already in a twice larger volume. In this edition the author added characters who play an ideological-revolutionary and historical significance. According to critics, the national-historical problem aspect became leading: other problem-cognitive tendencies in the work are subordinated to this aspect or coordinated with it. It should be noted that in the second edition the language is literary worked out: the author skillfully uses stylistic devices (anaphora, epiphora, anaepiphora, anadiplosis, mesadiplosis, mesarchia, metabola, antimetabola, gradation, actualization, ellipsis, etc.), which create linguistic harmony and beauty of the literary work.

The main purpose of the author is to convey the formation of the character and the revolutionary firmness of the protagonist Nikita Lyaglyarin, a young man from a

poor family, who grew up in a remote Yakut village. The fate of the main character is closely connected with the fate of his native people. He grew up in the Yakut environment, his moral education is based on Yakut folklore and everyday life. Profoundly typical are the trials that he suffered: the need for a poor family, a life of starvation, social oppression and mockery of the rich. The Russian political exile and Bolshevik's beneficial role in the fate of Nikita, as well as his education on the works of great Russian literature, participation in the class struggle, has a huge generalizing meaning. In the last part of the novel, in which there is much autobiography, it was enough for the author to show that the revolution gave the hero and his friends great happiness to learn, freely develop their abilities, their spiritual world. Therefore, in the novel, there is no image of the main character's private life. We can conclude that the story of Nikita Lyaglyarin, being largely a self-sufficient personality, as a whole, was given according to the specific national-historical problematic aspect of the work.

Theoretical and practical significance of the work lies in the fact that its main theses and conclusions will be of value for detailed study of the Yakut classic novel and of the art heritage of N. E. Mordinov-Amma Achchygyia in general; also the analysis of the two editions of the novel “The Springtime” (“Saasky Kem”) and the conclusions made on it can be used as a theoretical and practical material for lectures and special courses on History of Yakut literature in higher and secondary educational institutions of the Republic of Sakha (Yakutia).

Keywords—literary criticism, socialist realism, edition of the novel, epic, the main character, internal composition, compositional interchange, content, stylistic devices, the writer's language and style

I. INTRODUCTION

Comparative analysis of two editions of the novel “The Springtime” (“Saasky Kem”) by the well-known Yakut writer-classic N. E. Mordinov had not been done before. Identifying the differences between the two editions of the novel will help to describe the literary path of the writer's creative development and determine the significance of the two editions of the novel in the history of Yakut literature.

The epic novel "The Springtime" ("Saasky Kem") by Nikolai Mordinov-Amma Achchygyia is called the encyclopedia of the Yakut pre-revolutionary life. The novel covers a century-long history of the Sakha people (from 1810 to 1930). In it the author authentically reflected the way of life, customs and traditions, culture of the people, convincingly showed their awakening during formation of the Soviet authority in remote Yakutia. The novel was written in 1944, and published in Russian in 1951. The work went through 10 publications in Yakut, Russian, translated into Ukrainian, Hungarian and Czech.

There is no doubt that in his creative practice, Nikolai Mordinov was steadily guided by the instructions and precepts of the founder of multinational Soviet literature, the great Maxim Gorky, who said: "The true beauty of the language, acting as a force, is created by accuracy of the idea of books" [1].

It is known that in the history of Yakut literature there are two editions of the novel: the first edition, published in 1944 without correction, and the second – corrected, supplemented, which was widely recognized by readers and declared itself as a classic canon of the epic novel of the Soviet period.

Comparing the two editions of the novel, critics have different opinions on the writing skills of the writer-classic N. E. Mordinov-Amma Achchygyia. Many argue that the first edition of the novel is more realistic, so close and easy-to-understand for the reader: the images in it are "alive", not stereotyped according to ideological canons, characters speak and act freely, based on their personal beliefs. The author managed to convey the inner world of his characters, to describe that period and the place true to life. In the second edition, one can feel the influence of socialist realism, wrapping the entire literature of that time in a single canon, where the characters' traits should be either positive or negative. In the first edition of the novel, such a strict distinction in revealing of the characters' traits is unnoticeable. However, in the second edition, the author carefully worked at the content and text material, particularly, the literary language. Therefore, the novel became voluminous and more expressive in stylistic terms.

Here is what critics write about the two parts of the work: "Then, in 1951, the publication caused various criticism; reading earlier responses and discussions on the book, recommendations for completion, it is possible to point out the general claim: in the history of the Yakut poor boy Nikita Lyaglyarin maturing in the turning-point of the history of Yakutia, the first decades of the XX century (war, revolution, formation of the Soviet authority), we can see the contradiction between the first, biographical, part of the novel and the second, socially-historical, connected with strengthening of the new authority and fight of various political forces around it" [2].

What is the value of the epic novel "The Springtime" ("Saasky Kem")? People's writer, literary critic V. M. Novikov-Kunnuk Urastyrov appreciated this work and said that the value of the novel is in the

deep vital truth, in the author's ability to truthfully convey the life and character of the Yakut people in the Far North during the pre-revolutionary period.

II. MATERIALS AND METHODS

The source for the study was the works of Russian scholars M. M. Bakhtin, A. B. Esin, the literary critic of the Yakut classic writers G. K. Boeskorov, researchers of the Yakut language and literature S. I. Efremova and N. A. Nikitina. The method of chronological and stylistic analysis of texts published in different years of the twentieth century is used. In addition, the authors presented a comparative analysis of the two editions of the novel: the first version of the novel, which was original and created without the interference of literary criticism of socialist realism and the second, corrected and modified, version after literary censorship.

III. DISCUSSION

The critic G. K. Boeskorov, speaking about the role and importance of novels in the history of Yakut prose, gives the following opinion: "If the appearance of the novel "Youth of Marykchan" is the first serious step in the confirmation of a new genre, the creation of "The Springtime" is the very act of becoming a novel as a genre" [3].

Continuing to follow the creative search of the writer in the epic genre, besides approval of the advantages of his stories and novels, in the third monograph he considers the plot and composition structure of the second edition of the novel in all its complications. The researcher finds one of the main reasons for the exceptional success of the novel in the writer's internal willingness, which was achieved through years of creative work. At the same time, he makes special importance to the expressive means of details that N. E. Mordinov skillfully uses separately from detailed description. In G. Boeskorov's opinion, landscape, portrait and psychological aspects of revealing of the characters' images are caused by the general ideological and aesthetic principles and ideals of the writer. In this work, the author analyzes the ways of using compositional and linguistic means, finding the "unsurpassed mastership" of the writer in them.

V. Petrov comes to a convincing conclusion that the novel "The Springtime" reflects all the main forms of the characters' psychologization developed in the Yakut prose before the 50s [4].

The monograph by Yu. Prokopiev emphasizes the common phenomena for the Buryat and Yakut literature in the formation and development of the novel. Comparative analysis of novels by Erilik Eristin, N. E. Mordinov, Zh. Tumunov, Kh. Namsaraev leads the researcher to the conclusion that their main common feature is that "the novel has become an integral part of the composition" in big epic works [5].

As it is known, the primary element of the literary work is the title. "As for the novel by N. E. Mordinov "The Springtime", in particular, its title is still of great interest. Of course, first of all, the titles contain a code

for understanding the interpretation of the novel. In this regard, it is necessary to emphasize the importance of the issue of interest to us for understanding the general idea of the work and the concept of the author's personality," as S. I. Efremova writes in her study. "Spring in Yakutia is beautiful. After long nine months of winter, when the strong frost cracks even twigs, everything blooms, comes into motion. Everything changes. Mother Earth, which was under the cover of frozen snow, gradually comes to life." Change is happening also in human life - new joy, new happiness. Therefore, the fact that the author called the first epic novel "The Springtime" is very symbolic [6].

In the article of a young researcher of the Yakut style N. A. Nikitina we can read the following: "The language and style of the novel are attractive because in it we find many methods of creating verbal imagery and harmony, which play an important role in the work of art" [7]. According to the researchers of the Yakut linguistics, the language of the novel "The Springtime" is a model of original, fabulously rich in its flourishes and playfulness of the Yakut language. A writer who created a rich "picture" of the Sakha people with his eloquent special language can be considered a master of artistic expression.

IV. RESULTS

The composition of the first edition of the novel "The Springtime" is peculiar. The author tried to create the harmony of the idea and the text of the literary work. Therefore, he chose a certain system of tools to reveal the images of their interconnections and relationships. He paid special attention to the arrangement of the main elements and parts of the work in a certain system and sequence.

The composition of the novel represents a consistent connection of parts of the work into a whole, mutual correlation and arrangement of the units of depicted and the elements of the work in accordance with the artistic purpose of the author. As noted by A. Esin, in the composition the time sequence is never random and always carries a meaningful and semantic meaning, in other words, it is functional [8].

The idea of the work is understanding of the "springtime" in the formation of a personality, which is conveyed by the storyline, where the formation of the Nikita Lyaglyarin's character, his knowledge of good and evil, the display of courage in overcoming life's miseries. The title of the novel in this regard is largely symbolic, and its realistic symbolism is revealed in the fact that the springtime becomes a through image of the work: "It seems to them that the earth, shackled by the cold, now sighed deeply. It all exhausted, suffered for a long winter, and now smiles a happy smile..." [9]. The architectonic role of the title, in our opinion, is also important in the sense that each time symbolism, contained in it, is refracted not only in the image of the main character, but also in the fate of all the characters in the work. And it is not surprising that with coming of spring, in spite of views on life, everyone expects something new, sublime, bright.

Peculiar is the external organization of the novel "The Springtime", the so-called external composition. The first edition of the novel consists of five chapters, each of which includes 4-5-7 parts with their own headings. These proportional structural units create a perceptible balance and symmetry with barely perceptible irregularities. This feature, giving a sense of harmony, is associated with the fast pace of a new, prosperous life, with its rapid development, richness and rhythm.

No less important is the internal composition of the novel "The Springtime". Its structure is based on a large number of independent components that preserve a whole perspective of the artistic image. Purposeful dynamic narrative in the first chapters consists of a series of episodes: the birth of a younger brother Alexei; the first conscious recognition of the father, meeting the first Russian man – "Buosta nuuchchata" ("Russian postman"); help in the duck hunting, learning the rituals on the occasion of hunting for the beast, etc. These narrative forms, preserving their certainty (they are done on behalf of the young narrator), are interspersed with brief static descriptions: the interior of a miserable yurt, the appearance of a Russian man, descriptions of rituals and customs. At the same time narrative and descriptive components are interlaced with mother and father's dialogues with little Nikita, legends and tales of grandmother Daria, witty remarks of Dmitry Erdyalir. A similar structure is typical for the following chapters of the first edition of the novel.

These components are combined by the author in larger artistic blocks – epic scenes, replacing one another. The content of these scenes is different, but they are mostly composed of a concise description of everyday life, dotted narrative, shortened undeveloped dialogue. So are the scenes of hunting success, or on the contrary, the awful starvation, when all supplies end. Significant in this regard is the detailed episode of the mother's "fishing" for the rich and other scenes. An incredibly hard life of the poor is told in episodes, when with the brother Alexei's disease all the food was over and the family sipped the broth with the dried leaves of wild horseradish; when she was satisfied with the crumbs, pulled out of mother Feodosia and grandmother Varvara's bosom. Sometimes in the novel by N. E. Mordinov the scenes, similar by the situations of the narration, unite into one. These are descriptions of continuous bad luck in the Lyaglyarin family, consisting of a series of true-to-life pictures that go through three chapters: "Fire" (the episode of the fire during the cutting, as a result of which the fire destroys Nikita's clothes and all their annual supply); "Ox" (an unpleasant and offensive story, when a leg of a rich man, Pavel Semenov, suddenly falls ill and the family feels worried); "Payback" (the consequences of this story). As we can see, this compositional block is larger in volume than the previous ones. Moreover: its main theme finds its echo in the subsequent family story in the part of "Kinees yiaaaḡa" ("Prince's Decree"). After a brief confrontation with the rich people the Lyaglyarins lose their hayfields "Dulgalakh", which for centuries have been inherited.

Much larger is the compositional size of the third chapter of the novel, combined in five parts: "Ayan" ("Long Journey"); "Uruu" ("Relatives"); "Doghor" ("Friend"); Emekh Mas (Rotten Tree); "Kuokh Labaalar" ("Green Branches"). The structure of this narrative episode includes a long story of the psychological, moral, physical consequences of the horrific famine and terrible poverty. These parts contain memories - Fedosia's stories, an extensive dialogue, a fabulously beautiful landscape, numerous portrait descriptions, display of the mother and her son's psychological state, presentation of people's morals. The named components of a large volume are interwoven into blocks even larger, having a long narrative length: Nikita's childhood, his adolescence and youth. In the last chapters, we observe how Nikitka stubbornly reaches new heights, managing to participate in the civil war, helping to establish Soviet authorities in his native village, continuing his studies at the pedagogical technical school. The climax of the story, of course, is his departure to Moscow for study.

An important role in the composition of the first version of the novel is given to lyrical introductions to the first and second chapters of the book, which create a unique style of narration. In more detail they will be described in the third chapter. Their constructions are the same, they are symmetrical and similar in their emotional and melodic sound.

The episodes, scenes and pictures of the fourth part of the first chapter of the first edition of the novel in several cases correspond to the same components of the seventh part of the second chapter. So, the fact of Daiys's undesired marriage to a certain extent, although subtextually, resembles the fact of Matryona's life with the old man Bollorutta; Daiys's escape from "his" old man is echoed by Matryona's "physical leaving" out of Bollorutta's life.

In the architectonics of the novel a significant role is played by the correlation of such elements of the text as artistic details, and their compositional interchange. The episode drawn in the second part of the first chapter "Aptaakh Tyl" ("The Magic Word"), when Erdyalir's brother Fedot insults his wife with the "scariest" tactless word, plays an important role in the whole artistic composition of the novel. N.E. Mordinov does not exactly indicate what kind of bad word Fedot dropped, leaving this difficult "mission" to the reader's own guess. This insignificant, as it would seem, episode has a threefold meaning for the artistic integrity of the composition of the novel. First of all, it can be assumed that by putting this episode in the work, the author, who always warned readers against abusive words, joins a psychological and ethical debate with the reader about the attitude to the native language. We can note that N.E. Mordinov if it was necessary to use such a word in the character's language, preferred to avoid it by keeping silent. In this case, the detail is provided with a semantic, invisible ellipsis. Secondly, the detail performs an intracompositional function. It is seen in the following description of the situation:

"That evening, Daria did not utter a word. Gloomy was the night. In the heavy, dense darkness, the low log ceiling seemed to completely oppress the inhabitants of the yurt with poverty, hunger, and persistent need" [9].

Thus, the author emphasizes the influence of one episode on the whole Nikita's family. In other words, it is possible to guess how all the members of the family perceived Fedot's action, what a strong blow Nikita's fragile inner world received. Thirdly, this small detail of the work in a broad sense raises the question of the internal culture - shyness, naivety and modesty as a characteristic phenomenon in the mentality of the Yakut people.

At this level of composition, drawn by old Daria image of the national liberator Vasily Manchary, who is always young, brave and handsome, receives an echo in the third part of the first chapter of "Mossuyuo" ("Pension"): it is his, Nikita's, glorious name that is heard in 10 Yakut uluses, it is him whom the poor praise and love, whom the rich people tremble in front of" [9].

Here, in the second case, the author is extremely accurate, with the help of a compositional interchange of artistic details, he brings young Nikita's meditations to the reader's mind. In this chain of details, the patterns of life, the peculiarity of the author's understanding of causes and effects, connections and correlations of individual compositional forms of the image are manifested. Here we can quote V. Petrov's words, who emphasized a variety of narrative forms in N.E. Mordinov's works: "The writer deepens the image of the psychology of heroes, makes artistic details intensive, thereby strengthening the "heroic" aspect" [4]. G. Boeskorov, who studied N.E. Mordinov's creative skills in the use of artistic and figurative details has the same opinion: "The expediency of their use is determined in all cases by the achievement of a certain goal: the greatest impressionability of the hero's image and the environment of his actions" [3].

To the most significant means and methods of composition used by N.E. Mordinov, we can refer the element of the external composition: the functional role of epigraphs. According to A. Esin, "The division of the work into chapters is always of an auxiliary character, serves for readability and is subordinated to the deeper layers of the composition structure of the work" [8]. Further, giving a significant role to epigraphs for compositional construction and integrity, A. Esin recommends paying attention to their analysis: "Sometimes they help to reveal the main idea of the work <...>, sometimes on the contrary, they make a puzzle to the reader that needs to be solved while reading <...>, sometimes they state the main problem of the work" [8]. This element of the composition is used by N.E. Mordinov as well. In the first edition of the novel, each of the chapters has its own epigraph, which reflects the main idea, the idea of this block. "Incheghei tirbeghe bystybat", ("A rawhide belt is not torn"). This epigraph of one of the most developed chapters, consisting of seven parts (chapter two), gives

an optimistic character to the whole course of the narration.

The reputation of the master of language has been firmly established for Nikolai Mordinov. His linguistic mastership was recognized by the mass readers, literary critics and linguists.

Linguists pointed out that the novel "The Springtime" gives a complete picture of the strength and values of the Yakut colorful language. "N. Mordinov's mastership consists primarily in the fact that he knows how to use the linguistic characteristics of the characters as one of the important means for revealing their spiritual essence" [1].

The novel consists of short stories, i.e. autobiographical memories of the author. The work is written in a simple, but expressive language with artistic originality, which makes it possible to distinguish Mordinov's style of narration [10].

In this regard, the image of the old woman Daria should be emphasized. Daria plays the role of a talented keeper of the most precious tradition of the Yakut spiritual culture - their folklore. Her speeches are characterized by imagery, flexibility, brilliance, accuracy, folk wisdom. The fairy tales which she tells enrich the whole novel: it is in folk tales that the entire vocabulary of the most "lively", elegant, sarcastic Yakut language is hidden. In the characters's statements the readers feel their special temper, originality, subtle humour.

The leading heroes of N. Mordinov's works speak intelligently, clearly and uniquely. The critics are right: the master of the word managed to avoid some schematics. "After all, the schematics of the images is very often found where the hero expresses his thoughts and feelings, shares his experiences and thoughts in a typical, devoid of individual shades and therefore bloodless language" [1].

V. CONCLUSION

We conducted a comparative analysis of the chronotypes of the two editions of the novel "The Springtime" ("Saasky Kem"), as well as stylistic description of the language and style of the work as a whole.

1. In both editions, the main method of holistic coverage of the material of the work is the chronological construction of the plot, which contributes to full revealing of the main character's image. Thanks to chronology, the novel gained epic contents, developing the image of Nikita Lyaglyarin. The reader follows his fate and the processes happening around him with interest. A five-year-old boy, the son of a poor man Egordan grows up in the reader's eye, becomes a strong person, spiritually and morally willing to build a bright new life. The stage of revolutionary growth of the main character is depicted in the fourth part of the novel: Nikita joins the Komsomol, becomes a Soviet partisan, actively and bravely participates in the civil war in Yakutia. The novel ends with the scene when Nikita Lyaglyarin goes

to Moscow to study at the literary institute named after M. Gorky, thus, the author makes the cherished dream of the Yakut youth come true.

2. One of the main advantages of the second edition of the novel is the formulation of specific problems of the opposing social classes: the rich and the poor. The author skillfully describes their life and customs: warm relationships in the Lyaglyarin family and its complete absence in the families of rich Veselovs, Egorovs; Fedosia's mother love to her son Nikita and fierce hate of rich Pelagia to her daughter-beauty Anchik; brothers Lyaglyarins' friendship and the rich brothers Egorovs' wolfish relations; the poor Mikhail Egorov's humanity and the rich Gregory and Roman Egorov's hardheartedness, etc.

The method of sharp contrast in the description of images helped N. E. Mordinov to achieve the goal set for himself and the literary council. The writer was able to reflect the revolutionary idea of socialist realism, which played a major role in the creation of the work at that time.

3. However, perfection and originality of images are reflected in the first edition of the novel: there are no clear boundaries of good and evil between the characters and morals of the rich and the poor. The class struggle between them is going on, but it is hardly noticeable in the heroes' traits of the character. In the first edition of the novel readers notice that the rich have a good heart, and the poor also have drawbacks in the moral aspect. Pelageya Sygaeva's beloved daughter Anchik sincerely sympathizes and saves her servant from her cruel husband's beating. There is no greed and cynicism that the author gave to her in the second edition of the novel. Kind and open-hearted old Bolloorutta, who buried four wives, in some episodes becomes stingy and greedy, cruel and old-fashioned. Because of his degraded acts and ugly temper his young wife Matryona spiritually fades and dies early.

The first edition of the novel seems more realistic and even better in terms of plot to the modern reader. It has no artificially invented "extra" characters, which present only a revolutionary idea. Moreover, the volume of the first edition is much less than the second, which also makes it possible to read the novel easily.

4. The language and style of the novel "The Springtime" have their own unique, artistic and aesthetic features. It is noticeable that in the second edition the author worked hard at the text: the reader admires the artistic depiction and the richness of the native language. Especially in the first and third parts of the novel the author often used stylistic figures of speech (anaphora, epiphora, anaepiphora, mesadiplosis, anadiplosis, mesarchia, gradation, actualization, etc.), creating verbal harmony and unique style of the writer. The speech of the characters, the monologues, the dialogues are also conveyed by literary-interpreted spoken language of that time. One must admit that the language and style of N. E. Mordinov-Amma Achchygyia's works are the canon of the Yakut literary language and serve as a bright example for many writers of modern literature.

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