

**THE MODERN YAKUT POETRY DEVELOPMENT WITHIN
THE OF PEOPLES ' NATIONAL LITERATURES IN
RUSSIAN FEDERATION**

**РАЗВИТИЕ СОВРЕМЕННОЙ ЯКУТСКОЙ ПОЭЗИИ В КОНТЕКСТЕ
НАЦИОНАЛЬНЫХ ЛИТЕРАТУР НАРОДОВ РФ**

**RUSYA FEDERASYONUNDA HALKIN ULUSAL EDEBİYATI KAPSAMINDA
MODERN YAKUT ŞİİRİNİN GELİŞİMİ**

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ABSTRACT

This article is an attempt to research the modern Yakut poetry within the context of peoples' national literatures in the Russian Federation. As many researchers note, the modern Yakut poetry is developing in touch with the whole multinational Russian literature in the sense of the problems at issue, themes, style, genre.

Key words: national literature, poetry, genre, women's lyrics, poetics, style.

АННОТАЦИЯ

В данной статье предпринята попытка исследовать современную якутскую поэзию в контексте национальных литератур народов РФ. Как отмечают многие исследователи, по проблемно-тематическим, стилевым направлениям, общему жанровому уровню, современная якутская поэзия развивается в одном русле со всей многонациональной российской литературой.

Ключевые слова: национальная литература, поэзия, жанр, женская лирика, поэтика, стиль.

ÖZET

Bu makale, Rusya Federasyonunda halkın ulusal edebiyatı kapsamında modern Yakut şiirinin gelişimini incelemeye çalışmıştır. Pek çok araştırmacının belirttiği gibi modern Yakut şiiri izlekler, üslup ve tür açısından çok uluslu Rus edebiyatı içinde gittikçe önem kazanmaktadır.

Anahtar kelimeler: Ulusal edebiyat, şiir, tür, kadın şiiri, poetika, üslup.

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At the present time there is a growing interest of the Russian literary scholars in a modern literary process as a separate significant problem. It is connected with the following important facts, consequently coming out from each other. First of all, the radical changes in the social and political life of our country over the past decades have had a serious impact on the works of modern writers. Thanks to it, social conscience and spiritual life have been liberated from ideological propaganda. As a result, in Russia we are witnessing the process of turning to the works of the writers persecuted for political reasons and to the formerly forbidden works of some authors.

Besides, the modern literature, like the literature of every period in history, has its own genre system as well as its own aesthetic and artistic pursuits. The lyrics is of special interest in this field as it is the most mobile operative genre of literature that sensitively responds to social changes.

There are many works in the Russian study of literature devoted to the modern literature development as a whole and the lyrics in particular. The following monographs describe the main development tendencies of the modern Russian literature: "Soil" trend in the Russian poetry of the second half of the twentieth century: typology and evolution" by V.N.Barakov ", "The Russian soviet lyrics at the end of 1970-80-s (Artistic pursuits. Polemics. by N.N.Gashev, "The modern soviet poetry" by V.A. Zaitsev, "The modern philosophic poetry" by A.Pavlovskiy. There are also textbooks "The Russian postmodern literature" by I.S.Skoropanova, "The modern Russian literature at the end of the century (1986-1990-s) by N.L.Leiderman and M.N.Lipovetsky,"The modern Russian literature" by M.A.CHernyak, "The History of the Russian Literature in the second half of the twentieth century", "The History of the Russian literature. Nineties of the twentieth century" by Y.I.Mineralov and others.

In national literatures, much attention is being paid to the conceptualization of the current literary process and especially poetry. The following monographs are known: "The national peculiarity of the Circassian poetry and the problems of artist's creative individuality" by Kh.I.Bakov, "The genre movement: the evolution of genre forms and inner principles of the Kalmyk poetry in the twentieth century" by V.D. Pyurveev, "The modern Bashkir poetry (the problems of evolution)" by R.T.Bikbaev, "The folk poetic sources of national literatures in Siberia: Buryatia, Tuva, Yakutia" by S.Zh.Baldanov, "The establishment, development and decline of the Buryat literature (1917-1995)" by V.Ts.Naidakov, "The Khakas poetry of 1920-1990-s: typology and principles of development" by A.L.Kosheleva, "The development of the Khakas poetry in 1940-1990-s: traditions and innovations" by N.N.Taskarakova, "The Altay literature: problems and judgement" by N.M.Kindikova and others.

As N.L.Leiderman and M.N.Lipovetsky note, if we take the modern Russian literature and look at it, we will see that despite an unusual variety of creative pursuits and despite all the complication of artistic development there are several pivotal tendencies in it. First of all, the crisis of socialist realistic aesthetic conscience is increasing gradually and in response to it there is looking for the ways to transform the direction of socialist realism. Secondly, non-classic tendencies, including the formation of postmodernism, are reappearing and developing. Thirdly, the process of the interaction between classic and non-classic artistic systems becomes active and postmodernism is growing and turning into a literary trend (Leiderman, 2001:151).

As many researchers note, the modern Yakut poetry is developing in touch with the whole multinational Russian literature in the sense of the problems at issue, themes, style, genre.

For example, in modern national literatures among the themes of poetry the leading place belongs to the civic lyrics. Like Mordovian poets or Karachaev poets, the Yakut ones express philosophic thoughts in their verses and go deep into human psychology and the subconscious. As for genre forms, the Yakut poets together with the Buryat, Mordovian and Dargin brothers of the quill are striving to widen the genre range of lyrics. For that, they are trying to develop such literary forms as the sonnet, the sonnet sequence, the ballade, and to revive folk genres. (Bagomedov, 1998; Baranova, 2000; Naidakov, 1996).

However, the literary scholars have different opinions in their thinking about the modern literary process in national literatures. As Kh.I.Bakov sadly notes, "many Circassian poets do not have a solid national ground, their lines make no sense, since they copy foreign verses and images" (Bakov, 1995: 167). V.Ts.Naidakov underlines the critical situation in the modern Buryat literature (Naidakov, 1996). Other scholars, A.L.Kosheleva and P.V.Maksimova in their monographs note the perspectives of development in the Khakas and Yakut literatures. the Khakas poetry together with the Russian multinational literature "constantly renovates in its specific forms of an activity and man perception, influencing the constructive starts of styles and forming new style tendencies" (Kosheleva, 2001: 313). "In the modern Yakut poetry there is a steady tendency for addressing itself to the traditional images, reflecting the ethnographic peculiarities of everyday life as well as social and historical evolution of the society. Over the past decades of the twentieth century the image system of the folk etymology enriches itself and there is longing for poetics of national versification" (Maksimova, 2002: 222).

Some aspects of the modern Yakut poetry have been studied in monographs and articles, written by N.N.Toburokov, N.Z.Kopyrin, V.B.Okorokova, M.V.Maksimova, M.N.Dyachkovskaya, L.N.Romanova, V.G.Semyonova, M.P.Popova, T.N.Vasilyeva and others. These works, written on the principles of the comparative prosody, include the following topics: a research on the Turkic peoples' poetry in Siberia during the Soviet period, including the Yakut poetry of 1980-s (Toburokov, 1991: 177); the themes of the modern Yakut poetry (Kopyrin, 2001: 128-159); the main genres and genre forms of the Yakut poetry (Maksimova, 2002); the creative manners in the women's lyrics (Okorokova, 2002: 140); the analysis of the Yakut verse sound structure in 1980-90-s.years (Dyachkovskaya, 1998: 152); the problems of the modern authors' style and poetics. (Romanova, 2001: 197-241). However, it is to be noted that the history of the Yakut poetry in 1980-s, 2000-s years has not been written yet, although there is much need for its scientific research and its holistic presentation. Drawing on the former poets' achievements in the field of genre and poetics, the modern Yakut poetry is looking for the new ways of transformation. In the poetry descriptive system at this point we can see the reflection of the new visual thinking which is combined with an attempt to re-examine the expressive means of the Yakut people oral folk arts. Besides, the modern Yakut poetry that covers two last decades of the twentieth century and the beginning of the twenty first century, is interesting and various since it "comes back" again the old-age folk traditions in the field of the form. It turns to the world literature genre system. It reflects the modern way of life. Thus, O.Koryakina-Umsuura, N.Kharlampieva and some others introduce some of their works in

the form of the folklore genres, such as shaman's singing, personal lament, blessings and doing it they bring the Yakut literature to a new level of the genre development.

For example, one of O.Koryakina-Umsuura' s works, titled "Kut kyotyokhu" (which means the soul rise, that is, the rebirth) is written in the form of a ritual woman shaman singing, called kuturuu toiuk. This form is a kind of toiuk (chant). This genre form was used in 1920-30-s by the classics of the Yakut literature A.Kulakovskiy in his work "Shaman's dream" and P.Oiuunskiy "The Red Shaman". Umsuura's work follows the consistent development of a woman shaman singing ritual and consists of seven parts. According to the shaman's terminology, the combination of words "kut kyotyokhu" defines the kind of a shaman's ritual, used to heal the diseases of the respiratory tract. A shaman "goes down" to the "dead water" and takes the "run away" soul of the patient from there. In Umsuura's artistic work the mission of the lyrical character is the same a shaman does healing the people's diseases. She asks the sacred deities to "heal" "the ill soul" of the Sakha and thus to save the nation from extinction.

In the modern Yakut poetry, mainly, in the works of the older poet's generation one can find the appearance of the solid European forms like the sonnet, a wreath of sonnets, ballads.

The poets I.Gogolev, V.Sivtsev, R.Bagatayskiy, influenced by the beauty, flexibility, elegance and a centuries-old reputation of the sonnet form, have been trying to use it in their works and continue to hone their skills. In ballads the fable as the dominant genre is not an end in itself. The expression of the author's relationship to the events portrayed in them becomes an important structural value. The eastern forms, such as tanks, gazelle, rubais are presented in the works by R.Bagatayskiy, I.Baishev, A.Parnikova-Sabaray-Ilge and others. The poets convey emotions, thoughts of their lyrical subjects in the spirit of the Eastern world view. However, although, for example, A.Parnikova-Sabaray-Ilge adheres to the structural and semantic, compositional and strophical peculiarity of this genre in her gazelles, she chooses her native environment as a "building material" from which the imagine develops and the spiritual culture of the Sakha people serves as ideological and value orientations.

The Yakut women's lyrics, that is notable for its original seeing the world, in its turn has made a significant contribution into the modern poetry development. Thus, the main tendencies of the modern Yakut poetry development are reflected in three directions: firstly, in the enrichment of poetic themes; secondly, in the genre variety; thirdly, in the peculiarities of the women's lyrics. As I.V.Fomenko notes, the terms "theme" and "problem" are close in their meaning and their division is not always productive, especially in the lyrics (Fomenko, 1984: 80). Some literary scholars, G.L.Abramovich in particular, connects a theme with an idea of the text:"the notion of the theme as the main problem of the text naturally comes out of its organic connection with the idea" (Abramovich, 1975: 109). On the other hand, A.B.Esin, following G.N.Pospelov, suggests making a clear distinction between the terms "theme", "problem", "idea", "pathos"(Esin, 1999: 34). Thus, as he suggests, the theme is to mean an object of an artistic reflection, the problem is to define the area of raising a question, the world of ideas is to identify the area of artistic solutions, i.e., when the idea establishes one system of values, and the pathos is to denote the leading emotional tone of the text. In its turn, the theme is to be concrete and historical, eternal, the problem (problematics) is to be mythological, national, sociocultural, novel (Pospelov, 1972 52), philosophic (Esin, 1999: 52). From our point of view, I.V.Fomenko's

statement is the most appropriate for the ideological and thematic research of the lyric writing content. Thus, using his research and the research of the other literary scholars mentioned above, the three thematic groups are emphasized to classify the modern Yakut lyrics with the use of the "content-related" principle. These three thematic groups are divided into the civil lyrics, the landscape lyrics and the love lyrics. As for philosophic lyrics, which is undoubtedly rich and various we do not consider it as a separate problem. As we see it, in the modern lyrics the poets began to interpret the events and the processes of the society development more deeply and to look into their inner world more thoughtfully and more intently. Thus, a philosophic aspect may be found in any verses of any ideological and thematic direction.

All the political and economic changes are reflected in the Yakut poetry over the past decades both in the works of the famous and the beginning poets. The expression of the poet's lyric "self", his civic position strengthens. The poet's individuality which was not always seen in the works, that expressed the common opinion of the Soviet people, now has become much more distinct. The Yakut poetry of 1980-s had more descriptive character and continued the romantic pathos of the former literature. However, in the lyrics of 1990-s the main motive is the motive of anxiety and angst concerning "the happy future". It is how the verses of the modern poets are born. They contain thinking about the evanescence of a human life and its meaning. There is also a reevaluation of many vital principles in their verses. On the other hand, the recently gained sovereignty makes the theme of patriotism, the theme of man and his duty to his Motherland and to his people emerge to prominence in the civic poetry. These themes are revealed by poets in their philosophic generalizations, that are expressed in new artistic images and details. In the modern Yakut poetry books the image of the infinite Motherland (which the Soviet Union used to be) becomes small and turns into the image of little Motherland, i.e. Yakutia or a native place. The image of the Yakut people threatened with a gradual extinction in our "time of troubles" becomes an urgent problem at this time.

The war theme verses, written by the poets who were children during the second world war, show us the real severe picture of that time thanks to their autobiographic character. The veteran-poets who were not allowed to describe all the horrors of the war and who could only write about their victories for these very reasons failed to make a real picture of that time.

The landscape lyrics, which have a strong national character in the Yakut poetry, are another theme. The functional role of landscape in literature, especially in poetry, is various. In the landscape a word-painter not only gives a memorable description of nature but he can reveal its life, express thoughts and feelings that inspire people, and help them feel the breath of a historical era. (Pigarev, 1972: 8). From the numerous types of landscapes in the modern Yakut poetry dominates the ideal one in which man admires the beauty of nature. Created by the modern poets, the image-bearing motives, in particular, the wood motives, express the poetic views of the nature, admired by all Yakut people.

An invaluable contribution into the modern love lyrics was made by creative women. The poetesses revealed the woman's inner world and showed her feelings via the original image system and so they brought a novelty into the expression of subject-object relationships in the love lyrics.

Thus, the modern Yakut poets do not part with the topical subject matters and they deepen them in their works, reaching philosophic generalizations and keeping their national

aesthetics. One of the main tendencies in the modern Yakut poetry is an attempt to recover the folk genres as literary forms.

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