

The main themes and motifs of the art of Yuvan Shestalov

The set of problems in Yuvan Shestalov's books was largely determined in his childhood and youth when his personal psychological problems, as well as his mental and spiritual principles, evolved.

We will present some moments of the writer's life that influenced the evolution of his worldview before he turned to literary work. The writer spent his childhood in a Mansi village in the Taiga – the village Kvaik-ja. He lost some of his loved ones early in life: his grandfather, his grandmother and his mother. Shestalov had lived in his father's new family in the Khanty village Tegi since he was eight years old. In his schooldays children were taught in Russian only. He wrote his first poem when he was twelve years old. For his high school education he went to boarding school in the village Beryozovo. This was a very significant time in the life of the future poet, because he was a witness of the first gas blowout in Siberia; this event was a turning point not only in his home country but also in Shestalov's mind: In that September night the earth trembled. She roared. Oh, what happened! The sky was terrible... Behind the stone building of our school at the edge of the village, where an oil-rig had stood yesterday like an iron stairway to heaven, now there was a blazing fire in the night. A dangerous fire, which was destined to shake the region, to renew it. As children we were soon attracted by the profession of geologist.¹

Maybe after finishing school Shestalov could choose the way could have chosen to be a geologist (Gazovik, oilman), but on the recommendation of the District Executive Committee he entered the Leningrad Pedagogical Institute. There he met mentors; who made sure the talented student turned to literary work. They were the Mansi language teachers Aleksej Nikolajevich Balandin and the teacher of literature of peoples of the North Mikhail Grigorjevich Voskoboynikov. The sciences helped the poet recognize the need to create a new type of national-poetic culture. Shestalov remembers with gratitude: Only in the Leningrad, when I was very far from my native land, I learned to understand and feel a beauty and

¹ Shestalov Ju.N. Jazycheskaja pojema. — M., 1971. — S. 37.

possibility language of my small nation. Probably, it wouldn't happen, if it wouldn't of vivifying influence a Russian language.²

Yuvan Shestalov began to write by the end of the 1950s of the 20th Century. In his first sound poems and agitated lines about the fate of other Nations. He was worried by the situation in the Congo and Algeria, the rampant racist Ku-Klux-klan and the Ghost of Hiroshima. The poem "The Savages of the twentieth century", 1960; ends with passionate words:

Would be Caught with the lasso, like the deer,
Tormented by thirst, and flog with a whip,
When I saved the great Lenin
From the savages of the twentieth century!

(translated by N. Grudinina)

The sense of belonging to age, dutifully in front of her and dictated the poem "Kara-Yia, or a letter to the ocean" (Kara-Juja, ili pis'mo za okean), 1968; — a work condemning the war in Vietnam. "Is it possible that your stone foreheads wrinkled from the horrors perpetrated by your forces in a foreign land?" — the poet turns to the cities of the United States, that send their soldiers to destroy a peaceful city far of Vietnam. Bright journalistic intensity will be characteristic of Shestalov throughout career. His poetry, as rightly emphasized by L. V. Polonsky, inherent in: good citizenship, military activity, violent invasion of privacy, a desire to serve their verse advanced ideas of the century.³ "Ideas of the century" shaped the worldview of the poet. His verse is effective to build a new life, is dedicated to the fate of the revived Northern people. The best songs are of his native land. In the poetry of the 1960s, filled with subtle lyricism, truly hear the breath of his native land, the fragrance of the taiga, silent splashes of the waves on the Ob, the heady scents of the meadows.

The poet's early works did not present archaic folklore, but preserved the national character descriptions. Watch how gradually expanded the range of artistic

² Shestalov Ju.N. Kryl'ja / Sovetskaja kul'tura, 28 nojabrja, 1978. — S. 4.

³ Polonskij L. V sem'e edinoj. — Tjumen', 1982. — S. 18.

ideas Shestalov, starting from the early poetry to the present. The initial period of creativity Shestalov we determined 1955-1961 biennium. At this time, the poet creates works in their native language. His first poem is "Sjan" (Mother), 1955. Shestalov remembers that worked on it for a year, taking about his serious approach to literary work. He perfects his skills with the first poems. Appeal to the image of the mother of the poet was deeply conscious, as evidenced by his future work.

The first published poems of Shestalov – "As" (The Ob), 1956; "Tjely" (Winter), 1956. His poems were published in 1957 in Khanty-Mansiysk district's paper «**The Lenin trust**» and in the magazine «**Neva**». Since this period reader begin to open for yourself the poetry of Shestalov. Since this period, readers began opening up to the poetry of Shestalov.

A collection of poems *Makem at (Aroma of my land)* 1958; was published in Mansi language. After one year this collection of poems was translated on the Russian language and gets a new name *Pojte, moi zvezdy (Sing, my stars)*, 1959. M. Dudinin translated Shestalov's verses. In 1960 he published small a collection of poems *Man'si pavlyn njavramytn (For children of Mansi villages)*; in 1964 he published a collection of poems *Misnje*. Themes of books connected with poetic image events and personages of his native land. Fledgeling poet's soul by north nature, where he finds assonance own moods and rueful feelings: "I look as at ease, / the Ob plays. / Splashes so freely, / my Heart stops"; "the air until dawn / sings to me: "Write! Do!" The regularity to nature, to the subject of their "small" Motherland lies in the fact that the roots of moral purity begin, first of all, from their native land. The pattern of treatment to the theme of nature, to the subject of his "small" homeland lies in the fact that the roots of moral purity begin, first of all, from their native land. Spiritual wealth is determined by the person's attitude towards the world and its people. Yuvan Shestalov shows such qualities as a spiritual generosity, kindness, warmth: "winter Scares, watching like a wolf / the howling Storm, goody in the pipe. / I shall find birch clean. / I will not give it to you." Chanting native forests, the rivers, the poet rejoices and new changes: "Many

days - long days - / I wasn't in my forest... / blood boils and heart melts: / Mansi land flourish!"

In the main theme of the book *Pojte, moi zvezdy (Sing, my stars)*, 1959; the opening of the world wide reading of poetry from the Mansi region - Shestalov managed to convey the spirit of the people, his magical sense of life and existence. V. Kosyhin will say: "<...> (**Replace < and > with [and]**) fine, that the young man threw his poetic networks in the maelstrom, which he was more familiar".⁴ Motherland of the poet - a river of childhood, it is sacred for every Mansi native forest, sky, animals and birds. There are "white beaded rings", "wing blizzards dancing, circling, snow crunches, where you do not get up", "hear the pine trees rustling sleepy", "moon forest rings", "the stars Shine on the snow" in the land of Yuvan Shestalov. The heart of a poet, troubled by the questions: "is happiness will smile again?", "heart, heart, true you get wings?". The poet does not skimp on the expression of feelings of love for his native land. His exact characters-comparisons, imagery associated with nature, revealed one of the features of his work.

Many of the poems in the collection are dated 1956 and written by Yuvan Shestalov at homeland, in the settlements Kvayk-ja, Maleevka, Vanzentur. After three years of separation, coming to their homes, the poet enjoys the beauty of the region, close to people. "And every path, every brook. Here rocked my cradle of birch bark; to rule a brisk boat I learned here; here I first felt the awe and tender fish, and the man felt".⁵ His lyrics embodied the ideological and emotional impression of attitude. Fanned by the a special love everything related to nature, hear the quivering sound forest life and the human heart, the desperate beauty, and the condition of the nature of the identity of the soul of the hero.

In parallel with modern subjects and with concepts such as a homeland, a land, a man, a time, poet sounds and theme about past, Yuvan Shestalov knows about past, from stories adults told. A poem dedicated to his father has the

⁴ Kosyhin V. Pojeticheskoe kaslanie // Moskva, 1972. — № 12. — S. 205.

⁵ Shestalov Ju. Sinij veter kaslanija. — M., 1985. — S. 67.

following lines: "There was a time when, / not frightened of punishment, / grandfather of my father / Play cards!" The poet is grateful to the Russian people, who liberated Mansi, not only from centuries of exploitation, but also from darkness and ignorance. He understood that freedom came through evolutionary transformations, therefore his works sounds the joy of the freed man. This romantic pathos is characteristic of creative Shestalov. The poet does not hesitate express his feelings. He tries to inspire the reader. The singer of "socialist renewal and prosperity"⁶ (L. Chudnova, B. Nevsky, A. Polonsky, D. Romanenko, V. Lebedev, V. Ogryzko) — this definition is spoken about in literary criticism. Such definitions create a stereotypical image of the poet, but don't infringe on its merits, with his work he proves that he is able to cover a variety of topics. Works devoted to the trends of the Soviet era, talking about his high sense of patriotism, "education" and "civility". Yuvan Shestalov is Mansi. He was deeply concerned about the fate of the people. This feeling is explained by its appeal to Patriotic themes. **Lenin's name Mansi associates their best share. name of Lenin was associated for Mansi people with the best time. (This sentence is not clear)** Only in Soviet Russia they found themselves in favorable conditions, the lifting of public consciousness. **There are biographical facts in patriotic theme Yu. Shestalov. (This sentence is not clear)** The father of the poet a child was lost grandfather cards and long rotten merchant. Revolution returned his freedom, human dignity, made happy.

Collection *Misne*, 1961; summed up the initial stage of the creative path of the poet. Of particular interest are the traditional comparisons of the images: unlike the first book of the poet *Makem at*, 1958; they are becoming deeper and more meaningful value. The name of the collection comes from the mythological image Misne — good forest fairies that help hunters in the field. This image of the poet in the poem is transformed: at first, she is "beautiful as the Northern territory", "hot like hot fire" in her eyes "burning hot sun, warms and gladdens the people"; then Misne appears people's ideal of beauty. Earrings in the ears Mansi girls —

⁶ Lebedev V.D. Mansi. Ocherk istorii literatury. — Tobol'sk, 1995. — S. 86.

beautiful birds; the Golden sun is playing on her chapped cheeks; her eyebrows, like two fish swimming in different directions; endowed with a voice "sonorous Swan". The dance girl "wriggles like a slippery tadpole, she rides as a frisky calf, leg bends in buckhorn, she floats like a spring goose." The image becomes lyrical undercurrent; from a fairy Misne becomes a mother, birthplace:

My heart was born in the heart of my mother,
The heart of my mother was born in the heart of Misne,
Heart Misne was born in the heart of my people,
Heart of my people were born in the heart of my beloved homeland.

(translated by A. Balandin)

There are the historical path of the motherland and the people of the Mansi in the collection. It reveals a poet autobiographical. The subjects of the poems "My father was born in old time", 1959; "My mother was Mansi girl", 1960; — the story of the fate of his father and mother would later become one of the Central themes of his prose works.

A collection of *Misne*, according to A. N. Balandin, forced to talk about a young poet as a reformer of national artistic traditions. A scientist writes: "the Merit Shestalov in the development of the Mansi of poetry is that it has retained the size of ferrets and inherent Mansi folk song ritmologia. The poet has resolutely overcome the chilling effect of parallelism and Mansi has created a new kind of verse based on the rhyme.⁷ Shestalov introduced new genres for Mansi literature: political lyrics "Son" (*the Dream*), 1959; "Grustnye pesni" (*Sad songs*), 1959; and brief ten-lines of poems called "song-boom". These poems have direct didactic setting, in the last two verses of each text accurately named the target at which an arrow shot. For example, the poem "Though the language he knows, and he doesn't speak it", 1960.

At the initial stage of creativity of the poet are artistic generalizations, philosophic narration — this will come with time. Separate poetical works of wordy, straightforward, with a recurring theme. Poems "Mat" (*Mother*), "Net u

⁷ Balandin A.N. Predislovie / Shestalov Ju. Misnje. — Tjumen', 1961. — S. 5.

menja bednogo..." (*I do not have a poor ...*), "Dorogaja severnaja zemlja" (*Dear Northern Land*), "Zolotaja mama" (*Golden Mama*), "Berezovyj sok" (*Birch sap*) united by the theme of loneliness after the loss of his mother. Special talent marked a beginning poet - in his works an organic link with the people and culture of Mansi. The poet closes not only the interests of history and destiny of the people and the country. He was worried by the situation in the world. In the works of Shestalov seems much older than his age. He learns with the first works to hone each line, experimenting, decorated with poems, comparison, bright colors. The poet boldly introduces in the text of mythological images (Misne, Tanvarpekva Hanotir, Kul), uses traditional oral and poetic trail: "The thundercloud has black face", "nosed mosquitoes", "sickle sickle months." The number of tropes is not yet rich; some because of the frequent use of reduced "the Hand of the sun with a fluffy oblique", "Hot sun with a Golden scythe", "the Tender hand of the sun with a fluffy oblique". To further his interest in folk art will grow and becomes the defining element of literary style.