

The main themes and motifs of the art of Yuvan Shestalov

(3-rd part)

Since 1960-ies is rapidly developing genre of the novel in the Soviet literature, in which national identity finds a more vivid expression. A promising direction of young literatures of the North and the Far East is the development of literary essay and journalism. Yuvan Shestalov refers to the prose among other writers of the North. The emergence of lyrical prose as a qualitatively new phenomenon in the young literatures of Siberia, the Russian North and Far East is connected with his name. So begins the next stage of creativity Yu. Shestalov. He creates numerous newspaper articles, short stories, sketches about the people of their region. Then, he creates a masterful includes scenes story "Sinij veter kaslanija" (*Blue Wind kaslanija*), 1964; and "Kogda kachalo menja solnce" (*When I rocked the sun*), 1972. In the first story includes a story-poem "Sobol' ne ujdut, a zheny ushla" (*Sable will not go away, and his wife had gone*), 1961; the article "Ljubov' vse mozhet" (*Love can all*), 1961, the story "Aj-Teranti" (*Ai-Teranti*), 1963. He includes short stories and essays in the second story: "My letim" (*We fly*), 1967; "Pesnja starogo Mansi" (*Song of the old Mansi*), 1967; "Duma starogo Mansi" (*The Duma old Mansi*), 1967; "Jugorskaja kolybel'" (*Ugra Cradle*), 1969; "Na krylatoj lodke" (*On a cruise boat*), 1969; "Kogda kachalo menja solnce" (*When I rocked the sun*) (autobiographical novel), 1970; "Voda" (*Water*), 1971; "Zheleznyj argish" (*Iron argish*), 1971. Period of creation stories - the years of perfection of skill of artist. The writer appeals to the Russian language in the works, due to the fact that he needed a larger circle of readers. Turning to prose also argued: Yuvan Shestalov attracted wide opportunities that open the horizons of knowledge of life. The poetic view of the world determined the originality of the stories: the lyricism of the narrative, a mixture of prose and poetry. Prose by Yuvan Shestalov is autobiographical. Writer through image of lyrical hero reproduces life events and changes in the minds of the Mansi. B.L. Komanovski compared Shestalov creativity with the experience of other literary writers

northerners. He notes: If the creative development and Rytkeu Khodzher runs mainly under the sign of movement towards socio-psychological understanding of reality <...> is a different direction <...> marks the lyrical prose writer Mansi Yuvan Shestalov. His story is the poesy of life, her romantic perception.¹ This perception is based on national folklore.

The stories of Shestalov created in the form of a confidential conversation. The researchers note, that Shestalov consonant usually predecessor, the master of lyrical prose – M.M. Prishvin. A.V. Poshataeva notes: Researchers of creativity of M. M. Prishvin highlight the special predilection of the artist to verbal culture, in which he had seen for himself the pattern <...> Prose of Shestalov some poetic features, closeness to nature, and the importance of folklore fundamentals of consonant prose of Prishvin.² The personal form of the narrative in Shestalov created on the basis of the story-journey. This brings him to the lyrical prose Prishvina.

Stories by Yuvan Shestalov correlate with Russian lyrical story predecessors in literary criticism, “Kaplja rosy” (*Dewdrop*), “Vladimirskie proselki” (*Vladimir of country roads*) V. Solouhin, “Dnevnye zvezdy” (*Daily Star*) O. Bergholz. The main thing is the emotional intensity of the narrative, psychological characters, mosaic paintings of modern life. In the article “Trudnyj put' k pervoistokam” (*The difficult path to the original sources*) 2003 R. Ulyashev notes: "The history of literary genres whimsical. Neither sleep nor spirit did not know Vladimir Soloukhin, printing in 1957 "lyrical diary" — “Vladimirskie proselki” (*Vladimir of country roads*) that he would strike, as the new guru, poets and prose writers. It is not necessary to list all the followers, it is enough to name two - Rasul Gamzatov <...> and Yuvan Shestalov, remembering his childhood in the blue waters of the Ob and Sosva³ V. Solouhin confirms the continuity of the literary experience. In the article “Vnyk shaman” (*The grandson of the shaman*)

¹ Komanovskij B.L. Puti razvitiya literatur narodov Krajnego Severa i Dal'nego Vostoka SSSR. — Magadan, 1977. — S. 115.

² Poshataeva A.V. Literatura narodov Severa. — Moskva, 1988. — S. 134.

³ Uljashev R. Trudnyj put' k pervoistokam // Mansijskaja literatura / Sost. Ogryzko V.V. — M.: Literaturnaja Rossija, 2003. — S. 180.

1997 we read: Shestalov wrote lyrical prose. Realizing gained momentum from his soul, to our personal acquaintance, he treated me well, and his prose seemed to close to me, at least the manner of writing.⁴ Folklorization is characteristic feature of the lyrical narratives Shestalov; his novels are repelled from the experience of predecessors. In his novels are present the plot and story lines. However, stories are not recorded in strict canonical limits, it is related to the continuation of the experience of the national folklore traditions.

Sinij veter kaslanija (A blue wind of kaslanija) is lyrical and publicistic story. The main theme of story is contemporary reality. It is dairy of one kaslanija. In this short novel attention of writer's to focused on the life and activity of reindeer breeder. Kaslanije – it is way of nomads, it is long and difficult road from The Ob to the Urals, in which: "...not seven times to put in the way of warm the chum, and more; not seven swamps to be passed, and more; not seven thoughts you change your mind, and more; not seven times to test yourself, and more!" (1, 309). The writer transmits motion through rhythm. Reindeer breeders wander through the taiga in search of reindeer moss all year round, the only feed for the reindeer. The existence of many generations of Mansi was based entirely on the movement, tireless activity, a struggle with the elements. The existence of many generations of Mansi was based entirely on the movement, tireless activity, a struggle with the elements. Shestalov, knowing such a motion, it transmits skillfully.

The story consists mainly of portrait chapters, devoted to the participants of Kaslanija. The chapters are interspersed with landscapes, sketches of the rites Muncie. The sound of the lyrical narrative moves from descriptions of nature, thoughts about life, about childhood. The main idea of the story — the question of the future of reindeer herding and reindeer herders in the North, the wider it is the question of the fate of the native people.

⁴ Solouhin V. Vnuk shamana // Mansijskaja literatura / Sost. Ogryzko V.V. — M., Literaturnaja Rossija, 2003. — S. 131.

Yuvan Shestalov created an interesting and in-depth image of the protagonist - the narrator in the first story. In the story created the image of a young educated Mansi, caught up in extraordinary situations. Writer shows his mood changes, doubts, sincere experiences.

There are heroes in the story. They understand that the revolution is not the spirit and life itself. They talk about prejudices, superstitions. They believe in evil spirits and rejoice in oil - black gold. K. Zielinski said about these heroes: it is our people today: brigadiers, geologists, reindeer breeders. Shestalov created a modern hero. The modern hero, however, appears to have taken the realism. It requires the image of ourselves in a realistic aspect. Modern hero depicted in a more ancient environment. Thus, the modern connected with antiquity, as reflected in the folklore.⁵ In the story along with the theme of contemporary reality, the effect of time on the entire nation and an individual is subject of historical and cultural features of the Mansi people.

Creative growth Shestalov underscores the growing interest in folk heritage, including its descriptive and expressive means. In the 60th years, the poet has linked his poetry with folk imagery: "Lenin-Komsomol, beautiful as the bright moon" or "brave teachers as a thousand suns shining" ("Uchitel Severa") (*A teacher of the North*), 1960. In the period of the writer's prose the element of poetic imagery captures from the first page: "The deer. Branched like a tree growing on his head. His eyes tarry, tender, like a good man" or "long eyelashes and glowing eye mystery of the stars that low go for the blue snow on thin legs". In the second story, *Kogda kachalo menja solnce (When the sun rocked me)*, 1972; is increasing the scale of research intentions of the artist. The work is presented as an encyclopedia of national life in which the whole life of the Mansi is associated with the spirits. There are tales, songs, and stories in the story. Folklore genres are involved in the development of the plot, help to recreate the picture of national life in all clarity and expressiveness. With their help reveal feelings and thoughts of the hero. The writer refers to the origins and roots of his own biography, reflects on the

⁵ Zielinskiy K.L. Oktjabr' i nacional'nye literatury. — M., 1967. — S. 114.

historical destiny of the nation, and stares at his present, future. To travel back in time a short biography of the poet and it "extends" it, "moving" together with your thoughts and feelings in the form of the father — lyrical Solvala. V. Lebedev notes: creativity Shestalov no analogues in Russian literature and literature of other peoples, including the North and Far East.⁶

The story consists of three songs. In the first song lyrical hero tells about himself, it's "terning erig" is a heroic song of the son. The second song is dedicated to the fate of his father; the third Solval sings his heroic song. Three parts framed by a lyrical confession of the narrator. Song of Solval is the main song in narrative. He wants to be smart, resourceful, as Equa-Pagris. People call his son Toruma, sent to earth to save people from misery and unhappiness. The name he got from the name of the year: "it was a Hungry year, no salt cooked, and he called the fatal year, salty." Solval grew up surrounded by tales, riddles, fairy of nature, hunting, fishing. The writer conveys the state of mind of his character, inner world of yesterday's farmhand hunter and fisherman, man of taiga. The artistic world of the story — world informed his intellect and imagination. Song of destiny Solval is one of the major successes Shestalov. The writer makes an attempt to artistically recreate the genre of heroic songs. Solval is communist, he was devoted his life to the class struggle and construction of socialism, the organization of collective farms in the North, protection of the Motherland from the Nazis.

The problems of the story *Kogda kachalo menja solnce (When I rocked the sun)* is determined by the philosophical reflections of the author about life and humanity in the modern world. Life appears to him as a continuous stream; it excites the riddle of existence: "A life. What secret lies in it? Perhaps the fate of people helping me to understand myself and the world?!" The most important issues of our time arise in the philosophical quest of the writer, summarizing individual chapters: "The time of gods has passed. And the creators came? Who are your creators? I want them to understand." The narrative belongs to the genre of lyrical and philosophical story.

⁶ Lebedev V.D. Mansi. Ocherk istorii literatury. — Tobol'sk, 1995. — S. 112.

On the example of two stories that belong to the same stage of creativity, there is evolution of creative thinking of the writer. A distinctive society with its mores, customs, ceremonies this reality are the main subject of artistic images Shestalov in the first story. The second story reveals the reality of the past and present. The first story presents "a song-confession" the life of one character, and then the second story is chronicle of family - Saga. It unites the fate of all members of the same family. The first story belongs to the genre a lyrical story, the second story is lyrical and philosophical.