

## The main themes and motifs of the art of Yuvan Shestalov

After 1976, Shestalov creates the stories: ... *Rushing deer*, 1978; *Sorni-Nai*, 1978; poems, nonfiction essays, published in the book *Siberian acceleration*, 1977; *Big fish*, 1982; *The purest pleasure*, 1985 etc. In the preface of the book *Siberian acceleration* Shestalov writes: I first wrote poetry. But life did not fit into the framework of poems. I wanted to be closer to life, wanted to intervene in its affairs <...> I wrote a humble newspaper and magazine articles, sketches, essays. When articles have accumulated a lot, I saw a mosaic of ancient and modern North taiga heard a peculiar rhythm. I wanted to catch his heartbeat, his major sounds and to transmit them to people."<sup>1</sup> Each collection of essays contains a huge volume and bright in the form of informative material to the reader, revealing the history of the Ob Ugrian culture and modern life. The center of artistic journalism is the image of the Shestalov.

A significant work for yourself Shestalov considers the novel-tale *Fire of healing*, 1988; as "this is the latest, consciously created work about their lives". Novel-tale is a Saga, a biography of kind Shestalov. The novel consists of four songs-fates: song grandfather by the mother, the mother's song, father's song and song of the author-narrator, lyrical character. Each has its own destiny, its own song. There is always opposition of past bad and good present in every song. This approach emphasizes the author's style of disclosing historical destiny of his people. Novel-tale we see as a continuation of the previous work of the writer.

The author seeks to comprehend the reality of modern life in the North in this period of his work. This is evidenced by the lyrical-psychological story *The Mystery of Sorni-Nai* and art journalism. Shestalov continues the folk tradition. The tale becomes fundamental in children's literature. Books for the little reader is interesting because in them the author with the hero feels lovely, long-familiar things of the surrounding world: "Turned the tap came water. Guys as idols, standing around me" (4, 230). Children's literature talks about the extraordinary

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<sup>1</sup> Shestalov Ju.N. *Sibirskoe uskorenie*. — M., 1977. — S. 34.

life of Mansi small boy, destined to be the founder of the native literature. Since 1990 Shestalov drawn to journalism. He focusing on acute problems of ecology and the future of indigenous peoples of the North. He published the essay "Revelation of Reguli" in 1993. In this work, as in the poem "Julian" Shestalov explores the memory of the centuries, it rewrites history: using original materials research restores the path of the Hungarian scientist Antal Reguli. During these years, the writer continues to create poetic works; take the form of spells and prophecy. His "shamanistic" "cuneiform" (as defined by G. N. Ionin) preaches "planetary and cosmic consciousness". Shestalov returns to the theme of cosmic consciousness. The writer is convinced: the time will come when without philosophy of Nature without philosophy of Space consciousness earthlings cannot do, without unconscious Philosophy of Nature, the unity of the wholeness of the world, without Cosmic Consciousness is impossible common evolution of mankind. The mindset of the writer based on ideas about the world. Shestalov feels responsible for what is happening in the world. He worries that society is in a state of imbalance is compared with the inverted pyramid. The instability of the base associated with increasing advances in technology. The writer believes that this imbalance can be overcome by flipping the pyramid and putting it in the law of Nature.

At the present stage creativity the writer carefully explores the philosophical and religious views of the people, traditions, rites, ideas about the Earth-the Cosmos. Shestalov grew up in modernity, but from an early age absorbed the wonderful world of folk traditions he has continued the aspirations of the ancestors — to protect Nature, the Earth, Harmony. We discussed the current stage of creation in the section "Religious and philosophical aspects of the art of Shestalov".

Tracing the career of the writer, having identified and comprehended the leading features of his creative individuality, in the next Chapter we will trace the development of the main images, themes and motifs. The lyricism of the Shestalov's works helps to reveal the author's identity in the context of his system

of views, attitudes. We draw attention to the deep involvement of the poet to the phenomena of life and existence of their people, immersed in life's material and lighting it from the inside.

The worldview of Shestalov was influenced by the events of time: studies in Leningrad, the oil and gas development in the North, restructuring, change of place of residence. All the events have made their mark, but the writer always remained faithful to national traditions. Since the beginning of writing Shestalov realized the value of native words; he showed the reader the wonderful world of childhood, the beauty of the region. Creating works in their native language, the poet reveals youthful feelings, but it takes a little time — and his work is filled with social problems, he turns to journalism. Then his works are transformed into slow, thoughtful story-reflections. In the 1990s, the poet travels to Hungary, because of changes in the socio-political situation in the country. At this time, there was a decline in creativity of Shestalov. He is confused and depressed. The cry of his soul sang in "the Cry of the crane". With this work begins a new, modern stage of creativity. The author has shifted the emphasis of artistic creation towards a religious-philosophical publicism. His achievements are not superficial philosophizing: for each concept felt intense artistic meditation, concentration feelings. Shestalov work's contributes to the spiritual development of his contemporaries. Shestalov does not depart from folk traditions; he refers to the ancient incantations, prayers. His art comes from inspiration, insight. The art for him is "the cry of the soul "thirsting for listeners", understanding, and creative act — "extasis "a terrible egotist", which expresses the global, universal, even cosmic upheaval" (Shestalov). Main the writer becomes a "symbolic thinking". He turns to the poetic world of archaic myth, pantheistic consciousness of his people, finding this new path to a more vivid embodiment of the idea of humanity and spirituality.

In different periods of the search method of the poet, novelist, essayist bright and individually variable explored the possibility of creating a single "shestakovskoe" text. Works of Shestalov presented a classic example of a generalized hero, representing the people. One person reveals a world of diverse

relationships. The writer makes his hero a participant in the entire complex historical interaction of human life and his individual perception of the world. In the post-Soviet period, the writer has shifted the emphasis of artistic creation towards a religious-philosophical publicism. In journalism get a different sound inherent in the motives of the author, images, rhythms, etc., preparing the new return to prose in recent years.