

## The main themes and motives of creativity of Yuvan Shestalov

### (4- part)

During the writing of novels Yuvan Shestalov creates the poems. The poem *Probuzhdenie (Awakening)* was included in the collection *Raduga v serdce (Rainbow in the heart)*, 1963; *Idol (Idol)* and *Golos novoj zhizni (Voice of new life)* published in the collection *Glaza beloj nochi (The Eyes of the white night)*, 1967; *Na zheleznyh nartah (The iron sled)*, *Chernoje more (the Black sea)*, *Medvezh'e igrishhe (bear games)*, *Kara-jujja (Kara-Uya!)* were included in the collection *Pesnja poslednego lebedja (The last Song of the Swan)*, 1969; *Buben, gudi! (Tambourine, sing!)* *Taezhnaja pojema (Taiga poem)* were included in the compilation *Taezhnaja pojema (Taiga poem)* 1970. United the whole lyrical epic *Jazycheskaja pojema (Pagan poem)*, 1971.

*A pagan Poem* has the highest critical acclaim. Yuvan Prokushev notes: this is one of the outstanding works of our multinational Soviet literature, one of the best modern poems.<sup>1</sup> M. G. Voskoboinikov says: *A pagan poem* announced to the world about the birth of a great Soviet writer, he calls Shestalov “right flank in the poetry of northerners”.<sup>2</sup> The poet notes: in the poem tried to portray the man of the North, relying on Mansi folklore, the wisdom of old legends, which has absorbed centuries-old spiritual experience of the native people. This socialist system has given my books a strong international wings.<sup>3</sup> *A pagan poem* is an example of what the richest opportunities have opened up the past in front of the poet. Many of the songs based on folk traditions, they recreate the historical past in the poem. V. Soloukhin, stressing the importance of the work, writes: tomorrow's student will have to study the poem Shestalov simultaneously with the “*Pesnja o Gajavate*”. Soloukhin believes: at the same level with the heads of Yuvan Shestalov poem as *Pesnja gluharja (The song of the wood grouse)*, *Pesnja osetra (Song of sturgeon )*, *Pesnja sobolja ( Song sable)*, as *Pjataja duma medvezh'ej golovy (The Fifth Duma bear's head)*, can get only the best chapters from

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<sup>1</sup> Prokushev Ju. Dal' pamjati narodnoj. — M.: Molodaja gvardija, 1978. — S. 193.

<sup>2</sup> Voskoboinikov M. These songs easier birds. – *Literary Russia*, 2 December 1977. — P. 3.

<sup>3</sup> Shestalov Yu. N. *Literaturnaya Gazeta*, 10 January 1979. — C. 3.

Longfellow's poem.<sup>4</sup> The idea of the poem is the desire to awaken the consciousness, the Patriotic spirit of the native people, to inspire faith in a better, fairer future. Verses of the poem don't correspond to the canons of social realism. On poem "Pjataja дума медвежьей головы" (The Fifth Duma bear's head) Shestalov invites the reader to look into the deep layers of the cultural traditions of the Mansi people. The first poem "Beasts" reveals an unusual method of self-defense from bear lighting to forbidden topics, he covers his face from the bear birch bark mask. Actors perform in masks on the bearish views on the games. The mask is necessary to in the life the beast didn't recognize the man who during skits scolded, laughed at his holy "spirit".

*A pagan poem* consists of eight songs, begins with the Preface — "the Word before a long journey". First lines: "I woke up... The sun like a golden deer peeks into the window. The sun like a Golden bird flies out of the door. Two cheery suns glinted from the wooden booths — two dog eyes and I run on their call. I run to the river. There is splashing the Golden sun!" the poem has a bright major chord. Happy morning of a new life "the native land" is a new tale. But on the way to a new life of the poet's doubts. But on the way to a new life of the poet tormented by doubts. In the poem "Black sea", comparing the feeling to "volatile" the sea, he is trying to understand itself: "Maybe you really are smarter than me / Wiser than me / and every person on earth?", "Who are you, sea? / Open it up. / I didn't know you, / I don't know myself...". The poet draws a new life, but he is alone in his endeavor and so the world seems to him too difficult. "Climbed" a new height of creativity, Yuvan Shestalov aware of what is still unstable, perhaps his "enemies" only for a moment and gave him this "highest quiet".

He apologizes for his ancestors doubts, revealing the hard way in his creative position: "Great-grandparents, you will forgive me, / I see not only the animals / The greedy mouths of the idols / I don't smear the sacrificial blood. / I see something from here, / My heart is sick with something".

*A pagan poem* – it is a new type of artistry. Its structure combined two different artistic systems — ancient mythological and literary. Yuvan Shestalov often consistent with the principle of socialist realism, when the past of the people he paints dark and gloomy colors. The poet praised soviet new times as the highest good, but it appealed to traditional beginning: the soul of the people, its customs. The ritual actions on a bear holiday artistically recreated very vividly and believable. Myth and reality are linked inextricably in the poem. Creativity of the poet has a singularity of - an appeal to the folk tradition, with his deep knowledge and thorough. Shestalov has created major works in the period 1962-1972 years, at the same time he is engaged in journalistic activities. His essays are printed in the newspaper "Izvestie» (*News*), «Pravda» (*Truth*), «Sovetskaja Rossija» (*The Soviet Russia*). The writer highlights the problems of life in their homeland, "man of the North", ecology, policy, literature of the peoples of the North: "Severnoe sijanie" (*Northern Lights*), 1962; "Vazhnyj i otvetstvennyj zhanr: (o pojezii)" (*An important and responsible genre (poetry)*), 1962; "Olenevody" (*Reindeer breeders*), 1963; "Severnnye novinki" (*Northern novelties*), 1964; "Moja Jugra (o preobrazovanijah v Hanty-Mansijskom okruge)" (*My Ugra (about transformations in the Khanty-Mansiysk Autonomous Okrug)*), 1968; "U drevnego ognja: (o pisatel'skoj organizacii Hanty-Mansijskogo i Jamalo-Neneckogo avtonomnogo okrugov)" (*The ancient fire: (a writers' organization of Khanty-Mansiysk and Yamalo-Nenets Autonomous District)*), 1969; "Duma starogo mansi" (*The thoughts of old Mansi*), 1972; and others.

The author's worldview, ideological and moral program formed in 60-70th years. There is a manifestation of a mature talent in this time. V. D. Lebedev notes: the voice Shestalov immediately stands out against entire the Northern region. Because a writer interested in the poetic world of the soul of his people, his perception of the world. The emotional-philosophical worldview system of Shestalov, based on national folk traditions reflected in the poetry and prose of the author. Interest in oral poetic heritage was observed already at the initial stage of his work. Then the poet was limited to traditional paths and mythological images.

His prose works is based on the folk tradition. Genres of Mansi folklore are present in the works of Shestalov. Genre regularities Mansi traditional heroic songs (tjerning jeryg) have become the defining in the stories. Personal memories, observations, impressions expressed in the first person in the story. The development of plot slows down lyrical digressions in each story, as in the works of folklore. The works of Shestalov are full of parallelism, ethnographic details, the alternation of prose and poetry and unusual metaphors ("a boat floats as proud goose between brooding shores of the shining river", "blue wind kaslania"). Determining at the beginning of Shestalov is the attention to the inner essence of being, and not to the acts in the artistic construction.

Shestakov working on the story *Tajna Sorni-Naj (The Mystery of Sorni-Nai)* 1976; after 1972. With this story is connected the third stage of the writer. The author notes, that in contrast to others stories, in this story has a special and fictitious content. The story is written in the third person. The main hero is Mansi, the writer gives his autobiographical data. Sergej Luguĵ of the same age as Shastalov, he was born on his birthday. This way of presenting the character necessary to "feelings were more real". The life of the protagonist is the world view Shestalov at this stage of creativity. Sergey, as a writer, dreaming of the fabulous Leningrad Institute of peoples of the North, but his destiny, unlike fate Shestalov turned out differently — he has mastered the profession of an oilman. The historical events described in the story, influenced the formation of the inner world of the hero: the construction of a society of developed socialism, the oil and gas development in Siberia. These factors have left a noticeable mark in the fate of the writer. The writer with his hero thinks about the future of his native land. The novel received mixed reviews from researchers. L. V. Polonsky calls the novel: an intelligent, kind, poetic work. V.D. Lebedev noted: the story did not become a writer of creative success, as it is does not have the charming, acutely poetic perception of the world that worried, to fascinate and bewitch the reader in the first stories.<sup>5</sup> In the story a lot secondarily, a familiar scene, the story is overflowing

with romanticizing the exploits of the conquerors of nature. In the story a lot secondarily, a familiar scene, the story is full dramatization feats of nature explorers. By the time of creation corresponds to the time many people lived with the dream of heroism in peacetime, due to its relevance, the story is very successful. Shestalov voiced the problems associated with life tomorrow Mansi. For example, in childhood the inner world of Sergei formed the Keeper of secrets Sorni Naj old Illi-Aki, the boy followed his instructions. School teachers spoke of the high purpose of man, urging northerners to acquire the profession of a doctor, teacher, engineer. As a result, high school graduates had lost touch with the origins of the national culture, were deaf to the moans of nature.

One of the scenes of the story: Sergei, became a surveyor, must cut the track. He stood in front of cedar and thinks: "Komsomol can be superstitious? Who now adheres to the backward customs of their ancestors?" <...> Flashed steel axe blade, white birds flew splinters. Moaning old trees, the thick branches sprang the squirrel and the arrow flew onto the branch of a neighboring tree. Echo of taiga was repeated the sound of an axe. Somewhere far away a lonely owl groaned. Lightning flashed the blade of the axe cracked taiga bogatyr and the thunder fell to the ground. Taiga moaned, not knowing what was happening around"<sup>6</sup> (5, 72). Hero of Shestalov, before he begins felling the tree, ask himself questions to justify the actions. He's the new modern man and progress is understood only as the process of conquering the nature. The writer justifies the hero: "There is no glade – will not map." Such justifications are the causes of the negative reviews on the story Shestalov. N. Kachmazova saw in this admission of "uncertainty of the author's position in the assessment of the actions hero."<sup>7</sup> The actions and thoughts of the characters reveal the soul of a writer, but their world views are different. In the story *Tajna Sorni-Naj* it is the writer, not his character, hears the groans of the taiga. For Sergei: with every sliver, maybe flew pagan ideas, inspired by the taiga childhood...Heroes of Shestalov are proud and ambitious people. The writer

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<sup>6</sup> c.72

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explains: True ambition, it is a passionate desire for the incarnation of his "I" in the case, whom you serve. It is the dream of heroism, in which "I" was able to step beyond his personal life. It's a merciless struggle against the transience and the impermanence of all that exists — the proud desire to subdue nature and force her to keep the imprint of the powerful personality, who is conscious of being necessary and strong.<sup>8</sup> The statement of the writer matches his creative position at time of life, creating it truly serves the selected path; he's living the dream of a bright future. Today, as we know, philosophy Shestalov is not a desire to subjugate nature, and to "cure" it, to preserve it for future generations.

In the story *Tajna Sorni-Naj* seamlessly interact with two principles (myth folklore and civilized), which emphasizes the degree of talent of the writer. Similar genre N. Kachmazova defines as contamination genres boundary genre forms: socio-psychological stories *Aniko iz roda Nogo* (*Aniko from the sort of Nogo*) A. Nerkagi, the story-confession *Ja slushaju Zemlju* (*I listen to the Earth*) by E. Aipin, romanized myth *Kogda kity uhodjat* (*When whales leave*) Yuri Rythjeu. We define a novel as lyrical and psychological.