

Matrena Pankratjevna Vakhrusheva. The story “Na beregah Maloj Jukondy”
(On the banks of the Small Jukonda).

The first literary experiments in the Mansi literature belong P. Chejmetova – the story of “Dva ohotnika” (Two hunters), 1940; M. P. Vakhrusheva – the story “Na beregah Maloj Jukondy” (*On the banks of the Small Jukonda*), 1949; M. Kazantsev – “Rasskaz o sebe” (*The story about myself*), 1949. The story of M. P. Vakhrusheva "Na beregah Maloj Jukondy" it is a new stage in the development of literature. The ideological content and artistic structure of the novel differs from the creative principles P. Chejmetov and M. P. Kazantsev.

The story of M. P. Vakhrusheva "Na beregah Maloj Jukondy" (1949), written in Kondinskiy dialect of the Mansi language and translated into Russian language by G. Gore and A. Balandin. In this autobiographical work the author refers to the years of his childhood, his youth, tells the story of a girl named Motya (Matrona) with the banks of the Small Jukonda. Meeting with the school was the first significant event that made the girl different eyes to look at the world. The author traces the journey of the character: from school to Institute. In the story autobiographical details have not changed and are not fictional. Her character, like the life of the people, M. P. Vakhrusheva not trying to present it in the best light, and describes all plausible: "Before, the fisherman and the hunter took from nature only of her wealth and nothing is returned to her in return. Now the collective and state farms are engaged in breeding fur-bearing animals...<...> taiga full of new sounds: the whistle of power saws, the roar of engines, the whistles of steam locomotives on narrow gauge Railways, noise and gnashing of tractors, cranes, bulldozers and excavators". [1, 40]. Or, "Who maketh the skin, and leather shoes and sew clothes for her husband, for the whole family? The wife sews. Who cooks the dinner, nurse the children?.. But husband will be back from the hunt, lying at home on his bunk and smokes a pipe, smokes a day, two, lying on a bunk or on the skins in the chum. Many women managed the farms, village councils, teachers, head shops, workshops today." [1, 16]. There is a clear social orientation in the story. The contrast is one of the main means

of expression. M. P. Vakhrusheva often uses to direct conclusions and appeals – interpretation of new changes in the fate of the Mansi people: "I can't forget how much grief, hardship and suffering endured Mansi people. Before the truth about Lenin, gave my own people a bright and happy life" [1, 9].

V. Ogryzko is very aptly put about this thinking of the changes in the fate of the nation. He notes that "the heroine of Vakhrusheva quickly demonstrated her readiness to abandon old traditions. She only saw the dark side in the past: poverty, deception, mud and cold. This writer recalled the stories of other northerners, who in the late 1920's – early 1930-ies cursed pre-revolutionary history of their people and enthusiastically sang all the orders that adopted of the Soviet power in the taiga" [2, 27].

In the story of M. P. Vakhrusheva follows the chronology of events, in the autumn came to the school in 1928, he lived in Leningrad until February 1942. The author introduces a reliable name in the story: teachers Alexander Lvovich Lambin and Vasilij Vasil'evich Uzhencev, classmates Popov Grisha and Anya Dedicova. The story can be considered not only an interesting memoir testimony, but also a mirror of the times, reflecting the reality. Time is considered in the novel as a chain of the main and significant events in the life of Mansi girls.

The story "Na beregah Maloj Jukondy" consists of twelve little stories. Stories are linked together by the participation in them of the main character. Each story has its own name "A village on the island", "Our land is harsh!", "The second mother", etc. The theme of the novel is concerned with life of the author with its joys, worries, anxiety, and grief. Each of the little stories in the story has a different theme and ends with a statement of facts, for example, "My old dream realized in the fall of 1946. I received a ticket to the Leningrad state University and went to the city of Lenin to continue my education." [1, 34], or notes of joy and happiness: "and I sing about you, my youth, my land, the banks of the Small Jukonda where aspens rustle, the leaves on the branches rustling, when the wind blows and the waves" [1, 20]. The main themes are family and childhood in the first story, "A village on the island". Childhood memories of the heroine is melodic, tells about family life, about joint work and rest.

It is time surrounded by the caring mother and the caress of her gentle hands. The narrative ends with the words "My Childhood! Mother's voice, dad's pipe, which was steaming all day! Though now I hear the laughter of her brothers, dogs barking, rushing water in summer, wind in winter" [1, 4].

In the second story of the "Our land is harsh" reveals the theme of the Motherland and the people, capable to live and survive in the extreme conditions of the North: Our land is harsh, and strong, brave, clever, resourceful are people live in it. People don't afraid of any storm in the lake, mountain waterfall or roaring rapids or a wild animal. They will find output from the very difficult situation "[1, 6]. M. P. Vakhrusheva said about your countrymen with pride, revealing the "man of the North" in all national identity. Theme of nature is present in each of the stories, presents the flora and fauna, the seasons, the natural landscape: "I will not forget you, river the Konda, you the Small Jukonda, the Big Jukonda, lazy river the Hermia, angry cold is the Akaltara. I loved to hear, ringing, noisy, rushing, splash across the stones of your water" [1, 6]. Nature for writers-northerners is an integral part of creativity, because the world begins with nature and childhood. Memories of childhood and youth, recreate a unique image of nature. Plan an epic story "Na beregah Maloj Jukondy" is represented by numerous drawings: the collection of bilberry, hauling it horses, leprosy bear, lives in the village and the city, way of life Mansi, the position of women in the family, study and work of the heroine, a trip to the city of Leningrad. The heroine gets a profession of a teacher; first she working in school, then she was invited to work at the Pedagogical College. I used the textbooks for primary schools and self-developed questions of grammar of the native language" [1, 29]. The problem of story is that without the development of nature language is no future for the people. The story begins with conflict: teacher - Marja Andreevna did not know the Mansi language, children did not know Russian language. A new teacher is Kapitolina Andreevna. She could have solved the problem "before starting the course, she went on the huts, recorded on paper Mansi words, learned them and I began to speak on Mansi language" [1, 7]. A spiritual image of the heroine - Mátra, M. P. Vakhrusheva sought to describe more deeply through the inner world of the

heroine. The action in the story is based on the internal psychological conflict of the heroine. The main conflict is not only the juxtaposition of past and present in the story, but also the struggle for the new and free man of the North. The artistic basis of the story, emphasizing the fullness of feelings, sincerity and emotion was genuine innovation M. P. Vakhrusheva. Lyrical emotion and openness of the author's feelings has given a sublime romance to the story. D. I. Romanenko noted that the first authors of the peoples of the far North and the Far East contributed to its creation the features of the artistic traditions of their peoples. "Respect for people and his work, a lively interest in everything new, extensive use of poetic generalizations based on folk allegories and comparisons, the development of folk rhythms and traditions" [3, 8]. Their findings confirmed links to the story "Na beregah Maloj Jukondy", he calls the story "the confession song." The plot of the story is built according to the "confessions-songs", "songs of fate", "song biographies". These definitions are characterized by the genre of lyric songs Mansi.

The story "Na beregah Maloj Jukondy" "ideologically subordinated to the laws of socialist realism, States that "the long-awaited Lenin – the father" and life began to improve. The narrator can't forget how much grief, hardship and suffering endured people of Mansi, "before the truth of Lenin, gave the people a bright and happy life." Bitter tears of the people, the hot blood of the "advanced fighters for the Soviet power and the people's happiness washed banks of the Small Jukonda". Following the principle of socialist realism, the author highlights positive trends of the new time. The basis of the narrative is traditional, coming from the ancient culture of the people associated with the native language, a way of life. Vakhrusheva reveals her love for the native land, people. V. D. Lebedev notes that such works as the tale of M. Vakhrusheva "will be included in the Golden Fund of Mansi literature. Works are paving the way to the formation of a truly national literature, in which national moment, "national uniqueness" (K. L. Zelinskij) is how ideological and aesthetic values of universal significance" [4, 81]. The appeal to national themes, in the unfolding of the customs, characters, thoughts of the people, and the theme of modernity appears in all its verisimilitude.