

Yuvan Shestalov is founder of Mansi literature.

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 world view 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. Since he had been eight years old, Shestalov had lived in his father's new family in the Khanty village Tegi. 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 homecountry, 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 geologist (Gazovik, oilman), but on the recommendation of the District Executive Committee he entered the Leningrad Pedagogical Institute. There he meets mentors; which make sure the talented student turn 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 to recognize by poet 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 possibility language of my small nation. Probably, it wouldn't happen, if it wasn't of vivifying influence a Russian language».

Yuvan Shestalov began to write by the end of the 1950s of the XX centuries, more a deliberate manifestation his talent happening in the 1960s, this period are characterized by notable revival of the literary process. His first poem is «Sjan'» («Mother») (1955). 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.

A collection of poems «Makem at» (1958) (Aroma of my land) published in Mansi language. After one year he became a center of book in Russian language «Sing, my stars» (1959). M. Dudinin translated Shestalov's verses. In 1960 published not big a collection of poems «Man'si pavlyn njavramytn» (For children of Mansi villages), in 1964 published a collection of poems «Misnje». Themes of books connected with poetic image events and personages of native land. Fledgeling poet's soul by north nature, where he founds assonance own moods and rueful feelings:

Чудный лес как будто дышит, дремлет,
Он словно улыбается.
Как в мансийских сказках сказывается,
Миснэ (сказочная лесная фея) там ходит (живет).

Подобно стройной веточке, Миснэ высока,
Как северный край, она красива,
Как жаркий костер, она горяча,
Как прекрасная женщина, она горда.

Шубу с орнаментами птиц и зверей, она надевает,
На солнце блестит как березка в морозном инее.
Ходит она поступью мансийской женщины,
Нежно и тихо звенят ее косы.

И хотя по всей огромной северной земле
Скачет, словно в пляске, суровая метель,
В глазах скромной добросердечной Миснэ

Отражается жаркое солнце.

Если взглянет – снег от взора тает,
И веселье в сердце входит,
Стариков печали сразу исчезают,
Злые недуги от страха тело покидают.

Коль печаль на ум приходит –
Миснэ рядом окажется.
Сердцу жаждущему сердечное слово
«Милый» - она скажет.

Миснэ, Миснэ – сердечная женщина,
Подходит быть для меня подругой.
Мое холодное сердце, как огонь костра,
Зовет тебя, горячая Миснэ.

Чудный лес как будто дышит, дремлет,
Он словно улыбается.
Как в мансийских сказках сказывается,
Миснэ (сказочная лесная фея) там ходит (живет).

Где только я смогу ее найти?!
Ведь лес вокруг такой большой.
Но все-равно я буду ее искать:
Есть в моём сердце сила.

In parallel with modern subjects and with concepts: a homeland, a land, a man, a time, poet sounds and theme about past.

Since 1960 actively develops the genre of the story in the Soviet literature, in which national uniqueness finds a more pictorial expression. The perspective direction of young literatures of North and Far East are development of the art essay and political journalism. Shestalov among others writers- northerners turns to prose. In beginning he had created many newspaper's articles about people of their region, small stories, sketches, which passes talently a local flavor. After created works he had included in the plots of short novels «A blue wind of kaslanija» (1964) and «When sun me» (1972).

«A blue wind of kaslanija» - 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 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 novel — 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.

The second story, "When rocked me sunshine" (1972) appears as an encyclopedia of national life in which the whole life of the Mansi is associated with the spirits. There are tales, songs, and legends in the story. These 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 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 Solvalla.

Shestalov creates the poem in the writing period stories. "A pagan poem" the criticism gave the highest evaluation. Yuri Prokushev believes that "this is one of the outstanding works of our multinational Soviet literature, one of the best modern poems". Michael G. Voskoboynikov says that "a Pagan poem" have announced to the world about the birth of the great Soviet writer". Shestalov notes that in the poem "I tried to portray the man of the North without exotic embellishment, relying on Mansi folklore, the wisdom of old legends, which has absorbed centuries-old spiritual experience of my people.

Shestalov working on the story "The Mystery Sorni-Nai" after 1972 (1976). In the story "The Mystery Sorni-Nai" seamlessly interact with two

principles (mythical and folk, civilized), which emphasizes the degree of talent of the writer.

Shestalov considers an especially significant created work of novel-tale "Fire of healing" (1988), as "this is the latest, consciously created work about their lives". Novel-the story is a Saga, a biography of family genus of Shestalov. It has four songs-destinies: song of grandfather by the mother, the mother's song, father's song and song of the author-narrator, narrator, and lyrical hero.

After 1990 Shestalov refers to journalism that raises the severe problems of ecology and the future of the indigenous peoples of the North. Shestalov published the essay "Revelation of A. Reguli" in 1993, though the writer rejected the creation of a major prose works. Shestalov explores the memory of centuries in this work, as in the poem "Julian", he rewrites history. Using genuine materials research restores the path of the Hungarian scientist Antal Reguli. During these years, the writer continues to create poetic works; these have the form of spells and prophecy. His "shamanistic" "cuneiform" (as defined by G. N. Ionin) preaches "planetary and cosmic consciousness". The writer investigates religious and philosophical views of the people, traditions, rites, and ideas about the Earth-the Cosmos. The writer knows how to use the Word growing up in the modern world, 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.

Tracing the career of the writer, we have identified and understood the main features of his creative individuality. On worldview and attitude of Shestalov was influenced by the events of time: studying 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. From the very beginning of the writing career he realized the importance of the native word; its purpose was to show the reader the wonderful world of childhood, the beauty of the edge, to reveal a person the North. In the beginning of creative way Yu Shestalov created works in their native language, the poet

sincerely and confidentially reveals youthful feelings, but it takes a little time — and his work is filled with social problems, he turns to journalism. Then his works turn into leisurely, thoughtful story-reflections. In 1990-e years the turn in the work was caused by changes in the socio-political situation in the country (perestroika), the poet travels to Hungary. At this time he observed a certain decline in creativity. He's confused, depressed. The cry of his soul sang in "the Cry of the crane". A new stage of creativity begins with this work, the author has shifted the emphasis of artistic creation towards a religious-philosophical publicism. His achievements are not superficial philosophy behind each concept is felt intense artistic meditation, concentration feelings. His task is creativity to contribute to the spiritual development of his contemporaries. Shestalov does not depart from folk traditions. He appeals to the ancient spells, prayers. His art comes from inspiration, insight. Main the writer becomes a "symbolic thinking".

In the process of creative Yuvan Shestalov there is constant "movement" of his poetic perception of the world, caused not only by time events, the change of stages of the Russian history and the history of the Mansi people, but also tense, rapid development and the updating began that has always been inherent in Shestalova as a creative person is autobiographism creativity, open lyricism, reliance on native folklore. The search method of the poet, novelist, publicist bright and individually variable explored the possibility of creating a single "text of Shestalov" in different periods. There is the present a classic example of a generalized hero, representing the people in work Shestalov. Through a single 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. The writer has shifted the emphasis of artistic creation towards a religious-philosophical publicism in the post-Soviet period, but also in her life and get a different sound inherent in the motives of the author, images, rhythms, etc., preparing the new return to prose in recent years.

Я – ноги имеющий соболю, я гибкий соболю.
Я имею древнюю мудрость.

По ветвям елей я прыгаю,
Я имею свою песню.
Много раз из лука в меня прицеливались.
Железными стрелами меня убивали.
Я, соболь, имеющий древнюю мудрость
Продолжаю жить,
Живу.
Древнюю песню свою пою.
Человек хвалится
Золотой земли золотой нефтью.
Человек хвалится:
Как-будто, оставив меня без моей собольей шубы,
Станет в будущем долго жить.
Только я свою соболью цену знаю:
На голове бояр я когда-то сидел (шапкой),
Красовался на груди цариц (воротником),
И на царской голове красовался.
По Москве я ходил,
В Париже меня покупали.
Сколько же раз они для своей радости
В качестве подарка меня подносили!
И пусть меня огнем пугают,
И пусть меня убить пытаются –
Но я, соболь, имеющий древнюю мудрость
Продолжаю жить,
Живу,
Древнюю песню свою пою.
Человек!
Только знай:
У моей золотистой шубы золотая цена,
Как золото, в цене поднимается!