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## Hybrid genre forms in Yakut poetry of the second half of the twentieth century: specifics and design features

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**Abstract.** The purpose of the study is to determine the specifics of the formation and construction of hybrid structures as original genre forms of Yakut poetry of the second half of the twentieth century. The scientific novelty consists in an attempt to comprehensively study the specifics of genre synthesis in Yakut poetry from the point of view of new methodological approaches to the systematic and typological study of the problem of stable contextual structures. As a result, it is proved that the poetic texts of Ivan Gogolev – "Writing on the tusk of a mammoth", "Song of Lena" are unique examples of synthesized, hybrid genre forms of a cycle-poem and a mounting polycyclic structure. The contamination of the genre possibilities of the poetic cycle and the poem within the framework of an integral artistic structure makes it possible to characterize texts from the perspective of a qualitatively new meta-genre status for Yakut literature.

**Keywords:** Yakut poetry, poetics, poetic text, author's consciousness, genre, genre form, meta-genre form, lyrical hero, the lyrical subject individual style.

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## Гибридные жанровые формы в якутской поэзии второй половины XX в.: специфика и особенности конструирования

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**Аннотация.** Цель исследования – определение специфики формирования и конструирования гибридных структур как оригинальных жанровых форм якутской поэзии второй половины XX в. Научная новизна заключается в попытке комплексного исследования специфики жанрового синтеза в якутской поэзии с точки зрения новых методологических подходов системно-типологического изучения проблемы устойчивых контекстовых структур. В результате доказано, что поэтические тексты И. М. Гоголева «Письмена на бивне мамонта», «Песнь о Лене» представляют собой уникальные примеры образцов синтезированных, гибридных жанровых форм цикла-поэмы и монтажной полициклической структуры. Контаминация жанровых возможностей поэтического цикла и поэмы в рамках целостной художественной структуры дает возможность характеристики текстов в ракурсе качественно нового для якутской литературы метажанрового статуса.

**Ключевые слова:** якутская поэзия, поэтика, поэтический текст, авторское сознание, жанр, жанровые формы, метажанровые формы, лирический герой, лирический субъект, индивидуальный стиль.

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## Introduction

The relevance of the research is dictated by an intention to comprehensively study the specifics of synthesized genre forms in Yakut poetry of the second half of the twentieth century as one of the active periods of the formation of the tradition of stable combined structures. Taking into account the natural feature of the poetry by Ivan Gogolev (1930-1998), namely, the subject (markers of expression of the author's "I") and genre landmarks, a systematic typological study of the poetics of meta-genre formations is assumed. The absence in the literary science of Yakutia of a special comprehensive study of the poetic "I" of Gogolev from the point of view of modern theoretical trends in the subject-figurative structure, poetics and architectonics of metatextual structures actualizes the chosen direction. To achieve the intended goal at this intermediate stage of the study, it is necessary to solve the following tasks: determining the features of large genre forms in the author's late lyrics (1960-1980) in the aspect of the problem of metatext; analyzing the motivic, subjective, spatial-temporal plans of text architectonics; studying the specifics of functioning, interaction of the main contextual units (poems, cycle, section) in the composition of the designated artistic structures. Analytical coverage of the problem of metatext, taking into account the achievement of the designated tasks, will allow us to present the process of Gogolev's genre thinking and the stylistic dominants of his poetry (themes, motifs, images, specifics of the author's "I", etc.) in the context of the development of national poetry, which will eventually enrich the scientific understanding of the author's work, the patterns of the historical and literary process.

The theoretical and methodological basis of the research was the work of M. M. Bakhtin [1], Y. M. Lotman [5,6], B. O. Korman [4], S. N. Broitman [2]. The main theoretical aspect at this stage of the study is based on the works of O. V. Miroshnikova [8] on the structural-genetic and systemic-typological study of the poetics of the book of poetry as a special meta-genre education. As an important perspective for studying the work of Gogolev, a methodology for analyzing and interpreting the text was chosen and defined, taking into account the problem of metatextual units. The specific feature of the author's poetry, expressed in a kind of cycle-forming principle of the arrangement of artistic material, defines and makes it possible to study the problem of stable contextual structures in lyrics.

The practical significance of the research lies in the fact that the results of the work can be taken into account in the further development of the problem of the author's "I" in lyrics, reading a course of lectures, special courses, organizing workshops on the history of Yakut literature in higher and secondary educational institutions, which confirm the reliability of the main conclusions and provisions. The proposed aspect of the analysis is qualitatively new in Yakut literary studies and in the future can be used and continued in special studies on the phenomenon of the poetic "I" in the literature of Yakutia (analysis of poetic works, genre composition of Yakut lyrics through the prism of subjective organization).

Folklore modification as one of the original ways of implementing the cyclic structure through the author's desire for their transformation and renewal has been observed since the very beginning of the development of written Yakut literature of the early twentieth century. The content of folklore sources is mainly transformed, while maintaining certain formal features. The most universal use of the myth is noted in the late 1960s and early 1970s, when there is an intensive development of national cultures. Prerequisites for the adaptation of folklore material into a literary context are noted in the works of the founders of Yakut literature Alexei Kulakovsky and Platon Oyunsky. In the 70s, the process was further developed in the poetry of Ivan Gogolev. The penetration of mythologized poetics into national literatures is explained by the accelerated course of cultural development, which arises in the presence of specific socio-political and historical conditions. At the same time, folklore and mythology become the fundamental basis for the origin and development of national literature.

The author's model of the world of poetry by the national poet of Yakutia Ivan Gogolev as an aesthetic unit differs in mythopoetic content and vision. Yakut mythology as the first type

of figurative reflection of reality finds its refraction in the author's poetry through free and free improvisations on mythological subjects. The basis of exemplary large-scale works is a modified mythological plot ("Writings on a mammoth tusk", "The Song of Lena", "The Cherished Word of the Aal Luuk Tree", etc.). At the same time, a characteristic tendency towards large genre forms remains - a lyrical and meditative poem, cyclic constructions, meta-genre formations, a novel in verse, etc. The cycle-forming, structuring principle of the material layout makes it possible to study the problem of stable contextual structures in Yakut lyrics.

"Writings on a mammoth tusk" (1970) consists of a block numbered from one to twenty-five separate poems, which are designated as "letters". The author's appeal to the form of free verse with a variation from 2 to 18 complex lines makes it possible to successfully combine voluminous, meaningful material with the lyrical and meditative nature of experiences. The peculiarity of the disclosure of the content component lies in the logical, consistent presentation of the material when moving from one topic to another. However, this is not only a complex of texts combined into a single plot-compositional and meaningful structure, the author mounts a conceptual subject-architectonic integrity.

The work "Writing on a mammoth's tusk" is a kind of history of the creation of the world, starting from the origins of the creation of existence to the present, adapted in the national style. Attention is drawn to the truly epic scope of the work, through which the author manages to competently combine and combine voluminous epic material in a local lyrical genre. By genre, the analyzed work is classified as lyric-meditative poems [7, p. 91], however, a significant degree of motivic, subjective, spatio-temporal consistency, invariant development of the storyline focused on the disclosure of the author's unified concept of the universe as a whole allows us to attribute the work to artistic units of the second level – i.e., to macrostructures in the form of a cycle-poem. "Writings on a mammoth tusk" is a large-volume lyrical work in which there is a paradoxical coexistence of the principles of the two genres of the poem and the cycle. It was this synthetically combined form that allowed the author to successfully master and compose a large epic material, voluminous content within a single lyrical text. The work of Gogolev represents a single subject-architectonic integrity, rightfully claiming the genre status of a macrostructure.

A large-scale event complex is distinguished by the work "*Elueneh tuhunan kes toyuk*" ("The Song of Lena"), the study of which it is advisable to begin with the history of its creation. The work on the work took place in several stages. The first part of the text "*Taptyyr Eluenem*" ("Beloved Lena") was published in 1971 in the newspaper "Young Communist" under the title "*Mangnaigy toyuk (Elueneni alghyr tyllar)*" ("The First song"), where the title indicated that this is an excerpt from the cycle of poems "*Elueneh tuhunan kes toyuk*". Part of the poem "*Elueneh dolgunnaryn juhunnere*" ("The Dialect of Lena waves") was published in the collection "*Toghus khallaan annygar*" ("Under Nine Skies", 1970) under the title "*Chugdaarar tuyakhtar*" ("Singing Hooves"). The first seven parts of the poem, the legend "*Ellei Bootur Sergete*" ("Ellei Botur's Sergeh") and the poem "*Ulu uus uonna khomuschut*" ("The famous blacksmith and a khomus-player") they compiled the collection "Seagulls over Lena", which was defined as a book of poems. In 1979, the parts were combined again into a cycle, but without the two legends and the above-mentioned poem. All eight parts of the poem "The Song of Lena" are combined into one cycle in the collection of the poet in 1980. As noted by P. V. Sivtseva-Maksimova, who presented the most complete description of the author's poetry, it was in this composition that the texts acquired ideological and thematic unity, genre originality [7, p. 93]. M. N. Dyachkovskaya connects the variability and cyclicity of the layout of the material in the author's work with the principles of mythopoetics: "Variability in the writer's work is a special worldview, a desire to convey the multidimensionality, complexity and ambiguity of life phenomena, their repeatability, cyclicity" [3, p. 238]. The figurative-thematic, compositional, strophic arsenal of the analyzed text was considered in detail in the articles by P. V. Maksimova, where the author defines his genre status as a lyric-meditative poem [7, p. 93]. Based on the

available definitions, the genre-typological status of the work requires some additions and clarifications from the point of view of the problem of metatext structures.

According to our observations, the Song of Lena can be presented as a specific form of meta-education, tending to the unity of the book of poetry. However, this is not a classical form of a book of poetry, "The Song of Lena" is a kind of hybrid form synthesizing the genre beginnings of the cycle and the poem, but tending precisely to an independent meta-genre form of the book. The work can be represented as a full-fledged author's, installation, polythematic, multi-component, monosubjective meta-genre formation, which is systemically holistic and contextual in nature. I. Gogolev follows the path of creating the largest genres - the paradoxical coexistence of the principles of syncretism and montage within a single text determines the transition from poetic and cyclic structures to meta-genre structures. Large, significant poetic texts by Gogolev – "Writings on a mammoth tusk" (1970), "The Song of Lena" (1980) are original, for Yakut lyrical poetry of the second half of the twentieth century, vivid examples of samples of synthesized, hybrid genre forms of the cycle-poem and assembly polycyclic form.

The originality of Gogolev's poetic thinking, manifested at the ethnogenetic, mythological level of artistic interpretation of the surrounding reality, has been noted since the first stages of his work. However, myth-making as a pronounced stylistic principle begins to manifest itself vividly from the 70s. Philosophical motives are strengthened in the aspect of poetizing the problem of the cyclicity of time, the dualism of being, which actualizes the pronounced romantic beginning of creativity. Lyrical experiences deepen in a moral, psychological perspective. In the poetry of the second half of the twentieth century, the psychological aspect of lyrical experiences is clearly manifested in the work of Danilova, L. Popova and I. Gogoleva.

In terms of genre dynamics, after the expiration of time in the work of Gogolev, there is an enlargement of genres in the form of the functioning of combined cyclic, meta-genre, synthesized structures. The author begins with small genres with a gradual transition to larger forms, which reflects the evolution of the author's views on the structural, compositional, genre level. Such dynamics can be traced not only in poetry, but also in prose and dramatic works [4, p. 33]. Let us note the experience of the first novel in verse in Yakut literature, "Sunny Mountain" (1962), written in a sonnet-like stanza in syllabic-tonic verse. Genre contamination in the form of a fusion of lyrical and prose origin forms a borderline metatext – a transitional form between verse and prose. Polyphonism in the structure of a local literary text makes it possible to actualize the problem of literary bilingualism in Yakut literature, which is clearly manifested in the work of Gogolev. The meta-genre status in the author's poetry is determined by the disclosure of the author's holistic mythological concept, the unity of the subject-architectonic principle, the invariant development and integrativity of the micro-plot. It can be argued that the defining foundation of Gogolev's individual style is the idea of genre synthesis, manifested in the ability of the author's consciousness to transition from traditional poetic and cyclic structures to meta-genre forms. The interaction of the genre principles of the cycle and the poem creates different semantic shades in the dynamics of texts, which is based on the development of a single thought and multi-genre thinking of the poet. This aspect is intuitively captured in the early lyrics, but it is especially clearly manifested in the poetry of recent years. Gogolev's significant poetic texts are characterized as unique models of meta-genre structures (hybrid cyclic formations, mounting polycyclic form, etc.). The assembly form of the construction of texts indicates that the author consciously sought to compose the largest works. The author's aim is to create a holistic hypercyclical context – a semantic unity centered around the idea of a mythopoetic worldview.

The process of enlarging lyrical contexts due to the formation of synthetic genre forms is a new and original phenomenon of Yakut poetry of the second half of the twentieth century. It can be stated that since the mid-70s, a stable contextual structure has been developing in Yakut poetry, represented in the form of various meta-genre associations. In this aspect, it is

important to emphasize the existence of the concept of totality as a characteristic factor in the formation of a special meta-genre education - the final book of poems in various components of the literary process of the noted period (Semyon Danilov, Savva Tarasov).

The complication of intertextual connections within the author's lyrical system is justified by the systemically holistic, contextual nature of Gogolev's poetic thinking. At the same time, the subject-architectonic integrity of the works is formed on the basis of a single artistic ensemble of texts united by the image of a lyrical hero. The desire of the lyrical hero to express an individual, personal vision of the world is determined by the extraordinary mythopoetic thinking of I. Gogolev. The talent inherent in nature and the ability of artistic interpretation of the surrounding reality at the level of ethnogenetic, mythological thinking stimulates the expansion and blurring of traditional genre boundaries. The process of genre transformation and synthesis of forms within a single work / text, the construction of meta-genre forms of a cyclic nature, layout, variation, "installation" of the main contextual units in the composition of artistic structures is motivated by the global mythological thinking of Gogolev. In this aspect, the productivity of cyclic forms is actualized in terms of restructuring the lyrical dominant to the epic, when synthesized genre structures contribute to the development of the greatest epic material. It is the metatext that allows us to cover the wide epic context of the "narrative" in the works of Gogolev.

### Conclusion

Thus, we come to the following conclusions. The structure-forming basis for the realization of meta-genre formations in Gogolev's poetry was the synthesis and assimilation of traditional artistic forms and means of folklore. One of the clearly expressed elements of the installation and layout of meta-genre structures in the author's poetry is the transformation of traditional models of folklore genres into the text of a poetic "narrative". Genre generalization in the form of adopting ready-made models (songs, blessings, legends, myths) of folklore texts and its individual elements into a literary context is defined as a typological way of creating and arranging a cyclic, meta-genre structure in Gogolev's poetry. In the construction of meta-genre forms, the formal and meaningful parameters of the imagery of traditional folklore sources served as the basis, which, as a result of transformation, acquire a new artistic quality.

Folklore and mythological contexts are used by the author to create the most ethnically significant images. The disclosure of the theme through the cult of mythological images and motifs reflects the originality of national thinking to the greatest extent. At the same time, the author specifically identifies and emphasizes ethnospécific concepts with culturally significant content and mental nature. Folklore images, while maintaining their stable content, enrich the poetic work of Gogolev in terms of imagery, plots, and conceptology. A characteristic individual author's picture of the world is being formed, based on deep folklore, mythological, archaic and ethnic prerequisites.

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