

УДК 821.512.157-1Васильев.09

DOI 10.25587/litteraесvfu.2023.22.91.007

A structural analysis of the literary olonkho "Erchimen Bergen" by Sergei Vasilyev-Borogonsky

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Abstract. In modern literary studies, the study of the poetics of a work of art in terms of identifying its aesthetic, genre, plot and compositional features remains one of the relevant issues. The article presents a structural analysis of the text of the literary olonkho "Erchimen Bergen" by Sergei Vasilyev-Borogonsky in the context of the poetics of the Sakha heroic epic. The study of the text is aimed at identifying the artistic and genre features of the literary olonkho dedicated to children's reading. In the course of the analysis of the work, the originality of the poetic language is revealed, namely, the issues of the author's use of visual and expressive means are considered. As a result, certain aspects of the artistic skill of the poet Sergei Vasilyev-Borogonsky are revealed.

Keywords: Sergei Vasilyev-Borogonsky, literary olonkho, olonkho for children's reading, images of olonkho, plot of olonkho, poetics of olonkho, structural analysis of the text.

For citation: Stepanova V. E. Structural analysis of the literary olonkho "Erchimen Bergen" by Sergei Vasilyev-Borogonsky. Issues of national literature. 2023. No. 2(10). Pp. 50–60. DOI: 10.25587/litteraесvfu.2023.22.91.007

Структурный анализ литературного олонхо «Эрчимэн Бэргэн» С. С. Васильева-Борогонского

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Аннотация. В современном литературоведении изучение поэтики художественного произведения в аспектах выявления его эстетических, жанровых, сюжетно-композиционных особенностей остается одним из актуальных проблем. В статье представлен структурный анализ текста литературного олонхо «Эрчимэн Бэргэн» С. С. Васильева-Борогонского в контексте поэтики героического эпоса народа саха. Изучение текста направлено на выявление художественных и жанровых особенностей литературного олонхо, посвященного детскому чтению. По ходу анализа произведения раскрывается своеобразие поэтического языка, а именно, рассматриваются вопросы использования автором изобразительно-выразительных средств, в результате чего выявляются отдельные аспекты художественного мастерства поэта С. С. Васильева.

Ключевые слова: С. С. Васильев-Борогонский, литературное олонхо, олонхо для детского чтения, образы олонхо, сюжет олонхо, поэтика олонхо, структурный анализ текста.

Для цитирования: Степанова В. Е. Структурный анализ литературного олонхо «Эрчимэн Бэргэн» С. С. Васильева. Вопросы национальных литератур. 2023, № 2 (10). С. 50–60. DOI: 10.25587/litteraесvfu.2023.22.91.007

Introduction

Under the category of "poetics" the problems of "construction of works of art" are considered in the fundamental work by B. V. Tomashevsky [16, p. 25]. In theoretical works, the analysis of a literary text is understood in the meaning as the study of the "poetics of a work" [9, p. 182]. In the work of Yu. V. Mann, it is noted that the category of "poetics" in a narrow sense is the study of the problems of poetic speech and style, and in a broader sense – the comprehension of "not only speech, but also other structural moments of a literary text" [7, p. 7]. The researcher analyzes the works, focusing on the problem of "ordinary aspects of poetics" [7, p. 8].

Currently, research is being conducted in Yakut epic studies to comprehend the problems of poetics, genre and artistic features of the heroic epic of the Sakha people, including Olonkho, created by olonkhosuts-writers. The works of V. V. Illarionov [5], A. A. Kuzmina [6], E. A. Arkhipova [1] and others are devoted to the study of the specifics of the imagery and aesthetics, verse organization of literary olonkho by writers P. A. Ojunsy, S. S. Yakovlev-Erilik Eristiin, V. M. Novikov-Kyunnyuk Urastyrov.

The source-based perspectives of olonkho research, including the problem of structural analysis of olonkho, are considered in the work of P. V. Sivtseva-Maksimova [13]. The structural analysis of the olonkho of the storyteller I. G. Timofeev-Teploukhov "Obstinate Kulun Kullustuur" was carried out by A. P. Reshetnikova [11].

In this regard, of particular interest is the analysis of the text of S. S. Vasilyev's olonkho, adapted by him for children's reading. The issues of artistic features of literary olonkhos created by the poet were touched upon in the works of I. V. Pukhov, V. V. Illarionov, etc. The researchers emphasize the specificity of the olonkho text for children, written by Sergey Vasilyev, which consists in the originality of the description of the characters, plot, poetic language.

The main part

The system of images. The images of the characters of the Yakut epic are numerous and diverse. The famous eposologist Innokenty Vasilyevich Pukhov systematized and characterized the images of the heroes of *aiyy* deities, women, *abaasy* demons, found in various texts of their folk tales, paying special attention to the main character olonkho [10].

According to the principles of the Pukhov's classification and according to the definitions of genre features of olonkho by Georgy Ustinovich Ergis, in the work "Erchimen Bergen" we systematized the images of the main character, *aiyy* heroes, enemies of the *aiyy* – *abaasy* tribe, female images, episodic characters.

The main character is Erchimen Bergen, "requested by elderly parents" [11, p. 111], Erien Toyon Oyonnyor (old man Erien Toyon) and Ebirioldjin Khotun emeekhsin (old woman Ebirioldjin Khotun). As is customary in the oral folk epic, he grows not by years, but by days, which is transmitted by the author when using the traditional technique of hyperbolization of folk olonkhos: *"Already one day - / He became a year old, / On the third - / He did not allow himself to contradict / . / And it was difficult for them / Believe my eyes: Their son grew up / By leaps and bounds, by the hour"* [3, p. 114]. The "miraculous growth" of an epic hero is a universal plot motif of a heroic epic. It should be noted that only in this olonkho by Vasilyev is narrated about the birth of a hero sent to protect *aiyy aimaga*. In other olonkhos of the poet, the main characters are heroes who have already settled in the Middle World and are aware of their destiny.

In the introduction of olonkho "Erchimen Bergen" tells about the sudden disappearance of the boy, which was not accidental. It turns out that Yuryung Aar Toyon sent: *the famous key-keeper of the sun and moon, Kyukyurdyuur Beghe (Kukurdur Bege)* "for the boy to conduct the rite of initiation into the heroes, because his purpose, like the classic hero Nyurgun Bootur the Swift, is to protect the *aiyy* tribe from the evil enemy – *abaasy*. Yuryung Aar Toyon gives the name to the hero: Erchimen Bergen with a frisky horse Emnik. The hero, returning to his parents, performs a toyuk about this story: *"The Run of the Kyukyur / The lump did not drop, / <...> / He called me / And led him / To the south, to the top / of the Golden Mountain / In the life-giving*

moisture, / Like a loon, / For three days and three nights / He bathed me / In the forge furnace / Khara Duodara / In a row tempered / Until the ninth day, / So that My body and bone were like steel, / So that my wounds / They did not bring him to the churchyard. / Then he equipped, / Gave him armor, a horse..." [3, p. 118-119].

The work gives a detailed description of the appearance of the hero: *"Kurtuyakh nuohgajyn kurduk / Kuudaralaakh beskileekh, / Eredehinneekh yuyun tierbehin kurduk / Erilkei kharakhtaakh, / Khara sahyl kuturugun / Kharsyhyynnara uurbut kurduk / Klalyng khaastardaakh <...> / Taba kyyl akymalyn silitinen / Narylaan ongorbut kurduk / charaas uostaakh ebit"* [2, p. 8] (*has curly bangs, like the crest of a black grouse, has bright round eyes, like a ring of twisted bits, has thick eyebrows, like the tail of a black fox, has thin lips, like a product of the bone marrow of the forearm of a deer*) (*our translation – S. V.*). A detailed portrait of the main character olonkho is created by various epithets, comparisons, which conveys the essence of the heroic spirit of the hero, his masculinity, courage. The idealization of the main hero in Olonkho, the creation of the image of an all-conquering warrior are aimed at achieving national goals – the justification of the human tribe on earth and its protection from enemies [10].

The image of Erchimén Bergen is clearly drawn: his birth, wonderful growing up, reincarnation into a champion-hero, defender of the Middle World. He is certainly endowed with qualities similar to the character traits of the heroes of the folk epic. The character, willpower, the desire to win and the thoughts of the hero are fully revealed in duels with the heroes of abaasy.

In folk tales, the hero's companion is a heroic horse – a fighting friend and assistant. On it, the hero overcomes long distances, obstacles and obstacles on the way: he swims across the fiery seas, oceans, crosses the taiga, high mountains. The horse warns its owner of danger, gives wise advice. The appearance and color of the horse, its speed, saddle, bridle, reins are outlined in detail. At the same time, in many olonkhos, the horse is endowed with reason, can speak.

The horse of the hero Erchimén Bergen has a rare name – *"Ikki kulukteekh Emnik kulun at"* (frisky horse Emnik). In olonkho there is no description of the appearance of the horse, but in the plots where the hero's struggle is described, the assistant of the Erchimén Bergen is always next to him, supports the owner. A more detailed description of the movement, speed, agility of the horse is given in the episode of the battle path of Erchimén Bergen to the battle with the hero of abaasy.

The main functions in the development of the plot, along with the main character, are performed by the images of the heroes of aiyy – Araat Mokhsogol with a black horse Ayp Khandagai and Kyda Tuguttai. Araat Mokhsogol, who at the beginning of the legend is not familiar with Erchimén Bergen, they are "introduced" by Chungkunuur Chuura – the hero of abaasy. The author does not assign a special place to describe the appearance of Araat Mokhsogol, however, his image is revealed in the struggle with Erchimén Bergen: *"Araat Mokhsogol /.../ Abatygar, / Ayaghyttan kutaa uot kytastan, / Changchygyttan siere uot sakkyraan, / Omunnaakhtyk uhuutaan ylattaata, / Khatannyk khahyytaan ylattaata. / <...> / Tutummakka-chuguibakka, / Uun-utary khaaman kelle"* [2, p. 18] (*Araat Mokhsogol, with annoyance, fire burns from his mouth, fire ignites on his temples, sighed heavily, screamed loudly, went to meet him without retreating back*). He is fearless, hot-tempered, ready to fight for victory.

In the transfer of the image of the heroes, S. Vasilyev reveals the personal qualities and feelings of the heroes, which are exposed in the struggle, in overcoming obstacles, in relationships with other characters of olonkho. The heroes are residents of the Middle World. The connection of the heroes with the Upper World is weakly expressed, in difficult moments they do not ask for the patronage of the deities of the Upper World, but turn for help to people living next to them in the Middle World. This is the difference between the author's depiction of heroes-heroes from the heroes of the oral olonkho.

The work presents the image of the Tungus bogatyr Kyda Tuguttai, who reveals himself as the bogatyr aiyy – hunter. He is the first to respond to the call of Erchimén Bergen for help, saves him from certain death. In the final part of olonkho, the Tunguska hero receives an invitation to the wedding of Erchimén Bergen.

In the folk epic, the image of the Tungus hero is mostly negative: he kidnaps the girl aiyy and hides. Thus, for the people, the hero of the Tungus hero is not the hero of aiyy or abaasy. According to the definition of folklorists, he is a taiga hero named Arjmaan-Jarjamaan, who *is depicted as an old man in fur coat, skiing or riding a deer* [17, p. 205]. The hero Kyda Tuguttai also rides deer, but his external data are not described. As noted by Innokenty Pukhov, the "Tungus bogatyr" in Olonkho is a generalized image of an epic enemy, and there is no national sign in his image, the Tungus bogatyr is depicted in the same way as, for example, the Kalmyk bogatyr in Alpamysh or the image of Tatars in Russian epics [10, p. 59].

In the heroic epic, the images of enemies – abaasy, who oppose the heroes of aiyy, are mandatory. Abaasy is depicted as a monster with one arm growing out of the middle of his chest and with one leg, with one eye on his forehead and a long tongue with large crooked teeth. Innokenty Pukhov defines that "monster enemies and their appearance are so traditional in olonkho that when in some modern records the Olonkhos of the Soviet period describe them having paired limbs and two eyes, this is accepted by many as a violation of the established "norms" of olonkho" [10, p. 50].

Moreover, abaasy are endowed with the ability to transform into animals, birds, etc., which is interpreted by the fantastic fabulousness of olonkho.

In the Vasilyev's olonkho, the images of the heroes of abaasy are represented by Chungkunuur Chuura and the Fiery Urbaldzhyn. The first of them is depicted at the beginning of the text of olonkho, he fraudulently calls the heroes of aiyy to battle with each other, and he instantly transforms into the mythical bird *exekyu*. In addition, abaasy Chungkunuur Chuura can transform into a wolf. He wants to kidnap and marry Araat Mokhsogol's sister, Khaachyalaan Kuo. In his image, we can assume that the author summarized all the negative traits of a person's character. The appearance of Chungkunuur Chuur is described briefly and revealed in the episode when he fights with Erchimen Bergen. The image of the character of the Fiery Urbaldzhyn is identical to the image of the monster: *"allara otto aigygyr, / Uohe otto bulgugur sarynnaakh, / Syuuhyun khaba orthotugar / Soghotokh et-berge kharakhtaakh, / Tyung-tyuu, et challakh korungneekh / Allaraa doidu atamaana..."* [2, p. 26] (*the leader of the Lower mira with a broad torso, sloping shoulders, in the middle of the forehead a single eye, all hairy, dense, muscular*). The monster has a six-legged piebald horse and is a hero of the Lower World. Consequently, the description of the appearance of abaasa, the disclosure of their images in the Vasilyev's olonkho corresponds to the depiction of enemies-monsters of folk tales of the pre-soviet period.

The protection of the aiyy woman, as one of the motives of olonkho, brought the female image to the fore. The heroine of Olonkho appears as the embodiment of ideal female beauty. Her indescribable external beauty is combined with sensitivity, responsiveness, kindness.

In the Vasilyev's work, a beautiful girl Khaachyalaan Kuo appears in the image of a woman aiyy. She is the sister of the hero Araat Mokhsogol, and in the future becomes the betrothed bride of the main character Erchimen Bergen. The image of the beautiful girl olonkho is revealed, as in the folk tale, as the keeper of the hearth and the embodiment of a peaceful, happy life. Her indescribable beauty is conveyed with the help of metaphors used in the texts of the Yakut heroic epic:

*Takhsar kun sardangata
Chabyrghaiygar oonjuur,
Kiirer kyun kilbiene
Iedehiger tygar,
Sir dieki kordoghyune –
Sir settete sibtetii buolar,
Khallaan dieki khaiystaghyna –
Khallaan aghysta sydjaai gynar*
[2, pp. 19-20].

A ray of sunshine is playing
On transparent temples,
Sunset fire –
On blooming cheeks.
Will look at the ground -
Seven times the earth shines.
Will look at the sky –
Eight times it brightens

The traditional characters of Olonkho are slaves. The image of a domestic slave is characteristic – Simekhsin emekhsin (old woman Simekhsin). In folk tales, the old woman Simekhsin is a devoted cowgirl who protects the cattle entrusted to her. S. S. Vasilyev introduces this character into his work. As in the folklore olonkho, in the author's olonkho, the old woman Simekhsin – a cowgirl slave – foreshadows the coming trouble. In this case, the old woman Simekhsin informs Erchimen Bergen about the intentions of the hero-abaasy of the Fiery Urbaldzhyn to kidnap the beautiful Khaachyalaan Kuo. The work indicates the age of the old woman Simekhsin, she is seventy years old, and in a hurry she stumbles over the ropes of her bags and falls to the ground. Lying on the ground, without ceasing to cry, she warns Erchimen Bergen about the imminent trouble.

In the Vasilyev's olonkho, there is a character – Kytalyk kyys (Siberian crane-girl), a messenger of the Supreme Deity Yuryung Aar Toyon, who can speak humanly, performs the role of an assistant in a difficult situation for the hero aiyy. She brings the news to Erchimen Bergen that the abaasy hero is trying to kidnap his bride Khaachyalaan Kuo, and gives the hero living water. The images of harbingers in the Vasilyev's work are episodic and perform the same functions as in the heroic tales of Yakut folklore.

Therefore, in olonkho "Erchimen Bergen" the external features and heroic qualities of the heroes, the beauty of the girl are described on the basis of the traditions of folk tales. Such characters as the parents of the main character, as well as other heroes, a beautiful girl, an old woman Simekhsin are residents of the Middle World. In the work there is no hero born in the Upper World and sent to the Middle World. Erchimen Bergen asks for help from his fellow tribesmen, the inhabitants of the Middle World. The Tungus hero-hunter comes to his aid first. In addition, unlike the "Tungus bogatyr" depicted in many folk tales, S. S. Vasiliev's image of Tungus is positive.

Plot and composition. The plots of olonkho are considered in the works of many epic scholars. As Pukhov notes, the essence of olonkho's plots is that they reveal the heroic nature of the exploits of the main heroes. The plot itself does not play a major and decisive role in establishing the features of the epic genre [10]. The plot of the epic tale looks similar to the plots of fairy tales, but the plot of olonkho is more complex, multifaceted. In the fairy tale, the problems are limited to the family, and in the plots of Olonkho, the heroic struggle of the heroes is for the well-being of the entire tribe.

According to G. U. Ergis, the plots of olonkho are connected with the socio-historical conditions of the people's life and reflect the path of the people's development in a peculiar, well-established epic form, in terms of heroization and hyperbolization of the actions and character of tribal warriors. Reality is refracted through the prism of epic fiction [17, p. 197]. Nadezhda Volodarovna Pokatilova in the plot of olonkho "Kuruubai Khaannaakh Kulun Kullustuur" ("Obstinate Kulun Kullustuur") highlights "the main narrative part and an additional branch of the narrative" [8, p. 148]. A monographic study of the plots of olonkho was conducted by Nikolay Vasilyevich Emelyanov. The epicologist systematized the plots according to their ideological and thematic typology. He emphasizes that "the plot unfolds as a legend about the heroic hero aiyy aimaga in a certain epic epoch of bygone times, the action takes place within the epic space of the mythological world ..." [4, p. 47].

The compositional structure of olonkho is of the same type. The epic space of the three worlds was created by the deities of aiyy. The middle world is meant for the Uraangkhai Sakha tribe. Next, the sacred tree Aal Luuk (Kuduk) is drawn Mas, personifying the bright beginnings of the Middle World. Then the hero of aiyy, his dwelling, property, weapons, etc. are described.

The plot develops from the beginning of the conflict. The heroic exploits of the main character are performed from the moment of the sudden attack of abaasy on the country of aiyy. This may be the abduction by the hero of abaasy of the sister or the betrothed of the hero of aiyy. The culmination of the action is the meeting of the opposing forces. In a fight with the enemy,

which takes place in the form of a contest or a heroic battle, the hero of aiyy wins. The legend ends with the hero's return to his native land.

The plot of olonkho "Erchimen Bergen" by Vasilyev is about the defenders of the tribe, where the main character is a hero of the Middle World. His parents are known in the work. They gave birth to a child for the first time at an advanced age, a future hero, and therefore he is long-awaited for them. There are more than ten characters in olonkho, who are grouped around the main character and his opponents.

The events in the author's olonkho are divided into five conditional parts: 1) The birth and initiation into the heroes; 2) The struggle of the heroes of aiyy among themselves; 3) The indication of the intended bride; 4) The struggle of Erchimen Bergen with the heroes of abaasy; 4) The salvation of the bride from abaasy, the marriage of the hero.

Birth and initiation into the heroes (lines 1-291). They tell about the parents of the future hero, and also describe the picture of the "wonderful growing up" of the boy. One morning, when the boy was playing in the field, he suddenly disappeared, which caused great anxiety among his parents. The boy was taken with him to the Upper World by the hero Kyukyurdyr Bege, at the behest of the Supreme Deity – Yuryung Aar Toyon. Kyukyurdyr Bege dedicates the boy to the heroes, Yuryung Aar Toyon names him Ikki kulukteekh Emnik kulun attaakh Erchimen Bergen, also gives him a horse and appoints him a great hero – defender of the Middle World.

The struggle of the heroes of aiyy among themselves (lines 292-621). The root cause of the struggle of the heroes of aiyy Erchimen Bergen and Araat Mokhsogol is the challenge of the representative of abaasy – the hero Chungkunuur Chuura. In the guise of exekyu, Chungkunuur Chuura comes to visit Erchimen Bergen and tells that supposedly the hero Araat Mokhsogol wants to take him to his servants. The insulted one immediately sets off on a journey to battle with the offender Araat Mokhsogol. Meanwhile, exekyu appears already at Araat Mokhsogol with the false news that Erchimen Bergen intends to take him by force as a servant. This "news" offends Araat Mokhsogol. He is preparing for an attack on the Erchimen Bergen and is going on a hike. But at this moment, Erchimen Bergen himself arrives. This fragment of the work describes the campaign and battles of two heroes. During their battle, Araat Mokhsogol's own sister, the beautiful Khaachyalaan Kuo, appears, who tells them about the evil trick of Chungkunuur Chuura: "Cruelly and viciously / You beat each other / <...> / You are both in the net / of Deceit and evil / <...> / You are both heroes / of the Aiyy People" [3, p. 142-143]. Thus, she saves her brother from imminent death and reconciles the heroes.

Indication of the intended bride (lines 622-877). In the plot, the main character Erchimen Bergen falls in love at first sight with Khaachyalaan Kuo, whom he then invites to his house, introduces her to his parents. During the wedding ceremony, the old woman Simekhsin resorts with bad news about the intentions of the Fiery Urbaldzhyn – to kidnap the bride of Erchimen Bergen. The hero is immediately going on a journey to fight the enemy. In parallel with this event, another action takes place: Chungkunuur Chuura tells the Fiery Urbaldzhyn that Erchimen Bergen is going to marry the beautiful Khaachyalaan Kuo, his bride. The fiery Urbaldzhyn also begins to gather for a fight with Erchimen Bergen.

The struggle of Erchimen Bergen against the heroes of abaasy (888-1166 lines). The plot of the meeting of Erchimen Bergen with abaasy unfolds. Their struggle is depicted, which, as in the folk olonkho, continues for thirty days. When the strength of the two heroes has dried up, Erchimen Bergen asks for help from the aiyy aimaga tribe. The hero Kyuya Tuguttai is "ten lands away" from the place of the battle, but after hearing a cry for help, he urgently resorts to the place of the battle of the heroes and helps the crippled Erchimen Bergen. He gives you a life-giving mixture from the blood of his deer to drink. So, with the help of Kyuya Tuguttai, Erchimen Bergen defeats the Fiery Urbaldzhyn.

Rescue of the bride from the hero abaasy and marriage (1166-1655 lines). In this part of the plot, sterkh appears – a heavenly messenger, who was sent by Yuryung Aar Toyon with living water for Erchimen Bergen. This water helps in the fight against Chungkunuur Chuura,

who has already kidnapped the beautiful Khaachyalaan Kuo. But Erchimén Bergen defeats him, rescues his parents, Khaachyalaan Kuo and her brother Araat Mokhsogol. The ending of the work: Erchimén Bergen rescues Khaachyalaan Kuo from captivity; the wedding of the main hero is described, where all the people of aiyy aimag, including Araat Mokhsogol and Kyйда Tuguttai, become invited guests.

Unlike the oral heroic epic, the Vasilyev's work begins with the author's introductory word, in which the children's request is voiced. The children ask the old man to tell them about olonkho. The work ends with the old man finishing the tale, the children thank him, they were "captivated by the fairy tale." The author's digressions act as off-plot elements in the work. This is the main difference between literary olonkho for children's reading and folk tales [14, p. 25].

In most epic tales, the main motive is the abduction of the bride or sister of the hero aiyy, and in the plot of Vasilyev's olonkho, the conflict develops on the deception of the Chungkunuur Chuura of the hero, who takes the form of an exekyu.

Visual instrument in literary olonkho. The analysis of the poetic language of the work is one of the main directions of the study of the poetic skill of the writer. The poet conveys his thoughts through an artistic word. To create a highly artistic image, to achieve an aesthetic impact on the young reader, Vasilyev uses various stylistic figures, poetic techniques, visual means.

Georgy Ergis writes about the Olonkho language: "The Olonkho language is magnificent and majestic, saturated with a large number of archaic words and expressions, now out of use in colloquial speech, difficult to understand even by the storytellers themselves. At the same time, Russian loanwords are also used in comparisons and epithets" [17, p. 212]. The language and style of olonkho is the highest form of polished, processed, artistically organized oral poetic speech.

Olonkho "Erchimén Bergen", based on the plot and images of oral folk tales of olonkho, the text of which is literarily processed by Vasilyev. The poet reinterpreted the main artistic techniques, creatively, in a peculiar way used the traditional visual and expressive means of Yakut folklore [15, p. 170].

The antithesis is masterfully used in the work, which, as a method of sharp opposition of images and concepts, is formed thanks to the words-antonyms: *Bylyrgy djyl myndaatyn / Bydan nengye ettuger*, / *Anygy uje arghahyn / Adjas anaraa siksiger* [2, p. 4] (*a long time ago – present*), *Ilin astara / Elemestiyein saghana*, / *kelin astara / Keremestiyein saghana* [2, p. 5] (*front hair on the temples – back hair on the back of the head*), *Ilin atakh / Ebire suokh*, / *Kelin atakh / Kebire suokh* [2, p. 39] (*front legs – hind legs*).

The artistic feature of olonkho is the use of hyperbole, which gives it a special fantasy and epic fabulousness. In the text adapted for children by olonkho "Erchimén Bergen" hyperbole is particularly successfully used in the narration of the "miraculous birth, growing up" of the boy. Hyperbolic descriptions of the tall stature of the hero: "*Then on a huge / Sleeping bench (which is fifteen / Fathoms long) / He spread out the bed*" [3, p. 120], or images of the monster's appearance: *Chaasky sagha kharakhtaakh*, / *Chaan olgui sagha bastaakh* [2, p. 11] (*His eyes are like a huge bowl, his head is like a big cauldron*). The author admires the physical strength of the hero: *With a mighty hand*, / *Quite effortlessly*, / *He laid down trees*, / *As if he mowed them down*, / <...> / *He erected a very large urasa out of them* [3, p. 120]. *With the help of exaggerations, the duel of the heroes is described: Oruluur otut khonugun meldji*, / *Utuibakka-olorbokko okhsustular da...* [2, p. 36] (*for thirty consecutive days, without sleep and rest, they fought*), etc. One of the poet's favorite techniques are repetitions, which mark the intonation equalization of those parts of the text in which they are common. In the text we find repetitions-epiphores in the description of the portrait of the main character. *Buolan*, "*kiki ebit*," "*ebi*," "*kurduk*" are repeated.

The Vasilyev's olonkho, like oral olonkho, is filled with epic formulas created with the help of syntactic parallelisms:

Bylyrgy djyl myndaatyn
Bydan nengyuo ettyuger,
Anygy uye argahayn
Adjas anaraa siksiger,
Turuu baraan dojdu
Tunalyjar tuohakhtatygar,
Aghys uon aghys khaja,
Altyhar argahaygar,
Toghus uon toghus yurekh
Doghordohor tujmuutugar,
Bukhatyyr yeskyekh,
Buojun olokhsujuokh... [2, p. 4]

Beyond the cloud range
Hoary antiquity
Within the blooming
The forest side,
On the granite firmament
Runaway mountains,
At the junction of friends
Rivers and lakes,
Not very spacious,
But not small either,
Once a country
Aiyy was

Parallelisms in the work suggest a compositional correlation of adjacent syntactic segments of the text.

The author uses a comparison technique. When depicting the portrait of the main character, he uses traditional methods of comparison with the postpositions of *dyly*, *kurduk*, *ebit* (as if, as if, like, like): "*Munnuktaakhkha dyly / Daraghar sarynnammyt, / Kyrylaakhkha dyly / Metegher tuestemmit*" [2, p. 7] (*"The shoulders have expanded with steep angles, the chest muscles bulge"*) [3, p. 116]; "*Uluu tayakh ullungun unguoghun / umsa tappyt kurduk, / Uhun syiyiyllaghas murunnaakh ebit, / Taba kyyl akymalyn siliitinen / Narylaan ongorbut kurduk / Charaas uostaakh ebit...*" [2, p. 8] (*has a straight nose, like the elongated bones of an old elk's foot, with thin lips, like a product of the bone marrow of a deer's humerus*), etc. The parents of Erchimén Bergen – the old woman's mother Ebiriéljin and the old man's father Erien Toyon – have numerous acquaintances, their number is likened to a dense forest: "*Kingkir khara tya kurduk / kieng bilsiiileekh djon ebit, / Baai khara tya kurduk, / Bar djonnokoh ebit*" [2, p. 6] (*they have many acquaintances, they are so a lot, like a dense black forest*). The angry state of the hero Araat Mokhsogol, who puffed up with anger, is transmitted in comparison with a huge hill: "*Araat Mokhsoghol / Saar bulgunnjakh kurduk / Saraya yullen taghysta. / Duul bulgunnjakh kurduk / Tomtoio yullen taghysta*" [2, p. 17] (*Araat Mokhsogol swelled like a large mound, towered like a high hill*).

Thus, the poet likens what is depicted to natural phenomena, the animal and plant world, which is characteristic of folk poetry in general. Such comparisons as: "*Kuyah tangaha homuiiuolka son kurduk kurdastyar dieri*" [2, p. 15] (*as long as the steel clothes pierced through*), "*Tyuehyun ete sorokobuoy buochuka uoburuchchutun kurduk*" [2, p. 25] (*chest muscles like the hoop of the fortieth barrel*), "*Khaakhtyibyt kuos kurduk hardyrghachchy tyynan ylar buollular*" [2, p. 25] (*they began to breathe with difficulty, as if a burnt brew*) – are copyrighted.

To create images of the heroes of Olonkho, descriptions of the time and place of fantastic incidents, the author widely uses a variety of epithets. The author uses color epithets to depict the horses of the heroes: *Äyp khandaghay khara attakh*"[2 p. 21] (*with a magic black horse*), *Äla elemes attakh*"[2 p. 26] (*on a piebald horse*); to describe the beauty of the olonkho country: "*Khara tyä khaimyulaagha, / Kyuekh tyä kyuryeoleeghe ebite yuhyu*" [2, p. 4] (*there were black and green forests around the edges*), in the appearance of the main character, the poet clarifies the hair color: *Khampa kyemyus battakhtaakh... kyemyus dolgun keghulleekh*" [2, p. 5] (*has golden hair... golden wavy bangs*). The text contains an abundance of traditional color epithets: *kyemyus, altan* – *golden*, *silver*: *kyemyus kyumei* (*golden voice*), *kyemyus battakh* (*golden hair*), *kyemyus chychaakh* (*golden bird*), *tardy kyemyus tarbakh* (*silver fingers*), *kyhy kyemyus kyryylaakh bergehe* (*silver with sharp edges hat*), *kyemyus khaya* (*golden*

mountain); epithet yuryung, mangan – white: yuyrur kyun (white sun), kyyda mangan khallaan (whitest sky); epithet kyuekh – green: bylakh kyuekh sebirdekh (dark green leaves), kyuekh solko khonuu (green silk meadow), etc. To denote the sky, the sun, the forest, the poet uses constant epithets: kyyray mangan khallaan (high white sky), alamay kyun (clear sun), kingkir khara tya (dense dark forest).

In the text of the epithets are often used in the composition of the qualitative and noun phrases, for example, in this respect: *Aghys uon aghys khaja / Altyhar arghahygar / Toghus uon toghus yurekh / Doghordohor tujmuutugar*" [2, p. 4] (where intersect eighty-eight mountains, became friends and ninety-nine streams), "uon sis unguortan onu chuorduk" [3, p. 29] (clearly heard in ten land). These epithets perform a hyperbolizing function. In addition, the author skillfully uses metonymic epithets: *"Kharakhtaakh kerbetekh / Kulgaakhtaakh istibetekh / yutyue djakhtara"* [2, p. 22] (No one who has eyes has seen a beautiful woman, who has ears has not heard).

To convey the indescribable beauty of Khaachyalaan Kuo, the poet uses detailed epithets and the technique of personification: *"kyun sardangata /<...>/ oonnjuur"* [2, p. 20] (the sunbeam plays). The author personifies such natural objects and phenomena as: sun, sky, trees, forest, whirlwind, etc. For example: *Khara sygynakhtar... khahyytaha khaallylar*" [2, p. 26] (the black roots of the trees remained with a cry), *"Aan khalaryk argystahan barda, / Dobun khalaryk doghordohon barda"* [3, p. 36] (the whirlwind began to accompany), *"sygynakh sylylnna"* [2, p. 36] (the roots of the trees spread). So the poet personifies the phenomena and objects of nature, figuratively likening them to living beings. Thanks to the creative imagination of the poet, a poetic image appears in a bright unusual form.

Conclusion

Thus, as a result of studying the olonkho text for children's reading "Erchimen Bergen", the following conclusions can be drawn:

1. The system of images of the literary olonkho "Erchimen Bergen" is built on the traditions of the Yakut oral heroic epic. The mythological character of the literary olonkho is conveyed by a brief outline of the image of Yuryung Aar Toyon – the Supreme Deity of aiyy, the harbinger-sterkh, as well as the image of Aal Kuduk Tree, as the personification of all the bright principles of the Middle World.

2. The plot and compositional structure of the literary olonkho does not have a complex line, at the same time the Vasilyev's work is based on the plot of the heroic epic about the defenders of the tribe. The events described in olonkho are narrated in chronological order. The plot is specially simplified and adapted by the author for children to read.

3. The poet uses traditional means of oral folk art: constant epithets, detailed comparisons, combinations of impersonation techniques and hyperbole. The poetic techniques selected by the author contribute to the creation of vivid images, events and actions of the heroes of Olonkho.

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