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Functioning of a Verbal Predicate in the Artistic Style of Yakut Language

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Abstract

In this article the verbal predicate functioning in the artistic style of the Yakut language is subjected to semantic-stylistic and stylo-statistical analysis. The authors consider artistic style's rich language as one of the functional style varieties, which implies a comparative study of its language with the language of other styles of speech. As a result of analysis, the lexical-semantic and grammatical-semantic characteristics of verbal predicates are given as one of the main members of sentence that determine the symmetry of modal grammatical meanings specific to the artistic style. Also revealed quantitative indicators of verbal predicates of artistic style in close relationship with their qualitative characteristics.

The theoretical and methodological basis of the study depend works of L.N. Kharitonov, E.I. Korkina, P.S. Afanas'ev, P.A. Sleptsov, N.E. Petrov, G.G. Filippov and others on various aspects of the studied problem. A semantic-stylistic method, stylo-statistical and comparative methods are applied in the study. The study reveals the frequency of the verbal predicate forms use in the artistic style, which allowed to objectively assess the indicators that were identified using the semantic-stylistic method. The comparative method contributed to reveal the stylistic originality of the artistic style in relation to other styles.

The functioning of the verbal predicate in the artistic style depends on the grammatical semantics of some verb forms, as well as lexical-semantic nature of certain verbal predicates. Revealed the absolute superiority in quantitative terms of the analytical forms of the composite predicate expressed by the forms of the species, the past tense and mood. The stylistic power of composite predicate's analytical forms lies in their semantic nature, which assumes the presence of all richness of diverse modal meanings of the syntactic means of the Yakut language.

Keywords: Yakut language, Artistic style, Simple, Complex, Compound and complex verbal predicate, Stylo-statistical method, Semantic-stylistic method, Modal meanings, Syntax means.

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Introduction

In the Yakut language, there are five varieties of functional styles, which can be divided into the usual (colloquial, artistic, publicistic) and translated (scientific, official-business) styles. By academician P.A. Sleptsov's definition Yakut language has a developed system of functional styles, allocated mainly on the basis of extralinguistic factors (Sleptsov, 1986, p.5). However, scientifically proven justification of linguistic features (vocabulary, morphology and syntax) of different functional styles, including artistic style, is just a beginning. Against this background, the study of the stylistic potential of the verbal predicate in the artistic style becomes part of the normalization and stylistic study of the language of all functional styles.

For the present moment, there is no monographic work devoted to the fiction's language study as one of the functional styles of the Yakut language. Should be noted the work "Yakut literary language" by P.A. Sleptsov consisting of two books, which describes the history of artistic style formation, gives a brief description to work's language by Yakut literature founders. There are also several dissertations on the structural stylistics (resource stylistics) of the Yakut language, where vocabulary, morphology and syntax of the artistic style are touched upon. The researchers of the Yakut language are faced with the task of determining the linguistic features of the artistic style.

The choice of the Yakut verbal predicate as a research object is explained by its great stylistic possibilities. In the stylistic analysis of the verbal predicate, we take into account the qualitative and quantitative indicators of its functioning in the artistic style texts. The frequency of verbal predicate functioning in the artistic style is one of the main style-determining factors, but it is equally important to identify the stylistic meanings of the verbal predicate. Therefore, the **purpose** of this article is semantic-stylistic and stylo-statistical analysis of verbal predicates in the artistic style.

Methodology

With the help of the semantic-stylistic method, stylistic meanings are revealed, which in one way or another depend on the semantic or grammatical meanings of verbal predicates. Stylo-statistical method helps to identify the frequency of using those or other forms of verbal predicates in artistic style. This allows us to give an objective assessment of the indicators that have been identified using the semantic-stylistic method and intuition of the authors. A comparative method is also used, which contributes to the comparative analysis of verbal predicates functioning in different styles of speech, and to reveal the stylistic originality of the artistic style in relation to other styles.

Discussion

In the artistic style of speech, with its variety of types and genres, the verbal predicate reveals its expressive and visual possibilities most fully. In the Yakut language figurative and onomatopoeic verbs have great visual and modal-emotional potential (Kharitonov, 1954, p.203). Figurative verbs, expressing sensual ideas about movement, and onomatopoeic verbs, denoting sounds of the environment, are inexhaustible "richness of the Yakut language, a unique finding of artistic, figurative description of reality" (Afanasiev, 1996, pp.99-100). The use of verbs in simple predicates imagery and onomatopoeic functions create a visible, tangible picture that is so necessary for the expression of artistic description of reality. Figurative verbal predicate is 2.11% of the artistic style; 1.05% in a colloquial style; onomatopoeia verbal predicate is 1.68% of artistic style; 0.52% in colloquial style. Figurative verbal predicate, first, as a source of imagery descriptions, gives the effect of clarity and eloquence: *Абатын туһунан истээт, Микуитэ ытаары, уоһа мэрбэннээтэ*. (Mordinov-Amma Achchygyia, 1994, p.36) "Heard of his father, Mikite stretched lips, simultaneously sticking out them and dropping the corners down (about to cry)"; secondly, expresses the subjective attitude of the speaker: *Эн, эмээхсин, уолгун буйдаххына сатанар. Олус*

чолоннооботун (Danilov, 1996, p.13) “Old woman, you have to appease your son. Let him temper his fervor”. Onomatopoeia verbal predicate, first, refers to sounds emitted by the object: *Ыт чугас үрэн баргыйда*. “Somewhere in the neighborhood dog is barking loudly”; second, it is used as a mean to enhance the imagery of speech: *Халын хаар суугунуур, хатаанын чункунуур, силлиэ тыал сиксиллэр, сирэйгэ сипсиллэр*. “Snow rustling under my feet, the cold bite of the ice rings, snow storm is raging, and whips it on the cheeks” (Oyunsky, 1993, p.238). In addition, such a predicate can convey the attitude and evaluation of the subject: *Ху-ли-ган! - Иван Иванович кыбдьыгыраата*. “Bully!- gasped (angry) Ivan Ivanovich” (Danilov, 1996, p.634). Thus, figurative and onomatopoeic verbal predicates, expressing the idea of movements and sounds of the surrounding world, are characterized by bright stylistic marking and attached to such functional styles as artistic, colloquial, also are widely used in the language of folklore. They are categorically not used in the official business style, very rarely found in the educational and scientific litter, which in the Yakut language is the most developed of all varieties of the scientific style.

By the expression of figurative functions is also dictated the use of phraseological verbal predicates in the literary text. N.S. Grigoriev, considering the phraseological units from the point of view of strengthening the accuracy and completeness of thought and feelings expression, believes that the main feature of the stylistic functions of phraseological unit is its figurative expression of the idea. Since phraseological units more expressive than individual words, they don't overlap in their stylistic functions of the word, and perform that task which is daunting to the word (Grigoriev, 1976, pp.72-82). In the Yakut language there is a clear stylistic differentiation: neutral verbs and verbal phraseological unit: *kuttan* “be scared” / *süreghe aÿaghar taghysta* “got cold feet”; *ær* “to rejoice” / *atagha siri bilbet bôlla* “very happy, walking on air”; *yksá* “worried” / *uÿatygar ú kírde* “he sounded worried, not at ease, out of sorts”, where the second option of the pairs, in contrast to its neutral equivalent, are widely used in folk and artistic works because of its imagery, vivid expressiveness and emotionality (25%).

The percentage of the verbal predicate distribution in the artistic style is high – 38.73 %, this is the second highest indicator after the colloquial style. And it is not by chance, since the verb is a grammatical indicator of action, movement, state, which artistic speech is rich of. Undoubtedly, the quantitative superiority of the verbal predicate is associated with its qualitative characteristics. Thus, the verbal predicate in an artistic narration assumes, first and foremost, the textual function, secondly, figurative function. These functions are fully revealed in compound verbal predicates, which are expressed by analytical constructions of numerous forms of the past tense, form and modality. Such analytical constructions of compound verb predicates, often expressing a variety of modal meanings, are most actively used in artistic speech and in artistic publicism to depict life in dynamics; in percentage terms, this is 19.1% against 13.9% of colloquial, 11.1% of publicistic, 6.4% of scientific and 4.06% of official business styles of speech.

For example, consider the compound verbal predicates expressed by forms of the form. They are predominant in artistic style – 78.3 %; in colloquial – 51.1 %, publicistic – 45.6% and official-business – 40%, and a very low percentage of functioning in the scientific style – 8%. Of great interest for grammatical stylistics is the ability of the category of species to characterize, reflect the objective features of the course of action expressed by the verb. Species forms, describing the ways, especially actions in time and space, its quantity and strength, dynamism and repeatability, the beginning and duration, achieving a goal or result, are in their semantic essence rich, strong pictorial energy. Thanks to the visual power of verbs with diverse ways of course of action, expressive is characterized by the extraordinary precision of the action. The above is confirmed by a stylistic experiment, when complex verbal predicates with the forms of the species are replaced by their simple bases on the taken passage of the artistic narration. When replacing the specific forms of the verb with their basis (“and the basis of the verb, as is known, expresses an action or a state in its general meaning, not specified in the specific relation”)

(Kharitonov, 1960, p.105), the whole general picture of the action changes. First, the visual, precise characteristic of the action is obscured, secondly, the dynamism of the narrative is lost, thirdly, the narrative function of the text disappears, and all this to some extent leads to a change in the meaning of the text. Consequently, the stylistic power and the possibility of specific forms of the verb lie in the very semantic nature of this verbal category.

For this reason, the specific forms of the verb serve to convey the movement of verbs in the dynamics of the narrative, i.e. in narrative speech, they become a means of enhancing dynamism. At the same time, in the literary work, species forms are most often found in the including the recent (past categorical) time, which is due to the ability of this temporary form to transmit the actions developed sequentially and quickly following each other, as L.N. Kharitonov emphasizes "in a coherent description events follow each other consistently and quickly" (Kharitonov, 1960, p.193).

Thus, the types of the verb complement the narrative, firstly, with dynamics, and secondly, with figurativeness. The strengthening of dynamism and imagery of specific forms of the verb depends on their combination and interaction in one row. In the Yakut language there are two-, three-, four-component formations with species forms with consistent strengthening of dynamism (Petrova, 2002, p.22).

a) two component species of the verb form "participle+v.aux."(v.aux. – verbal auxiliary), "a figurative word+gyn", "onomatopoeic word+gyn".

For example: *Саам атабын туруоран ыттым. Сыыһан кэбистим, тыас хабылла түстэ* "Having set the rifle on bipod, I fired. Missed, shot rang out" (Smetanin, 1999, p.23).

b) three-component formations "gerund+gerund+ v.aux", "a figurative word+ gyn +v.aux.", "onomatopoeic word+gyn+v.aux.", which enhance the dynamism of the action.

For example: 1. ...*Александр Македонскай холорук курдук өрө көтүтэн кэллэ* "Alexander the Great rode in like a whirlwind" (Oyunsky, 1993, p.106); 2. ... *ыстаанын кэннэ... атыллаатабын аайы "хаанньах-муунньах" гына турда.* "...the back of his pants would curve, warp (and continue to curve, warp) every time he took a step". (Mordinov – Amma Achchygyia, 1994, p.247); 3. *Ханас кулгаабым таһынан буулдьа "чуп" гынан ааста* "A bullet whistled near my left ear (making a "chup" sound)" (Mordinov – Amma Achchygyia, 1994, p.24).

c) four-component formations depict a highly amplified dynamic action.

For example: 1. *Бөрө, эт диэтэ быһыылаах, лап гыннараран ылла да, дьүккүс гынан ыйыстан кэбистэ* "Wolf, mistaking it for meat, grabbed it and swallowed it" (Smetanin, 1999, p.8).

Combinations and interactions of species forms that enhance the dynamism and figurativeness of the narrative may be different, as shown in the examples. It is difficult to accurately convey to another language the meanings and shades of meaning expressed by two-, three-, four-component species formations. Using specific forms of the verb, the writer reaches its stylistic purpose, namely the transmission of vividness, imagery, sounds and, most importantly, the dynamism, the rapidity of the narrative. Therefore, a variety of species forms of the verb is widely used in the literature, where fully revealed their visual, dynamic function, performing a variety of expressive, stylistic goals.

L.N. Kharitonov in his research on the specific forms of the verb wrote about the constant change in the development of specific forms of the verb and at the same time noted that the outdated forms are gradually out of use. Recently P.A. Sleptsov (1996, pp.46-47) and T. I. Petrova (1996, p.78) noted in their works the loss of use of such constructions from the language practice. P. A. Sleptsov notes that the neglect of the Yakut language can be partly explained by the fact that young people do not speak fluent language, do not know the expressive means of language to convey their thoughts and feelings. Further

he writes that *көр – көрбөхтөө, көрүтэлээ, көрбөлөө, көрүөлээ, көрө түс, көрбөлүү түс, көрө орус, көрө биэр* “look – take a look, keep an eye, look as quickly as possible, take a gander, look instantly, look at...a little, overview, gaze”, etc. that convey the peculiarities of the course of action are rarely used even in fiction. “And what a huge expressive, semantic, grammatical possibilities our language has! To master these countless riches, it is necessary to reveal, analyze and generalize the semantic and functional features of speech styles. The main purpose and tasks of grammar consist in this” (Sleptsov, 1996, p.47). In our time of fast pace in all spheres of life, instead of analytical forms, the use of simplified forms formed by the synthetic method is preferred, which limits the transmission of all shades and features of the course of action.

In the artistic style, analytical forms of modality and past tense are another way of expressing the figurative and expressive possibilities of the Yakut language. In terms of grammar, these two verbal categories are interrelated: firstly, the modalities and forms of the past tense express the modal relations of the action producer, and secondly, all three basic forms of time are realized differently in the ten forms of the modality. There are the following analytical design for different shades of the Past Tense: the effective Past Tense with the particle *-быт/-батах эбит* + predicate affixe; Past Productive Tense *-ан тулардаах* + predicate affixe; Past Episodic Tense *-быт* + affix of possessiveness *баар, суох*; Long Past Tense *-лаах э-* + an affix of belonging, *-ан тулардаах э-* + affix of belonging, Productive Past Tense *быт/-батах эт* + affix of belonging, Past Effective Simultaneous Action *-быттаах/-батахтаах эт* + affix of belonging, Past before effective action *-быттаах/-батахтаах эт* + affix of belonging (Korkina, 1970, pp.75-135; Grammar, 1982, pp.312-315, 317-320; Filippov, 1995, p.130). Analytical forms of the composite predicate of the Past Tense convey different modal shades and have absolute superiority in quantitative terms (48.5 %, including the recent time – 59.1%, the long-past – 40.9 %).

In the Yakut language there are monographic works that fully reveal the grammatical and modal features of modality and time. Therefore, we only want to note that all the richness of various forms and meanings, shades of the predicate meanings with analytical forms of modalities and past tense are fully realized in the artistic style of speech. Here, such predicates are indicators of the action relation to reality, established by the speaker, therefore, convey a variety of modal relations of the producer of action.

Verbal predicates of the present time in the Yakut language, as well as in the Russian language, “in stylistic purposes can be used to convey actions that took place before the moment of speech, i.e. in the past” (Grammar, 1982, p.306) and in the stylistic literature are called the present historical – praesens historicum (Prokopovich, 1982, p.125). The researchers note “the folk-colloquial nature of the present historical time, and hence, the liveliness and expressiveness, stylistic coloration of the presentation” (Prokopovich, 1969, p.125; Bondarko, 1971, p.144). Therefore, the present historical time is widely used in folk legends about the ancestors of the Yakuts, recorded from the words of folk tales.

For example: *Бу Ньурбачаантан төрүүллэр Тойук Булгудах, ... диэннэр. Ол дьон булчут бэртэрэ буолан олороллор. Ол олордокторуна биирдэ убайдара Дыгын көрдүүр, ... саһыл тириитин. Ону биэрбэттэр, былдьаһаллар. Ол былдьаһыыга Дыгыны сирэйин хаанныыллар. Дыгын дьэ улаханлык кыһырыр, өстөнөр “From N’urbachaan has been born Toiuk Bulgudakh, (and others)... Her sons become successful hunters. One day their half-brother Dygyn asks fox pelt, which they have obtained. And they do not want to give, begin to take away from each other the pelt. During this altercation accidentally smashing Dygyn’s face into blood. Dygyn is very angry, he bears malice on them” (Stepanov, 1991, p.78).*

In fiction the most clearly manifested stylistic coloring (marking) use of the historic present, as one of the visual means of the language of literary prose. As E.I. Korkina notes, “usually such use takes place in fiction for stylistically vivid depiction of the facts of the past as directly occurring in front of the eyes of the

listener or reader” (Korkina, 1970, p.48). In the artistic prose historical present can be used on a par with the forms of the past time. At the same time, the contrast of the past time and the historical present, as well as the contrast of some forms of the past time in one text, emphasizes the opposition of the original paragraph and the core of the statement (this and new). Usually, this is framed by one of the forms of the past tense, from which it becomes clear that the described events had occurred in the past. The historical present is used in story about past events and when the narrative told on behalf of the author and also when the story is told on behalf of one of the characters. It can also create a distinctive feature or other artwork, or be only an episode. In all these cases, the present historical time enlivens the past, makes the reader as an accomplice to the described events, transfers the past to the present.

The forms of the present time denote actions/states “not limited to specific time frames, but occurring usually, permanently or naturally” (Kharitonov, 1947, p.191; Korkina, 1970, p.46; Grammar, 1982, p.306). This meaning of the present time is widely used in proverbs, sayings, riddles, which is rich in folk speech. In the proverbs and sayings are summarized a life-experience of people that has developed over the centuries, reflected his worldview, folk wisdom. Hence, there is a need for appropriate means of expression in which persons, actions, states are presented as generalized. Therefore, in proverbs, sayings and riddles a large place is occupied by verbal predicate in the form of the present, denoting actions/states are not limited to specific time frames, occurring usually, constantly, natural in nature: 1. *Күн аайы эбиллибэт билии көбүрүүр* “Knowledge that is not added every day, decrease”; 2. *Бүппүт баһыллыбат, тохтубут туолбат, хайдыбыт самсаммат* “Finished can't be scooped, what was shed can't be refilled, what was ripped can't be united”. Proverbs, sayings and riddles are widely used in literary texts, as a separate genre of folklore and as inclusions and quotations in the form of sayings and aphorisms. Also, in the Yakut proverbs and sayings, the verbal predicate in the meaning of permanence and not being limited by time frames, can be used in the form of future time. Such values of the future time forms, as well as the present time forms, denote the action, not limited to time, constant, normal, occurring under any general conditions: 1. *Арбаҕастаах да араарыа суоҕа, бытырыыстаах да быыһыа суоҕа* “And the shaman will not help, and pop will not save”; 2. *Суоҕу сүөрүөн дуо* “No case, no trial (literally: impossible to cut, if you nothing to cut)”; 3. *Киирбит күн күөрэйиэ* “And the setting sun will rise”; 4. *Хаатыттан ханна барыай* “Where he could go out of his box”. In the Yakut-Russian dictionary the verbal predicate of 1st proverb example is given in the negation form of present tense using *-бат* with a touch of timelessness: *Арбаҕастаах да абыраабат, бытырыыстаах да быыһаабат*, yet the verb is translated into Russian in the same way, i.e. in the form of future tense (Dictionary, 1972, p.45). However, the forms of the future tense, which denote actions/states not limited to specific time frames, are somewhat different from the similar meaning of the forms of the present tense. This consists in the semantic meaning of the future time forms, denoting such actions/states, which are limited by the idea of the inner limit, are associated with the expected action of the result, which clearly appears in the third example.

A peculiar functioning is observed when using the present time with the meaning of constancy, ordinariness, timelessness in the descriptions of the different nature of the literary text. Descriptive type of artistic styled narrative can be graphic and qualitative-descriptive. In the pictorial nature of the description verbal predicates of the present time are used in the pictorial function to describe the nature, terrain, home. In some cases, with the help of the visual function of the present time with the meaning of constancy, ordinariness, not limited to specific time frames can be written a whole work of art of small format, such as a story. In the course of our survey, the story “Elyuene” by D.K. Sivtsev-Suorun Omolloon, where the writer, using only present time verbal predicates, represents the image of the spring of the Lena River. At the same time, along with the forms of the present time, other visual means are used, mostly, of a lexical nature, which are inherent in this type of description.

For example: *О, дыктитэ-кэрэтэ бэрт Өлүөнэ эбэм сааскы сөрүүн түүннэ! Күөх кууппал халлаан тохтор, оонньуур уоттаах мөһүүрэ бэргэһэтин кэппитин кэннэ, туох барыта – кийилиин-сүөһүлүүн – утуйбутун кэннэ арай кини эрэ аргыый устарын кубулуппат “Oh, how beautiful is mother Elena in the cool spring night! After a heaven’s dome will wear the hat of colorful tinsel, everyone on earth – both people and animals are asleep, and she (the river) is the only one who does not interrupt her smooth flow” (Sivtsev – Suorun Omolloon, 1976, p.4).*

Qualitative and descriptive function is performed by verbal predicates of the present tense, denoting an action or a state, usual for the subject, characteristic to it constantly, for the characterization of the actor. In other words, the verbal predicate of the present time becomes a method of creating an artistic portrait, and the presence of dependent parts of speech (adjective, adverb, participle) of the corresponding semantics is mandatory.

For example: *Миитэрэй – кыра унуохтаах, икки өттүнэн чылаарынны-чылаарынны тиэрэ тэбэн хаамар, сүүрбэччэлээх хап-хара кини. Миитэрэй - үтүө майгыннаах, куруук бэһиэлэй, ону аһан айылбаттан артист. Бэйэтэ сэдэхтик, кылгастык күлэр, кини тула күүгүнэс күлүү, айдаан буолар. “Miterei – stunted, having the habit to walk waddling from foot to foot, twenty year old dark-haired young man. Miterei has a good temper, he is always cheerful, in addition, he is an artist by nature. He laughs rarely and briefly, but around him is always noisy and constantly heard laughter of others” (Mordinov – Amma Achchygia, 1994, p.13).*

In artistic style more often than in any other style meets simultaneous use in one interval at once all three basic forms of time (present, past and future), including various forms of past time. We can safely say that this is a feature of the artistic style, as in the scientific and, especially, official-business styles of different times is not allowed because of their extralinguistic features; conversational style itself does not imply a large amount of text with time transitions; and in the socio-journalistic style it all depends on the genre. This diversity of verbal predicates, as well as analytical forms of the past tense help to realize the narrative and visual functions of the literary text, complement the statement with all sorts of shades and nuances of modal semantics.

Conclusion

Thus, the functioning of the verbal predicate in the artistic style depends on the grammatical semantics of some verb forms, as well as the lexical-semantic nature of individual verbal predicates (for example, figurative and sound-expressive verbal predicates). The absolute superiority of the analytical forms of the composite predicate expressed by the forms of the species, the past tense and inclination in quantitative terms is noted. The stylistic power of the analytical forms of the compound predicate lies in their semantic nature, which implies the presence of all the richness of various modal meanings of the syntactic means of the Yakut language. Therefore, in the artistic style most fully revealed all the figurative and expressive possibilities of verb predicates.

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