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P. A. Oyunsky's Poem "Byrasti": A Philological Analysis

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Abstract

This article attempts to conduct a literary analysis of the poem titled *Byrasti* (Farewell), which is a work of a classic Yakut writer P.A. Oyunsky.

One of the best works written by the classic Yakut writer, Platon Oyunsky "Byrasti" was previously regarded by scholars from the point of view of the literary analysis approach. In order to give a more objective insight of the concept and content behind this poetic masterpiece, the authors of the article completed a full philological analysis, which includes both - literary and linguistic research; the authors of the article singled out linguistic units, semantic fields and analyzed the grammatical structure of the text.

Fundamental works of Y. Lotman, R. Jakobson, D. Magomedova, M. Gasparov served as the theoretic and methodological basis for the article. The research findings presented by above mentioned scholars justify the necessity to complete a structural analysis of the non-fiction work on the phonological, stylistic levels as well as the conceptual and imagery level.

Based on the systematic philological analysis of the poem under study, we have come to the following conclusions: being and innovative poet, P. Oyunsky mastered his skills reaching a high level of professionalism; this can be vividly seen on the phonological level of the poem: it contains equally represented cases of vertical and horizontal alliteration as well as phonomorphological (grammatically homogenous) rhyme. Using the image of the *sea* as a symbol, the main character says farewell to his life sensing that the end is near. The poem became a requiem for the poet; because of this, it contains a prevailing number of nouns with predominantly 1st person possessive affixes. This allows the poet to express his deepest thoughts. The verb forms are represented by figurative and onomatopoeic words, which give the poem not only its lyricism but also solemnity. This poem became a profound work of the poet. It contains all the themes that he expressed in his creative work; the following thematic fields can serve as an example: "human and nature", "time and space", "human and society", "death", "the poet and immortality". The author's turning to the image of the sea, shows that Oyunsky followed the aesthetic principles of Romanticism and the traditions of Russian literature established by A. Pushkin, M. Lermontov, and M. Gorky.

Keywords: Lyrical poetry, Literary analysis, Phonological text level, Syntactical text level, Literary context.

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I. Introduction

Presently, due to the necessity for improving the approaches and principles of a comprehensive overview of the creative work of art in the modern literary studies, the methodology of the literary text philological analysis was reconsidered. Experts in literary studies pay attention to the life and creative path of a writer, his worldview, his belongingness to a particular literary movement, the genre features of the text, its composition, a system of images, themes and problems of the literary work, the features of its poetics. Linguists analyze the use of lexical and grammatical forms as well as syntactic constructions. Noting this distinction in the approaches to the literary text analysis, V.V. Vinogradov wrote: "A linguist begins with an analysis of the verbal canvas of the literary work. An expert in literature begins with the analysis of the social and psychological understanding of the character's attitude" (Vinogradov, 1959, p.255). However, a complete analysis of the text is not possible without taking into account the interrelation of form and content. Only combining the linguistic, stylistic and literary analyses, it is possible to give an extensive overview of the literary works in their unity of form and content in its representation. Such a complex text analysis allows avoiding subjectivism and fragmentation in the process of interpreting the content of the literary work. The subject of a literary text study is the real meaning of the word, analysis of the linguistic units, grammatical structure of the text, semantic fields, i.e., singling out the means with the help of which the conceptual and emotional content of the creative work.

N.M. Shansky fairly noted that "linguistic facts in a literary work, apart from their communicative functions, acquire aesthetic functions as well and, thus, turn into regular elements of poetic speech", creating an original deep meaning of the literary text in its unity (Shansky, 1975, p.21).

The stylistic analysis is aimed at expressing the image structure in the creative speech system of the work; the text is regarded from the point of view of linguistic and extra-linguistic factors.

A literary analysis defines the conceptual and aesthetic content of the text, its problematic, and image system as well as the genre features, and lastly the spatial and temporal organization of the literary text.

The methodological bases of the philological analysis of a poetic text were described at different time-periods in a scope of scientific works by M.M. Girshman, M.L. Gasparov, V.M. Zhirmunsky, Y.M. Lotman, V.E. Halizev, N.M. Shansky, D.M. Magomedova, etc. Thus, in his work titled "The Poetic Text Analysis", Y.M. Lotman justifies the necessity for a structural analysis of a literary text, which allows regarding the literary work as an organic unity: "Text in the given analysis is regarded not as a mechanic sum of its components and the 'separateness' of its elements loses its absolute features: each of them is expressed through the relation towards other elements and the structural unity of the entire text" (Lotman, 1972, p.11).

In other words, any element of the text is of great importance in a literary work of art, due to the fact that it bears a certain conceptual value and, consequently, should be taken into account in the developing a complex philological analysis aimed at singling out and interpreting "each component of the concentrated verbal imagery" as well as reviewing all the links between the components, their mutual interdependence and connectedness to the creative work in general.

The aim of the work is to use the methodology of philological text analysis and present a modern interpretation of the poem *Byrastı* (Farewell) by one of the founders of Yakut literature, a scholar and philologist, a renowned social activist, one of the leaders of Soviet government in Yakutia, P.A. Oyunsky. This research also aims to single out the problematic, thematic, genre and new stylistic creative forms introduced by P.A. Oyunsky and whose work marked the beginning of a new era in the development of Yakut literature.

II. Methods

In his work, M.L. Gasparov distinguishes three levels of poetic text analysis (Gasparov, 2001, pp.11-26). The highest level is identified as the *concept and image* level, which is perceived with the mind and imagination: "we perceive words using our brain while these words denote ideas and emotions, and we see images with the help of our imagination" (Gasparov, 1997, pp.9-20). He describes the writer's worldview: its system of values and world representations.

These ideas and emotions are represented in the poem, as well as images and motifs, which form the lyrical plot. Images are seen as objects and notions, expressed by the noun (the image of the native land, life, death, etc.), motifs are expressed by actions, represented by verbs and verbal forms (the motif of returning, path, and journey, etc.).

The middle level is the *stylistic level*, which is perceived by the language. The semantic fields of the text, the tropes analysis as well as syntactical analysis, expressive means, grammatical components of the text, i.e., distinction of the dominant parts of speech ("these words unfold *a creative world* of the text: nouns represent the subject-matter (the meaningful) content; adjectives express the *emotional aspect*; verbs express *actions and state*, which take place in the plot"), the unity of which is defined by the style of the poetic writing (it is verbal/adjective/nominative).

The third - *phonological level* or the level of sounds, which is perceived by the ear. This level includes such aspects as meter, poetic discourse, rhyme, verse structure, intonation as well as sound repetitions, such as alliterations and assonances.

As we can see, in the course of the literary text analysis, the scholars moved from the intra-textual analysis to the study of the context: only based on a scrupulous immanent analysis, a philologist can turn to a contextual analysis, which allows expanding the field or research an establishing "a dialog-forming background" of text perception. Leo Schpitzer, who was the first scholar to introduce the concept of immanent analysis, claimed that in the course of stylistic analysis of the creative work, one should remain within the scope of the literary classic work, "which is positioned within itself" (Schpitzer, 1928, p.203).

Undoubtedly, in order to hold an objective expert opinion and to understand the meaning of the work, it is necessary to turn to the "'intra-textual' information as well: social and cultural situation of the time-period when the work was created; however, this stage of analysis is not a defining one and the 'intra-textual' overview of the work logically precedes its contextual study" (Halizev, 1980, p.67). We shall overview the most prominent concept-forming contexts, namely:

- *biographical context* connected with the creative history of the work (the story of its creation, publication, reception of the text, search for prototypes and proto-plots, etc.). S. Sent-Beuve, A.P. Skaftymov, G. Brandes and others had written works about the implementation of the biographical method. In our opinion, this aspect plays a significant role in the understanding of the idea of the story, since each poem is a reflection of the poetic world view of the author and the events taking place in their life serve as the source for writing the poetic pieces of art.

- *literary contexts: an insight into the creative world* of the author through the prism of motifs and topics. The motifs analysis, created by A.N. Veselovsky and V.Y. Propp gained a large acclaim in the literary studies of the first half of the 20th century.

The scholars who followed Propp and Veselovsky's footsteps were A.I. Beletsky, B.M. Gasparov, B.V. Tomashevsky, and others, who differentiated the universal plot motifs in the world and Russian literatures. One and the same motif can attain a variety of symbolic representations in the lyrical poems of different

time-periods, and by doing so, they demonstrate the similarity in the style of the authors combined with their individuality.

Literary contexts include intra-textual links, which are a most important category, connected with the dialogue nature of the text. The intra-textual method is based on the analysis of literary influences and "semantic transformation, which is taking place in the process of transitioning from one text to another; this transformation is governed by a certain unified meaningful assignment" (Smirnov, 1995, p.7).

Thus, the authors of the article consider it reasonable to implement the methods and approaches enumerated above for an in-depth and scrupulous analysis of the lyrical work of art. The philological analysis method, in our opinion, allows regarding the poetic work of art from the point of view of all the existing approaches in literary studies.

An important role is played by the definition of the literary movement to which the author belongs in terms of his biography and creative path (classicism, sentimentalism, romanticism, realism, modernism, postmodernism).

III. Phonological Text Level

1. The Rhythmic Characteristic Features of the Byrastı (Farewell) Poem

As N.N. Toburokov rightfully noted, "the founder of Yakut Soviet literature, P.A. Oyunsky, was an excellent olonkho, fairytale, and legend teller, who filled his stories with the spirit of the oral folk art of his people; he was also the first to incorporate the syllabic meter in the Yakut poetry... He enriched the verse structure, made 'the poem more rhythmically balanced not only on the whole, but also in terms of syllable combinations'" (Toburokov, 1991, p.19).

G.M. Vasilyev noted that the majority of poems written by Oyunsky consist of variants of triple-foot structure (Vasilyev, 1965, p.85). The poem titled Byrastı (Farewell) is no exception: out of 48 poetic verses, 34 are triple-foot ones.

1) Haraka mouraka dzhalkyyra, 3-3-3 (9)	1) The waves are aroused by the southern wind,
2) Haralyy bargyar balkyyra, 3-3-3 (9)	2) It is time to part with the sea,
3) Ytyllar dolgunum, byrastyy! 3-3-3 (9)	3) Farewell, the raging and the shining, pearly,
4) Yhyllar chomchuugum, byrastyy! 3-3-3 (9)	4) Roaring tide of the deep waters!
5) Min tylym - min tohtor toyugum, 1-2-1-2-3 (9)	5) The words of mine are chains of songs,
6) Min tylym - min tuoyar homuum, 1-2-1-2-3 (9)	6) The words of mine are filled with fire.
7) Sandagha komuһye sakkyryr, 3-3-3 (9)	7) The shine bright up in the sky upon the dawn,
8) Salgyngnga ubayan tyrymnyr. 3-3-3 (9)	8) Joining with the shuddering waves.
9) Haraka mooraka saalygar, 3-3-3 (9)	9) They are proud of their fate,
10) Kharylyy balgyar baalygar 3-3-3 (9)	10) They fly, like a flock of pigeons,
11) Uһullan-ughuran uummutye, 3-3-3 (9)	11) And are nurtured by the tide,
12) Ubayar ursu ka kulbute ... 3-3-3 (9)	12) They gleam with a scatter of rays.
13) Ursuyar baygalym dolguura, 3-3-3 (9)	13) Mighty, sunny, and free,
14) Ubayar komuһym orguruura, 3-3-3 (9)	
15) Kulumur tyrymym, byrastyy! 3-3-3 (9)	

<p>16) Kyller kuyeh mourakam, byrastyy! 2-1-3-3 (9)</p> <p>17) Min ylylyr yryakam yrata, 1-2-3-3 (9)</p> <p>18) Min tyynnannah tylykam satata 1-2-3-3 tylykam (9)</p> <p>19) Khotugu dojdkam nyurugar 3-3-3 (9)</p> <p>20) Hommouna ologhun tutarga, 3-3-3 (9)</p> <p>21) Hotuulaah oksuhuu uotugar 3-3-3 (9)</p> <p>22) Hommunuus hossune buolarga 3-3-3 (9)</p> <p>23) Uruydaah tuskul tupput, 3-3-3 (9)</p> <p>24) Ubayar buurghan tuoibut. 3-3-3 (9)</p> <p>25) Kuoh ursun kulume dyirimniir, 1-2-3-3 (9)</p> <p>26) Kuruluur kuumur michichiniir, 3-3-3 (9)</p> <p>27) Baarakay baihalym, byrastyy! 3-3-3 (9)</p> <p>28) Barylyyr balkyrym, byrastyy! 3-3-3 (9)</p> <p>29) Homoyo-kuruya sanyahpyn, 3-3-3 (9)</p> <p>30) Honuktan honukka ytyahpyn - 3-3-3 (9)</p> <p>31) Bu kunu kim toruyen korbotoy?! 1-2-1-2-3 (9)</p> <p>32) Bu syrge kim toruyen olbotoy?! 1-2-1-2-3 (9)</p> <p>33) Min eluyem - djuhunum sutuyeghe, 1-2-3-3 (9)</p> <p>34) Min boorum otunan uunuyeghe ... 1-2-3-3 (9)</p> <p>35) Keriehim – kenniber haalarym: 3-3-3 (9)</p> <p>36) Kehtibet kere tyllarim ... 3-3-3 (9)</p> <p>37) Haraka moraka dyalkyir, 3-3-3 (9)</p> <p>38) Kharyly bargiyar balkyyr, 3-3-3 (9)</p> <p>39) Ytyllar dolgunum, byrastyy! 3-3-3 (9)</p> <p>40) Yhyllap chomchuugum, byrastyy! 3-3-3 (9)</p> <p>41) Kun sirin kulyumnuur tuyehugher, 1-2-3-3 (9)</p> <p>42) Kuyeh sirem kuyegeier kuyenygar 1-2-3-3 (9)</p> <p>43) Hommouna holun tutarga, 3-3-3 (9)</p> <p>44) Hommunuus hossune buolarga 3-3-3 (9)</p> <p>45) Imengneh satanan dieihier, 3-3-3 (9)</p> <p>46) Ilbisteh tylynan nyirghiyer, 3-3-3 (9)</p> <p>47) Min tohtor toyugum chugdaarya, 1-2-3-3 (9)</p> <p>48) Min tylym, dzhe, orduk satarya. 1-2-1-2-3 (9)</p>	<p>14) Piling up, they run, one wave after another,</p> <p>15) Farewell, the steep, thunder-like,</p> <p>16) Sun-lit tide!</p> <p>17) The words of my precious songs</p> <p>18) In search of brighter dreams</p> <p>19) In the land of forests, in the severe land,</p> <p>20) It brought the people the light they longed for.</p> <p>21) Where the sound of tin could be heard for a long time</p> <p>22) And the inevitable sound of tinkling cuffs,</p> <p>23) The smith and build the commune life</p> <p>24) I called forth my fellow Yakut people.</p> <p>25) Grey-haired, smiling, and joyous,</p> <p>26) Thudding against the ridges of the mountains,</p> <p>27) Farewell, the one who freed oneself from the cuffs,</p> <p>28) The unstoppable blinding tide!</p> <p>29) Should I be holding a grudge at life?</p> <p>30) Should I be feeling humble facing my fate?</p> <p>31) We all see the sun upon our birth,</p> <p>32) We all will face death upon our birth.</p> <p>33) And I will die - my body will wither away,</p> <p>34) The hill where I rest will grow with grass.</p> <p>35) But I left my songs behind me</p> <p>36) And they live on for centuries in the minds of the people.</p> <p>37) The waves are aroused by the southern wind,</p> <p>38) It is time to part with the sea,</p> <p>39) Farewell, the raging and the shining, pearly,</p> <p>40) Roaring tide of the deep waters!</p>
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Owing to the three-footed verses, the poet managed to fill the poem with rhythm and using the nine-footed verse, consisting of three such rhythmic units the poet filled it a melodic structure.

Alliteration. All 48 poetic verses of the poem are filled with alliteration. There is a visible vertical and horizontal alliteration.

The vertical alliteration is represented in the following way:

Repetitions (of full words). There is a paired alliteration in poetic verses 5-6 represented by three-word structures. In verses 17-18, 31-32, 33-34, 47-48, the alliteration is achieved using one complete word.

5 sounds coincide in verses 20-22 and 43-44.

4 sounds coincide in verses 1-2 and 19-21.

3 sounds coincide in verses 9-10, 15-16 and 37-38.

In verses 3-4 and 39-40, there is an interchange of the sounds *t/h*.

Horizontal alliteration can be seen in the poetic verses 16, 22, 26, 27, 28, 30, 35, 36.

Rhyme. Being an innovator in the creating new types of poetic sounds arrangement, P.A. Oyunsky was the one of the first to introduce final and internal rhymes in his poetry; the poet developed and shaped the rhythmic structure of Yakut poetry. At the beginning of his literary path, he used final rhymes only in 61.3% of his poems; in the later periods of his creative path, rhyme becomes a compulsory component and amounts to 84.6% (Toburokov, 1985, pp.100-101). All 48 verses rhyme in the poem *Byrastı* (Farewell). There is a phono-morphological (and grammatically unified) rhyme which is represented by paired rhythmic system.

Interestingly, this poem contains an equal amount of alliteration and rhyme. In accordance with the rules with poetic science, and as practice shows, a single poetic piece contains either of the two: alliteration or rhyme. Thus, the phonological level reveals the uniqueness of the poem *Byrastı*.

2. The Stylistic Level of the Text

In order to define the semantic field, the part of speech usage will be regarded with the direct translation of the word units used by the author of the poem.

Nouns in the Common and Possessive Case

Moura + *ka* (small sea) - (4 times), dyalkyr + *a* (wave (him)) - (2 times), balkyyr + *a* (storm (him, her)) - (2 times), dolgun + **(y)m** (wave (mine)) - (2 times), chömchug + **(y)** (pearls (mine)) - (2 times), tyl + **(y)m** (word (mine)) - (6 times), toyug + **(y)m** (song-poem (mine)) - (2 times), homyuh + **(y)m** (homus (mine)), sandagha (shine), kəmyh + *e* (gold (its)) - (2 times), salgyn (air), saal + *a* (surf (his)), baal + *a* (shafts (his)), ursun (smooth) - (2 times), bay + **(y)m**– (ocean (my)) - (2 times), dolguur + *a* (wave (its)), kəmyh + **(y)m** (gold (mine)), salgyn (air), saal + *a* (surf (his)), baal + *a* (shafts (his)), ursun (smooth) - (2 times), bay + **(y) m**– (ocean (my)) - (2 times), dolguur + *a* (wave (its)), kəmyh + **(y)m** (gold (mine)), organizing + *a* (boiling (him)), kylmyr - (glistening) (2 times), tyrym + **(y)m** (shine (mine)), mour + *ka* + *m* (more (my)), yrya + *ka* + *m* (song (mine)), yyra + *ta* (dream (his)), tyl + **(y) ka** + *m* (word (mine)), sat + *ta* (noise (his)) - (2 times), doidu + *ka* + *m* (homeland (mine)), nyuur + *a* (surface (her)), hommune (commune) - (3 times), olo + *o* (life (him, her)) - (3 times), oksuuh (struggle), uot + *a* (fire (her)), khomunnuus (communist) - (2 times), tuskul (good) - (2 times), buura (storm) kylım + *e* (spark (him)), balkyr + **(y)m** (storm (mine)), honuk (day) - (2 times), kyn (sun) - (2 times), sirye (earth) - (3 times), dyghyn + **(y)m** (appearance, face (mine)), buor + **(y)m** (earth (mine)), ot (grass), keryeh + **(i)m** (testament (mine)), sire + *uh* (land (her)), tyeh + *e* (chest (it)) kyəne (territory (it)), sata (noise), tyl (word).

As we can see, the author gives a preference to the nouns with an affix of possession, mainly of the first person. This highlights the poet's individual interpretation, his feelings and emotions.

Verb Forms of the 2nd Person, Singular form Imperative Mood

Yty (to be enraged) - 2, ys (to throw things around) - 2, tokh (to pour) - 2, tuoy (to sing) - 2, bargy (to roar) - 2, ubay (burn) - 3, warsuy (to get furious), kul (to laugh) - 2, yllaa (to sing), kyryle (to boil up), barylaa (to shudder), sanaa (to remember) - 2, ytaa (to cry) - 2, keghin (to move backwards), kulumne (to glow), kuogey (to be up to one's spirits), byrasty (to say goodbye) - 8, sakkyraa (to pour), tyrymnaa (to sparkle), yyn (to grow), ku (to laugh), tyut (to build) - 2, buol (to become) - 2, dzhirimnee (to flicker), michingne (to smile), ol (to die) - 2, cyr (to disappear), un (to develop), haal (to remain), diegiy (to shake), niyirgiy (to rumble), chugdaar (to ring), sataraa (to make noise), uhulun-ughur (to get stronger), homoy-kuruy (to grieve), toro (to be born) - 2, kharylaa (to murmur) - 2.

Verbs used in the poem are represented in different forms.

Pronouns: min (I) - 10, bu (this) - 2, kim (who) - 2.

Adjectives and adverbs: haraka (black) - 3, kyøh (blue) - 3, tyynnaah (alive), hotugu (northern), hotoulakh (victorious), hossun (brave), uruydaah (solemn), baaraghai (large), kereke (beautiful), hossun (bold), imengneh (to be passionate, passionate), ilbysteh (magical, magic), orduk (better, better yet).

It can be seen that the poetic vocabulary, parts of speech are presented in their initial variant, i.e., it is presented outside of context and in its unchanged form. The text includes the following distinctive features in the noun usage:

- possessive case nouns **-m, -ng, -a, -ta**: balkyr + **a** (storm (his, her)), dolgyun + **(u)m** (wave (mine)), chemchyyg + **(y)m** (pearl (my)), tyl + **(y)m** (word (mine)), komyh+**e** (gold (his, her)), yra + **ta** (dream (his, her)), syr + **e** (earth (his, her)), etc.

- nouns with case suffixes: salgyng +nga (to the air), baal + y + gar (to the shaft (him)), ursung +nga (to the smooth surface), boorgha + nan (by the storm), tyøh + y + ger (on the chest (his)), etc.

- nouns with a diminutive suffix **-ka**: yrya + ka + m (song / song of mine), mour + ka + m (sea / sea of mine), tyl + (y) ka + m (word of mine), doidu + ka + m (homeland of mine).

- nouns borrowed from the Russian language: chemchyyg + (y) m (pearl (my)), muora (sea), hommuna (commune), hommuñus (communist), baal (shaft).

- nouns formed with the help of affixes: balkyr> balkiy + yyr (storm), orguur> orgyuy + uur (burning), dzhalkyyr> dzhalkiy + yyr (waves), etc.

- nouns used in combination with participles: *tohtor* toyug + (y) m (pouring song of mine), *bargyar* balkyyr + a (roaring storm (him)), *ubaihar* ursng + nga (of the raging wave), *ubaidar* buurgha + nan (of the raging storm), *ytyllar* dolgun+ (u)m (the raging wave (my)), etc.

- noun combinations:

- in combinations with adjectives: *kyøh* moura + ka + m (blue little sea (my)), *tyynnah* tyl + (y) ka + m (living word (mine)), *imengneeh* sata + nan (with the passionate noise), *kyøh* sirem (green land), *kereke* tyl + lar + (y) m (beautiful words (mine)), etc.

- possessive word combinations: *hommuna* ologh + o (commune life (her)), *hommunuus* hossun + a (communist and his courage), *min* tyl + (y)m (my word), *kulumur* tyrym + (y)m (sparkling ray (my)), *min* buor + (u)m (my land), *ohsuñuu* uot + u + gar (the battle of his fire), etc.

- possessive complex combinations: kuler kyøh mour + ka + m (laughing blue little sea (mine)), hara + ka moura + ka dyalkyyr+a (little black sea (his)), uorsuyar bayghal + (y) m dolguur + a (raging ocean wave (it)), etc.

The variety of names signifies the individual style of the author, including such qualities of the author and leader as reliability and a deep hope for the future, confidence, determination, openness, as well as the skillful usage of words and folklore material, and, finally, a natural gift and talent. For instance, the combinations *kereke tyllarym* (wonderful words of mine), *min tohtor toygum* (the flowing song of mine) is perceived by the reader as a call for action, as festive and important words.

There is a limited range of adjectives used in the text: hara + ka (black), kyøh (blue), tyn + naah (alive), hotu + gu (northern), hot + uu + laah (victorious), hossun (brave), urui + daah (triumphant), baaraghai (huge), kere + ke (beautiful).

Special role in the poem is given to the verbs and to verbal forms, in particular, - Participle I and II. The following differences can be singled out in the verbal forms:

- uorsuy + ar- from 'furious', ubay + ar- from 'to burn', 'burning' yllaa + yyr - from 'sing', 'singing'; kyryle + yyp- 'from', barylaa + yyr- from 'making noise', ytyll + ar – from 'to rage', 'raging', yhylyn + ar - from 'to scatter', 'scattering'. etc.

- there is a prevalence of the present tense: diyehy + er (shaking), nyirgy + er (groaning), dzhirim + ne + iir (sparkling), michiy + ngne + iir (smiling), sakkyraa + yyr (pouring), etc.

However, the final part of the poem is presented by the future tense form:

chugdarya / will chime, satarya / will erupt, which proves the fact that the poem *Byrastı* is a last will of the author, his farewell. Starting from the use of *byrastı* 8 times from the very beginning, when addressing his last will to the future generations, people and society, other words also serve as a form of addressing the readers, such words include: *sytyeghye / disappears, ynyeghye / will grow, kenniber haalarym / the things left behind (me), chugdaarya / will ring, satarya / will break out.*

As for the verbal forms, the predominant importance is given to the metaphorical and onomatopoeic words: *barylyyr / noisy, kylymnyyr / sparkling, kyegeyer / a swimmer, bargyar / screaming, uorsuyar / vicious, tyrymnyyr / glistening, harylyy / storming like the sea*, etc. It is precisely such verbs, which are represented in the *Byrastı* poem, not only in terms of the lyrical, but also the triumphant, dramatic and manifest components.

An extensive use of participles in the lyrical poem does not make the nouns sounds heavy, on the contrary, it makes them sound more dynamic and poetic.

3. The Concept and Imagery Text Level

The poem written by P.A. Oyunsky, contains the following the main thematic fields:

Human and nature: mouraka — the sea, dzalkyyr - a wave (of the sea), balkyyr - a storm (of the sea), dolgunum — a wave of mine, chomchuugum - my pearl (about a wave), a sandgha – a shining, kemys - gold, salgyn — air, saal - high tide, baal - ramparts, ursun - smooth surface, bayghalym - my sea, dolgur - a wave, orgour - sea boiling, kylymyr - a shining, tyrym - a shining, doydukam - my homeland, nyuura - the surface of the earth, ubayar boorgha - fire-breathing, burning storm, balkyyrym - my storm, honuk - a day, kyn - the sun, sir - the earth, buorum - my land, ot - the grass.

Time and space: honuktan honukka - day by day, mouraka - sea, sir - land, Khotugu doydukam - my Northern land, sir nyuura - surface of the earth, kyn sirin kylymnyyr tyohuger - surface of the earth glittering from the sun, kyoh sirem kyөгeyer kynyger - in the blooming land.

Human and society: hommuuna ologho - the life of a commune, oksuuu - a struggle, homunnuus hossuna - a brave communist, oloh - a life, oksuuu - a struggle.

Death: byrastyy – to bid farewell (8 times), oluom – I will die, dzuhunum situoghyye – I will disappear, buorum otunan uunuoghyye – my grave will grow with grass, kenniber haalarym – something that I will leave behind, keriehim – my last will, homoy-kuruy – to be sad, buorum – my land (my grave), ytaa – to cry.

Poets and immortality: tylym - my word, toyugum - my song, khomus - vargan, yrya - song, yra - dream, tyynnaah tylykam satata - the sounds of my words that came to life, ubayar bourgha - fire-breathing, raging storm.

Now the implementation of the above mentioned thematic fields will be analyzed in terms of their interpretation of the concept and theme-forming components of the poem content. The poem begins with an "objective" landscape description: the first two verses unfold the raging sea, with its dark wave rising high. The third verse becomes a personally-oriented one. We see a specific lyrical character, who is saying farewell to the stormy sea.

The subsequent verses unfold the world of the lyrical character. Thus, the author moves from the external plane of expression to the internal psychological plane.

The first thematic field, which depicts the raging sea and its waves, is represented by a series of synonyms. Interestingly, in the given poem, the natural phenomena relate to the lyrical character to some extent; they are represented by possessive nouns: *dolgunum* - a wave of mine, *chomchuugum* - a pearl of mine (when talking about a wave), etc. The water as a force of nature is associated not only with the sea, but it is also equalized to the song of the lyrical character; his song "flows like the water", "shines with silver".

Time is described by using days a quantity of measurement: *honuktan honukka* - day by day. The three time categories are represented by verbs. In the present, the lyrical character says goodbye to sea, recalls how his song had begun, and at the end of the poem he expresses hope in the immortality of the living words that he created. The geographical space plays an interesting role as well. It features the Black Sea, the blue marine distance, and the flourishing lands of the South and the North.

Life for the lyrical character is a battle of a brave communist in the name of the people and their prosperity. Death is an inevitable fate. However, the mighty spirit of the poetic lyrical character does not wish to fall under the death's command and believes that the living word that he created will sound even louder and shine brighter in the future and that his name will remain in the memory of the people for centuries to come; he will live on forever.

V.B. Okorokova notes that in his creative writing, P.A. Oyunsky created image of people with strong willpower. He created images of patriots - people who were loyal to the Soviet government, who were driven by the ideas of socialism, and who loved their own people. The civil uplifted attitude was always prevalent in his poems (Okorokova, 2013, p.195).

Now we will focus our attention to the *literary context*. It is a largely known fact, the literary process in Yakut poetry was influenced by the Romanticism representatives, namely, A.S. Pushkin and M.Y. Lermontov. The image of the sea is a common one in classic Russian poetry; it symbolized the love for freedom, the ideals of freedom, the life of a person and his fate. Thus, the poetic depiction of the sea in the lyrical poem by A.S. Pushkin titled "*To The Sea*" is a combination of the poet's thoughts about his fate as an outlaw and the fate of the peoples:

Unfettered element! Farewell!
Before me now one final time
You roll again that sky-blue swell,
And sparkle with a pride sublime.

Pushkin saw the sea as living representation of the raging and free natural phenomenon of force and majestic beauty, while Oyunsky associated the sea with human life, filled with events, trials, and symbolizes a troublesome time and the fruitfulness of life:

The waves are aroused by the southern wind,
It is time to part with the sea,
Farewell, the raging and the shining, pearly,
Roaring tide of the deep waters!

The eternity of nature, the limitless seascape - they all arouse thoughts of the words non-perishable nature:

And I will die - my body will wither away,
The hill where I rest will grow with grass.
But I left my songs behind me
And they live on for centuries in the minds of the people.

Undoubtedly, P.A. Oyunsky was influenced by the works of M. Gorky. There are evidences which point to this fact, for instance, the author mentioned this fact in one of his creative writings titled "*Farewell, the great storm*". There are also evidences of P.A. Oyunsky's creative links with M. Gorky. P.A. Oyunsky met with M. Gorky during his Moscow life period (1931-1934). This was a very important step in establishing close creative contacts between the Yakut and Russian writers. P.A. Oyunsky translated "*The Song of the Storm*", "*The Song of the Falcon*", "*Chelkash*" and "*Makar Chudra*" into the Yakut language. He managed to express the pompous manner in struggling for freedom and battle putting it in the words of his native language.

N.N. Toburokov notes that "... he stood for an active interference of the writer in the life of the people, the fight for ideological literature, which is politically specific, because, according to him, 'great artists never limited themselves to the passive role of an observer'" (Toburokov, 2014, p.80).

The image of the sea, the raging force of nature in "*The Song of the Storm*" symbolizes the revolutionary uproar, a protest: sea waves move quickly towards the thunder, the sea "screams with an uproar", "the sea catches bolts of lightning and puts them out by swallowing them in its deep waters. Like fiery serpents, they coil up in the sea, disappearing, the reflections of these lightning..." and "... and the predictor of victory shouts out loud: Let the storm become stronger!"

In his poem, P.A. Oyunsky "equals the interplay of sea waves with the thoughts about life and time". According to P.V. Maksimova, "the reader has the opportunity to feel the uptight revolutionary spirit of that time and the brave declaration of something new in a special severe and dramatic context of the idea of the end, finalization and a finish line" (Maksimova, 2002, p.71).

IV. Conclusion

Based on the completed philological analysis of the poem under discussion, we once again found the evidence that P.A. Oyunsky, the renowned classic poet was not only innovative in his art but also a very skilled poet and one of the founders of Yakut literature. For the first time in history, he implemented the syllabic system to Yakut poetry and enriched its verse structure. The uniqueness of this poem is in the fact that the poet makes perfect use of alliteration and rhyme simultaneously.

The vocabulary of the poem contains a prevailing number of nouns - 76 in total. Some nouns are repeated 6 times. For instance, the word *tyl* - 'word'. There are 59 verbs, 17 adjectives and adverbs, and 14 pronouns.

In his poem, the poet gives preference to nouns with possessive affixes, mainly in the first person, which allows him to express his deep thoughts.

A special role in the text of the poem is given to the verb in the indicative mood, 2nd person, singular form, as well as to the participle I and II. The verb forms contain a predominant range of imagery and onomatopoeic words; owing to these words, the poem becomes not only lyrical but pompous and dramatic.

As we can see, the poem under study reflects the aesthetic principle of revolutionary romanticism with its ideas of freedom, struggle, battle of the sea as the symbol of a raging human life full of trials. Thus, the given poem by P.A. Oyunsky, proves the existence of a non-breakable link of his creative writing with his social and political life.

The philological analysis and, in our case, the lyrical analysis of the poem *Byrastı* (Farewell) by P.A. Oyunsky is seen as an interesting and prospective topic, which will allow not only to carry out an in-depth analysis of the author's ideas presented in the text, but also to evaluate his skillfulness and poetic novelty as a writer and to unravel the rich scope of vocabulary implemented by him and, lastly, his genuine knowledge of the Yakut language.

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