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Writer and Olonkho-Performer: Features of “Buura Dokhsun” Olonkho’s Verse by Erilik Eristiin

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Abstract

This article discusses the features of “Buura Dokhsun” Olonkho’s verse, first published in 1993 by Erilik Eristiin, writer and olonkho-performer. The introduction briefly refers to the studies of the past years, which revealed common features among folk storytellers. Similar moments are clearly shown in the composition of epics. Further, in detail described a special method for studying the verse of olonkho, proposed by professor N.N. Toburokov. This method has been used for about ten years to study many texts of the epic work of the Sakha people. To familiarize in the beginning is given a brief biographical note about the author, about the work as a whole. For the first time are studied the rhythm, alliteration, rhyme of olonkho by writer and olonkho performer – Semen Stepanovich Yakovlev – Erilik Eristiin. It is revealed that in the olonkho “Buura Dokhsun” he followed the canons of the Yakut heroic epic, but in comparison with genuinely folk storytellers, the formal parameters of the Olonkho’s verse are much higher. So, in the epic “Buura Dokhsun” alliteration in the beginning of a line (from the studied 1543 lines) makes 70,7%, and inside of a line makes 26,7%. The peculiarity of the olonkho’s verse by poet-storyteller is the fact that the number of rhythmic structures that are exactly repeated in the next or corresponding other line has increased to 40%, whereas we found that in the epics of M. N. Androsova-Ionova they are 10%, and D. Govorov – 5%. The use of rhyme by Erilik Eristiin is also higher – in average 73%, and the average rate in traditional storytellers – 56%, there is also a masterful use of different forms of phonomorphological rhymes. At the end of the article the results are summarized. In general, Erilik Eristiin, maintaining the common traditional forms of the verse of the folk epic, introduced a lot of new, inspired by his own poetic experience. The writer and Olonkho-performer Erilik Eristiin has other manuscripts of Olonkho. In this respect, he is the only writer who has created so many Olonkho.

Keywords: Folklore, Epic, Olonkho, Olonkho-performer, Versification, Poetic speech, Rhythm, Alliteration, Rhyme.

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Introduction

During several years, we have been devoted to the study of “Olonkho” poetry by A.Y. Uvarovskiy, “Unstumbling Muldju Bogo” by D.M. Govorov, “Ala Bulkun” by T.V. Zakharov – Cheebiy, “Strong oldman Kukul and oldwoman Silirikeen” by M.N. Androsova and “Brothers-heroes: Ala Khara a grandson of Ajyysyt and Ile Khara a grandson of Ejekhsit” recorded by T.A. Afanaseva in Taatta region. The texts of the last two olonkho were published in “Patterns of folk literature of the Yakuts” by E.K. Pekarsky.

They all are representatives of old generation olonkho-performers of genuinely folk storytelling school. From the text of each of these epics were taken excerpts of 800-1500 conditional lines, mainly devoted to the description of the earth, the nature of the hero's habitat, his appearance, home. The exception is olonkho by A. Uvarovsky and T. Afanaseva, which due to their small volume, are taken as a whole. In them monologues-songs of the heroes occupy a small place and presented in a simple style of colloquial speech.

As a result of the analysis, very interesting data on the characteristic of the Olonkho's verse recitative are obtained; for example, the composition of words by the number of syllables in them. The predominance of one-, two-, three -, four- and other multisyllabic words creates a general rhythm of olonkho-performer's speech during the performance of a particular piece of work. Olonkho-performer, skillfully changing their combination, creates a different rhythm. Outwardly, it turns out that all olonkho rhythmically are very similar. This is indirectly confirmed by the common tradition of narrative, when olonkho-performers narrate the description part of the epic as a rapid saying, without raising nor lowering his voice. But the nature of this phenomenon has yet to be discovered.

In the modern system of Sakha versification there are the most common types of combinations of different words in the same order within a line. We call them rhythmic structures. Without going into details, we will give examples of their usage in the texts of the above-mentioned olonkho. Options of 7-compound line used by olonkho-performers in the following number of total lines (%): 2-2-3 by A. Uvarovsky – 23%, by D. Govorov – 24%, by Cheebiy – 31%. The structure of 3-2-2 respectively is 13-13-13%. Absolutely the same for everyone. Considering some of the options for 8-compound lines: 2-2-4 by A. Uvarovsky – 11%, by D. Govorov – 12%, by Cheebiy – 12%. If we take into account that these rhythmic structures are one of the most frequently used in modern Yakut poetry, it is clear that the first foundations of the Yakut versification arose in olonkho recitatives. This is evidenced by the almost identical use of them in the works of different storytellers.

Options of Rhythmic Structures of Three Olonkho

Storytellers	5- compound	6- compound	7- compound	8- compound
A. Uvarovskiy	10	19	19	26
D. Govorov	9	18	24	31
Cheebiy	5	9	20	28

Here you can find a similarity in the variability of 5-, 6-compound lines by Uvarovskiy, 7-, 8- compound by Uvarovsky and Cheebiy. Thus, folk storytellers find common features of the olonkho verse. The question arises: how has the verse changed in Olonkho, created by professional writers and poets?

Traditionally, such authors include P.A. Oyunsky, S.S. Yakovlev – Erilik Eristiin, S.S. Vasilyev – Borogonsky, V.M. Novikov – Kunnuk Urastyrov, M.F. Dogordurov and M.N. Timofeev-Tereshkin (Olonkhosuts of Yakutia,

2013, pp.111-112). In this article we analyzed the features of the “Buura Dokhsun” olonkho verse by Erilik Eristiin (1993).

Methods

At the beginning of the study, a brief biographical information about the writer and olonkho-performer Erilik Eristiin is given. Prosody analysis is conducted on the text of his olonkho “Buura Dokhsun”, 1993 edition. The study from the beginning of the story covered 1543 lines. In 2008, the special methods of study of the olonkho verse was developed by professor, poetry scholar N.N. Toburokov. At the initial stage, the rhythmic structure of the selected segment is fully investigated. Then it is revealed how many lines are written in 3-compound verse, then 4-compound lines, 5, 6, etc. At the end of such analysis all the main rhythmic structures become visible, variants of the most common lines are counted, then the total number of words in order to identify the main vocabulary. The next two stages of the study are a careful consideration of the sound organization of olonkho – the use of alliteration and rhyme, as they are the main elements of the rhythmic structure of the entire epic. During 10 years in our study of olonkho verse we have been using 2 methods: mathematical and statistical method and comparative method. All data are displayed onto the percentage and are compared to each other as well as to previous analyses results. In this study, for the first time are considered the rhythm, alliteration, rhyme of olonkho writer and olonkho-performer Erilik Eristiin.

Erilik Eristiin (1892-1942)

Yakovlev Semen Stepanovich – Erilik Eristiin (1892-1942) – a native of the village Chakur, former Boturussky region (nowadays Churapchinsky). He was born in a wealthy family (Writers of Olonkho land, 2000, p.438). Grandfather Dimitry was the elder of the village, father Stepan – senior representative. But he was not given to school, mastered reading and writing by self-taught.

Erilik Eristiin began to publish first articles in 1923, and his first poetic work “Lenin's Testament” was published in the newspaper “Kyym” in 1924. Since then he had been constantly engaged in creative work, had been writing stories, poems, drama, and novels. His repertoire included 4 olonkho: “Kharalaakh Mokhsogol”, “Bogatyr Talyy Talba”, “Aiyy Dosuol” and “Buura Dokhsun”. All texts are written from the mouth of the narrator, as he lost his sight in 1938; these texts are carefully stored in the archives of the Yakut scientific center of SB RAS (Illarionov, 2006, p.151).

In 1942, after the withdrawal from life, was published his first novel, “The Youth of Marykchan”. Special popularity enjoyed his story “Khachygyr” story, “The execution of the will”, the poem “Bolshevik Tikhon”, play “Tragic life”. And the novel «Youth of Marykchan» in different translations was published several times. Some works became paradigmatic (Toburokov, 1979, p.105).

Erilik Eristiin, as a writer, was distinguished by the beauty of the syllable, the imagery of the language, the ability to reveal the images of new people born of Soviet reality. The main feature of one of them, Ivan Drowsy (Уулаах Уйбаан), Erilik Eristiin made an outstanding gift of olonkho-performing. And it was no accident. Erilik Eristiin himself at the request of friends often performed olonkho. But, according to the memoirs of his friend, of E.A. Makarov, he admitted that his syllable is very simple, without any long construction, as, for example, Kunnuk Urastyrov's (Memoirs about Erilik Eristiin, 1992, pp.100-101). However, he left the manuscripts of the four Olonkho. Of these, two (“Aiyy Dosuol” and “Buura Dokhsun”) in the 60s, with the assistance of a graduate student of Language, Literature and History Institute of Yakutian Faculty of SB AS of USSR N.N. Toburokov and the widow of the writer A.D. Yakovleva together with other documents were deposited in the archives of the current Yakutian Scientific Center. After its publication olonkho “Buura Dokhsun” by Erilik Eristiin took its rightful place among the Yakut epic.

Features of “Buura Dokhsun” Verse

Rhythm

Investigated 1543 lines, syllabic composition of their constituent words and variants rhythmic structures are as follows:

Number of syllables in lines, in %

Syllables quantity	UMB*	Kulkul...*	BD*
To 4 syllables	11	8,3	11,9
5 syllables	13	11,8	12,9
6 syllables	19	15,7	22
7 syllables	20	17,2	20,4
8 syllables	15	15,5	14,3
9 syllables	8	10	9
10 and more	7	20,9	9,5

*here and further olonkho’s names are given in acronym: UMB – “Unstumbling Muldju Bogo”; Kulkul...- “Oldman Kulkul strong and oldwoman Silirikeen”; BD – “Buura Dokhsun”.

From these data a preliminary conclusion is that in comparison with olonkho by M.N. Androsova-Ionova in the works of D. Govorov and of Erilik Eristiin the number of lines with the number of syllables to 7 gradually increases, and the number of lines with 8 syllables remains almost at the same level. But the number of rows with 9, 10 syllables is significantly reduced. In other words, olonkho's verse approaches the modern system of versification. This can be explained with a decrease of improvisation role in the written fixation of the olonkho text directly by the listener, who is recording it. It can be assumed that this phenomenon could decrease in the case of deciphering from video or audio recordings, which were taken in more natural conditions for narrator, so he would not feel constrained. This is especially true for the UMB text. M.N. Androsova-Ionova and Erilik Eristiin wrote the lyrics themselves. In contrast to Androsova, the second author by 1939 was already an established professional writer, the author of many poetic works, including separately published poems “Bolshevik Tikhon”, “Orphan Ivan”. The poem was distinguished by clarity of rhythm and impeccable precise rhyme. Therefore, it is possible to think that this poetic experience in some way influenced the formation of the “Buura Dokhsun” verse. For example, in the studied passages the number of equally complex lines in some places reaches 50%, and the number of exact matches of rhythmic structures in the corresponding lines is 40% (in M.N. Androsova-Ionova’s work this parameter is 10%). For example:

Халынны түрбүт	3-2	(5)
Хотон мунунан	2-3	(5)
Хонобор муостаах	3-2	(5)
Хойуу түүлээх	2-2	(4)
Ынах сүөһү	2-2	(4)

Such a system of verse cannot be found in folk tales. Here is obvious the impact of the poet Erilik Eristiin's experience.

The Syllabic Structure of Words "Buura Dokhsun"

In the Yakut poetry, the rhythm of poetic speech changes depending on what different words prevail in a particular work, or in a particular poet's works. For example, three-syllable words and rhythmic structures occupy a leading place in the poetry of P.A. Oyunsky, as shown by G. Vasilyev (1965, p.83). Above we wrote that the syllabic composition of the words of olonkho recitatives in different folk storytellers is almost identical. Further considered the syllabic composition of the words of olonkho recitatives in the work of writer and olonkho-performer Erilik Eristiin.

In the passage taken from "Buura Dokhsun" we analyzed 3994 words of the recitative. And it turned out to this picture, in %:

	M. Androsova	D. Govorov	E. Eristiin
Monosyllabic	14,2	11	8,7
2-compound words	40,5	44	44,4
3- compound words	29,4	29	30,6
4- compound words	13	13	13
5- compound words	2,2	1,3	2,5
6- compound words	0,6	0,1	0,5
7- compound words	0,05	-	-

As you can see, compared with olonkho by M.N. Androsova-Ionova there was some reduction in the share of monosyllabic and a significant increase in the role of 2-compound words. As for the rest, all indicators are identical or similar, especially 3- and 4-compound words. It can be assumed that this is due to the fact that the descriptive part of many Olonkho consists mainly of patterns common in folklore, repeated from work to work.

But each storyteller, including the writer and olonkho-performer Erilik Eristiin, depending on the content, increases or decreases the ratio of different words, thus creating a new rhythm. The first passage of 123 words is dominated by 2-compound – 69. In the second – from 127 words two-thirds (44 words) of it consist of 2-compound. But in some places we find an increase of 4-and 5-compound words, for example, from 115 words of example 33 words are 4-compound, and 5 – five- compound, i.e. 35% are multi-syllable. Of course, the poet-improviser was not engaged in the calculation of such a ratio of diverse words, but using the centuries-old tradition of Olonkho-performers, intuitively and sensitively changed the rhythm of the narrative depending on its content.

Erilik Eristiin also used another way to create a variety of rhythms: the use of many variants of a combination of different words within the same size, i.e. from 5 to 8 syllables per line (in others too). So 5-compound

line in “Buura Dokhsun” is represented by 10 options, including among them the option 1-2-2 occupies 32.5%, 2-3 is 47%, 1-1-3 is 4%, 2-1-2 is also 4%, and 1-4 is 3,5% of cases. In other words, these five options make up 91% of all 5-compound. The remaining five options are in the amount of 9% and do not play a significant role.

6-compound lines are available in 12 variants, of which variant 3-3 is 36,8% and 4-2 is equal to 14,8% and 2-4 is 12%, 2-2-2 is 19,4%, 2-1-3 is 4%, 1-2-3 equal to 5,7%. Total for these 6 types makes more than 90% of all 6-compound lines, so the remaining 8-9% divide the remaining 6 types of such lines.

Of the 7-compound lines we have identified 28 different combinations of words, of which the structure 2-2-3 took 26%, 4-3 is 21%, 3-4 is 17%, 2-3-2 is 10%. A total of 74%. As you can see, the remaining 26% share the other 24 options.

8-compound lines give 33 options, therefore, more fragmented, diverse. This general pattern – the more compounds in a line, the more options, especially in the works of oral creativity. The main backbone of rhythmic structures in 71% were: 2-2-4 – 24%; 4-4 – 12%; 2-3-3 – 13%; 4-2-2 – 5%; 3-3-2 – 6%. Thus, the other 23 variants of rhythmic structures of eight-compound lines give 29% of their total number. Naturally, each of them is not common and does not affect the change of rhythm.

The number of options for 5-, 8-compound lines Erilik Eristiin developed as well as the great olonkho-performer D. Govorov, variants number about the same. And 6-compound lines of the poet more focused, and he has got 12 different options, and UMB – 16 options. But the number of options of 7-compound Erilik Eristiin increased by 5, i.e. brought nearer to the rhythms of contemporary speech. And according to the types of rhythmic structures we get the following picture (in comparison with UMB by D. Govorov, %):

Structure varieties	UMB by D. Govorov	BD by Erilik Eristiin
5- compound		
1-2-2	12	4,5
2-3	34	47
3-2	40	32,5
6-compound		
3-3	29	36,8
4-2	18	14,8
2-4	13	12
2-2-2	17	19
2-1-3	6	4
7- compound		
2-2-3	24,5	26

4-3	15	21
3-4	14	17
2-3-2	5	10
3-2-2	12,7	5,6
8- compound		
2-2-4	10,6	24,5
4-4	9,3	12
2-3-3	9,3	13
4-2-2	8,7	5
3-3-2	5,3	6

In the Yakut folklore, we first made such a detailed comparison, previously had been limited to separate comparisons. Based on these data, we can make the following preliminary conclusions:

1. The structure of the verse reveals in more detail the individual difference of style and rhythm of each author. Erilik Eristiin and D. Govorov both have sustainable difference in use of different 5-compound structures verse. All three of its variants differ sharply from each other in their use, while 6-, 7-, 8-compound have coincidences, or approximate similarities. For example, variants of 6-compound 4-2, 2-4, 2-2-2, 2-1-3, and variants of 7- compound structure 3-4, of 8- compound verse 2-3-3, 4-2-2, 3-3-2 have a difference in both authors only a few percent. And options of 6-compound verse 3-3 and of 7- compound 2-3-2, 3-2-2 sharply differ on frequency use. The same picture is observed in the percentage of use of variants 2-2-4 of the 8-compound verse. A variant 1-3-2-2 in D. Govorov's work found 9% of the number of 8- compound, and in Erilik Eristiin's work have not been found any.
2. On the other hand, all these differences can be interpreted as changes in the more ancient verse of olonkho, preserved in UMB of D. Govorov in the epic of a later period by the poet Erilik Eristiin.
3. The same comparative analysis of the lines number, the rhythmic structures of which exactly coincide with modern poets, gave very interesting results. The same number of rows in which the location of multisyllabic words is in adjacent rows or corresponding lines (i.e. after one or two lines), we found in D. Govorov's work in amount of 5% of the total number of the studied lines, in M. N. Androsova-Ionova's work "Kulkul..." in amount of 10%, and in "Buura Dokhsun" olonkho by Erilik Eristiin this parameter rose to 40%. Such a difference, undoubtedly, tells of the olonkho style of professional poet's difference from the olonkho style of traditional native storytellers.

Alliteration

In his olonkho "Buura Dokhsun" Erilik Eristiin followed the canons of the Yakut epic, but in comparison with genuinely folk storytellers, the formal parameters of his verse are higher. So, in the epic "Buura Dokhsun" alliteration in the beginning of a line of the examined rows is 70,7%, and the inside of a line is 26,7%. They

are also unevenly distributed, the initial alliteration of 44 lines on each page sometimes reaches 40, and on the other page is reduced to 24. For example, on page 6 of the text, all 44 lines have 100% alliteration. The case is quite rare in improvisation. Apparently, this can be considered one of the features of the creation of olonkho in writing, when the author is able to pick up the sounds of the next line for a long time. During the oral performance of olonkho it is hardly possible. Usually the alliteration of the beginning of the lines by one sound rarely exceeds 5-6 lines.

Further considered the alliteration inside of the conditional line of the epic. From 1583 viewed by us rows, intra-line alliteration has in total 26,7%. This is quite an acceptable indicator, which can be compared not only with the poetry of the 30s, but also with the works of many modern poets of the early twentieth century. If they are divided by species, allocated by A.E. Kulakovskiy, then of the total number of rows that have the alliteration inside, the beginning of the first and second word are alliterated for 54,4%, the first and third word for 34,7%, the second and third words for 5,8%, the beginning of all three first words are consonant for 5,5%. Thus, 94% are given to intra-line alliteration in total, and 6% are given for all other options (second word with fourth, first word with fourth, third with fourth, etc.). For comparison, we recall that in UMB intra-line alliteration is 16,9% (189 out of 1118), from them types of intra-line alliteration of 1-2 is 62,8%, of 1-3 is 21,9%, of 1-2-3 are alliterated for 3%. So, other types of intra-line alliteration in the sum are 7,2%. These data once again confirm that the written fixation of the olonkho text gives the author more opportunities to create different types of sound organization and within the line.

On 44 pages of the examined text of "Buura Dokhsun" intra-line alliteration occurs on average 10-15 times, but in some fragment (Eristiin, 1993, p.30) we find 22 rows with intra-line alliteration. This arrangement of the verse seems to be in harmony with a fragment of a dynamic narrative recitative of the Lower world, afraid of which the roots of Aal Luk bend back up to the sun.

Our experience in research of the verse features of olonkho recitative has shown that it is necessary to pay attention to the alliteration sound structure at the beginning and inside of the line. The fact is that some sounds that have an advantage at the beginning of the line lose their role in intra-line alliteration in the same work of one author.

To explore this issue, we re-examined the sound structure of the alliteration in "Olonkho" by A. Uvarovskiy, and carried out the analysis for 12 sounds: A, Б, X, T, Y, O, Θ, C, K, Д, Э. The presented data are given for the beginning and inside of the line (in %):

A	Б	X	T	C	K
15,6	7,2	12,4	16,4	15,6	4,8

In the epic UMB initial sounds of alliteration:

A	X	T	C	K	Y	Б
17,5	15,4	14,3	15,3	15,2	4,5	3,3

With all the similarity of the use of sounds A, X, C at the beginning of the line, D. Govorov's sound Б is quite insignificant, and the sound K in the beginning of the line is almost 3 times more than that is in A. Uvarovskiy's work.

Also, the sounds of the alliteration in "Buura Dokhsun" by Erilik Eristiin are considered (in %).

Sounds	A	Б	X	T	Y	C	K
In the beginning	13	6	14	15	8	11	16
Intra-line	9,5	8,7	10	16,4	7	12	18,5

As we can see, in Erilik Eristiin's work in the beginning of the line sound Y found in 2 times more than in D. Govorov's work. The remaining sounds are slightly smaller, except for T, which is used 2 times less, and the sound Б 2 times more. And nutritional alliteration sounds A, X, Y decreased significantly, but the roles of sounds K, C, T are increased.

Rhyme

As we have been able to prove in previous studies (Toburokov & Arkhipova, 2009; Arkhipova, 2018), the rhyme in olonkho is quite high. In the "Kulkul..." by M.N. Androsova-Ionova it takes 54,5% of all the lines of the recitative, and in-line rhyme takes 23,2%. "Ala Bulkun" by Cheebiy has rhyme in 57% of all. A.D. Govorov rhymes 39,9% of all the lines in UMB, and the in-lines rhymes of this epic is 12,7%. In olonkho by poet Erilik Eristiin "Buura Dokhsun" we counted 70,7% of rhymed lines, and inside the verse – 22%.

Thus, rhyming indicators were very individual, the general regularity between them is not observed. Perhaps, with increase of the total volume of the studied lines and the number of works it will be possible to establish some kind of regularity.

On the 35 pages of investigated recitative "Buura Dokhsun", which on average consisted of about 44 lines, the number of rhymed lines ranged from 17 to 40. On average, the indicator rests somewhere around 27 to 32 lines. Considered the richest by rhymes excerpt of "Buura Dokhsun" (Eristiin, 1993, p.6). We cited it in the section on alliteration, where all 100% of 44 lines have initial alliteration. Contrary to the law of A. Shcherback (more alliteration, less rhyme) (Shcherback, 1961), the high percentage of alliteration has not led to a noticeable decrease in the number of lines. They were 40, i.e. 90,9%. For clarity, we compared the above data with the evolution of rhyme in 20-30 years of the XX century. M.N. Dyachkovskaya gives the following facts: in Elley's works consisted 62,3% of different types of rhymes in 20s, K. Urastyrov (poet and olonkho-performer) – 63,9%, A. Anaginskiy – 70,6%. Average of 65.6% (Dyachkovskaya, 1998, pp.100-101).

The 30s: P.A. Oyunsky (poet and olonkho-performer) – 86,5%, I. Arbita – 82,9%, P. Tulasynov – 94.6%, Elley – 96,4%, K. Urastyrov – 91,1%, Chagylgan – 94,7%. The average rate is 91% (Dyachkovskaya, 1998, pp.106-107).

From the above it is clear that the Yakut poetry on the richness of rhymes is quite close to olonkho, but in the 30s acquired the true appearance of written literary creativity, bringing rhyming to 90 percent and above.

As for the verse "Buura Dokhsun" (Eristiin, 1993, p.6), it reflects the particular style of writer and olonkho-performer: at 100% alliteration, rhyme was 90%. Such an example is difficult to find in modern poetry. At the same time, all 40 rhymed lines change more often, although mainly composed of the same part in the same grammatical form. 14 lines rhyme with the end of traditional for olonkho *-лаах* (with other variants), but they are there for no more than three times. Between them Erilik Eristiin introduced rhyming to other sounds: with *-аһ* (with variants) 22 lines, with *-ар* 2 lines and 2 lines with the last words *дойду-дьонум* make rhyme pair with truncation, or consonance of vowels at double replacement of consonants. In these

and other cases, undoubtedly, the experience of the poet of the professional who transferred the improvisational experience of oral execution to text option, having subjected it to processing affected.

We also tried to find out the dependence of the number in the line and the number of rhyming words inside of the line. In general, there is a tendency to increase rhyming words with a general decrease and the number of rhymes in a single segment. Here is an example of the number of rhymes on one page (the first digit) and the number of rhyming words inside the line (the second digit): 40-4, 34-5, 28-7, 33-6, 22-12, 28-9, 28-13, 34-8, 28-11, 36-5, 32-15, 31-12, 26-14, 30-9. As you can see, there is no strict, mandatory dependence between them, but there is a tendency. Therefore, this problem requires further study. In general, "Buura Dokhsun" with the common rhyme at 70,4%, rhyming of words in-lines was 22%.

In the epic by M.N. Androsova-Ionova this ratio was 54.5% and 23.2%, in the work by D. Govorov – 39,9% and 12,7%. From this it follows that each narrator, depending on his style, this issue is solved differently.

Conclusion

In our research on the material of olonkho "Buura Dokhsun" by Erilik Eristiin are revealed the following:

1. Olonkho verse of writers, who know how to improvise and verbally perform the epic, but transmit this experience in text form has its own characteristics different from the records of traditional storytellers. This is due to the fact that an author-writer unwittingly adapts it to the peculiarities of the literary work, perceived visually by the reader, when recording his orally existed work.
2. In works of olonkho-performers and writers alliteration for one sound often takes ten or more lines, and its total volume is much higher (on average 67.5%) than in olonkho of traditional olonkho-performers (on average 37%).
3. Variants of rhythmic structures are less than that are in folk storytellers olonkho and preference are given to larger options. So the structure of the 8-compound 1-3-2-2, quite noticeable in D. Govorov's work, is not used at all in Erilik Eristiin's work, and Kunnuk Urastyrov used it only 4 times. Perhaps this is due to the fact that some of the rhythmic structures of the ancient verse of Yakut olonkho gradually begin to die off or go out of frequent use.
4. The peculiarity of olonkho verse by poets-storytellers is the fact that the number of rhythmic structures that are exactly repeated in the next or corresponding other line has grown to 40% in Erilik Eristiin's work and 47% in K. Urastyrov's, whereas in the epics of M. N. Androsova-Ionova it is 10%, and in D. Govorov's 5%.
5. The share of equally complex conditional lines among olonkho-performers – writers and traditional storytellers in the general text coincides, but the frequency of using their variants can be quite different. Unfortunately, we had not pay enough attention to this before This indicator on the facts shows the difference in style and rhythm features of each author. Therefore, in our opinion, this direction, despite the complexity, should be developed further, and in some cases make it the main one.
6. The rhyme in the epic of writers – olonkho-performers higher (average of 73%, the average of traditional storytellers – 56%) and is often replaced by different forms of phonomorphological rhymes.

In general, Erilik Eristiin observing the common traditional forms of the verse of the folk epic introduced a lot of new, inspired by his own poetic experience. As mentioned, Erilik Eristiin has other manuscripts of olonkho. In this respect, he is the only writer who has created so many olonkho. Thus, it would be necessary to study, to identify the common features of these works created by one writer – olonkho-performer.

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