

Straight nose,  
Similar to Kamchatka beavers  
Black eyebrows,  
Wrists – that tree without bark,  
Forearms-strong, as barrel,  
His thighs are powerful, as the trees,  
Three-layer shell of silver.

Such a hero is the son of Aiyy ... [2, p. 24].

In Olonkho the full description of how the feeble, paralyzed person suddenly takes shape of the bogatyr-aiyy is given. Then the story follows the heroic exploits of the protagonist, and at the end tells about his marriage.

Here is how in Olonkho the epic fight of heroes during which they trample the earth is presented:

Trampled mother earth so,  
What of raw wood  
Will not work and sticks for barbecue,  
On the milky white snow  
Are seen no traces of the ground,  
No lynx,

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**CREATIVITY OF THE STORYTELLER D.A. TOMSKAYA IN THE CONTEXT OF THE VERKHAYANSK EPIC TRADITION.** The article examines the Verkhoyansk epic tradition on the example of the repertoire of the 20th century storyteller Daria Andreevna Tomskaya. The aim of the article is to study the genre originality of Olonkho, the richness of the epic repertoire, the peculiarities of the performance of the storyteller D.A. Tomskaya in the context of the Verkhoyansk epic tradition. To achieve these objectives the researchers perform analysis of two Olonkho texts "Erbeget Erchimneekh Eliter Bergen" and "Khaan Ilbisteen bukhatyir" from the repertoire of D.A. Tomskaya. Olonkho of D.A. Tomskaya has characteristics of an epic tradition of the Northern Yakuts, more in vocabulary than in story-shaped system, but a genre of Olonkho signs that the narrator remains primarily within the framework of general Yakut epic tradition.

**Key words:** epic tradition, plot, composition, Olonkho, olonkhosut, exposition, development of action, denouement.

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## ТВОРЧЕСТВО СКАЗИТЕЛЬНИЦЫ Д.А. ТОМСКОЙ В КОНТЕКСТЕ ВЕРХОЯНСКОЙ ЭПИЧЕСКОЙ ТРАДИЦИИ

В настоящей статье рассматривается верховаянская эпическая традиция на примере репертуара сказительницы XX века Дарии Андреевны Томской. Целью статьи является изучение жанрового своеобразия олонхо, богатство эпического репертуара, особенности исполнения сказительницы Д.А. Томской в контексте верховаянской эпической традиции. Для достижения цели поставлена задача проанализировать два текста олонхо из репертуара Д.А. Томской «Эрбэгэр Эрчимнээх Элитор Берген» и «Хаан Илбистээн бухатыр». Олонхо Д.А. Томской имеет характерные особенности, присущие эпической традиции северных якутов, больше в лексике, нежели в сюжетно-образной системе, но жанровые признаки олонхо этого сказителя остаются преимущественно в рамках общеп якутской эпической традиции.

**Ключевые слова:** эпическая традиция, сюжет, композиция, олонхо, олонхосут, экспозиция, завязка, развитие действия, развязка.

### Introduction

One of the most talented olonkhosuts is D.A. Tomskaya. Daria was 23 years old when A.A. Savvin included her in the list of the most famous olonkhosuts of Verkhoyansk district. In 1994–1997, we managed to record on tape and to interpret several of Olonkho of D.A. Tomskaya: "Erbeget Erchimneekh Eliter Bergen", "Khaan Ilbisteen bukhatyir", "Kemyus Mekulukeen the old man, Elgeen leyekhsit the old woman".

I do not know the day or the night,  
Their breath,  
Like fire, the column rose  
The battle began Aiyy with Abaahy [2, p. 27].

A huge impression on the audience produces the colorfulness of language in a Olonkho by D.A. Tomskaya. For example, the expression "if you meet an obstacle", the storyteller makes very expressive:

When in the Middle world  
Will come for you  
The hour of trial, and  
Misfortune will overtake you,  
When you suffer failure...

Traditional epic formulas and descriptions are used in various episodes of this Olonkho: for example, in descriptions of the hero, acquaintance of heroes with each other, blessing of parents of the daughter getting married.

Thus, in Olonkho "Kemyus Mekulukeen the old man, Elgeen leyekhsit the old woman" are often used mythological and fairy-tale motifs, a storyteller does not violate the epic traditions of the Verkhoyansk olonkhosuts. Being a wonderful storyteller, D.A. Tomskaya in Olonkho also introduces traditional fairy-tale motifs.

In 1987, the participants of the joint folklore expedition made an audio recording of Olonkho by D.A. Tomskaya "Yuchyugei Yuedyueen", and V.S. Nikiforova deciphered it. In addition, in the funds of the radio Committee there is a recording of Olonkho by D.A. Tomskaya "Ayaanay Bergen", and in the House of folk art there are several deciphered tape and video recordings of this Olonkho talented storyteller. In 1994–1997, folklorists E.A. Leontieva and C.D. Mukhopleva also worked with D.A. Tomskaya.

They made video recordings of Olonkho performances in accordance with the textual requirements of folklore records. Thus, with the help of modern technical means, it was possible to preserve for posterity a large part of the repertoire of the long-lived D.A. Tomskaya.

On the example of D.A. Tomskaya's repertoire, it is possible to determine the features of the epic tradition of the Verkhoyansk olonkhosuts, whose folklore represents the culture of the Northern Yakuts-reindeer herders.

#### **The plot and the motive of Olonkho D.A. Tomskaya "Erbeger Erchimneekh Eliter Bergen"**

A summary of the plot of Olonkho D.A. Tomskaya "Erbeger Erchimneekh Eliter Bergen" is like this: people of Aiyy tribe in day asks to protect them the hero – the main character of Olonkho, as the hero-Abaahy wanted to marry a beautiful woman from the tribe of Aiyy Kyun Tunalynsa by force. The parents of the beautiful old Ebiries Toyon and old Ebiries Khatyn – call for help from Eliter Bergen, sending him a messenger hawk. Hearing the call, the hero goes on a journey to protect the people of aiyy from abaahy. Reaching the goal, the hero himself marries the beautiful Kyun Tunalynsa and lives richly and happily ever after [1].

This Olonkho preserves the main events and plot motifs contained in other works of the Verkhoyansk olonkhosuts recorded by I.A. Khudyakov. For example, fully coincides with Olonkho "Bert Khara", the next episode: in the house of people-aiyy, where forcibly is visiting Bogatyr-abaahy, savior Bogatyr-aiyy comes in appearance of hungry, frozen boy named Chuogur Baatyr. Everyone believes that he is so harmless and unhappy that the owner's daughter even takes him to her bed. Further, there are some differences. In Olonkho from the collection of I.A. Khudyakov boy, pretending that he helps Abaahy to bring the food shoots him straight in the eye with a thorn and thus kills Abaahy. In Olonkho D.A. Tomskaya when Abaahy pulled the boy his clothing falls, and the boy instantly transforms into a mighty warrior. Describing the attitude of the boy to Abaahy, the storyteller keenly ridicules the ugliness of the latter. In Olonkho "Bert Hara", the hero before turning into a child, gives his horse to the Great Bear, the bridle to the Pleiades, the saddle to the comet, and the halter to Venus. Almost the same we observe observed in D.A. Tomskaya: the hero before the battle hands his bridle and saddle to the Moon. Even this episode shows that the motives in both Olonkho are very close.

In Olonkho "Khaan Djargystay" from the collection of I.A. Khudyakov there is a fragment illustrating the ancient custom of responding with good for good. The same episode can be observed in this work of D.A. Tomskaya: having married the beauty saved by him, Erbeger Erchimneekh Eliter Bergen returns home. In his native land, he learns that his sister has long been missing without a trace and goes in search of her. Along the way he meets the bogatyr Djirieliyer Bergen, who found his sister and saved her from the clutches of the abaahy. Erbeger Erchimneekh Eliter Bergen, questioning the athlete, finds out that his sister became the youngers daughter-in-law of Urung Aiyy Toyon. Overjoyed that his sister is all right, the hero-aiyy invites the newly-born son-in-law and sister to his house, treats them to their fill, in addition, at parting gives everyone the best horse.

In Olonkho D.A. Tomskaya, as in Olonkho "Bert Khara", it is shown that the family of Ebiries Toyon has special people responsible for opening doors or for cooking. In Olonkho "Khaan Djargystay" tells how the blacksmiths worked on the palm of Yuryung Uolan: "... the blacksmith Kekenan fanned the fur, blacksmith Bakanan hit the hammer, blacksmith Takanan forged, blacksmith Kenege followed the work, smith Kygynan tried on, smith Aalys Luokhaan sharpened, blacksmith Khatas Muokhaan quenched, blacksmith Kinienan cleaned to lustre" [2, p. 78]. V.L. Seroshevsky explains these descriptions as follows: "in some respects it can be assumed that social organization of that time was little different than that of now, that the division of labor was more pronounced" [3, p. 450].

The storyteller narrates how the hero Erbeger Erchimneekh Eliter Bergen before a campaign is covered with a skin of a lynx, dresses up in a skin of a sable, and clothes of Kyun Tunalynsa, his future wife, describes in such way:

Good lynx skin,  
Best sable hide,  
Beautiful silver Fox,  
Beautiful red Fox,  
Selected Fox-sivodushka [1].

In the above-mentioned Olonkho Yuryung Uolan before his campaign also dresses in clothes made of the best fur:

The best wolf fur,  
Iridescent Sables,  
Lynx skins are the best,  
Bear skins black,  
Squirrel blue fur  
And Fox beautiful fur [2].

Similar to each other are also descriptions of the heroes before the battle, given in Olonkho "Bert Khara" and in the epic text of D.A. Tomskaya:

All alone –  
But had fun, like as 50 people,  
By itself –  
Yet laughed as 40 people ... [2, p. 44].  
Alone together,  
Yet, like five people have

Fun,  
By themselves –  
But like  
Oh, man  
Games are played [1, l. 1].

The given examples show that the Olonkho of D.A. Tomskaya are very similar to the Olonkho recorded by I.A. Khudyakov, both in language and in the development of the plot. The main characters of Verkhoyanskiy Olonkho have the same name: for example, Kemyus Teculuten old man and Kyun Tunalynsa. In addition, completely coincide and the functions that they perform. So these are characters of the same type.

Olonkho of D.A. Tomskaya has a lot in common and with epic texts of M.N. Gorokhova. For example, in his Olonkho "Kyydaannaakh Kyys Bukhatyir" the main character like Eliter Bergen, has a younger sister [4]. Both heroes, leaving their sisters, go to protect the people of the aiyy tribe. Bogatyrka entrusts his sister to a faithful servant, and Eliter Bergen leaves his sister-shaman Ytyk Subai alone. While the hero performs his feats, his sister marries Lokunuo, the youngest son Yuryung Aiyy Toyon, and he takes her with him. In Olonkho of M.N. Gorokhova the story varies slightly: Kyun Tunalynsa connects his life with Kharylyas Mokhsogol after returning sisters-bogatyrki from the campaign.

The hero in Olonkho "Eliter Bergen", having reached a fork of the road, sees on one side a black raven, on another-a hawk; following the prediction received in a dream, he goes on the second road and reaches the necessary people. In Olonkho "Kyydaannaakh Kyys Bukhatyir" M.N. Gorokhova bogatyrka also stops at the fork of a road. Such plot motif is often present in fairy tales. For example, in the fairy tale "Old woman Beyberikeen" a girl, despite the warning by Khaardjyt Bergen, goes on a forbidden road and gets into trouble-comes to the place where lives Baba Yaga. In Olonkho the heroes, listening to the voice of the heart, adhere to the happy road.

In this Olonkho D.A. Tomskaya there is one more episode characteristic for a fairy tale: a old man with an old woman, considering, whether to give out their daughter in marriage for the hero who saved her, arrange to him a check. They spread the skins of the horses from the hitching-post to the dwelling, and then scatter the horse and cow dung under the threshold of the house, covering it all with a transparent stone. The owners decide not to give out their daughter in marriage to the hero, if he slips and falls with his lower back. However, the hero passed this test with honor. In her fairy tale "Njyy-Njyy" D.A. Tomskaya uses the same motive when the little hero tortures Alaa Mogus.

Being a wonderful storyteller, D.A. Tomskaya in Olonkho also introduces traditional fairy-tale motifs. Despite the fact that the latter are abundantly available in Olonkho "Eliter Bergen", it is undoubtedly based on epic traditions where the plot scheme, characteristic of all Yakut Olonkho, is strictly observed also in this work.

#### **The plot and the motive of Olonkho "Khaan Ilbistein" D.A. Tomskaya**

Olonkho "Khaan Ilbistein" D.A. Tomskaya recorded on tape during a meeting of the storyteller with folklorists in 1984 [5]. This epic text differs from the previous two in that it presents the struggle of the heroes-aiyy with abaahy on a truly epic scale. Although the plots of Olonkho are similar, the ingenuity, colorfulness of the description of heroic feats, duels of each hero-aiyy amazes. But the main feature, in our opinion, is that in this Olonkho there are two storylines associated with the two main characters – brother and sister Khaan Ilbistein and Kyys Kyndya Nyurgun. Accordingly, the work can be divided into two parts: 1) Khaan Ilbistein, defending his sister, fights with the hero-abaahy, wins and, going to ask in marriage a girl of the tribe aiyy, disappears; 2) Kyys Kyndya Nyurgun overcomes the hero-abaahy in the fight and marries the hero Anyan Bergen.

The full name of Khaan Elbistein Khallaan Khandagay Kyyla Sonogos attaakh kharyialaakh batyialaakh Khaan Ilbistein bukhatyir. The homelands of the main character, as well as his home are described in such a way that there is no doubt "only on such a land can live a hero":

Three hundred fathoms high,  
Seven hundred fathoms latitude,  
Silvery color  
He has a house,  
Silver shelves,  
And on the left-a three-room  
He has the gold closet ... [5, l. 1].

The tie of Olonkho occurs at the moment when the hero of the Lower world, the son of abaahy alta Tumus, – having a single leg that grew from under the groin, a single hand growing directly from the chest, a single, pond-like eye in the middle of the forehead-comes to ask in marriage the sister of the hero, the beautiful hero Kyys Kyndya Nyurgun. The entry into the struggle for the sake of protection of the offended and oppressed ends the serene life of the hero aiyy. First hero-Aiyy idles like sons of the old man Kemyus Mekulukeen and women of Elgeen leyekhsit. Instead of him his dogs hunt, running tirelessly through the dense forests while wide valleys, and he sleeps all day long, burying himself in soft pillows. If during the battle the hero Abaahy Ala Maraydaan is helped by his shaman Aan Tuonay, the hero-Aiyy is helped by his three dogs, and together they defeat Ala Maraydaan. This episode seems to reflect the lives of Northern people engaged in hunting.

Khaan Ilbistein, defeating the hero-abaahy, who came to propose to his sister, makes his first feat. Then, according to the scheme of the plot development of Olonkho, the hero embarks on a long journey, to meet his fate: he must find a worthy wife,

get a family and give birth to sons. Marriages, the expansion of the maternal family, the reproduction of Urankhay Sakha are the purpose of life and struggle of the hero-aiyy. In order to fulfill his destiny, Khaan Ilbistein embarks on a difficult journey, despite the tears and pleas of his sister, and this ends the story of him.

In the second part of Olonkho in the spotlight there is a sister Khaan Ilbistein – bogatyryka of Kyys Kyndya Nyurgun. To her wooing came heroes-suitors Alta Tumus and Aiyy Challaayan; defeated in the fight with the hero, they die. When in search of her brothers appears their eldest sister, Kyys Kyndya Nyurgun, wearing the armor of her deceased brother, disguised, deceit and wins her also. Bogatyryka destroys the country abaahy, burns their homes. In this episode is reflected the harsh law, to which rigidly adhered ancient warriors to destroy the enemies to the very last one. Having destroyed enemies, Kyys Kyndya Nyurgun lives quietly in her homeland, when arrives to ask in marriage hero-Ayanay Bergen. According to an ancient tradition, bogatyryka can marry only the one who will overcome her by force. The main character sets a condition: she will move into the house of the groom, if his hands are stronger than her hands, and his legs are faster than her legs. But their rivalry does not look like a fight of heroes, as in most Olonkho, but like a competition in dexterity. V.M. Zhirmunsky writes about it: "Much less often in heroic tales (i.e. Olonkho. B. I.) of Turkic-speaking peoples one meets with from more archaic typological perspective the plot marriage contest between the bridegroom and bride, bogatyryskoy maiden" [6, sec. 29]. Thus, in the Yakut Olonkho the oldest story is preserved. Kyys Kyndya Nyurgun, competing, is winning Ayanay Bergen. But their fate is predetermined by the highest deities, so,

taking from Aan Alakhchyn Khotun, the spirit of the great tree of life Aal Luuk Mas, living water, they drip it on the body of the hero, why it is filled with great power. Only after this bogatyryka agrees to marry him.

As in other Yakut epic texts, the main idea of Olonkho "Khaan Ilbistein Bukhatyyr" is the idea of peace in the family, the settling of a happy life in the Middle world, overcoming of the dark forces. Heroes of the tribe ayy, making difficult campaigns, fighting to the death with the strongest heroes-abaahy, win. Describing epic events, olonkhosut artistic means to show the struggle between light and darkness, good and evil in real life. Good and light are associated with heroes-aiyy, craving for bad and dark-with heroes-abaahy. In Olonkho the aspiration of heroes-aiyy to a victory, fidelity to this word, desire to protect his people from evil forces and charms, heroic fight for the peace and prosperity of ayy on the Middle earth is sung.

At the meeting with folklorists D.A. Tomskeya performed her Olonkho not completely, but in an abbreviated form. Thus, the campaign of Khaan Ilbistein in search of a bride is mentioned only in passing, although in fact the heroic adventures of the hero were to be the basis of all Olonkho. The entire second part of work – marriage contest of virgin-bogatyryki with grooms and her marriage virtually is not connected in this version with the name Khaan Ilbistein, and evolves as an independent plot. Despite such differences, this Olonkho is clearly dominated by heroic motifs hence, it is a more traditional epic work compared to the short Olonkho of the storyteller.

In conclusion, it is safe to say that in the repertoire of the Verkhoyansk storyteller D.A. Tomskeya all Olonkho, and myth, and fairy tale are intricately intertwined.

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**WORDS THAT DENOTE RELATIONSHIPS IN YAKUT AND TARTAR LANGUAGES.** The article deals with comparative study of terms of relationships in Yakut and Tartar languages. Terms of blood relationships (consanguinity is a straight line, through one or two generations or even more and sidelines) and due to marriage (terms of relations from the husband's line, wife's line, as well as terms of interrupted or acquired relations and neutral terms of relations) have been analyzed in phonostructural, lexically-semantic and etymological aspects. The terms of relationships being an important historically-ethnographic source, represent a great interest from the linguistic point of view. The system of relationship in Yakut and Tatar languages is mainly unified with systems of relationships of other Turkic peoples. At the same time, in the course of formation of peoples, their own system of relationships had been gradually taken shape having some specific moments. They are reflected in lexically-semantic as well as in phonostructural composition of relationships terminology.

**Key words:** terms of relations, lexically-semantic peculiarities, phonostructure, etymology, lexical parallels, phonetic changes.

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## СЛОВА, ОБОЗНАЧАЮЩИЕ РОДСТВО, В ЯКУТСКОМ И ТАТАРСКОМ ЯЗЫКАХ

Статья посвящена сравнительно-сопоставительному исследованию терминов родства в якутском и татарском языках. Термины родства по крови (кровное родство – прямая линия, через одно поколение, через два и более поколения и боковая линия) и по браку (термины родства со стороны мужа, со стороны жены, термины прерванного и приобретенного родства и нейтральные термины родства) анализируются в фоноструктурном, лексико-семантическом и этимологическом аспектах. Система родства в якутском, и в татарском языках в своей основе едины с системой родства других тюркских народов. Вместе с тем, в ходе формирования якутского и татарского народа постепенно складывалась своя система родства, имеющая некоторые специфические моменты. Они отразились и в лексико-семантическом, и в фоноструктурном составе терминологии родства.

**Ключевые слова:** термины родства, лексико-семантические особенности, фоноструктура, этимология, лексические параллели, фонетические изменения.

В современном якутском языкознании имеются значительные исследования в области описательного, сравнительного и исторического изучения лексики. Несмотря на это, многие вопросы лексикологии остаются недостаточно разрабо-

танными и требуют дальнейших исследований. Так, на современном этапе развития якутского языка одной из актуальных задач является изучение терминов родства в сравнительно-сопоставительном аспекте. Сравнительное исследова-