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Philosophical aspects of the main elements of olonkho: images and architectonic

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Abstract. The study of literary works using the world coordinate system is based on the limit relative dynamic equilibria. According to this concept any natural or cultural formation can be considered from the point of view of the limits of dynamic equilibria, which converge to the three limit fundamental equilibria: identification (*I – limit*), system communication (*C – limit*) and limit rhythm of the world harmony (*K – limit*). Within this cell, an equilibrium is established between an arbitrary natural or cultural formation and intermediate limits of its possible dynamic equilibria. The ontological and phenomenological aspects of the image and architectonics of Olonkho allow considering it from the point of view of three limits. The first corresponds with the epic hero, the second – with the architectonics, the third – with the basic rhythms of existence of the images of the hero and the architectonics.

Keywords: dynamic equilibrium, image, wholeness, architectonics, structure, identification, communication, the rhythm of the world harmony, the essence, the sacred tree, the Middle World, fire.

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Философские аспекты главных элементов олонхо: образы и архитектоника

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Аннотация. Изучение литературных произведений в мировой системе координат основано на предельных относительных динамических равновесиях. В соответствии с этой концепцией любое природное или культурное образование можно рассматривать с точки зрения пределов динамических равновесий, которые сходятся к трем предельным фундаментальным равновесиям: идентификационному (*I – предел*), системной коммуникации (*C – предел*) и предельный ритм мировой гармонии (*K – предел*). Внутри этой ячейки устанавливается равновесие между произвольным природным или культурным образованием и промежуточными пределами его возможных динамических равновесий. Онтологический и феноменологический аспекты образа и архитектоники олонхо позволяют рассматривать его с точки зрения трех пределов. Первое соотносится с эпическим героем, второе – с архитектоникой, третье – с основными ритмами существования образов героя и архитектоники.

Ключевые слова: динамическое равновесие, образ, целостность, архитектоника, структура, идентификация, связь, ритм мировой гармонии, сущность, священное дерево, срединный мир, огонь.

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The concept of the coordinate system of the world based on limit relative dynamic equilibria has been developed in our previous paper [1, 2016]. The use of this coordinate system allows us to study literary notions and works of literature in the context of basic ideas of ontology and phenomenology.

“In general, it has to be said that the aesthetics of verbal creative process would have gained a lot if it were oriented toward general philosophical aesthetics, rather than quasi-scientific genetic generalizations of the history of literature. Unfortunately, we must admit that important phenomena in the field of general aesthetics did not have the slightest influence on the aesthetics of verbal creative process; there is even some naive phobia of philosophical depth. This explains the extremely low level of the problematic of our science” [2, p. 39].

The methodology of approach

The concept of the natural coordinate system is based on the limit dynamic equilibria can be represented as follows. Any natural or cultural formation should be considered from the point of view of the limit dynamic equilibria divided into two groups. First, there are three interrelated fundamental limit equilibria: the identification (*I*-limit), the communication (*C*-limit) and the limit rhythm of the world harmony connecting the natural (cultural) networks surrounding the selected formation (*K*-limit) and the corresponding coordinate axes. All natural or cultural thing converge to these limits, however they do not reach it. The conjunction of these limits can be regarded as cells «*I, C, K*». Therefore, under real conditions, external intermediate limit dynamic equilibria are established between any given natural or cultural thing and these limits. They are connected with internal fundamental limits by calibration ratios and rhythms. Such stable intermediate equilibria can turn out to be quite numerous, but they all are connected with the fundamental cell *I, C, K* by similar calibration ratios or rhythms.

The external interactions of a natural or cultural thing (as an inseparable whole) are examined within the framework of the phenomenological approach. The phenomenon is a boundary surface that separates what is available to the process of cognition from the transcendental, located beyond this boundary surface. The transition in the process of cognition from a phenomenon to a phenomenon means a transition from a dynamic equilibrium to another one. However, a similar phenomenon itself can be sustainable only if it interacts with the horizon of this process. The horizon is the boundary between what is necessary for the present study and what is enclosed in the parentheses for it. Phenomena and horizons form the external cell of the coordinate system. Within this intermediate cell, an equilibrium is established between any natural or cultural formation and the intermediate limits of its possible dynamic equilibria: the phenomenon (*F*), the horizon (*H*), and the main rhythm of the thing (formation) connected with rhythms of the world harmony (*G*). In iconic works of literature we are dealing with limit states of reality, which can be considered as automodel, that is, describing significant groups of processes or phenomena.

A piece of heroic epos is usually a model of reality. In most cases, it deals with the limit states of the objects of this reality. This simplifies the study of the epos and its main parts from the point of view of the world coordinate system based on limit dynamic equilibria and allows us to consider the imagery, architectonics, style in the form of limit equilibrium concepts.

Let us distinguish the three directions of the structural organization of the Yakut heroic epos, oriented to the above-mentioned limits: identification, system communication, main rhythm of thing and rhythms of the world harmony. The imagery corresponds to the identification limit, the architectonics – to the system communication limit, the style – to the limit of the rhythms of world harmony. The subject of this work is the integral image of the “hero” olonkho, represented as a system of basic images of the Yakut heroic epos. All the fundamental characteristics of this image rely on their own inner limit equilibria and are assembled into a single whole. This image, together with the architectonics and the limit rhythm of the world harmony, forms an external equilibrium framework, which corresponds to the entire epic work.

1. The main image of Nurgun Botur in olonkho and its discussion

One can fully perceive the image in a dramatic work and epos, when the actor or narrator embodies it personally. The imagery of an epic work is determined by a certain dynamic equilibrium, which introduces a new quality, as a starting point for the further development of the narration and give an idea about architectonics and style. The integral image itself can be regarded as a closed construction of three limit elements. Firstly, the image of the hero (the essence of a specific quality) based on a set of details that correlate with stable images of the world. Secondly, images and their characteristic qualities are based on cultural codes and rhythms of the world in which they are rooted. Thirdly, the rhythms and cultural codes in turn ensure the existence of the image of the hero. All these images of the hero, the environment, cultural codes and rhythms are in a state of relative equilibria with each other (both internal and external).

The internal and external types of relative equilibria correspond to representations of the objective and subjective organization of the literary text. This organization “in no case should be confused with the epistemological concepts of “objectivity” and “subjectivity” [3, p.27]. The analysis of the structures of the objective and subjective organization of a literary work allows us to distinguish their levels. “The levels of objective organization: subsystem of frames of internal vision, subsystem of episodes, subsystem of an outlook. The levels of subject organization: subsystem of rhythmic ranges, subsystem of intratextual discourses, subsystem of voices” [3, p. 32]. Accordingly, we will identify the objective and subjective parts of the image, architectonics and rhythmic organization of the text. In concrete literary terms, all these parts are closely intertwined.

Let us apply the above mentioned to the study of the basic concepts of the Yakut heroic epos olonkho highlighting the images of the hero, the world, the corresponding rhythms and codes. The image, as a rule, depicts a separate human life, but in a broader sense it can be a fragment of the artistic concept and, as it were, have an independent life and content: «And the star with the star speaks” by M.Y. Lermontov. Currently, the most common for the theory of art is the approach of A.A. Potebnya, who considered the «image as a reproduced representation» [4, p.138].

The image is closely related to the concept of eidos, which has always been opposed to logos in philosophy. «Eidos is a vivid structure of meaning, the Logos is the method of this structure and, as it were, its abstract plan» [5, p. 12-13]. «... the eidos of a thing is, as it were, some kind of ideal, semantic structure of an object. It is in its own and genuine sense the «image» of the subject, the semantic picture of its essence... Eidos is an ideal-optical picture of meaning, logos is a semantic distinctness of an object that is abstracted from this picture. Eidos is the living being of an object, permeated with semantic energies coming from its depth and forming an integral living picture of the revealed face of the essence of the object. Logos is the essence of eidos itself, by abstracting all synoptic connections that construct a living image or the manifestation of an object» [5, p. 119-120]. «Logos is not wholeness, but the principle of wholeness, not individuality, but the method of its organization; not a contemplative picture and an imaginary sculpture, but a pure possibility of them; not the commonness, but the law of obtaining it, etc.» [6, p. 2]. This approach is developed in modern phenomenology. Numerous details of a characteristic quality, cultural codes and rhythms are balanced within the imagery of olonkho providing its internal and external stability.

On the one hand, main image of Nurgun Botur is connected with his world by many threads: with the house, its decoration and surroundings, the horse, weapons, sports games. There are characteristic details of this environment, which are inseparable from both the image of Nurgun Botur and the entire Yakut heroic epos.

Jumping out
 Of his bleak dwelling,
 He hoped on his one leg
 Up to high cliff
 Swinging and playing...
 He growled like thunder.
 Rolling on his back
 Across a huge stone range,
 Jumping and wriggling
 Like a pike fish
 On his stony hips
 He ran into and split
 Pebble stones...[5, p. 77].

The succinct, unexpected comparisons that characterize the Yakut sports games, the notions of strength and way of life immediately introduce us to the essential characteristics of the epos.

Similar details form Nurgun Botur as a hero:

Trying to play, roaring loudly
 Throughout thirty days and nights,
 In the end his mood
 Changed,
 He threw back his head in defiance,
 His eyebrows flashing light,
 Looked with his bloodshot eyes [7, c. 78].
 Nurgun Botur the Swift oburgu...
 Making a bed
 Out of a pebble stone,
 Making a pillow
 Out of a black cobblestone,
 He slept...
 Throughout the entire thirty days.
 Breathing in
 Tall trees.
 Breathing out
 Small trees,
 Drawing in
 Dust and litter,
 His nose
 Making noises,
 His nostrils
 Flaring
 As if a fast river in a gully
 Rose up boiling and bubbling,
 Roaring and rattling
 Like the claps of reverberating thunder [7, c. 78-79].

The process of dressing Nurgun Botur naturally unfolds his image in the Yakut heroic epos, like the epos itself.

Having decided to get dressed,
 He stripped the elk

Of its skin,
 Pulling it over his strong muscles,
 The skin of in two front legs
 Over his two arms,
 The skin of its two back legs
 Over his two legs,
 He put on the clothes,
 Then he stretched himself,
 Thinking he dressed well
 He seemed to be happy... [7, с. 83].

The descriptions of Nurgun Botur's attire, armor and the decoration of his horse form the full image of a hero. This image can be considered extremely equilibrium, since it takes into account all characteristics of the hero used in this epos.

2. The architectonic of the olonkho and its discussion

Architectonics is a dynamically equilibrium structure of an epic work, which is based on the image of the hero, his interaction with the world (environment) and the author's voice. The images that define the essence of the olonkho world are, first of all, the idealized middle world, the sacred tree, the spirits-masters of objects, things, natural phenomena or certain places – "*itchi*", among which the spirits of fire and home are of particular importance. The universality of these images should be noted. Images of a wonderful land and a golden age are inherent in many cultures of the Ancient world, antiquity and other epochs. "The image of the world tree is the main (and in a number of traditions – the only) theme of art until the beginning of the Buddhist and Christian stages in its development. In a number of cases, the world tree still remains the main theme in certain cultural traditions" [8, p. 212]. The image of fire is very important in Greek, Roman, ancient Indian, Celtic and other mythologies, where it was identified with deities, sacred elements and divine justice. In olonkho and the Yakut mythology in general, fire has the male image of the "master."

In spite of being universal, these images have the specific features inherent in the olonkho. The identification of the system of the images of the world on the basis of this specificity makes it possible to reveal the universality of the ontological and phenomenological characteristics associated with the world coordinate system. The main properties of this universality are the completeness of these characteristics, the stability of the corresponding dynamic equilibria, the connection with the architectonics of olonkho and with the fundamental rhythms of world harmony.

"The middle world in olonkho and Yakut legends is depicted as a paradisiacal treasured land of the golden age, when" [9, p. 19]:

The eastern hill
 Served home to the Mother Goddess,
 The western – to the one granting blessings,
 The southern – to the eagle Spirit;
 And happiness itself
 Inhabited the northern hill.
 At the steppe edges
 Young mares
 Neighed loud.
 At the southern valleys
 Young stallions
 Crowded with ringing neigh

On the eastern valleys
 Mature mares
 With stained nostrils and
 With entangled mane
 Gathered in herds, neighing tenderly.
 Among the western valleys
 Sent by the Aiyhyt Queen
 Outstanding bulls
 With yard-long horns
 Wandered, howling boomingly,
 And at the southern fields –
 Young cows
 With smart tails,
 With spotted foreheads,
 Born by the blessing
 Of nine Choi-Bagarakh,
 Gave birth
 With inviting mooing
 It seemed that
 By that abundant,
 Countless wealth
 The valleys were full,
 The meadows became full
 There was no empty land,
 No steppes unused.
 [10, p. 13-14].

The world of the Yakut heroic epos is depicted in an incredibly scrupulous and consistent way, from different perspectives.

“From the eastern slopes come down threads, enraging this beautiful land, from the western slopes climb down its magnificent meadows, from the northern slopes step down its luxuriant fields, from the southern slopes slip down its green silky valleys. The gaps lie like tin plates, the lakes are white with no shadows upon them, covered with milky skin, with cottage-cheese shores, with marshes of cream, the black boulders – it is butter with fermented milk, the forest lakes – butter, the mountains – bowels fat, the rocks – abdominal fat, there is horsetail grass reaching a large horse’s head, the green sedge reading a big horse’s swinging forelock. The mountain serge reaches a splendid horse’s temple, the luxuriant grass – to a glorious horse’s knees; the white willows are like silver plaits, the talina – like silver twisted threads; the birch-trees stand smart, surrounded by willows, the roads are lined with dwarf birch-trees... There is never winter, but summer all the year round in this country. There are no nights, but the light time all the day in this land... The sun never sets there, the crescent never dies out, broad-chest cockerels never fly away, ringing-voice cuckoos never stop singing, turtledoves never go silent, white-sided ducks never fly and curlews never go” [11, c. 56].

Such detailed characteristics of abundance and happy life are incredibly fully expressed in the Yakut heroic epic. Here we can see stable equilibria, a completeness that nothing can shake. These «horizontal» completeness and stability determine one of the structures of the Olonkho world. The sacred tree corresponds to the «vertical» completeness of the universe, linking all its three worlds. Its interaction with the Upper World is characterized as follows:

If I have a tall tree top,
 If I grow rapidly along
 Through the hole in the crown
 Of the fast, clear, white sky
 Without any stopping,
 Without any bends,
 If I come out quickly
 From under the cold nest
 Of the lofty Uluu Sorun Toyon...
 They will taste my
 Yellow *ilgeh* drink,
 They will take some of my
 White *ilgeh* drink,
 I will dry out and break,
 And I will bend and wither
 From my upper part,
 From my high top –
 The front-faced,
 The two-legged people
 Of the Middle World [7, p. 51].
 The interaction with the Middle World is the deepest:
 I would rather be their Mother Tree,
 I wouldn't want to stir,
 The disastrous Uncler World
 That is right beneath my feet,
 By chiseling it
 With my eighty-eight
 Sacrificial poles,
 I would grow
 Stretching upwards,
 To the joy of
 Akhtar Aiyyhyt the goddess
 To give a chance
 To the straight-nosed,
 The fair-faced
 Uraankhai Sakha tribe,
 To glorify her! [7, p. 53].

Finally, the interaction between the sacred tree and the Under World is described as follows:

If from the top
 Of the Middle World
 Without any stops,
 Without any bends
 I descend along
 The rainy mouth
 Of the disastrous Under World,
 If I place widely
 My eighty-eight, male *bogakh*-posts
 In the middle

Of the Ayp-Nakhsaat *alaas*-valley
 Of Arsan Dolai oburgu...
 If, having liked
 My white dew,
 They start to drink it
 With their sharp beaks,
 If my moisture dries up,
 If my roots decay,
 If I dry up and topple over
 From my lower part,
 If I fall down –
 The two-legged,
 The front-faced people
 Will not be praised
 By their Akhtar-Aiyyhyt the goddess.
 Their cattle will not be penned,
 Their rich homes will see no births,
 They themselves will be injured...! [7, p. 53].

Despite the fact that the Sacred Tree interacts with all the three worlds, its main purpose is to ensure the well-being of the Middle World. Therefore, it interacts very carefully with the Upper and Under Worlds, saving all its power for the Middle World.

The interaction between the images of the hero and the world creates an integral image of the “hero-world”, which is central in Olonkho and ensures its internal stability.

Architectonics allows us to continue and deepen the study of Olonkho, to encircle the narration and the perception of the epos in a single whole. Architectonics implies the unity of narrative strands, spatial, temporal, value and semantic components of artistic reality. According to Mikhail Bakhtin, it is the author’s voice that unites all the components of a literary or verbal work into a single whole. The author’s voice, which provides the stability of the architectonics of the epos, is extremely diverse, flexible and adaptable to any turn of the plot. It has ardor, irony, sincerity, wisdom and much more all at once. The author’s voice prevents the disparting of the architectonic construction. With reference to the integral image considered above, the author’s voice is of much less importance, since the image in Bakhtin’s view has large internal self-organization, the ability for unpredictability.

The spirit of fire “Uot itchite” has many names that characterize its different sides.

Grandfather Aan-Ukhan,
 The spirit of my fire!
 The elder Bojunuy Botur,
 With a pillow of glowing coals,
 With smouldering embers,
 With a round flint
 The size of a calf,
 With tongues of dancing flames...
 The spirit of the black smoke,
 Estimable and respected
 Khatan Temieriye,
 Belching from the chimney,
 Humming and murmuring,
 Booming and rumbling!

For many years

Farewell!... [7, p. 112].

Fire is so important that even “a coal rake has its own *itchi*” [12, p. 594]. Fire is life, it is vital to a hunter in the forest and it is the central element of the house, providing warmth, food and comfort. Above all things, fire is the guardian spirit of the house.

Spirit of my ornamented house,

Jedeh Bakhсила the Elder

With warm breath

And a silver whip...

Let the four corners

Formed by cut logs

Escape from being covered

With icicles and rime... [12, p. 112].

The images of the house and fire naturally merge into one larger whole.

The size of a half *alaas*-valley,

Spread widely,

It was a large and spacious house...

With a chimney

As board as a barrel

With quickly-flashing sparks

Flying vagrantly,

With quickly-vanishing smoke

Rising in rolls,

Trampling to pieces

Seven large larches,

They laid the bushy trees

To kindle a big fire,

On the four-edged hearth

As wide as a valley

Turned upside down,

A huge white fireplace

With a flint stone

The size of snowy haystack,

With bushy needle-like tinder

They started striking it

Sending sizzling sparks with

A majestic black flint

The size of a calf's head.

The eight-sparked,

Dear sacred fire

Began to crackle,

Vengeful tongues of

Sparkling flame

Flared up... [12, p. 74-75].

The spirit of fire is the rhythm of the middle world. It is central for many other rhythms: nature, Olonkho, the rhythms of the narrator (olonhosut) and the listener.

Style is primarily a set of rhythms. Olonkho is narrated with ease and perceived in the same way. This lightness makes the rhythms in a separate line resonate, followed by the rhythm of

typical formulas, the rhythms of the plot, deviations. All this forms a rhythmic cascade, which calibrates both images and architectonics. A detailed study of architectonics and style is carried out in the following articles.

Conclusion

The main elements of the Olonkho: the images of the heroes and the architectonics (the author's voice constantly addressing to the listener, maintaining a continuous stable connection with him) are based on their limiting relative dynamic balances. The main epic tales dedicated to these elements are considered from the point of view of three ultimate fundamental equilibria: identification, system-communication and ultimate rhythm of world harmony. The aforementioned limits form a cell within which a dynamic balance is established between the images of heroes, the architectonics of the epic under consideration, and the basic rhythms of specific texts. The first of these limits correlates with the epic hero, the second – with architectonics, the third – with the basic rhythms of their existence.

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