

## **Integral Artistic Image, Architectonics and Rhythm in the Yakut Heroic Epos of Olonkho**

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**Abstract:** The integral artistic image, architectonics and rhythms of the Yakut heroic epos are studied from the point of view of the three limit relative dynamic equilibria, presented in our previous works. Three directions in research of heroic epos are singled out, in connection with these limits: identification (I), system-communication (C) and limit rhythms of epic work (K). We correlate the integral artistic image to the identification limit, the architectonics to the system communication limit, and the rhythm to the limit of world harmony. These limits are unattainable in reality, so to understand particular epic works it is necessary to focus on the intermediate cell of the epos: the phenomenon (F), the corresponding horizon (H) and the main rhythm of the epic work (K). They are associated with the limits I, C, K by the calibration ratios ensuring the correspondence of the rhythms of the epos to the rhythms of world harmony. In the framework of the phenomenological approach, the intermediate cell and its limits belong to the phenomenological space, but the works of heroic epos in most cases are models of limit states of real world objects, so the transition from real equilibria to phenomenological ones is completely justified. Sets of rhythms, rhythmic cascades, and their resonant sound throughout the work of the Olonkho are narrated as easily as they are perceived. A transition is made from the rhythms of individual lines to the rhythms of epic formulas, epic places, then to the rhythms of plots and digressions. A set of these rhythms calibrates integral images and architectonics.

**Keywords:** identification limit, artistic integral image, system-communication limit, architectonics, rhythm, harmony, Yakut epos, Olonkho, equilibria

### **INTRODUCTION**

Many approaches of the heroic epos (literary, cultural, art, philosophical) proceed from notions: artistic image, plot and style.

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However, these notions are rather vague and cannot form a stable system of its. Therefore, we need a stable system, which expands above-mentioned notions to their equilibrium roots consisting of elements: integral artistic image (character), architectonics and rhythm. They focus on limits of the epic work (identification, system-communication, the rhythm of the world harmony) based on the fundamental dynamical equilibria and unit in the equilibrium cell. As a result forms the universal holistic view whereby instead, images, plots and styles we shall use the concepts of dynamic equilibria: the integral image (character), architectonics and rhythm. It introduces a new quality and is very suitable for the philosophical-literary studies of the olonkho texts.

The identification limit (I) corresponds to the artistic integral image, system-communication (C) - architectonics, the rhythm of the piece of work - to the rhythm of world harmony (K). This correlation characterizes only the main tendency of transcendental intentionality directed at these limits. All these limits are closely interrelated. These concepts can have certain fluctuations allowed by their connection with the above-mentioned limits.

Together, they ensure the sustainability and interconnectedness of the approach being developed. Many scientific men emphasized that artistic integral images are based on architectonics and rhythm. Architectonics in turn incorporates much of the artistic integral image and rhythm, and the rhythm, in turn, relies on artistic integral images and architectonics. These concepts can have certain fluctuations allowed by their connection with the above-mentioned limits. Orientation of these concepts on these limits is eidetic intentionality provides the principles of designing of the entire epic work, the unity of its form and characteristics.

We apply the above mentioned to the study of the basic concepts of the Yakut heroic epos Olonkho highlighting the integral images of the hero rooted in the world in a broader sense. The image, as a rule, depicts a separate human life or a fragment of it and has an independent life and content in the epic work. The artistic image cannot describe the hero entirely, taking into account all its interrelations with the environment (surrounding world), but the integral image may do it. The integral image can reveal the essence of the hero because it is able to cover the roots of all its details, as well as with architectonics and rhythms. The architectonics and rhythms ensure the existence of this image of the hero.

The integral image is connected with his world by many threads: with the house, its decoration and surroundings, the horse, weapons, clothes, the Yakut sports games. These notions immediately introduce us to the essential characteristics of the epos. On another hand artistic details of this world (the images of the world), are inseparable from the image of hero for example the integral images Nurgun Botur in the Yakut heroic epos.

The integral image, architectonics and rhythm of style are also connected with the internal limits: F - phenomenon, H - horizon, G - the basic rhythm of the epic work. These limits forms the cell *F, H, G* located in the phenomenological space. We call that cell the "intermediate" and connect it by calibrating relations with the cell *I, C, K*. It relates the limit equilibria of the epic product to the limit equilibria of the spiritual level of the world culture. Limits of *F, H, G* are revealed by eidetic intentionality.

Orientation of concepts the integral image, architectonics, rhythm of style to the limits of identification, communication and the rhythms of world harmony provides the principle of designing of the entire epic work, the unity of its form and characteristics.

#### THE MAIN PHILOSOPHICAL-LITERARY NOTIONS AND METHODOLOGY FOR EPIC STUDY

Let's compare two series of notions. On the one hand there are image, plot, style (semiotic notions), on the other - an integral image, architectonics, rhythm of style (aesthetic ones), which, as will be shown below, allow broad philosophical generalizations.

*The integral artistic image* of the hero (the main heroes) in the epic work of the olonkho has balances with the images of his environment, primarily of nature. It is based on some dynamic equilibrium, which introduce new characteristic qualities, based on cultural codes and rhythms of the environment in which the artistic image is rooted (the main images). Numerous details of these characteristic qualities are balanced within the integral artistic image of olonkho, providing its internal and external stability. The integral artistic image of olonkho is formed in the context of ideas about architectonics and rhythm with which it closely interacts.

*The architectonics of olonkho* in relation to the epos are considered based on the ideas of M.M. Bakhtin. An external (outside by Bakhtin) view of the author uniting within of its integrity the spatial, temporal, value, semantic characteristics of the hero. In everyday life a person is

not perceived as a whole one, we always grab some kind of its edge, a separate characteristic. But in the artistic work “in the basis of the author’s reaction to individual manifestations of the hero lies a single reaction to the whole hero, and all his individual works have significance for the characterization of this whole as moments of it” (Bakhtin 2000, 32-33).

In the case of *olonkho*, the inner form of the visual representation through the hero extends to the entire world around him. “In the epos, the direct speech of the heroes intones ... The description of objects and the story of events in the epos is sometimes produced with the predominance of the point of view of their value (of the object and event) for the heroes, in the tone of their possible relation to these subjects and events, sometimes the value context the author ... although this or that word and a whole collection of words can be given almost at full disposal to the hero ... the author reacts to it and completes it aesthetically” (Ibid., 18). The architectonics of the epic work is closest to musical architectonics, which also perfectly corresponds to the style of the epic presentation. M. Bakhtin emphasizes that architectonics unites not only the different levels of the organization of the epos, but also the different levels of its study too. The main importance in the process of balancing the activities of heroes is the author's voice, reliance on the image and style.

*The rhythm of olonkho is the main feature of its style.* The style in the definitions of Losev and Bakhtin, “is the principle of constructing the entire potential of an artistic work on the basis of its various sub-structural and extra-artistic tasks and its primary models, which are felt, however, immanently by the artistic structures of the work itself” (Losev 1994, 226). Beyond the strict distinction between the compositional and architectonic forms of the literary work “the correct formulation of the problem of style is impossible” (Bakhtin 1975). In this case, the compositional forms organize the material, and the architectonic forms order the aesthetic object. Style combines the semiotic and aesthetic elements of the work.

Rhythm is the main feature of the style. It begins with a rhythm and is constantly present in the epos balancing the totality of the epic images and the word of the author (narrator). Rhythms of style include repetitions at all levels of text and presentation, rely on phraseological patterns and formulas: “1) short phrases, especially combinations of the adjective with the noun ...; 2) individual phrases used for narrative

movement and repeated in similar situations; 3) groups of lines describing standard events” (Bowra 1952).

Numerous repetitions have long been considered one of the most important signs of the style of epic poetry. M. Parry proposed for them a common name – “formula”, showed that it is precisely as “group of words that is regularly used in the same metric conditions for expressing some necessary concept” (Parry 1932) is the basic unit of the epic language. G. Kirk considers individual words as formulas (Kirk 1962), and M. Parry and A. Lord justified that they are the ideal models on the basis of which every singer is able to create new, though based on them, variants of formulaic turns. Many bright formulas have been found in Homer's poems, in the “Mahabharata” and “Ramayana” (Grincer 1974).

*The methodology for epic study.* Three interrelated notions: “integral image - architectonic - epic rhythm” can be considered as a self-similar cell for a large group of epic works. The orientation of the structural elements of the epic product to the three above-mentioned limits provides: 1) Close intertwining of the integral image, architectonics, rhythm of the style, which become the bases for each other. 2) Perception of the work of the epos as a whole, the integrity of the dissimilar parts of the epos and its cultural code. In Olonkho, narratives with different stories are often combined. However, all these works admit a single architectonics with its intonations, pensive, ironic, dreamy, friendly-confidential author's voice. The style of the Olonkho is determined by the rhythm, which is characterized by visual metric, euphonic, rhythmic, and strophic. All together, they create a rhythm of style, which in olonkho's works is connected with the limit rhythms of the world - the fundamental principle of Being.

In Olonkho, the plot varies, so that its elements, formulas have considerable flexibility, interchangeability and complementarity. Moreover, the listener can think over episodes and, above all, transitions from one olonkho to another. This is typical for many folklore and epic works. “The normal life of a folklore work is the life of an infinite variety of options that exist from the beginning, arise together with the work and in the course of his life move in different directions and in different planes” (Gatsak 1971, 194). “What is written down at each performance is not the versions of one text, but the concrete incarnations of a wider poetic reserve. The epic knowledge is broader than the text of any particular performance” (Putilov 1976, 42).

Let us illustrate the connections of the integral image, architectonics, and rhythms of style with equilibrium limits in the most famous work of the olonkho “Nurgun Botur the Swift”. The concepts of the integral image, architectonics and rhythms well characterize the national, its color and features.

#### RELATIONSHIP OF THE INTEGRAL IMAGE, ARCHITECTONICS, RHYTHMS OF STYLE WITH EQUILIBRIUM LIMITS

*Artistic image of Nurgun Botur and its illustrations.* On the one hand, he has many threads connected with his environment: with the house and its decoration, a site around the house, a horse, weapons, sports games. On the other hand, many of the characteristic details of this environment are inseparable from both the image of Nurgun Botur and the entire Yakut heroic epic.

The capacious, unexpected comparisons that characterize Yakut sports games, the notions of strength and lifestyle immediately lead us into the essential characteristics of the epos. Similar details form Nurgun Botur as a hero. The process of dressing Nurgun Botur naturally unfolds his image in the Yakut heroic epos, like the epos itself. In combination with the weapons of Nurgun Botur, the description and decoration of his horse gives us an extremely balanced, full image of the hero, as it takes into account all the characteristics of the hero used in this epos.

Artistic images of the Olonkho determine the essence of its world. There are first of all, the idealized Middle world itself, the sacred tree, the spirits-masters of objects, things, natural phenomena or certain places – “itchi”, are distinguished, among which the spirits of fire and the house are of particular importance. It should be noted the universality of these images. Fire is given great attention in Greek, Roman, Old Indian, Celtic and other mythologies, where with it were identified deities, sacred elements, and divine justice. In Olonkho and in general in Yakut mythology, fire has a male image of the “master.” The middle world in Olonkho and Yakut legends is depicted as a paradise golden land of the golden age.

The interaction between the images of the hero and the world creates an integral image of the “hero-world” central in the Olonkho and ensures its internal stability. This integral image is supplemented by a system of other basic characters, encountered in the epos.

Many threads connect artistic image of Nurgun Botur with the characteristic details of environment. “Nurgun Botur the Swift oburgu, / Who rides a fleet of foot black horse, / Born standing on the border / Of the clear, white sky, / Making a bed Out of a black cobblestone (Nurgun Botur 2014, 77-78).

Nurgun Botur is a real hero: “He slept.../ Throughout the entire thirty days / Breathing in / Tall trees, / Breathing out / Small trees.../ 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. / Being extremely strong... / Having struck it hard, / He smashed / The elk’s head / Like a puffball” (Ibid., 78-81).

The process of Nurgun Botur characterizes him as hero, too. “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...” (Ibid., 83).

*Artistic image of the olonkho’s world and its illustrations.* The olonkho’s world is a huge and a rich. “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 / I habited 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 Aiiyyhyt 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” (Okladnikov 2013, 13-14).

Such detailed characteristics of abundance and happy life are unusually fully expressed in the Yakut heroic epic by means of stable equilibria, since “horizontal” completeness and stability are demonstrated on all parameters, which nothing can shake. The sacred tree characterizes the “vertical” completeness of the universe, connecting all its three worlds. It very carefully interacts with the Upper and Lower worlds, since its main goal is to ensure the well-being of the Middle World. Such equilibria, primarily “horizontal and vertical” completeness, are the skeletons of the Olonkho world. “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 / 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” (*Nurgun Botur*, 51).

The interaction between the images of the hero and the world creates an integral image of the “hero-world” central in the Olonkho and ensures its internal stability. This integral image is supplemented by a system of other basic characters-characters, encountered in the epos. “I would rather be their Mother Tree.../ I would grow / Stretching upwards, / To the joy / of Akhtar Aiyhyt the goddess / To give a chance / To the straight-nosed, / The fair-faced / Uraankhai Sakha tribe, / To glorify her!” (*Ibid.*, 53).

Architectonics developed on the basis of our approach has a number of obvious advantages. 1. It is the development of the deep ideas of M. Bakhtin, who considers its main properties to be based on the author's voice and on the image of the protagonist of the work. 2. On the one hand, architectonics is directed to the limits of identification, communication and rhythms of world harmony. 3. On the other hand, it has infinite flexibility and is able to absorb all the variety of epic formulas, chants, adjectives, epithets, as well as possible variants of plot development, motives created by olonkhosuts in the process of epic creation. Examples of intonational appeals embodied by the narrator (artist) can be considered the following “In ancient times / In warring, bloodthirsty times / Before the world changed, / Beyond the evil horizon / Of the awful earlier years ...”; “When I am settled, / When I begin my story, / When I release my tongue, / When I clear my throat, / When all of you together / Hear a shout: ‘Nhooh!’ .../ Let your mighty heart / Full of veins / Stay calm ...” (*Ibid.*, 4; 44).

*The rhythm of style* is, first of all, the repetition of epic formulas, typical places and other subject-composition elements. Based on three kinds of formulas Baura will propose a classification best suited to the approach developed by us. There are three main groups in this classification may be organized: 1) Rhythm identification, which is basically a combination of an adjective with a noun; 2) rhythm communication corresponding to action and architectonics; 3) the basic rhythm of the epic work. Such Olonkho’s formulas, found in various texts and among various narrators, can be considered the following:

- The first group. “Nurgun Botur the Swift”. “As swift as an arrow”. “To the people with the reins on their backs, / With a strap on their necks”. “Butterfly-white horse”. “With the eight-by-las-long-braid”. “The copper-red eight-legged dragon”. “Where the sky borders the earth”.
  - The second group. “Under the swirling edge / Of the northern dangerous sky”. “Born in the upper inaccessible sky”. “Who rides a butterfly-white horse”. “Who rides the fleet of foot black horse, / Born standing on the border”. “In a worn-out, threadbare fur-coat, / With a spear, with arbia chisels”.
  - The third group. “In ancient times / In warring, bloodthirsty times / Before the world changed, / Beyond the evil horizon / Of the awful earlier years...”. “Our Olonkho was about / The life and adventures of / The best Urankhais, / Whose wealth / Was inexhaustible, / Whose future / Was unshakeable”.
- “If from the top / Of the Middle World / Without any stops, / without any bends... / 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...!” (*Nurgun Botur*, 53).

## CONCLUSION

Due to the orientation of the integral image to the limit identification equilibrium, the system of images counterbalances the hero's actions and manifestations of nature. Similar orientations of architectonics and rhythm provide appropriate equilibria within their limits. The author's voice in architectonics balances all the features of the story, the plot, and the motives. Rhythm is the basis for balancing of the style. The rhythms of heroic epos correspond to the inner rhythms the culture it belongs to.

Limit dynamic equilibria form cells (internal and external) within which the action of the epic work unfolds. They direct the formation of integral images, architectonics and rhythm of style, form the skeleton of an epic work, and ensure the stability of its variations.

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