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Contextual Problems of Interpretation of P. A. Oyunsky's Personality as a Writer-Philosopher

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Abstract

This paper presents the problems of interpretation of Platon Alekseyevich Oyunsky's (1893-1939) personality, the Yakut classic writer, in terms of his self-identification, finding his place in literature, society and, in general, history, his struggle for truth and universal human values. The article uses a set of such traditional methods as historical-functional, typological and comparative.

Interpretation of P. Oyunsky's contextual levels of creativity will allow to delve into the creative core of the writer, and reveal both his tasks and achievements in fiction. In the end of the analysis of the writer's creativity contexts, the integrity of his personality will be revealed.

The artistic concept of Oyunsky's reality is realized in his philosophical works – “Nyukuus the Madman”, “The Red Shaman”, “Kudangsa the Great”, “Alexander the Great”, which become the starting point for the evolution of his worldview. The writer was looking for answers not only to hot-button issues of society, but he also talked about universal and eternal problems of existence. Particular attention was paid to the creation of heroic characters, fighting for the happiness of the people and changing the world. Oyunsky created Yakut literature of a new type, he became a writer of romanticism.

The study of the literary context in the writer's work presupposes insight into the semantic depths of works to comprehend the author's concept of reality. Oyunsky, as a writer-philosopher, reflected on the universal problems of life and death, the appointment of man and his fate, the role of great people in history, the struggle between Good and Evil, Mind and Force. Oyunsky showed the triumph of Mind in his works, the eternal truths of mankind and foresaw that thanks to creativity, his name will not be forgotten by the people.

Keywords: Interpretation, Text, Context, Subtext, Allegory, Archetype, Chronotope, Images and ideas, Romanticism.

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Introduction

Monumental personality of Oyunsky, as a state, political, public figure and writer-philosopher was in demand by specific epoch and social cataclysms in 20th century. He is the first revolutioner of Yakutia, the statesman, who created the foundations of statehood and the Yakut Autonomous Republic, the first Yakut scientist, who introduced the elements of science, the writer, who created new literature, talented olonkhosut (storyteller), who struggled for the preservation of national cultural traditions. Oyunsky, as a recognized leader of the people, became head of the republic and worked until 1926.

Interpretation of Oyunsky's integral personality as a writer-philosopher becomes most relevant at the present stage, as, on the one hand, information on his work and creativity are quite complete for further analysis, on the other, an overall study of his works' contexts will reveal the integrity of his personality. Therefore, the immanent analysis of the writer's works should be developed and proceed to synthesis, i.e. to the interpretation.

A scientifically grounded theory of fiction is presented in the works of A.A. Potebnya, A.P. Skaftimov, M.M. Bakhtin, S.S. Averintsev, A.S. Bushmin, A.B. Esin, V.E. Khalizev, L.V. Chernets etc. Thanks to their work, hermeneutics develops as a science. According to Potebnya's theory, the interpretation is multivariate, since the works of great writers are inexhaustible in content. Therefore interest in them among literary scholars does not disappear. But Skaftimov, raising the problem of adequacy of interpretation, appeals to the analysis objectivity. Interpretation matters because of Bakhtin's theory, the "dialogical nature" of fiction implies the "depth of insight" of the researcher into the semantic layer of the text (Bakhtin, 1979, p.361).

The purpose of this work is the interpretation of philosophical works and the contexts of creativity to identify the author's world concept of human and the integral personality of Oyunsky as a writer-philosopher and fighter for the eternal values of mankind.

Oyunsky played a large part in affirming self-consciousness and self-identification of Yakut people, devoting his multifaceted activities to serving the nation. Perhaps, there is no another writer in Yakut literature, whose many-sided activities have been so thoroughly studied. As they say, historians, philosophers, political scientists, ethnographers, folklorists, epistemologists, literary critics and linguists fought over reading the "riddle" of his works.

Methods

At the present time, the interpretation of Oyunsky's personality has a fertile ground than ever, since the veil of mystery and prohibition has come down from information on his works and literary and scientific creativity, and they are mostly accessible to researchers.

The complex of scientific analysis methods: historic-functional, typological and comparative - will allow to comprehend the semantic integrity of the writer's works and to reveal both his tasks and achievements in fiction. Interpretation on the level of personal principles has a historical and philosophical character, and can be explained in the continuum of the entire context of his scientific, journalistic texts, letters, etc., including extra-textual levels of reality, events, history, etc. The writer, in addition to historical hermeneutics, comes to literary interpretation, which interprets the work of the writer in the context of his entire work. Oyunsky's works are related to each other, since the state and evolution of the artistic conception of author's reality are realized in them. Interpretation is the process of recognizing the inner meaning of a work according to its external features, having historical and literary aspects in the study of the object.

A complete and reliable interpretation of creativity and activities reveals the integrity of his personality. Contextual approach in the interpretation of the writer's creative position becomes a necessary condition for insight into the semantic depths of works and comprehending the author's concept, assessing his reality.

Discussion

Integrity of personality. Oyunsky is often driven into the frame of existing rules of creativity and the laws of society, and sometimes it comes down to trying to justify him or save him from unreasonable criticism. Some consider him a fighter committed to the socialist revolution, others want to wrest him out of this context, arguing about the conflict between his activities and internal drama. But does Oyunsky need this? N.V. Pokatilova is right, asserting his surprisingly harmonious development of personality: "The whole personality of Oyunsky clearly manifests itself in the unity of his literary and scientific creativity, which in our view is an integrated whole of a certain type" (Pokatilova, 2015, p.99). It should be added that his state and political activities were not in conflict with his inner world and did not represent the tragedy of his situation. His life was cut short too early and too cruelly, that is a tragedy. "But it so happened that the authority, to which establishment he dedicated his life, could not protect him from the severe retaliation of this "insane apparatus" of the NKVD (People's Commissariat for Internal Affairs), which became all-powerful in the thirties" (Toburokov, 2014, p.71). V.N. Protodyakonov, agreeing with Suorun Omolloon's statement that "the whole his life is the endlessly sung poem and incompletely disclosed tragedy", adds: "He didn't follow planned tasks out and he did not have time to fully express himself, remaining a lonely hero. But is he the only one? All the brightest representatives of clerisy were decimated..." (Protodyakonov, 2013, p.4).

Oyunsky had a lot of prospects for literature and science. But he understood time is short and he made haste. He fully abandoned public works and even institute directorship, he wanted to dedicate his life to work, with which he linked his future.

The integrity of Oyunsky's personality is determined by the individuality of his national mentality, he considered that he was the son of his nation, and always belonged to it and dedicated his whole life to it. He did not make a revolution, but was happy to "leave the educational institution to meet changes in the life of the state" (Oyunsky, 1962, p.14). He accepts the revolution, that is evident in his letters, becomes a fighter for the happiness of his people. In his memoirs, he says that they were very young fighters, who still undecided which political party they belong. They were against the establishment of a bourgeois republic; they did not want to fall under the yoke of dominant class: "But, friends, the end is not always prosperous, why to dissipate hope and faith in the name of uncertainty, for we do not know what exactly awaits us. The latest events reeks of suspiciousness, - a wave of unrest can throw us under the clutches of capitalism and militarism of other despots" (Oyunsky, 2013, p.43). Young people at this time immediately raised the issue of self-determination: "We will achieve better self-wealth - the rights to self-determination" (Oyunsky, 2013, p.11). "We have lived up to that moment when all our strengths and abilities should be strained. And make a stand for the freedom and full rights of citizen of the Russian Republic before the storm of reaction. And in particular the Yakut region, there is a powerful consecution of national self-determination throughout the Republic on the basis of the federal autonomy of all nationalities" (Oyunsky, 2013, p.28). By the force of mother language Oyunsky prepares to become the leader of his nation: "...writing these lines, like a swallow of a spring greeting, like a flash of lighting in the midst of storm, could enjoy people's confidence and love like a leader, like a point man of dark and vague despondent desires, like emerging from the heart of his life. His youth, ardor, selflessness and blind madness, as the first step; his hot, ardent, poisonous speech, full of pity and bile, full of hope and strength helped him - the poor and the working masses saw their life, their hopes, their grief and bile in them. My success and the people's love - that is what their hopes were, if God willing, I will try to do it. This is my duty and this is my goal" (Oyunsky, 2013,

p.73). He becomes a skillful and flaming orator, turning his rich, vivid language into a weapon of struggle. Oyunsky, indeed, became the leader of his nation, getting to the top of the new government and the republic. The long-standing dream and struggle of Yakut politicians for autonomy, finally, ends in victory. On May 1, 1922, the Central Committee of the RCP(B.) supports their proposal and, Oyunsky issues the manifesto on the education of the YASSR. It was the merit of the best sons of the nation, and the Yakut people still kindly name their names and celebrate the birthday of the republic. And as he predicted, the Yakut people still thank their best sons and statesmen: "The people who have the future will understand and say: "Dear citizens! You were and worked for us. Thanks you! So, we (the youth) are obliged to work and the spiritual power of our future will be affected in this work. So, long live the young Yakut in the struggle for the right, in work for the good!" (Oyunsky, 2013, p.74).

The most interesting thing is that he saw this struggle and new power not as an eternal and enduring phenomenon, but as a means and condition for the creation of the future full happiness and development of the spiritual, cultural life of the people. Therefore, the young man wrote to his friend: "The battle between Good and Evil... will create a very interesting type of creativity and the Yakut nation born in the poetry of a creative nugget will reveal itself in history only with its peculiar literature" (Oyunsky, 2013, p.72). Further, he sets the mission of developing the culture of the Yakuts: "Our future is in the perfect development of this poetry and our seemingly poor and heavy language, but a language of very flexible, imaginative. Our history is to make our literature universal human property" (Oyunsky, 2013, p.72).

Oyunsky's reflections on the struggle between Good and Evil are in tune with the idea of his main work "The Red Shaman", over which he worked at that time (1917-1925). "Oyunsky reproduces the stages of the development of all mankind in his work: the destitute dark man, humiliated under the yoke of the dominant class, then the era of the struggle for freedom, and finally the advent of the era of endless happiness and prosperity of the nation, when they truly enjoy the triumph of Freedom, Mind and the Beautiful" (Protodyakonov, 2009, p.93).

Oyunsky, since cradle brought up on the traditions of oral folk art, immensely admired the beauty, richness and poetry of his native language, the philosophical way of thinking of his wise people. "Who will deny the peculiar and native charm of the syllable and content of our fairy tale" - he admires (Oyunsky, 2013, p.72). Thus, from the very beginning Oyunsky, being a young man, determined his future activities. Olonkhosuts are known as a great philosopher who perceives reality in a more global vision and preserves the wisdom of the nation. Countrymen thought Oyunsky were gifted olonkhosut from childhood. "He became a poet, an olonkhosut, orator, not because of numerous exercises. This is his inner gift. Such was his destiny given from above" (Protodiakonov, 2013, p.5). He told about struggle of the Titans, the heroes, and above all the battle between Good and Evil, believed in the triumph of good on earth. This postulate is higher than revolutionary ideas. At the same time Oyunsky became a researcher of the heroic epic. His work "Yakut fairy tale (olonkho), its plot and content" (1927) does not lose its scientific value until now. He interpreted the olonkho as knowledge on the history, ethnography and philosophy of the people, deducing from it the entire historical path of development of the Yakut people. "The cosmogonic vertical of the three worlds is turned over into a geographical horizontal by the evolution of the text, and the model of the three worlds is being finalized in the dynamics of the hypothetical relocation of the Yakut people from Asia via China to the present place of the ethnos' dwelling. Such a "collapse" of the vertical corresponds to the transformation of mythopoetic reliability and meanings into historical meanings", - explains the literary critic M.F. Nadyarnykh (2015, p.109). Oyunsky literally lived and breathed olonkho. He always found time to collect olonkhosuts together, listen and organize competitions between them. He knew a lot of olonkhos and their variants, therefore he was able to create powerful epic "Nyurgun Bootur the Swift". Being a revolutionary and a builder of a new life, he formally accepted the surname Oyunsky, which sees his determination to continue the folk traditions, which then manifested itself in many scientific papers and

works. Ojunksy understood the significance of the works of oral folk art, firmly adhered to his position, and never deviated from it, in spite of difficult times came. Since the 1920's up to the fifties in the Soviet literature there was a struggle against the continuation of the folklore traditions in it, as a reflection of the remnants of the old worldview. P.A. Ojunksy, accused of mysticism and adherence to folk art, desperately defended not only his work, but also fought against the nihilistic attitudes of young writers to the oral and poetic heritage of the people. "No matter how noisy my contemporaries are, glorifying the stupid funeral hymns to folk art and glorifying themselves as lions and eagles of our time, their noise will not make me give up my unfinished work on folk art and will not make me take the path of a shrill condemnation of folk art" (Ojunksy, 1962, p.86). Moreover, P.A. Ojunksy considered his main duty to create a written version of the Yakut heroic epic-olonkho. Thanks to his largest olonkho "Nyurgun Bootur the Swift", which has about 40 thousand lines, UNESCO recognized the Yakut epic as a world masterpiece of mankind. Such was the providence of the great writer.

Thus, Ojunksy's current worldview, philosophical conception of the world and man, integrity of the creative personality are revealed in the fullness of the writer's contexts. At the same time, the traditions of folklore played a special role in his worldview: "The folklore became part of his nature, a source of his intellectual energy very early" (Ivanov, 1998, p.5). He did not have the drama of choice, he was not torn by contradictions, and there was no split personality, the writer adhered and defended ethno-national traditions throughout his work. He experienced only the throes of art, which he considered "the great happiness of a creative person" (Ojunksy, 1992, p.195). But as a reflecting personality, he instantly reacted to changing reality and sought answers to questions of the time.

Ojunksy writes to a friend: "So, my dear, do not be discouraged in the struggle for the won human rights, for the gifts of the great Russian revolution – we had a peaceful and humane past peace with evil; we have a very promising future, we have and will have happy and peaceful, rich and peculiarly charming future" (Ojunksy, 2013, p.74). Thus, Ojunksy, as a great personality, was not only a man of his time, but he was above it and was in demand, experienced by eternity.

Chronotope. As a writer-philosopher, Ojunksy talked about time and history, that is why the chronotope of his works was very voluminous and wide. He wrote that he embraced all the stages of the historical development of the Yakut people in his work: "The epoch of slavery - toyonstvo was reflected in "Tuyaaryma Kuo", "Nyurgun Bootur the Swift". Patriarchal life was shown in works "Kudangsa the Great", "The Red Shaman". He wrote about the class oppression and the colonial yoke of tsarism in "Dream or reality?", "The decree of the king". From the new life of socialism he wrote "Nyukuus the Madman", "Bolshevik", "Centennial Plan", "Exit from ooze..." (Ojunksy, 1962, p.110). In addition, he was able to foresee future time, and in his philosophical works the writer was over a specific open to eternity time. Ojunksy's "Kudangsa the Great", like "The Red Shaman" – works of the heroic epic level and planetary scale, which show the human problems of life and eternity ... Philosophical issues of the society and personality, fate and the appointment of human, element and mind ..." (Protodyakonov, 2009, p.104). Also Ojunksy recreates the epic time and the ancient world of the Yakuts in his works. The writer of these works heroes represents people of the Middle World who live in the mythological space and time of the three worlds. P.A. Ojunksy creates such a mythological chronotope and mythological picture of the world in his works, in order not only to reveal the originality of the worldview of the people, but also to show the evolution of his consciousness and existence. His heroes-fighters rebel against the established order, it seems that the writer wants to wrest the Yakut man from the eternal captivity of the mythological consciousness and bring him to a different, better level of development and fit into the context of human history.

"Ojunksy and his friends were not slaves to Idea and Power. They, like others, did not see their ultimate goal in the revolution, socialism, the supreme ideal of that time – revolution and socialism – they recognized as a condition for the advance of freedom, prosperity of the Yakut people. They dedicated their lives not to

the authorities, but to their native people" (Protodiakonov, 2009, p.106). V.N. Protodyakonov repeatedly said that Ojunskey, as a great man, can not be tied to a specific time (Protodyakonov, 2009, pp.79-120). Therefore, his works are characterized by such diverse works with philosophical motives, like "The Red Shaman", "Solomon the Wise", "Alexander the Great", "The Dispute" and many others.

Intertextuality. Ojunskey's appeal to the traditions of the great writers of Russian and foreign literatures creates the intertextuality of his work. He entered into a dialogue with great writers – with Goethe, Petofi, Pushkin, Krylov, Gorky, etc., translating their works and giving them the national color of their literature. As a romantic writer, he, according to his style and vision of the world, was especially close to the works of A. Pushkin and M. Gorky. For example, "The Song of the Petrel" answered the interpreter's perception. Hard years of his confrontation with the leaders of the republic (1925-1929), turning to the language of allegory, he often turned to the genre of fables, tales and satirical stories (translations of the fable "The Cat in Boots" by Zhukovsky, Pushkin's poem "The Cloud" and his own works – "Dispute", "Head of a horse", etc.). Following the authors of the originals, Ojunskey laughed at sluggishness, inability to govern, greed, bureaucracy, flattery to the powers, and so on.

Subtext. Subtext is a component of a fiction not supported by the language expression, but, perhaps, it is the most important meaning of the work, subtracted between the lines. Interpretation of the subtext of the author's works at the level of semantic loads, images, language features, allegory and metalanguage also reveals his worldview and the concept of reality. The subtext of Ojunskey's works first of all is disclosed in their genre, allegory, metalanguage, dialogues, images and reveals the meaning of the work, the author's view of reality. The starting point for the evolution of his views on the major problems in his creativity are his philosophical works – "Nyukuus the Madman", "The Red Shaman", "Kudangsa the Geat", "Alexander the Great". In philosophical works he operated with such eternal concepts as mind, power, word, truth, death, sacrifice, Set (fate). In the "Nyukuus the Madman" story the writer says that the struggle of people (Power) began with the very appearance of man on the earth. But the power of Mind and the Word is eternal and active. In "The Red Shaman" the author praises the Force, as a weapon of struggle against oppressors, and Mind, as the triumph of good. The Red Shaman considers the awakening of the people to be his goal at the beginning of the work, and at the end he sings a hymn to the man who awakened him from the eternal sleep and defeated Death by the power of his Mind. And now he believes that happiness is in the hands of the human. Undoubtedly the first Yakut poet A.E. Kulakovsky, who created the philosophical poem "The Dream of the Shaman" (1910) influenced to him, but Ojunskey, as a revolutionary writer, creates his work in the traditions of romanticism. He admired the talent of shamans, studied their creativity and considered himself a descendant of the shamans genus.

A.E. Kulakovsky's shaman is a wise old man, which goes back to the roots of the archetype. Since ancient times, the Yakut people listened to the advice of their wise men, shamans and tried to live according to their teachings. Appeal to archetypal images in literature is an attempt to look into the world of philosophical views of the people, which he preserved for centuries. Archetypal gives the opportunity to prove the existence of eternal, unchanging beginnings in the unconscious spheres of the human psyche, emerging in prehistory.

P. Ojunskey's Red Shaman is not an old man, he is a young rebel, becoming a symbol of struggle. The revolution is always made by young people, and Ojunskey and his associates were young fighters. The Red Shaman realizes his goal – to turn against the powers, to protect the poor people and becomes the awakener of people from eternal sleep. The Red Shaman hands a knife to the people, to make them fight with their enemy and, having won, created a better world on the earth.

The image of fighter becomes the main character of many works of Ojunskey, including the philosophical story "Kudangsa the Great" (1929). Kudangsa the Great, goes against the destinies of the Supreme Deities

and takes the path of struggle for justice, as well as the Red Shaman. He perishes, for without great sacrifices there is no struggle. But then in subsequent centuries he becomes a people's hero and their banner in the struggle for social justice, turning into a symbol of struggle. In some ways, the images of the writer's fighters are likened to mythical cultural heroes, representing ground zero by itself. Kudangsa the Great, who took the sword, becomes the ancestor of the struggle for Good. Ojunskey believes that the spirit of struggle in man has been inhabited since the time of the creation of the world, and the development of society goes through an eternal struggle.

In the story "Kudangsa the Great" Ojunskey shows a man torn apart by Mind and Force. Kudangsa the Great goes against the laws of ancient society, when an indifferent person hopes for the providence of higher powers. He says that the world is created for the good and happiness of people (Ojunskey, 1993, p.46). The powerful consciousness of a great man can not come to terms with such situation, and he, as a leader, realizes his destiny and stands up for the protection of his people. But the narrative includes the concept of Set (fate). Having rebelled against the existing universe and decrees of the higher forces Kudangsa perishes, becoming a victim in his own struggle. But his struggle inspires the people and inspires him to protest against the existing order for many centuries.

Allegory. The image of a wise old man appears in the philosophical story "Alexander the Great" (1935). Here Ojunskey rises to the condemnation of the dictatorship of Stalin's power in allegorical form. Two wise men must prophesy tsar's future. The head of the first sage immediately flies from his shoulders, as he dared to tell the truth to the face. The second wise man tells the same thing in allegorical form and remains not only alive, but also receives a reward from the tsar. The writer appears in the image of the second old man, as he understands that the tragic times of the 'personality cult' have come, when there is no possibility to express the truth, and it is hushed up. In the story Macedonian, going to war, expects from his teacher a blessing, but Aristotle denies him and says: "Your way –bloody, mine– high Mind". When the troops of the Macedonians win, the subjects praise him: "Happiness to the victorious, grief to the vanquished!" Then the Tsar Solon, captured by him, on his death question says: "The happiness to the victor, the misfortune to the reasonable one". Macedonian realizes that he deserves the curse of descendants with his bloody deeds (Ojunskey, 1993, pp.105-107). In this story P.A. Ojunskey expressed his attitude to the power of the dictatorship, perhaps he, like many representatives of the Soviet intelligentsia, believed in the prudence of Stalin and the fact that he is also torn by contradictions and reflections on his future. The "Alexander the Great" became his testament to future generations. Thus, the image of a wise old man becomes an allegory, in which the idea of a work is revealed. Ojunskey as a politician understood the real state of affairs of the dictatorship power and repression. But he did not have the opportunity to speak openly about his thoughts on power, time, and managed to express himself with the means of fiction. Allegory becomes his instrument again. He admires the works of Pushkin and his open struggle against the Russian emperors. This is specially written in his article "The Significance of the 100th Anniversary from the Death of Alexander Pushkin and Our Problems" (1937): "Pushkin considered the "roaming despot" cowardly, incapable of big deeds, simply put, considered "Harlequin" on the throne..." (Ojunskey, 1962, p.73). Further, also in 1937, he translated Pushkin's poem "Dagger", whose appeal to him casts on some reflections. First, the dagger image, like a knife, palm tree, a sword symbolizing the force in his works "The Red Shaman", "Kudangsa the Great", "Alexander the Great", this time becomes a symbol of the eternal curse of the executioner. Researchers recognized this translation as the worst, less successful of all translations of Ojunskey (Pokatilov, 1998, p.153). And this is also not in vain. The poet emphasizes the readers' attention to the content of the work. 1937 is significant for the writer because, on the one hand, at the beginning of the year he was widely commemorated on the 20th anniversary of his literary work in the republic, but on the other hand, Ojunskey realizes that was the last year of his outside life. In January 1938, when he as an elected deputy from the YASSR participated in the work of the USSR Congress in Moscow, he was

interviewed "Six Questions to the Deputy". This was his last printed word and, generally, the last word of the writer. On the last question "Your desire?" (As if the last in life) he answers: "I want to see Stalin and talk to him" (Oyunsky, 1975, p.414). Then you can only guess what he wanted to talk with the country's leader. There are many variations.

Artistic method. P.A. Oyunsky is known as the founder of the new soviet Yakut literature. But "the study of Oyunsky's creative work has not gone beyond the framework of socialist realism, its attitudes and postulates" (Alekseev, 1998, p.38). This state of affairs remains so far. The researcher is right when he says that "discussing Oyunsky's method, it is necessary, in my opinion, to objectively consider the diversity of the ramifications of his creative path, not at all confining to the poetics of "socialist realism" (Nadjarynykh, 2015, pp.105-106). This is the term saturation, the ambiguity of the property of "realism". But in 1917 P.A.Oyunsky, burst into the literature with the roar of the revolution and inspired by its ideas, was a writer of romanticism. Not only the universal ideas of his main works, but all his poetics – fiery words, images-symbols, metalanguage, imagery, allegorical, traditions of myth and folklore - are an expression of his romanticism. On the informatory level of romanticism, the idea of the work and the image of the fighter-rebel, which solves the global problems of mankind, come to the fore. The spatiotemporal continuum of Oyunsky's works also reaches to the planetary scale. Moreover, he protested against the principles of socialist realism, understanding its narrow scope. In the years when soviet writers worked on the most burning issues of the day, praising the achievements of the new system, Oyunsky created his own unique works - a heroic epic, "Alexander the Great", "Udalets from Nikolay Dorogunov Lena", "Solomon the Wise", and others. Till now the specialists treat his works differently. The difficulty of "reading" his works is their allegory, subtext, mythopoetics, in general, the approach to Oyunsky's romanticism with the criteria of realism. The writer's works, indeed, are difficult to interpret and the researchers interpret differently. "These extremely complicated by ideological concept, genre structure, figurative system works became a model of high philosophical thought, where myth fulfills a constitutive role" (Romanova, 2015, p.126). The understanding of his works is largely helped by the writer's auto-interpretation, in particular, his opening remarks to the "Reader" for the work "The Red Shaman", articles – "About the translation of Kysyl Oyun", "Speculators from Literature", etc.

Oyunsky admired the talent of M. Gorky and was delighted with his report at the First All-Union Congress of Soviet Writers (1934). And having received confirmation in his report he got two main sore points - about romanticism and folklore, he felt a certain degree of security: "He says that the possibilities of various artistic methods are not limited... Aleksey Maksimovich explained the meaning of romanticism and pointed out that is necessary to study oral folk art and use its means in literature..." (Oyunsky, 1962, pp.83-84).

Conclusion

Interpretation of P.A. Oyunsky in the aspect of historical (historical events, his life, work, speeches, articles, letters, etc.) and literary (philosophical works) contexts revealed his whole personality as the eternal fighter for justice and truth for the happiness of nation. The basis of the integrity of Oyunsky's personality is the deep layer of his world outlook and national mentality. P.A. Oyunsky's attitude to folklore and fiction, as the artistic thinking of the people, consisted in his recognition of their great importance in the cultural life of the people. Therefore, he struggled to preserve the traditions of oral creativity for the rest of his life. As a writer-philosopher Oyunsky used in his work the traditions of mythology and folklore. He resorted to such means as archetypics, the mythological chronotope, allegory, subtext, in order to recreate the contradictions and complexity of contemporary reality. Intertextuality is becoming one of the main features of his work, therefore he called on young writers to learn the skills of the classics of Russian and world literature. Artistic method of P.A. Oyunsky – romanticism, reflected in the theme, images, plots, language and romantic spirit, high thoughts of his works. Therefore he is known as a writer with a peculiar style and

as a unique, unsurpassed master of artistic words and syllables in Yakut literature. Young Oyunsky, as a revolutionary, statesman and as a writer, admired mind as the creative potential of the people, and the force that transforms the world, believing that the development of mankind goes through struggle. In the philosophical works of Oyunsky, which constitute the main core of his creative search, it is clear that the writer's mind finally prevails, he, disillusioned with the force, abandons it, which happened in his own destiny. P.A. Oyunsky managed to escape from the circle of political struggle and reached the accusation of the force as a dictation over human freedom and the establishment of chaos in society. He gave the priority to the mind personifying the creative and scientific beginning, with which he linked his eternal life in the memory of the people. He attached overriding concern to the works as his heritage for future generations ("Farewell!", "The Song of the Funeral of Oyunsky", "Alexander the Great", "Dagger", etc.). He expressed his will allegorical images that have a metalanguage function. Therefore, in the text of his significant, top artistic works codes are read deciphering the categories of thinking and perception of the writer. In such philosophical concepts as man and society, time and truth, death and eternity, the writer expressed his concept of peace and man.

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