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Philosophical Views in Works of P. A. Oyunsky

Vasily Vasilievich Vinokurov¹

Abstract

The article analyzes philosophical problems that arise in the works of one of the classics of the Yakut literature P.A. Oyunsky. His works consider people's perspective of the world, man and his fate, society, the truth, everlasting and implacable battle between the forces of Good and Evil and his views on these issues. As a result of the research, the author of the article concludes that according to P.A. Oyunsky, oral folk art is an inexhaustible source of folk wisdom. That is the reason his works are based on vivid images and representations of the Yakut heroic epic olonkho, legends and folk tales. Oyunsky considers problems of current, turbulent social events of the beginning of the 20th century and important worldview issues in the language of images making maximum use of figure of speech and oral folk art techniques of the Yakuts. The author of the article proceeds from the premise that the outstanding literary artists in a state of creative inspiration can find such holistic and deep artistic image, successful expression of what they have seen and perceived that the true and hidden meaning of which cannot always be fully understood. Therefore the author believes that the works of P.A. Oyunsky can be studied from the perspective of philosophical hermeneutics over and over again returning to his works and trying to gain a richer understanding of his works' meaning. It has been noted that philosophy has always been closely related to the fiction in domestic and foreign philosophical literature. This tradition has not been interrupted during the history of philosophy. The author of the article considers that many of the classics of Yakut literature also raised important philosophical issues. Nevertheless, studies devoted to the consideration of philosophical views in the works of P.A. Oyunsky are absent.

Keywords: Olonkho-toyuk (an improvised song), Heroic epic, Legend, Folk wisdom, Man, Fate, the truth, Terekh, Shaman, Philosophical hermeneutics.

¹ North-Eastern Federal University, Yakutsk, Russia. E-mail: umu_vvv@mail.ru

Introduction

The aim of the research is to determine philosophical views and ideas in the works of one of the classics of Yakut literature P.A. Oyunsky, the 125th anniversary of birth of which is celebrated in 2018. Referring again to his works, we discover their inexhaustible depth, find unexpected ideas and meanings on which we have not paid attention before. Different aspects of this problem are examined in V.N. Leontiev (1927, pp.40-62) and V.N. Protodyakonov's (2009, pp.97-107) articles on Yakut language. A systematic analysis of philosophical views and perspectives in the works of P.A. Oyunsky has not been reviewed yet.

It should also be noted that philosophy has always been closely related to the fiction. A lot has been written about this in the domestic and foreign philosophical literature and the author relied on these studies in his works. In Western European philosophy this tradition originates from Greco-Roman philosophy with the poems of Parmenides, Lucretius Carus, Plato's dialogues, philosophical letters of Epicurus and Seneca. A little later the connection between philosophy and the fiction is found in "The Confessions of Saint Augustine", "The Divine Comedy" of Dante, in many works of Dostoevsky, Nietzsche, Solovyov, Camus, Sartre and many other writers including the main works of the classics of Yakut literature A.E. Kulakovsky, A.I. Sofronov, P.A. Oyunsky and others.

Accumulated for centuries, thought and folk wisdom, philosophical views, perspectives of the world, man, and society achieved through suffering, sooner or later, one way or another express in literary, oral folk art, ancient legends, tales, and folk epic works preserved in centuries. Such kind of works arise at the juncture of two millenniums and follow one another inalterably corresponding to the essence of time and to the level of social life development. Deep ideas certainly acquire their flesh, verbal expression or take the form of living visual-sensual artistic image. P.A. Oyunsky believed so. Works of P.A. Oyunsky containing the philosophical views and people's perspective of the world, man and his fate, society, the truth, everlasting and implacable battle between the forces of Good and Evil are: "the Red Shaman", "Kudangsa the Great", "Nyukuus the Madman", "Alexander the Great", olonkho "Nyurgun Bootur the Swift" and others. The article analyzes the worldview issues in these works.

Methods

Methods of philosophical hermeneutics and dialectics are used in the research. From the perspective of the philosophical hermeneutics, its main principle – the hermeneutic circle, the author tried to newly understand and interpret the texts of P.A. Oyunsky's works, as well as the image of Kuturgan-kuoin the poem "the Red Shaman"; four speeches of the protagonist of the work "Nyukuus the Madman". Deep and holistic image of Kuturgan-kuo created by P.A. Oyunsky was not fully interpreted. He believes that the modern "fanged, clawed, iron age" full of wars, cunning and atrocity will certainly be replaced by the bright and just century of Kuturgan-kuo and the humanity will escape its death. A society based on the principles of Mind, Good, and Justice will be built. However, why is the beauty Kuturgan-kuo so sad and upset, and why is snake on her shoulder? Apparently, she knows that the path to a brighter future will be long and thorny. From today's perspective we can sadly state that the offspring of Mind and Civilization are now almost equally used both by the forces of Good and Evil.

The author of the article, analyzing the story "Nyukuus the Madman", comprehends and interpret philosophical content of the protagonist's four speeches. The differences between the functions of three fate deities Odun Khaan, Jylga Khaan and Tangha Khaan are also explained using dialectics of categories of quantity and quality. As it is known, philosophical categories "quantity" and "quality" express the most important characteristics of any phenomenon or event. In the Yakut mythology, epic olonkho, and ordinary everyday language, we find that any phenomenon or event is ranked and viewed from a quantitative and qualitative point of view. A.E. Kulakovsky points out some difference in the functions of two fate deities

Jylga Khaan and Tangha Khaan precisely in this aspect (Kulakovsky, 1979, p.22). The fate of man in the philosophical literature is usually admitted to follow also through the dialectic of categories of necessity and chance. Within this framework the chance appears as a unique form of demonstration of necessity.

The Red Shaman

As admitted by the P.A. Oyunsky most of his works including the philosophical poem *olonkho-toyuk* “the Red Shaman” were created as a result of painful creative inspiration, impulse, search for appropriate words, expressions, and images. For almost 8 years (1917-1925) he constantly had been correcting, polishing, sharpening, and improving the text, the content of his work “the Red Shaman”. When creating this work he used two legends about Dobun Shaman and Kudangsa the Great widely spread in the Boturuskyy and Tattinskyy districts.² There were many different versions of these two legends. In the first one, unfairly offended, humiliated, insulted and beaten up by one of the solid-bodied and arrogant rich man from the famous Orosin family, the young Dobun Shaman fight against tyranny, oppression, injustice, and merciless exploitation of working people by rich Orosin family (Androsova & Kuzmina, 2012, pp.22-29). He used to be an ordinary employee of this rich man and his name was just a boy Dobun. Only after a rather extensive trip to Okhotsk he came back home as known Shaman. He happened to cure seriously ill daughter of the rich Orosin. In gratitude for this, this woman’s husband wanted to properly thank Shaman by giving selective parts of a fat horsemeat and furs. But the woman’s father decided that gifts from his son-in-law are too generous for an ordinary Shaman, his former employee boy Dobun, and changed the parcels. When Dobun demanded what he had earned, the arrogant rich man rudely got on Shaman case and beat him up just as before when he was his employee-servant. Shaman could not forgive him. Thus, the seed of contention was sown. Shaman put a curse on the whole rich Orosin family. As a result of long-term attempts and prosecutions of the Shaman, once famous and large Orosin family fell into decay. In the old days, famous shamans played a very important role in the life of society. Our ancestors trusted that revenge of powerful Shaman can be dire. The downtrodden and depressed ordinary people believed that if such Shaman will fight against injustice, tyranny, oppression of rich lords, then their lives could get better. According to the legend, the people were on the Shaman’s side. Therefore, the original 1917 version of the work was called “Dobun Shaman”. He even managed to read the first 12 songs of this work before very tiny number of Yakut educated youth. P.A. Oyunsky notes that among the audience there was “the then head of the Yakut elite, the last notable descendant of the Orosin family – R. Orosin” (Oyunsky, 1962, p.118). The youth’s approval of the work encourages P.A. Oyunsky.

Then he used the ideas of another well-known and more ancient legend “Kudangsa the Great”. Here, human pride rises to global level. Kudangsa identifies himself as the lord of the Middle World and turns against blind Element, natural forces, regularities, forces of Evil, sending frost, cold, hunger, and illness to the Earth. In *olonkho-toyuk* at first with the help of Shaman Kudangsa tries to reduce the size of the Cholbon star, and then wants to become related to the evil forces of the Upper World. Thus, in the first part of the work it is narrated that, having grown to an incredible size, the Cholbon star sends severe frosts to the Earth, cattle and livestock are dying, and there is almost no hope for people, the Kudangsa family, to make it to spring. The people ask Kudangsa to find saving escape. He hardly persuades the powerful Chachygyr Taas Shaman to hack the Cholbon star. Chachygyr Taas Shaman, not without adventures, hacks two thirds of Cholbon star into pieces. The Pleiades are a new open star cluster occurred by virtue of Cholbon star pieces. The severe frosts are withdrawing. The horn of the Bull of Frost falls off,³ the cattle stops dying, the lamentations

² District means administrative and territorial division in Yakutia.

³ The Bull of Frost: In the Yakut mythology the image of Winter, fierce frosts was perceived as a colossal Bull with huge sharp horns. According to the observations of our ancestors on January 31, these horns are dulled, on February 12 one horn of the Bull of Frost falls off, and on February 24 the second horn falls off.

and weeping of Kudangsa's relatives go silent. The glory and majesty of Kudangsa, as the savior of the family and the tribe of people from the severe bitter frosts, are growing. However, since the folk tale says, when the Cholbon star was near the constellation of the Pleiades, severe frosts set in on the Earth.

The untroubled life was short for people of Uraankhai-Sakha tribe in the blessed Middle World. There comes an even more terrible misfortune. How to calm the unexpected attack of the Upper World's forces of Evil sending a devastation disease, plague, and epidemic on Earth? There is no rescue from this misfortune. The epidemic of a devastation disease does not spare neither children, nor young nor old. Entire families die. They ask Kudangsa to save their people once more. Kudangsa the Great seems to think too hard and comes to tough sinful decision to become related to the Upper World's evil demons. He decides to marry his daughter to the son of Ulutuyar, the lord of the Upper World's forces of Evil, and asks his own son to marry Ulutuyar's daughter, believing they will not extirpate their relatives. Chachygyr Taas Shaman is asked to perform the ceremony, but he is resisting to put hand to such sinful thing. Whoever heard of people of Aiyy shiny tribe becoming related to the forces of Evil? Nonetheless, he was forced to do it. The day of arrival of Upper World's guests to Kudangsa the Great is on ninth day of ninth month of January.⁴ At the appointed time the invited guests of the poor Southern Heaven are coming. The dusk is falling; people feel overpowering stench, unpleasant sensations, dear, and anxiety. "At the wedding arranged by Kudangsa the Great, joy and cheer died out, many of them were heavily sighing and moaning, becoming pale and blue, gasping; more restless ones recovered, mournfully ranted, screamed blue murder unbearable for a living being. "Take away – chase away evil spirits gathered, do not shorten our life! Save – have a mercy!" – they began to torment Kudangsa the Great" (Oyunsky, 2002, p.77). Kudangsa could not stand Upper World's guests anymore. He got rid of them with the help of his Shaman. New relatives took souls of Kudangsa's daughter and son away. Suddenly after guests left, the best representatives of the family, horned cattle, and herd of horses died. Fellow tribesmen, who worshiped Kudangsa as a God, left him. Most of them started to look at him as if Aiyy deities cursed him and kept away from his place. He was all alone. Nothing remained of his greatness and wealth. Only a legend about him remained in the centuries that was differently taken and judged by wealthy grand people and mercilessly exploited by them poor people. Trying to control fearless and brave minded people, representatives of the dominant class were frightening them by sad example of Kudangsa's fate in every possible way. And the poor people, engaged in rough labor, raised and embellished the image of Kudangsa the Great. They believed that his brave and bold actions aimed at changing and making people's life on this sinful land easier serve as a role model. Since then, "having the human appearance, fame-worthy Sakha absorbed into his red hot blood, into his white raging brain the inextinguishable flame of contention between starving and well-fed, between slave and slave holder, and is incredibly obsessed with it" confirmed in the P.A. Oyunsky's work "Kudangsa the Great" (Oyunsky, 2002, p.50).

In olonkho-toyuk instead of the ordinary rich Orosin family, who represents ideology of Kudangsa the Great from the position of dominant class; cruel, arrogant, unjust, vicious despot, lord of the Middle World "Oruos Baai" appears, who is generalized as a symbol of the dying old world. Dobun Shaman turns into the Red Shaman, and in the poem, the implacable battle between the Red Shaman and Shaman the Fox stands for the end of the old Oruos Baai century. The poem affirms the idea that such characters as the Red Shaman appear at the turn of the centuries, the outgoing one and the incoming one. Having done his job, he quits from the historical arena. Nevertheless, the battle, fight, and social confrontation continue. There are already visible signs of fanged, clawed, terrible iron age. In the final part of the poem the Red Shaman and Kuturgan-kuo are trying to persuade readers that in the far future the iron age will certainly be replaced by a new bright century based on the principles of Mind and Good. The Red Shaman believes in it, but

⁴ According to the ancient Yakut calendar, the year starts from May, therefore January is considered the ninth month of the year.

Kuturgan-kuo sees it. The main message in "The Red Shaman" is that out of all living beings only a man can "death by mind win, from mortals become immortal" ("Oeloeryu oeyunen kyaida. Oeloertoen oelboet buolla"). (Oyunsky, 1959, p.144). This is at least lofty destiny of a man in the poem.

Author describes Kuturgan-kuo as earth wisdom and sad beauty. A snake hangs over the shoulder of sad beauty, and there is a cane with a bright star on the end in her hands. Nobody knows when she will take the snake off her shoulder, which is a symbol of greed, gain and cruelty, source of sadness and grief. From today's perspective we can sadly state that the offspring of mind, science, enlightenment, and civilization are now almost equally used both by the forces of Good and Evil. Now we observe the tendency of power imbalance in favor of the forces of injustice and evil.

The last and the final version of "The Red Shaman" appeared only in early February, 1925.

Carefully examining the text of a rather controversial, complex, ambiguous work of art, for example, the works of P.A. Oyunsky, first we try to get hermeneutic knowledge from the position of the author.

We try to understand what the author really wanted to say by this work. And philosophical hermeneutics believes that such knowledge can be obtained only from the position of the modern expositor. From this point of view, the aim of any hermeneutic knowledge is "...to understand the author and his work better and deeper than he understood himself and his creation" (Concise philosophic dictionary, 2010, p.69). Apparently, outstanding literary artists in a state of a creative roll, inspiration, enlightenment can find such holistic and deep image, a successful expression of what they have seen and perceived that the true and hidden meaning of which cannot always be fully understood. For example, successful and very deep image of Kuturgan-kuo has not been fully interpreted by author. Contemporaries of P.A. Oyunsky and follow researchers differently estimated and appreciated the image of the Red Shaman. Researchers interpret "The Red Shaman" as a whole in different ways.

Nyukuus the Madman, Alexander the Great

In the work of P.A. Oyunsky "Nyukuus the Madman" the protagonist is characterized as a prophet, as a popular sage philosopher, who tries to comprehend, to explain complex worldview issues. In his own way he tries to find answers to questions concerning the origin of the material world, the role of social revolutions, the meaning of human existence. The thoughts of the sage in the work are formulated in short speeches addressed to his opponents. As a prophet, a wise man, he clearly sees not only the present, but literally everything from the events of the past that has already gone, to the events of a distant future that yet to come ("...baryny barytyn, suohtan yla suogu tobulu koeroen olorobun") (Oyunsky, 1958, p.168). Further, he believes that it is, of course, good to see everything, but is not enough. We must still understand, conceive, comprehend what we saw ("...bilerim agyiah, koeroeryum elbeh buollaga...") (Oyunsky, 1958, p.169). Why does not a person usually think about the meaning of his existence? Nyukuus believes that the endless daily bustle and woes today are a heavy burden on the shoulders of a person that do not allow him to think about such issues ("...byugyungu kyun ereye-buruya bar jon sanaatyn tangnary battyyr") (Oyunsky, 1958, p.168). The white army bandits burn him alive for his bold and audacious statements and calls for social justice. Before execution, Nyukuus addresses his enemies: "...You better continue to kill, people like me, so then fire seeds will grow out of their ashes, they will spring in the souls of courageous people and the oppressed, dim-witted people will finally understand the truth" (Oyunsky, 1958, p.171)

In the story "Alexander the Great" P.A. Oyunsky shows that the military fortune of the conqueror is deceptive and illusory. Only at the height of fame and power, he, as a disciple of the great Aristotle, begins to discover this truth. "...The truth became my curse... By burning down and destroying kingdoms, by shedding the blood of people and extirpating nations, I will climb the top of the world, thrust my faithful

sword, leaving a trace full of curses... That will be my happiness!" – so he thought and took it as his curse, undestroyable by ages, by holding this unhealing wound in his heart ... the unbearable pain of that wound, killed him in his youth ... So it was told by people all through the ages" (Oyunsky, 2002, pp.151-152).

The story also affirms the idea that truth is a dangerous thing; you can lose your mind, especially when dealing with a tyrant, with a person who is at the highest point of his glory and power. Alexander listens attentively to wise man Solon's story about what is truth and how this truth is presented. It is necessary to answer the directly and sharp-cut question of ancient Persia's ruler: "What awaits me in the future?" And he demands the truth and only the truth. Now, the wise elders face the problem of how to present the objective content of truth in an adequate and appropriate form. The answers of the two wise men startle the man: the first one is direct, hard, unpleasant and unconcealed, and the second – pleasant for the ear of inspired and blinded by his military success, but in general, a narrow-minded person. After all, their answers essentially express the same thought, but are presented in different ways. The first man was executed for the blatant directness of the answer, and the second person that managed to pick up the right, sweet words - was showered with all sorts of gifts and glory. It turns out that the truth can be expressed directly, openly, sharply, without embellishments, and also can be sugar-coated and flattering, sympathizing and mockingly hating, erring sincerely or deliberately distorted.

Nyurgun Bootur the Swift

In the olonkho of P.A. Oyunsky "Nyurgun Bootur the Swift" the Middle World is full of perishable things and people unlike the world of immortal spirits, the Upper heavenly deities or ferocious lords of the chthonic monsters of the Lower World.

"In this perverse world of the earth,
Where everything passes irrevocably,
Where nothing is eternal and steady,
Where the careless generations of the living –
Are full of hopes and strength –
But are doomed for withering,
And condemned to death..." (Oyunsky, 1975, p.14).

In the Yakut heroic epic olonkho all people are denoted by one concept of "human" according to the following general anthropomorphic features. A man is a bipedal, erect-walking creature with black eyes, flat ears, an oblong nose, with longitudinal legs, a rational mind and anterior face. This mortal creature has the body leaving mother soul ("iye-kut"), crumbling earth-soul ("buor-kut"), flying air-soul ("salgyn-kut"). This empathetic creature has ringing reins behind his back, etc. The narrators, as if competing and complementing each other, are trying to give an exhaustive external and internal image of human, his anthropomorphic features that distinguish him from other living beings.

So, for example, in P.A. Oyunsky's olonkho human being first characterized as follows:

"Quick-legged, whose blood is hot,
Ortho grade,
Thirty-five tribes of Uraankhai-Sakha–
With the reins are behind him,

With the unfading fate,
With the oblong nose,
With a face in front,
With a neck on that's easily
The head turns,
Whose joints are flexible, ligaments are strong,
Whose breath is like a fog,
In whose veins - is a living blood" (Oyunsky, 1975, p.12)

The immanent epithet of human we meet the texts of the Yakut olonkho: "With ringing, sunlight reins behind their backs, supported by the power of heaven" - says that people of the Uraankhai-Sakha tribe, are closely connected with the Upper World by "thousands of invisible threads", constantly feeling the power and support of the Upper heavenly deities in all their deeds and endeavors. So, for example, in P.A. Oyunsky's olonkho it says:

"...My Father Yurung Aar Toyon
The father of the living,
Father of kind-hearted people you created,
The solar race of Aiyy
With ringing reins behind my back
Tightened with your hand!" (Oyunsky, 1975, p.54).

In Yakut mythology, a person is also understood as many-sided, contradictory, ambivalent creature. Human being is old and young, good and evil, angel and devil, beautiful and ugly, bold and coward and much, much more. Each time it is characterized in different ways, because it already has a different set of properties and attributes. For example, a man tells about his young, reckless, desperate years, "when I breathed with my Adam's apple, I looked through my pate, walked on my toes". P.A. Oyunsky, like many other storytellers, often uses this phraseology in his olonkho.

As if running out of all sorts of sensual, external description of man, Yakut mythology makes an attempt to understand, to identify a person from within. Here we find ideas about the soul of a person explained through the terms "kut" and "sur".

According to the mythological representations of the Yakuts, the human soul consists of three elements: "mother-soul", "earth-soul" and "air-soul". The main part of the soul is "mother-soul". It is believed that after the death of a person, the "mother-soul" returns to the Upper World. In Yakut mythology, the main element of the human soul is sometimes expressed by the term "surkut" (Orosin, 1947, p.387). This part of the soul is responsible for the natural, genetic program of a man. It is imbedded into the woman at the conception of the child by the goddess of childbirth Aiyysyt, herewith the girl's "sur kut" is a scissors shaped, and the "surkut" of the boy has shape of an arrow. For example, in olonkho of P.A. Oyunsky it reads:

"And suddenly – she turned into (Aiyysyt– V.V.)
A beautiful lady,
Handsome smart mistress,
She entered the house haughtily;

Soul ("sur" in the text – V.V.) of the boy
In the form of a feathered arrow,
She is hiding in her right hand,
Soul ("sur" in the text – V.V.) of girl
In the form of scissors
Hiding in the left hand,
She walked in silently,..." (Oyunsky, 1975, p.27).

The second element of the soul, "earth-soul", is responsible for the man's physical body turns into dust and crumbles, dissipates after his death. The third element of the soul, the "air-soul", is responsible for the inner, spiritual, psychic world of man and after the death of a person it dissolves in the air. According to the understandings of our ancestors, ideas, thoughts floated in the air, circled in it, how would we say nowadays, in the informational space. "Thoughts are made of air, the mind comes from the surrounding space" - says the Yakut proverb.

Only the essential presence of three interacting, functioning parts of the soul provides a normal, healthy, fulfilling human life. Deceased heroes of olonkho are returned to life by divine udaganshamanesses who put back together crushed "earth-soul", scattered "air-soul", dissolved "mother-soul" of one, then stick together and wash his body in water of life, so the mortal man revives and continues his earthly life.

The notion of "sur" or "sur-kut" personifies the life force of a person, a gift of energy, granted by God, nature, fate. A discouraged person that ran out of its vital energy, literally said to have "broken sur". Only a person with sufficient vitality, endowed with full physical and spiritual energy (sur-kut) is viable.

According to the understandings of our ancestors, fate is an irrational force, certain inexorable, inevitable fate predetermined from above. In P.A. Oyunsky's olonkho fate of the characters is recorded in the Heavenly Book of Destiny. And the gods of destiny Odun Khaan, Jylga Khaan and Chyngys Khaan are responsible for the rigorous execution of records in the Book of Heaven. It is considered that the functions of these three deities are not distributed among each other, as in Greek mythology, they are represented as triune deity, and are mostly mentioned together in one meaning. However, from the etymology of the word, from the usage context of these concepts in the language, in some texts of the Yakut olonkho, it can be assumed that these deities still perform various functions. Apparently, the deity Odun Khaan (Odun Hallaan) - the Sky predetermines the fable of man, the harsh, ruthless Jylga Khaan (jyl, syul) determines the duration of a person's life, and Chyngys Khaan (Tangha Khaan in Yakut mythology) weaves a unique pattern, a drawing of each individual's life. Thus, Jylga Khaan is responsible for the quantitative characteristics of the human destiny, and Tangha Khaan is responsible for the qualitative originality of the human destiny. Odun Khaan is responsible for the overall natural genetic program of human development. The distinction between the functions of the deities Jylga Khaan and Tangha Khaan was noticed by A.E. Kulakovsky: "A small difference in the functions of these gods is seen only in the fact that Jylga, as if more competent in the designation of time, in which some fatal event must take place" (Kulakovsky, 1979, p.22). Thus, in Yakut mythology, the fate of a person is examined through the dialectic of philosophical categories of quantity and quality. In P.A. Oyunsky's olonkho functions of these three deities of fate are not distributed clearly.

The fate of each individual in Yakut mythology is recorded in the birchbark, silk, or silver Heavenly Book of Destinies. And the fates of the main epic heroes are recorded with blood or carved on polyhedral stone pillars in the Upper World, as, for example, in P.A. Oyunsky's olonkho.

People tried to learn about their fate with the help of “prophetic dreams”, or by numerous special signs, omens. There was a unique, stable, universally widespread and generally accepted methodology and practice of explaining and interpreting such signs and omens, traces of which we can find in Yakut mythology. Most often, people tried to learn their destiny with the help of the fortunate practice of “Terekh”. In order to know the fate, the scapular scoop-hamiyah is thrown over his shoulder without looking back. If the scoop-hamiyah falls bottom down, then it foreshadows the luck, the fulfillment of the plans. In the Yakut mythology the things in person's fate that are impossible for explanation by rational, abstract logical thinking, are comprehended with the help of sacred actions, or explained with the help of extra-scientific forms of knowledge (prophetic dreams, popular fortune-telling, etc.).

Thus, a person in Yakut mythology is most often regarded as an active, courageous, relatively free being, always trying to go beyond the limits of his rigid, inexorable natural and divine predestination. For example, despite the fact that Terekh divination, predicted failure and death of the hero in the olonkho, he goes to save his bride (Oyunsky, 1975, p.102). Moreover, they are always guided by the principle: “Where one egg did not rot, where one young man did not disappear!” (Orosin, 1947, p.233). A similar situation develops before a decisive battle of a hero with his enemy or before another test of his strength. Consequently, the Yakut mythology pursues the idea that, only by acting, more often at one's own risk, a person can realize his hidden opportunities. Hence, within certain limits, the image of fate, the pattern of a person's life depends on himself. As claimed by the ancients, it is truly “the Fate leads the acceptant one, and drags the dissentient”. After all, the acceptant and the dissentient get a different pattern of life, a predetermined natural or divine necessity in the destiny of a person is colored, supplemented with the freedom of will of man. Randomness appears as a form of manifestation of necessity, predetermination. Consequently, the destiny of man is also revealed through the categories of necessity and chance.

Conclusion

This work examined main worldview and philosophical issues that were raised in the works of P.A. Oyunsky. These are questions concerning the nature and essence of man, his destiny and mission, the centuries-old aspirations of the people for a prosperous and dignified life, dreams of a rightful state system, the meaning of human existence at critical moments in history, causes and sources of social phenomena development truth and forms of expression of truth, eternal and irreconcilable struggle between the forces of Good and Evil. All these issues are revealed and studied in the works of the Yakut literature classic through vivid artistic images and representations of folk art. Philosophy of the main characters in the works of P.A. Oyunsky is bright and life-affirming. They believe that the modern, fanged, clawed, iron age, full of wars, treachery and atrocities will necessarily be replaced by the bright, veracious century of Kuturgan-kuo and humanity will escape its doom. A society based on the principles of Mind, Good, and Justice will be built. And only then we reasonably can say that man is the only creature who “won death with spirit, from earthborn became immortal”. This is the high purpose of man in the works of P.A. Oyunsky.

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