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**P.A. OIUNSKY**

**YAKUT FAIRY TALE (OLONKHO),  
ITS PLOT AND CONTENTS  
(EXPERIENCE OF YAKUT FAIRY TALE'S  
ANALYSIS)**

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## **P.A. OIUNSKY ABOUT YAKUT HEROIC EPIC**

In 1927 Platon Alexeevich Oiunsky (Sleptsov) – the outstanding politician and social leader, writer, one of the great folklorists, olonkho performer – wrote an article “Yakut tales (olonkho), plot and content” in collected papers of “The future of Sakha People” research society. The article aroused great public interest. For the first time after I.A. Khudyakov, V. L. Seroshevsky and some others he took an attempt to study olonkho, its content and plot. The special thing about it is that it was written by a natural expert of olonkho, who had a perfect knowledge of everything concerning the epic heritage of the Yakut people. That is why the article is of great interest for the study of one of the unique genres of oral folk arts – olonkho. This genre reflects world view of ancient Yakut people, who had seen a good deal in their historical development, before they came to Yakutia, their present territory.

It is clear that in this respect P.A. Oiunsky turns his attention to the issue of olonkho origin and common issue of ethnogeny of the Yakut people. His opinion on this issue is about the statement that olonkho appeared when the Yakut ancestors met with forces during Tatar and Mongol invasion of China, i.e. during the wars of Genghis Khan in the territories of Mongol and Buryat. Nowadays science gives another explanation of the Yakut heroic epic origin time. The merit of P.A. Oiunsky is that he is the first who brought up this issue from scientific point of view. It is interesting that he considers olonkho as the most important historic source for the study of the Yakut people origin.

The article proves that P.A. Oiunsky knew a lot of olonkho. His description of plot and content is generalized view of the Yakut epic. His conclusions and observations are noted for high professionalism and are still of great scientific importance. He studied “from the inside” a wide range of issues, characterizing olonkho as the unique genre of oral folk arts: cosmogonic perceptions, ethnic and genealogical perceptions, family and marriage issues, feasts, hospitality, customs, morals and ethics, folk medicine, mortuary ceremonies, religious beliefs, material culture, traditional buildings, household stuff, work and hunt equipment, religious occupation, metrological and chronological concepts, etc. P.A. Oiunsky finds in olonkho the information that reflects the character of social structure of the ancient Yakuts, generic and personal relations, slavery, etc. The descriptions of



terms and concepts of olonkho are of imperishable significance.

The deep knowledge and understanding of the Yakut epic, its great historic and cultural value – that is what we find in the article of P.A. Oiunsky. His observations that olonkho reflects “world view of the ancient Yakuts” and sheds light on ancient life of the Yakuts, are forever inscribed in the history of the Yakut epic studies.

The editorial board of collected papers of “The future of Sakha People” research society noted that P.A. Oiunsky «did not fully comply with the requirements for scientific paper”. The board also pointed out that the article contained new and valuable information from scientific point of view, which certainly made substantial contribution to the study of the Yakut people. At the same time some of his private observations were formed at the level of the science of the early 20th century. That is why they are out of date and do not fit in modern scientific studies, although it does not make the article less valuable.

Of course, P.A. Oiunsky had other ideas and thoughts about the Yakut epic – olonkho, which we would discuss some other time. Here we turn our attention to the article that lays the foundation for scientific studies of the Yakut epic and proves his spacious mind. He had a strong belief in limitless spiritual potential of olonkho. We can see it in his genius work – olonkho “Nyrgun Botur the Swift”. He also defended olonkho from primitive critics of “would-be literary” speculators. Reflecting on immortality of the Yakut epic, P.A. Oiunsky said optimistically: “We will be able to give birth to genius in future, if we know literary masterpieces of such famous people as Homer, Firdausi, Rustaveli, who had wrote poems similar to our heroic epic”. Platon Alexeevich Oiunsky understood the universal nature and enduring artistic value of olonkho like nobody else.

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Professor V.N. Ivanov*



I devote my modest work to the  
young research society “Sakha keskile”  
 (“Future of the Sakha”).  
Moscow, March, 1927.

*P. Oiunsky*

## **ANCIENT YAKUT — “URAANKHAI SAKHA”**

“Sakha” is a name of tribe; “Uraankhai” is used in all legends of heroic epos only as an appellative given to a warlike and brave tribe. It can be acknowledged by the fact that Yakut people do not consider themselves as descendants of the tribe “Uraankhai”, i.e. “Uraankhai biis uuha” or “Uraankhai uuha”. Only taken by someone else’s daring courage and bravery the Sakha would exclaim: “Oh, the children of the Uraankhai!”, “Oh, those crazy bravehearts!”

Yakuts left the territory occupied by them in the Olonkho times and having arrived in current Yakutia there were no ethnicities related to them by blood and language in a new territory they have started to call themselves “Sakha omuk”, i.e. “Yakut people”.

The territory occupied by Yakuts now should be considered not as the second Motherland but the third. The basis for such is statement is as follows: 1) Yakutsk consider themselves to be the descendants of the White Old Lord’s tribe that they descend from “Yuryun Aar toyon biihin uuhuttan”, i.e. “the tribe of White Old Lord”. In all “Olonkho” stories we see a newly established androcracy when there are matriarchy’s marks which get along with the androcracy. In all “Olonkho we come across the patriarchy that has just been established, when there are still traces of matriarchy and they coexist. It points to the conclusion that “Uraankhai Sakha” – ancient Yakuts were to have to go through the matriarchy with all blood related tribes; 2) ancient Yakuts consider that they have been settled on the territory of the middle country i.e. middle world at the creation of three counties, i.e. of three worlds. Herein we find the evidence of the patriarchy with remnants of the matriarchy. Heroic epos, the Olonkho epoch, begins with the patriarchy in the middle world and comes to an end by leaving of Yakuts from there.

## **ANCIENT YAKUTS’ IDEA OF THE WORLD**

Ancient Yakut thinks of the universe consisting of the land – “sir”, the sun – “kyun”, the moon – “yi” and stars – “sulustar”. That is why he divides the world into two parts: the Earth – “sir” and the Sky – “khallaan”. Such kind of division of the world embraces a new form when oral folk arts occur: the Earth becomes the middle world, the Sky – the upper world and the third one is the lower world. Basement of the new view of the world is a legend about a war ended by creation of three worlds, i.e. division of the universe between three allied unions of tribes. That is why view of the world of Yakut





of the patriarchy epoch became the idea of three worlds by analogy with the view of Yakut of the matriarchy period.

Ancient Yakut – “Uraankhai Sakha” considers that the upper world consists of nine celestial spaces or nine heavenly countries. Lower worlds out of them lying on the south-east from the middle world are characterised by warm climate, bright and never-declining sun, and rich evergreen flora. Five heavenly countries located on the south-west and north-west from the middle world are distinguished by cold and muggy climate, cloudy sky and poor flora. The upper, ninth celestial country, as an end and pole of the world is notable for extremely rigorous climate without any flora, icy breath and misty sky. The sun and moon shine dimly and therefore they do not give a sharp photic contrast, they look like poor flecks. It is a country of darkness and shadow.

The lower world differs from the middle world by cold and wet climate. The sun and the moon here also do not give a full light and therefore the sky is like a half-cooked fish soup. Everlasting darkness and fog dominate here. Only on the border with the middle world the lower country looks like the middle world. The lower world is situated beneath. The south region contiguous with the middle world is described as a country of frogs, lizards and bugs.

The middle world is located between the upper and lower worlds. Its climate is moderate. There are enough lush floras. The sun is clear, it rises and declines. Winter is recognized by snow (more truly – by white frost). East country of the middle world lying near east countries of the upper world is distinguished by the warm climate, evergreen flora, bright and non-declining sun. Flora has not experienced frosts here. It was a place where the first Yakut – “Uraankhai Sakha” – has been settled.

### **LEGEND ABOUT CREATION OF THREE WORLDS OR FORMATION OF THREE COUNTRIES**

According to Yakut fairy tales at the very beginning of the Olonkho epoch there were three great unions of tribes, i.e. “Yus uluu biis uuha”. The first union was called “The union of the Old White Lord wearing a cap with upper part made of three sables’ skins” (“Yus kiis tiriite ollyurgeleeh bergeheleeh Yuryung Aar toyon biihin uuha”). The second union was named “The union of the Praised Great Lord choking with passion” (“Uordayan uhuutuur Uluutuyar Uлуу toyon buhin uuha”). The third union of tribes was called “The union of tribes conceived en ventre de sa mere sheeted in the fur coat of Arsan the Daredevil” (“Arbangnahyn byuryummyutyunen yeskebit Aljarkhaydaah Arsan Duolai biihin uuha”). Sometimes Arsan is named as Arsan the Strong or Lord Luo the Bloody.

The three great unions of tribes came into conflict under desire to possess the best countries. Up to here the unions have lived mixed not occupying definite territories. According to “Olonkho” the war was terrible and staunch. For the first time the war began in the upper world. All three worlds were war-torn as a result of the war in the upper world. The war led to changes in the ninth celestial country: burning with a blue fire, groaning with icy snowstorms the country tipped over and combined into the South Pole country, the country



of fears and disasters, darkness and evil. In such a way a world of lasting conflicts, “fidgety as a wihl and giving a sidelong glance at the middle world as a one eyed robber” was born.

The lower world shaking as birchbark dishes with the water and burning with the fire like flaming sulphur overturned with moan and formed the North Pole country, the country of inescapable passions and charms, the country of disasters and evil. In such a way the hell – the country of gaping chasmes, i.e. “jyelyeryu yutugen” – came into existence.

All three worlds enveloped by the darkness, lighted by glows of a fire groaned bleeding as breathers. The end of the world was very close.

All three parties being unstoppable in their struggle threatened the universe life. That is why when scorching enemies dived in the sea and then came up from the bottom of the sea they had decided to put an end to the war. They negotiated a peace treaty related to the justice of Heaven and divided the Universe into three worlds.

All countless tribes of the “Old White Lord” settled in three lower countries of the upper world. All 39 tribes of the “Praised Great Lord” populated 6 south-west, and north-west countries of the upper world. All 36 tribes of the “Lord the Daredevil settled in the lower world where the hell became their impregnable stronghold. From the division of the world into three countries the heroic epoch “Olonkho” – epoch of the ancient Yakut “Uraankai Salha” – begins. Only from begins.

## OCCUPATION OF THE MIDDLE WORLD

When the parties concluded a peace treaty, they had chosen observers from all three worlds in order to meet the conditions. The first observers mentioned were Chingiz-khan (Chyngys khan), Odunkhan (Odun khan) and Lord Jylga (Jylga toyon). Actually, their functions merged, all three persons are almost the only character. It can be explained by the fact that all of them were khans followed one by one and Jylga was the last one. In Olonkho Jylga is met more often, he is a symbol of executive power. Ancient Yakut considered the observers as descents of the tribes of White Old Lord. “Uot Jurantaaiy” or “Fire of Jurantaaiy” was elected as a scribe. Most probably he was from the tribes of “Praised Great Lord” because the names began from the word “uot” – “fire” were the names of evil’s representatives. It should be marked as the first literate person was a son of the evil from the upper world (probably, from the lower world). It indicates higher culture of ancient Uraankhai Sakha among the other tribes.

All three nations came to consensus to populate the middle world by thirty five tribes “otut bias biis uuha”. Among them there was ancient Yakut (probably, one tribe) presented as a younger son of “White Old Lord”. His name was “Tyuene Monol toyon”, his wife’s name – “Kus Khanyl khotun”.

The rest tribes were to have been related to the other nations of the upper and lower worlds. The tribes more cultured and sedentary than ancient Yakuts were exactly those who occurred in the middle world in the forms of “Ichchi”, i.e. spirits-patrons of different economy sectors and crafts. Patron of



the fire – “Uot ichchite” – is an elder son of “Praised Great Lord” from the upper world. The first smith evolved from the tribes of Arsan the Daredevil, Lord the Strong, Luo the Bloody from the lower world.

The upper world’s economy is based only on horse cattle, the lower world’s – only on horned cattle and the middle world’s – both on horse and horned cattle. That is why inhabitants of the middle world sacrifice only horse cattle to evil spirits of the upper world. In the first place, they sacrifice a stud of the color – with white hair above hoofs “as a birch stake”, with red lip “as holding raw lungs between its teeth”, with white stripe on its muzzle and back, white stripes on each side.

To evil spirits of the lower world the middle world sacrifices only horned cattle. First of all people immolate bulls with jet-multicolored (“kyueh kyurjyuges”) or yellow-multicolored (“kugas taraakh”) coat color.

Horse cattle of the middle world is under aegis of “Uot Jyohyogyoi” from the upper world and horned cattle is under the auspices of “Aiyhyt khan khotun” from the lower world.

Opinion of contemporary story tellers (“olonkhohuttar”) is mistakable when they refer both of patrons to the tribes of “White Old Lord”. In this way Androsova-Ionova is wrong when she refers all spirits to “White Old Lord”. This point of view does not coincide with information of shamanism. Surely the patron of horned cattle should be referred to the tribes of “White Old Lord” because horned cattle descends from the lower world, i.e. it is a household of the tribes settled in the lower world. “Olonkho” glorifies husbandry of the middle world as more vigorous and blooming than households of the upper and lower worlds, husbandries of which are represented only by one kind of cattle each.

### **PERIOD OF THE BIRTH OF “OLONKHO”**

“Olonkho” in the forms of stories about wars should be referred to the times of Tatar and Mongol incursion into China. Among the wars was the war lead to creation of three national entities (in the fairy tale – three countries). Election of Chingiz-khan as a Lord of the three worlds coincides with his triumphal invasions of China, Central Asia and Russia.

Ancient Yakuts moved from Central Asia witnessed the wars on the territory of ancient Chinese empire. The reason why Yakuts left their territory is unknown. According to “Olonkho” the middle world was populated as result of the war, i.e. it was forced colonization. Probably the tribes of Central Asia lived on the border with Chinese empire took part in war campaigns of Tatars and Mongols. By the way, “Olonkho” does not underline neither Tatars nor the other tribes and refers all of them to the tribes of “White Old Lord”.

When Tatars went away, ancient Yakuts were not able to hold their territory (according to fairy tales – in the middle world). They had to leave out of there with huge losses. It will be told later on.

“Olonkho” describes the Iron Age on a new territory of ancient Yakuts where people use iron weapons of warfare as well as silver. Weapons of warfare made of bones rarely presented in “Olonkho” should be referred to the Ancient period.



Young warriors, epical heros of the tribe “Uraankahi Sakha” travel to smiths in the north border of the middle world in order to take armour and armaments. Smiths splitted from the tribe of “Lord the Daredevil, Strong” moved there in the period of peace treaty conclusion.

## **FAMILY AND MARRIAGE**

The “Olonkho” epoch is the age of the patriarchy with traces of the matriarchy. A family is based on monogamy, however with marks of polygamy and bigamy. A woman of the “Olonkho” epoch enjoys authority in the family and is held in high respect. In family and household business, opinion of the woman (master’s wife) is determinant. Farm in “Olonkho” period is individual and based on the woman’s share dedicated by her relatives. A man is a head of the family, he has weapons of warfare, a horse and a yurt with all needed additional buildings. Only younger sons (or the only sons) build their husbandry based on two sources: wife’s share and relatives’ property.

Marriage is contracted out of the family and blood. A male of the age of consent travels distant places to look for a wife and the marriage is contracted when eligible bachelor is a winner of battles and fights with his rivals. The marriage with a chosen girl is a crown of his heroic deeds. Derived by these means and moreover bringing horse and horned cattle with her the wife becomes an authoritative housewife. The husband submits to her. All family members reckon her. There is no any mention of bride price (“khalyym”) in the fairy tales. Therefore, it can be resumed that “khalyym” is a phenomenon of later ages. The rare traces of bigamy denote the starting stage of the patriarchy and individual family: for example, the epical hero named “Myuljyu Byegye” and the father of two outstanding heros “Bahymnyy Baatyr” and “Aelick Bootur” had two wifes “Ulakhan Aiyy kyyha” and “Kyra Aiyy kyyha”.

At the times of the starting tage of the patriarchy also there are fresh marks of a group marriage. For example, two blood brothers “Ieyehsit siene Ile Khara” and “Aiyyhyt siene Ala Khara” marry two blood sisters of the epic hero “Altan Chahchakhai” rescued by them. In the sequel the individual marriage reforms specifically the traces of the group marriage. Thus, the greatest epic hero “Nyurgun Bootur” marries the strong woman “Kyys Nyurgun”, sister of the other epic hero “Aiyy Juragastai” rescued by him. In his turn “Aiyy Juragastai” marries the sister of “Nyurgun Bootur”. These marriages are individual but they has clear traces of the group marriage. On a par with women’s kidnapping of men is very rare but still there are similar occasions. For instance, two sisters “udaganki” (fetisheeresses) – “Uolumar” and “Aigyr” – kidnap two married men using their magic and then marry them. In this case the matriarchy’s traces are evident.



## CHASTITY AND VIRGINITY IN THE “OLONKHO” EPOCH

In all three worlds a pregnant woman is considered as dirty. In case if the woman kidnapped from a marital bed of her spouse is pregnant she is untouchable. It takes the woman only to say the words “Do not touch my body because I am pregnant” for her kidnapper to be stopped. He has to wait for her accouchement. Heretofore he is not able to bed the woman otherwise he disgrace himself. The idea of dirtiness of pregnant woman’s body probably comes from the ancient times when the woman in pregnancy is considered as sacred and untouchable.

According to “Olonkho” a woman is not allowed to have sexual intercourse with a man even if he is her groom. Parents can execrate daughter violated the custom and expel her from the house which she has indelibly disgraced. Men do not respect the defiled woman. She can marry only the man bedded her. Clames of the man bedded her are more legitimate and well-founded than clames of the man lived with the woman by the means of kidnapping (even if they have lived together for several years). Murder of the kidnapper as a blood feud for the wife’s kidnapping is quite legal and that is why it is a non-punishable action.

## REFLECTION OF THE MATRIARCHY’S TRACES

In heroic epoch “Olonkho” except mentioned earlier traces of the matriarchy, the traces occur as a cult that was in hands of a woman in all three worlds. In the epoch there is no one man – outstanding magician. In all three great unions divided the universe we meet female magicians – “udaganki”.

In the tribes of “White Old Lord” “udaganki” make up a special caste “aiyy namyhyn udagattar”. Well-known sorceress “Aiyy Umsuur udagan” is at the head of the caste. Among the tribes of “Praised Great Lord” we meet female magician “Uot-Kutaalai”, before her there was “Ytyk Ieregei udagan” which later on became the goddess. And finally the tribes of “Old Lord the Daredevil” has “udaganka” “Ytyk Khakhaidaan” came after “Dalan saigyyr, Uot Kyukyuryuideen” which later on became the goddess too.

The gods – spirits of four great roads binding all three worlds are women as well: 1) “Ieyehsit”, 2) “Tutum tellekh Tyupte Buurai”, “Atara kuturuk Alyp Segeyeen” and 4) “Khara kyulyuk, khan yehyekh Uot Kholuonnai”. The same with the gods of war – they are represented by female: “Ilbis kyyha (Kyrgys kyyha) Ebir kuturuk Kuo-Kholbonnyoi, Ytyk Kyimylyyn, Tiil Tilinnyeh, Labaa Tohtulgan, Torgo Tyuurei”.

Traces of the matriarchy are detected when “Olonkho” tells about the lower worlds’ tribes it first of all marks that tribes had a Mother – “Adagalaah Ala Buurai emeehsin”, then tells about the lord of the lower world – her husband. The same with the upper world (abaahy aimaga). Firstly “Olonkho” tells about the Mother named “Uoraan-Aaraan Khotun Kuoihtaia”, then the story shows the lord of six celestial countries of the upper world – her spouse.

In the middle world patroness of ancient Yakuts, the god of maternity is a mistress “Ieyehsit”. It undoubtedly indicates marks of the matriarchy, all the more in fact “Ieyehsit” is not a protectress of maternity, the patroness of the



motherhood is “Aiyhyt Khaan Khotun”. The notion “Ieyhsit” is probably related to the idea of mother-ancestor.

In the “Olonkho” epoch the well-established patriarchy appears only in two spheres – horse breeding and blacksmithing. It is quite explainable by life needs of that times: only a man was able to keep a firm hand on horse cattle as the only means of travelling necessary for war campaigns, for attacks and retreats as well as blacksmithing needed for making weapons of war and armours. That is why gods of horse breeding and blacksmithing are men “Kytai Bakhsylaany” and “Uot Jyehygyei”. But it necessary to keep in mind that there were two “Jyehygyei”s: male and female. It is enough to acknowledge that the patriarchy seized all power in this sphere and female “Jyehygyei” was replaced by her husband “Jyehygyei”. Hunting is a foundation where the man for the first time ever consolidated his power. The woman bound by hearth, children and household did not take part in hunting. That is why patron of hunting and animals is a man “Baai Baianai”. By the way, there are no indications that before him the woman dominated in this sphere.

### **REFLECTION OF SLAVERY IN «OLONKHO»**

When eminent rich men, the former athletes, the names of which rang out in the three worlds, marry their daughters, with horse and horned cattle they allocate a share of bondmen and bondwomen (“aennye kulut uol, kulut kyys”). Humiliating position of the slave distinctly appears from the description of departure of the woman with her husband to his homeland. Before sitting on the horseback, the woman climbs on a back of the slave to saddle level then she is sited on the saddle. In this case the slave is called “yuktel kulut”; the slave is given to the woman as a stage under her feet for eternal use. “Aennye kulut” means the eternal slavery, a share of the woman from her relatives’ slaves.

The parents being in standoff – for example when their daughter it is doomed to a marriage with the son of the malicious beginnings, i.e. with the athlete from tribes “Praised Great Lord” or “Lord the Daredevil, Strong”, and also in a case when their sons are in captivity or when they are threatened by danger of death, – address to all well-known athletes of all tribes related to them. In case of an irresponsiveness of the athlete upon which their hopes were rested, the parents resort to the rough cunning. They send him a messenger with the insulting requirement immediately to come to them as there is no more suitable and worthy slave who is able to serve as the her stage under feet, and also for an unbinding of her bottom clothes when she will divide a marriage bed with her husband. The athlete should respond on a similar insult and goes to revenge in order to redeem the shame with blood of insulters and to disperse their ashes downwind.

There are cases when the defeated heroes become the slaves. But, in general, the well-known athletes of three worlds prefer death to slavery. Enslaved athletes never reconcile with the new situation and try to help the winner to die or render him paying-back services. The first is done by athletes from “aiyy aimaga”, i.e. from the tribes of “White Old Lord” or from “Uraankhai Sakha”,



the second is done by athletes from “abaahy aimaga”, i.e. from the tribes of “Praised Great Lord” or “Lord the Daredevil, Strong”. The athlete who has got to slavery from “abaahy aimaga», always strives to redeem the freedom by merits, helps out the winner from difficult and dangerous situation, or first accepts fight to weaken the enemy of his winner. Having rendered such services, he considers himself as a free and equal in rights member of society. Thus, if there is a lot of rendered services, the athlete who has returned to freedom, in many cases takes away a sister from his master or receives from him the wife from women of “aiyy aimaga”. Participating in life of “aiyy aimaga”, they thereby are kind of adopted. In case they take to or take away the wife of sisters of the former masters, the public opinion is easy with it and in this case there is no place for revenge. Their marriage is compensation for their merits. Athletes from “abaahy aimaga”, participating in life of “aiyy aimaga”, become stronger, more dangerous and even invincible. This circumstance, obviously, is of great importance too.

## REVENGE

The main reasons of revenge are: 1) kidnapping of the sister or wife; 2) a shame as result of brothers’ defeat and capture of their wives; 3) death and capture of athletes, their sisters and wives from the tribe “Uraankhai Sakha”. The revenging party can count on the help not only of the brothers or in general of the native tribe, but also of all related tribes, i.e. all “aiyy khan aimaga”, “kyun yerkyen uluustara». Thus, the personal revenge is closely related through the individual to his family, tribe, and people, and can easily pass to patrimonial revenge.

According to “Olonkho” the revenge act is cruel and ruthless sometimes. The revenging person knows the first precept of the revenge “site battaan sihin yehyun byha battyam”, i.e. “I will catch up and break off your artery at a spinal column”. Nobody and nothing can prevent the revenge, no argument can keep the avenger from implementation of the act of the revenge, even an obvious superiority of the enemy. The revenging party remembers also the second precept of revenge: «Biiir symyyt khanna tyuhen sytyibatai? Biiir uol ogo khanna tyeryen yolbyotoi? Kennibinen kekhtiem kerietin yolyolem!”, i.e. “one egg having fallen, where didn’t decay? One child having been born where didn’t die? I will better die, I will not retreat!”

Therefore, a person who is a target of revenge knows in advance his fate, and that is why he does not have any pity to the avenger even he intended to marry the woman kidnapped by him and to terminate the conflict peacefully.

At first, the revenging party usually suggests to the enemy to return the kidnapped sister or wife or release the captured of his own free will. Moreover, if the avenger acts in protection of someone from a related tribe, he declares that he has arrived to protect weak and right, that the kidnapper or the insulter broke articles of the peace treaty provisions concluded between three worlds after the great heavenly war. The enemy having no wish to prove his coward, lists all his feats and suggests the avenger to return to his homeland if he values his relatives, as well as the light of the sun and the moon of the middle world. Then fight starts.



Before the fight the hero from the family “aiyy aimaga” swears that in case of a victory he doesn’t leave any living being in the country of the enemy, and he will dispel downwind ashes of the home burned by him (“syuedenniirderi syuteriegim, kyulleri kyuetyutyuegyum”). However, the other party swears too and vows to enjoy his enemy’s hot blood in case of a victory and that no drop of the blood won’t fall to the earth for nothing (“tyynnaakhtyy itii khaannyn ihe oonnyugum, tammakh da khaany tammalatyam suoga”).

The hero from “aiyy aimaga” having made the revenge act, sacrifices to spirits of great ways and war deities the tongue, throat, heart, lungs, liver, kidneys and genitals of the killed enemy, without breaking off communications between them and holding them on a spear edge. The triumphing winner asks spirits to weaken difficulties on his way, give him a power and present to his weapon good luck future fight.

The hero from “abaahy aimaga”, having won the enemy, gnaws him, revels in his blood, and brings only his skull and the lower part of a body as a gift to the mother or the sister. Women from “abaahy aimaga” prefer the lower part of a body: it excites them and makes them feel delight; women make ornaments from the enemy’ bones. The winner impales a skull of the enemy on the brink of the road in memory of his feats to future generations. The hero from “aiyy aimaga” burns a body of the enemy and his destroyed house, and blows the ashes downwind; sometimes he throws the remains of bones into water and washes away them into a powder.

Sacrifice of the enemy’s heart means that the enemy is won for the last time, wiped out from the face of the earth. Sacrifice of the enemy’s tongue means that the lying tongue won’t resist against the truth, the guilty won’t justify by his garrulity and slander coming from the lying tongue. Sacrifice of the genitals means a penalty for fornication; also, it means destruction in a root of any possibility of extension of a kin and family of the enemy. Body burning eradicates distribution of any diseases and passions with which the killed was ridden by. The killed person died with black plans, damnation, evil wishes that as passions remained in his blood and body. All these bad thoughts and intentions are in need of destruction.

## KINDS OF COMPETITIONS

Competitions of warriors, heroes take place during big “ysyakh”s of eminent rich men (“toyonor”), the former warriors the names of which resound throughout the three worlds.

Competitions on such “ysyakh”s do not have only pleasure character, but also they are preparation for fight. A subject of competition is the woman. The winner marries the daughter of the organizer of the “ysyakh”; his feats are celebrated in songs; his name “resound throughout the three worlds as a thunder, on all ways of the world”, his glory “neighs, as a stallion calling the rivals for struggle”.

The winner is met in front of a yurta of the organizer of “ysyakh” by twelve white, slender and beautiful girls as female cranes, and also twelve strong and healthy, young well-built men, as cranes with salutatory koumiss in choron. The girls and young men cover a way of the winner “debdirge”, lead





him by hands, open the doors for him and take him to honorable “olbokh”.

Kinds of competitions are not numerous.

1) “Kylyisy” — jumps on one leg not less than through 12 labels. Labels are called “tuos”, i.e. as a birch bark. Probably, the labels were put from birch barks as more visible and soft.

In exceptional cases these jumps are made by the columns placed in the lake.

2) “Tustuu” is a wrestling. The warriors entering the field remove all their armor, chain armors, weapon and clothes. Their bodies are rubbed with oil. Then they put on special “syaljya” — kind of trunks made of shammy leather and tightened with belts. And, these belts are made from a horsehair by the means of plaiting. The thickness of such belts equals to thickness of three or six and nine usual. Defeated party is the one who will touch the ground by a finger even having stumbled.

3) “Syal ytyy” — archery. Usually “ogus berbeekeie” serves as a target. In “Olonkho” in all cases this “berbeekeie” hangs in east sky, on a magic rope — «ap charai byaga», and moves from the south to the north and back. The height equals maximum reach of human sight. It is necessary to hit and break the “berbeekeie” into four parts. The winner hits to the destiny: he marries.

4) The last kind of competitions is horse races on the roads of the three worlds. Horses of warriors understand all value of these competitions and that the destiny, happiness and glory of their owners are depend on their run. They use different stratagems: the front does not give a way to the last, hitting it with hoofs. If the front does not sidestep, the last gnaws sides of the front or lets out a flame from nostrils on his tail and sides. Sometimes warriors address to spirits with a request for a reinforcement of their power.

### **PLACE AND WAYS OF STRUGGLE OF WARRIORS FROM THE MIDDLE AND LOWER WORLDS**

If the warrior loses the competitions and nevertheless feels equal with the opponent, he usually enters with the rival in a new, but already deadly struggle. If he feels weak but hopes for the help of relatives, he uses a kidnapping. In the first case of competitions turn into the highest phase of its development and the dispute is resolved with rise in arms. In the second case, war escalates as revenge for kidnapping of the bride or the wife.

In the first case fight can come to an end by escape of the weak if there is a possibility to that, in the second case the conflict is resolved by death of one of competitors.

One of the fighting warriors is a representative of the middle world; another is a representative of the lower world. Fight occurs either in the middle world, or in the lower world. In the first case the warriors are specified by a fight place, usually on stone plateaus or at top of the stone mountain: the earth doesn't maintain them; her fine, blossoming face collapses.

At equality of strengths of both opponents when they don't disperse by their free will and as a result make incalculable disasters to all three worlds, they violently are send to back top of the Respectable Mountain where “the



madam — the moon having been born, lying basked” or to the Silver Mountain, “where mister — the sun, having been born somersaulted”. These mountains are outside of the borders of three worlds, in the east, in front of the middle, between the lower and upper worlds. Fight of titans makes itself felt and from there. The sun and the moon of three worlds turn back, turn pale, there comes a darkness which is lit up only by a glow from sparks coming from blows of heroes. Horse and horned cattle have premature births; the same happens with women from “aiyy aimaga”.

However, the fight on this place isn't resolving as well. Struggling parties are separated by a magic lasso and thrown to the lower world, on its north-west region into the country of death and disasters. In this country there is the bloody, fiery and rough sea (“Khaannaakh Uot Kudulu bakh”) in the middle of which there is the magic, peaked and turning barrow of death “yuelyuu myenyuuk bulgunnyaga” created by the “udaganka”-magician “Uot kyukyuryuideen emeekhsin”.

Under a magic barrow, a deity of the bloody, fiery and rough sea, the “udaganka”-magician, (“Dalan saigyyr uluu munkuruidaan, Uot Kyukyuryuideen emeekhsin”) waits for them with the opened mouth. Her greedy and being out for blood pharynx pulls them to clicking copper and rusty teeth; her double-pointed tongue as a snake's, flaring fire, comes out from the sea and reaches the warriors. This terrible place where their destiny is decided because one of them will be absorbed forever by this opened mouth of the sea. The son of the lower world addresses for the help to an udaganka «Uot Hakhaydaan», and the son of the middle world calls for an udaganka «Aiyu Umsuur».

The son of the lower world begins the struggle, and the son of the middle world finishes. When the warrior from the middle world falls down «Aiyu Umsuur» puts under him her magic tambourine and rescues the hero. Rescued warrior continues fight and throws the enemy into the sea. Udaganka «Uot Hakhaydaan» wishing to show that she also can rescue her warrior, puts under him her magic tambourine too. Alas! She didn't expect insidiousness of the competitor, her tambourine breaks and the son of the lower world is swallowed by the deity of his world. Just a moment and everything is over.

## **PLACE AND WAYS OF STRUGGLE OF WARRIORS OF THE MIDDLE AND UPPER WORLDS**

Warriors from the upper and lower worlds (the last one is always from “Abaahy biihin uuhuttan”), usually enter a fight on the territory of the middle world, and a fight place for them is the stone plateau located under the southern sky. This is the most famous field of carnage washed by blood, covered with bones where all around there are stakes with the impaled skulls on them.

Over the field nine terrible vortexes whirl in blizzards and storms. The spirits and passions of war run around the field moving up their “khamyiakh” to catch at least a blood drop. The field is called “Ohollookh Onolutta хотун” or «Ohol-tyueryue olokhsuibut Oloduya khotun”, i.e. “Madam Onolutta with accidental misfortunes” or “Madam Oloduya where casual misfortunes from



an edge and dispute get used”. And “Onolutta” can mean “pining”, or “aching”.

In case of equality of the fighting parties when their fight causes to the middle world the incalculable disasters, all spirits and deities of the middle world address a request to “White Old Lord” about removal of the fighting parties to another place. The battling parties are caught by a magic lasso and, in case if they deny to resolve the dispute by peaceful means, they are sent on the same mountains of the sun and the moon. And warriors from the upper and lower worlds from “abaahy aimaga” always resort to deception, depicting the situation so that they defend themselves from offenses and injustice of swanks-sons of the middle world. On a new place of fight when the warrior from “abaahy aimaga” feels a superiority of the enemy he resorts to a peaceful means of settlement of the dispute. He offers to halve a subject of the dispute, i.e. the woman, and he offers the top part as the best one to his rival, and leaves to himself the lower part of her body — a subject of his lust. In view of that it is inconvenient for both warriors to have wives in halves, he suggests to halve also one woman of his world and to put her body’s parts to parts of the doubled woman of the middle world. In his opinion this way reaches, firstly, the world between the fighting parties, secondly, indirect and incomplete, but after all consanguinity of children of two worlds.

The warrior from the middle world feeling the superiority disagrees with the proposal of the opponent and demands immediately to return a part of the bull’s pastern granting to the thief an occasion and the right to apply for the woman. The warrior from “abaahy aimaga” having cursed and offended his enemy even more strongly, escapes trying to disappear in the upper world. He hopes that difficulties of a way, leading here, and being insuperable, will detain the rival. However, the warrior from the middle world doubly excited pursues him.

Fight of both rivals in the upper world brings to all three worlds intolerable sufferings. All flora withers and perishes, and all live beings cannot term their fetuses. The worlds shiver lighting up in a gloom by a glow of the sparks which are strewn from blows of the battling parties. The master of six heavenly countries himself the “Praised Great Lord” abhors this fight. His stone cane, «spinning under a throat», jumps out from the orbit, as well as the other cane, “spinning on a throat”, jumps out from its place. The master is close to death; he chokes with asthma and stop of blood circulation. Therefore, he makes the order to remove the fighting parties from his country or resolve their dispute by competition. For this purpose, warriors should remain sitting on the magic rope stretched over the sea. News about it is reported to Chingiz-Khan or Lord Jylga.

Then the Lord Jylga’s order calls three titans of the world from the western sky, “warriors for big disasters and death” (“yus nyuher yuelyuu bukhatyyrdara”) put on the guard round the titan of three worlds chained forever. The titans suggest the battling parties to resolve the dispute by peaceful means and swear that they will not fight any more. In case of disagreement of the battling rivals to put an end to the dispute peacefully, “khallaan khalbas kharata” appears in the sky. It appears in the form of a flaring rope, or a stick, or in the form of a saddle on a back of a black horse, or, at last, in the form of a back of a horse. In most cases “khalbas khara” shows up in the form of a



flaring magic rope and stands over “Ensieli kulakhai baihal”, i.e. over the sea of “leapt passion”.

The long tongue of the madam “Ytyk ytyueregei” leans out from the sea, her jaws break off the sea as an abyss, her mouth flaring from the thirst mews and growls.

The magic rope burns, strikes pernicious blows, moves down and up, here and there, so promptly that around there is a noisy groan, everything whistles, everything blurs in a stripe. The magic rope throws down into the sea the one who does not stand a test and breaks him by the blow into two or even four parts. Then the unsuccessful warrior is absorbed irrevocably by a flaring mouth of a deity of the sea.

The warrior who has come out the winner from this fight in the lower and upper worlds is acknowledged the great in all three worlds. And if he reaches his last limit, he is сштышвукув the equal titan of the world, the greatest warrior in all three worlds.

### **TITAN AND HIS DESTINY**

The first titan is the son of the master of three heavenly countries “White Old Lord”. The destiny of this titan is very sad. During conclusion of the peace between three great associations of tribes in the time of the division of the world into three countries, it was decided to chain for ever the younger son of “White Old Lord” Master-slave (“Toyon kulut”) to a magic column in the western sky and to put the guards of three titans from three worlds in order to prevent attempts of his release, possible from any madman. All fault of the baby titan was that he was born before his term (on the eighth month) and that “Tankha bihik tyuerdyue” foretold that the newborn would possess extreme force and that he was to destroy bases of all three worlds, and also it was specified that when the time of his power came, despite of everything the magic fetters would come fall down themselves.

The second titan mentioned in ancient “Olonkho” is “Myuljyu Byuegyue” who had two wives. Having been born in the upper world and possessing great power he couldn’t be withheld there and, having got to the middle world, destroyed all horse and horned cattle of one eminent rich man. Caught then by a magic lasso, he stood before the court of “White Old Lord”, “which forced udaganki” to take away from him both legs in punishment. Then he was damned by his relatives and exiled for a residence to the middle world.

The great warriors causing disasters to all three worlds by means of the magic lasso plunge into the underworld – the fiery sea – for eternal torments. It also happens they are put into chains for ever in a place of their origin.

### **PRINCIPLES AND MORALS OF FIGHT**

The destiny of titans could not but leave the trace in life of the succeeding generations and become morals for them. The arrogance reaching neglect of the highest powers, and too negligence to individuals were considered during the “Olonkho” era as reprehensible, a subject of condemnation and punishment. The well-known warriors having been taken prisoner considered their defeat as



the punishment sent by the highest powers for their too haughty behavior to their people in order to teach them. The persons that have come to the rescue them, they ask first “Have you come to rescue us because of glory and vanity? If you do it because of vanity and pride, watch out! You will undergo our fate: we are punished for our vanity and arrogance”.

Later on, it became morals: “Beast is strong but the thin string holds it. Do not be proud your power!”

The principle of fight is very simple and obligatory for all. To kill the enemy — it is good, it is a feat and glory but you should kill him with honor during a fight, in a state of cheerfulness. To kill the sleeping enemy it is considered as a shame and cowardice. During a struggle or fight all cunningings and even dishonest receptions are admissible. Thus, a notice of the enemy before attack became an obligatory rule for all: “Watch out! I bore the arms against you. You will not tell that I killed you without the warning” (“Seren! Sep barda, sereppekke yuelyerde dieyegiy”).

### **ROLE OF WOMEN IN THE FIGHT OUTCOME**

Women from “aiyy aimaga” or from “uraankhai Sakha” with the exception of udaganki at the beginning of a fight are its reason. They are passive and follow a winner as a wife or kidnapped woman. Women from “aiyy aimaga” at the end of the fight become active and turn the scale. In this case participation of women is expressed in their advice about sending a messenger with the invitation of the well-known warriors to help and in giving guidance to their saviors how more effectively to strike the enemy. Also they specify raw spots on the thieves’ bodies. Weak spots of warriors from “abaahy aimaga” mainly occur under a bosom on the left side, not healing wounds, i.e. “siikei et berge baas”. Women in most cases resort to a cunning — they pretend to be very loving, waiting and grieving for the warriors from “abaahy biihin uuhuttan”. They say to warriors from “abaahy aimaga”: “When will you win the enemy, that without fears to be given to a sweet family life? When will a day of our happiness come? When will our life receive the blessing of posterity?” Having pretended to be mad grieving from loneliness, they call the kidnapers to divide with them a bed and for this purpose disarm them, forcing to remove a fighting armor. Having given in to these cunningings, unarmed warriors-kidnapers have to accept battle with suddenly appeared rival and perish under his blows.

Women from “abaahy biihin uuhuttan” have completely different temperament and activity. They are always active and participate in fight from the very beginning to the end. They are absolutely independent and resolute. They are people of action with strong, expressive temperament and free relations with men. However, though these women too easily enter the sexual intercourses with men, sometimes on the verge of dissoluteness, they are differentiated by positive character: nobleness and full trustfulness. If they fell in love with the man from “aiyy aimaga” they resolutely come down on his side and assume the first blow. For the sake of their love they assist even to death of their brothers and relatives. They become the last victims of crafty “aiyy aimaga”. “Olonkho” draws these women in the most disgusting appearances and ornaments



but brightly marks out their activity and character. “Olonkho” condemns them not so much for their behavior in general as for their treason to their tribe and relatives.

There are also other examples more brightly drawing their positive feelings — motherhood. One old woman, “Segeerime”, brought up the kidnapped boy from “aiyy aimaga”. When she won warriors of “aiyy aimaga” trying to take away the boy and wanted to kill them, she having seen their faces and having heard their breath, exclaimed: “They are similar to my boy; they breathe as he does... no... I will not kill them” and released them.

### **INFLUENCE OF THE MARRIAGE ON WARRIORS**

A marriage of the warrior puts an end to his feats. According to “Olonkho” a married warrior becomes sluggish and soft. The married warrior has not a power in his body and unbridled passions pushing him to struggles and feats. He has already spent all his sap of virgin youth for love and posterity. A man divided a bed with a woman is not the warrior. His happiness is in a home and a family, in his wife and children. He lives in the past.

This kind of attitude to marriage and family life could not but emerge a principle for warriors. “While you want the glory and feats, while you are out for blood and fight, do not marry and do not sleep with a woman”. Therefore all great warriors marry only when they visit all three worlds and experience glory in fight against all outstanding warriors of three worlds. If at least one from their most prominent contemporaries remained out of their feats, they should wait for a meeting with him. By-turn that warrior is pulled by glory and thirst of a victory over them. Therefore, even having married, they do not enter the intercourse with the woman until they struggle with this last warrior. That is why they sleep, having turned a back to the wife in order not to give in to temptations of love. It helps them to keep the youth and its virgin sap full of passions for the last fight, for the last feat. Such is influence of the marriage on warriors and such is the attitude of warriors to the marriage.

### **WAYS OF THREE WORLDS AND PURIFICATION PROCESS**

In all “Olonkho” stories we meet only four great roads with the same names. All of them go from the middle world, and two from them lead to the upper world and the other two — to the lower world.

The travelers going by these roads from the middle world to the upper or lower one know that different charms and cunningings of their enemies wait for them on the way. Daughters of “abaahy aimaga” having taken on a beautiful appearance of daughters of the middle world or even “aiyy aimaga” meet them here with the welcoming kumys, lulling and weakening, and attract by love.

As a result, the defrauded traveler who has got under the power of love charms is overthrown into an abyss.

A road under the western sky from the south side of the “Ice sea” with a



cuckoo on a landmark — “Madam road, bloody Kyakhtiya” (“argaa khallaan annynan, muus kudulu baigal soguru yuetyuttnen, kege kyyll debdirgeleekh Keekhtiye khan khotun aartyk”) goes to the upper world, to the country of “Praised Great Lord” (“Uluutuyar Uлуу Toyon doidutugar”).

A road going under the eastern sky “over the warm seas, the white and dairy road of madam “Ieyekhsit” decorated with a horsehair” (“Ilin khallaan annynan, itiya baigallar anaara yuetyulerinen Ieyekhsit iye khotun ile beietinen kiirer sielleekh siegi magan aartyk”) leads to the upper world, to the country of “White OLD Lord”, i.e. ‘Yuryun Aar Toyon kyrjagas doidutugar”.

A road with a seagull on a landmark, “withering madam Kuktuy” (“Aljyarkhaidaakh Arsan Duolay doidutugar kiillerer khopto kyyll debdirgeleekh Kuraanakh Kuktuy khotun aartyk”) runs to the lower world, to the country of “Arsan Duolay the Daredevil, the strong aged man”.

Under the southern sky, beyond the great ridges “old, covered with hoarfrost madam road with the ice breath” (“yuelyuer yuelyuu abyn yueryue kyuebyute turar Yuelyuu Chyuerkyuechyuekh tyuerdyuger killerer soguruu khallaan annynan, uluu khaialar ulaga yettyulerien, kyrjagas, kyryalaakh Muus Kyunnyuie aartyk khotun”) leads to the lower world, to the country of inescapable charms and disasters.

The warriors who have been to the lower world, who have absorbed its stinking spirit into their bodies, who have been burdened with a heavy burden of their glory and finally who have been empurpled by blood of defeated enemies, cannot go to the upper world, to the country “Praised Great Lord”. They are too heavy, and pressure of their feet is unbearable for “Madam Kyakhtiya”.

They cannot pass more than a half of the way. Nine terrible icy whirlwinds drive them back; the road groans under their feet and, weakened warriors are carried away by whirlwinds and plunged with mortal wounds into the middle world. If the road’s spirit remembers their gifts and sacrifices brought by them after victories, it addresses to the tribes of “White Old Lord” with a request for their purification and rescue. Usually in these cases five “udaganki” - daughters of the Sun, the Moon, the Pleiad, the Venus and the Great called “aiyy namyhyn udagattar” are sent to help the warriors. Only they are able to revive the dead, knit chopped-off parts of a body, and also to remove and delete dirty spirit — to clear the person by means of magic spells.

Great warriors in such cases also are exposed to bathing in water of disasters (“yuelyuu uutugar”) located under the western sky in the upper world. Sometimes smiths at their own homes do it subjecting the dead to bathing in such water.

Thrown out on a top of the iron and skewbald mountains, red-hot warrior is sprinkled by the magic saliva of the eagle of the sky (“khallaan kei kyla”, “bar kyylla”, after that the hero becomes strong and impregnable as steel, (“ukulaat timir kurduk”). Now the revived warrior can hope that he will stand elements of the upper world.



## LAST FIGHT AND LIMIT OF THE WARRIORSHIP

Limit of powerful feats is: 1) a triple fight in the lower world, including fight against spirit “Muus Kudulu baigal”, 2) a triple fight in the middle world, including fight against the Tungus warrior and 3) a fight in the upper world.

And the warrior is considered great if he fought on a “magic barrow” in the country “Yuelyuu Chryuerkyuechyuokh” and on «Halbas Khara» in the country “Praised Great Lord”.

But it is not yet a limit of powerful feats. The last limit is a travel to the country “Jyuelueryu yutyugen”, i.e. a “gaping underworld”. To reach it, it is necessary to pass through the country “Ap salbanyky”, i.e. “Spell licking from the greed”.

Between the countries “Ap salbanyky» and “Jyuelueryu yutyugen” there is a well-known and terrible the “Fiery slough sea” and even a spider (“oogui ogus badaraannyr uot jebere baigal” or “uot luoga baigal”) sticks in. It is impossible to fly over the sea because there are ardent whirlwinds twisting everyone as a mote. A monster-warrior catches by a magic lasso a hero grasped by whirlwinds and plunges him into eternal torments in the fiery slough sea.

A flaring and moving axis of the lower world in the form of extremely thin string (“allaraa doidu uot oguruk syndyyha”) lies on the fiery slough sea from the coast to the coast. Great warriors of three worlds passed only by this “uot oguruk syndyyha”. Warriors from “abaahy aimaga” pass it previously having turned into an iron cat with eight feet. However, even in this case the majority of them, having lost all the claws, fingers and paws, cannot bear the burning atmosphere of heated and moving “syndyys” and is plunged into the fiery slough sea. Only the greatest of them stand this test. Warriors from “aiyy aimaga” turn into infinitely long iron pole and stretch by a magic chain to the other coast. “Udaganki” turn into a fiery chain and run by magic “syndyys”.

A monster-warrior with three heads, six hands and six legs, the black wizard, famous Mogoidon (“Yus khos bastaakh, Ita iliileekh, alta atakhtaakh, alyp khara, aat Mogoidoon bukhatyyr”, and “Mogoidoon” can mean “snake” or “dragon”) lives in an iron barrow at the bottom of the underworld on that coast of the fiery slough sea.

Victory over it is the last victory. Fight in the country “Ap salbanyky” at the bottom of a gaping underworld “Jyuelueryu yutyugen tyugeger” is limit of the warriorship. The greatest warriors, who have reached this point, are equal to titans, inhabitants of the heavens. Reperformance of all feats is considered as a boasting and impudence. It is condemned by public opinion in all three worlds. Such warrior is punished by “seme-sukha” or “saet-seleen”. There is a well-known moral about it: “yutyue bukhatyyr biir syrylaakh” or “yutyue bukhatyyr biir okhsuulaakh”, i.e. “the goodwarrior goes one and only time”, or “the good warrior wins at one blow”.





## FORTUNE-TELLING (“TANKHA”) AND ITS MEANING

The purpose “tankha” is by its means to know about the birth of a warrior. “Tankha” is used to know whether the time of birth of the warrior who will win other warriors come.

Also “tankha” can take place by personal poll, whether the new hero in any tribe was born.

According to “Olonkho” the homeland of “tankha” is the lower world, where there are iron swells by number of three worlds and three great “biis uuha”. The destiny of three great “biis uuha” can be predicted or defined by three swells. If casted lot shows the middle swell, the middle world wins or “Yuryung Aar toyon biihin uuha”, i.e. tribes of the White Aged man (“aiyy aimaga”), the Magician witch, the old woman “Byuegyuelyukeen” will swing the average swell and sing about a victory “aiyy aimaga”. The beginning “tankha” is learned by knock of swell, and the result by a lullaby’s meaning.

The destiny of fighting parties also can be predicted in “tankha” — the warrior wins if his “kut” remains whole and grows in swell. “Tankha” can be conducted for each warrior. The athlete going to fight usually drives in into a hitching post, his first and favourite arrow. If blood begins to flow from the arrow, relatives will know about his defeats or about danger menacing to him. If the arrow decays and breaks off from the hitching post relatives will know that the athlete is dead or captivated. If the arrow grows with a horsehair — it means he won.

A contemporary interception under a window, at an ice-hole and so on come from ancient “tankha”.

In “Olonkho” there are cases of kidnapping with a purpose to acquaint a child with other culture and to send his destiny by other way — against his world and related to him tribes, and also with the aim to learn his destiny at “tankha”.

In general the worlds resort to “tankha” in a wartime and for the military purposes, and also use it as peaceful means for dispute settlement.

## CHARACTER AND TYPES OF ATHLETES OF THREE WORLDS

Warriors of all three “biis uuha” differ by power and dexterity. The ancient Yakut “uraankhai Sakha” characterizing in “olonkho” warriors of all worlds finds in them the following common features and qualities:

- 1) Great power and large stature.
- 2) Eats a lot and eats quickly.
- 3) Extreme persistence and grit.
- 4) Preference of death before a shame or cowardice.

Individual and distinctive features:

1) Warriors from the middle world or from “aiyy aimaga” are characterized by differ special vigilance of sight and accuracy in archery. Warriors from “abaahy aimaga” suffer from a blindness, their eyes are covered with pus and spots, and they shoot very badly.

2) Warriors from the middle world or from “aiyy aimaga” are cunning, artful and characterized by special distrustfulness to enemies. Warriors from



“abaahy aimaga”, being extremely artful, have a big trustfulness to a word of the enemy.

3) Warriors from the middle world or from “aiyy aimaga” are of reserved disposition, they avoid boasting of their power and dexterity. Warriors from “abaahy aimaga” are extremely arrogant and boastful, and that is why they abhor even a small accidental shame. They are too proud and ambitious, and that is why at the slightest failures and misses they are incurred ridicule by everyone.

4) Warriors from the middle world are pure, clean and their faces are either white, or swarthy; they are very fastidious. Warriors from “abaahy aimaga” differ special untidiness, their persons are dirty and black. From them bears indelible then and a stench. They differ pantophagy, disdain nothing.

5) Warriors from the middle world or from “aiyy aimaga” never marry daughters of “abaahy aimaga”, warriors from “abaahy aimaga” always aspire to marry daughters “aiyy aimaga” .

6) Warriors from the middle world or from “aiyy aimaga” do not have an ability or a magic power to heal wounds or to knit chopped-off parts of a body: for this purpose they need help of sorceresses “udaganki” or use of “immortality water”. All warriors from “abaahy aimaga” has this magic power. Heros just need to spread with their saliva wounds to heal them. They can stand three deaths by their own powers and they are extremely evasive from the death.

7) A Tungus warrior is characterized as very dexterous, cunning, mistrustful, but he is weaker than the first ones. He does not belong to one of three main tribes. He appears from the northeast and goes to the southwest.

If the Tungus hero wishes to kidnap the woman from “aiyy aimaga” at a meeting with the warriors of the middle world he pretends to be hungry or dying of hunger and cold. He alleges that during nine days he scours the mountains and woods to find a bag but the spirit of hunting “Baay Bayanai” is not on his side. He drops the stick for whipping of deer and can’t get it because he is too weak to hoist from a sledge. Warriors from “aiyy aimaga” pick the stick with laughter. In the twinkling of an eye Tungus is already disappeared, and together with him there is no wife or sister of the one who came to the rescue him.

Tungus warrior is extremely sensitive. During a dream he sleeps sitting and one eye is closed, another is awake, it guards. At the slightest rustle of a grass, he wakens with a shout.

Warriors of the middle world ride a horse, warriors from the lower world “abaahy aimaga” ride a harnessed bull. Warriors from the upper world “abaahy aimaga” ride a fiery dragon. Usually Tungus warriors ride a deer but main of them – go on the skis scattering extensive sparks during a walk or races.

## **TOOLS OF FIGHT AND ARMOUR**

Descriptions of the tools of fight and armour are very rich. Weapons are described in comparison with a woman, different animals and plants.

“Olonkho” draws a different appearance of representatives of different worlds.



Warriors from the upper and lower worlds of “abaahy aimaga” have smooth three-layer iron chain armour. Warriors from the middle world and from the upper “aiyy aimaga” wear silver chain armour (top) or iron chain armour similar to a silver dust, elastic, as if it was wattled of thin wires. Their armour is also three-lined.

Warriors from the upper and lower worlds of “abaahy aimaga” wear the head three-layer iron (wide and low as the decayed nest of an eagle) peaked helmets. Helmets from a skin of an animal are mentioned as well.

Warriors from the middle world have three-layer iron helmets with the sharp end on beaver or sable fur. And in the helmets decorated on the top with horns are mentioned also.

Warriors from the upper “aiyy aimaga” have three-layer silver helmets. The majority of athletes from “aiyy aimaga” have a usual cap made of beaver fur with a top from a sable or from pads of silver foxes, with horns on top.

Among innovations in the armour of the recent period mentioned in “Olonkho” are gold armour: chain armors, helmets. Also frock coats pulled together to sideways and turned up iron ties are undoubtedly taken from modern Russian culture.

## DESCRIPTION OF THE WARRIOR'S HORSE

According to “Olonkho” the horse cattle occurs from “Uot Jyuehyuegyuei”. At the same time there are the other “Jyuehyuegyuei” — Madam Jyuehyuegyuei with a fence and also Lord the sun Jyuehyuegyuei. Obviously, we here deal with more ancient concept already forgotten during “Olonkho”.

Horses are sent from the tupper world, from the heavenly country, the Sun country, by Lord Jyuehyuegyuei to athletes of the middle world or from “aiyy aimaga”.

Powerful horses are gifted by keenness to feelings of their owners. Horses have magic features:

1) In the critical moments they are endowed with ability to speak in language “uraankhai Sakha” and give to owners advice and instructions. In this regard they are sometimes better than their owners.

2) Warriors resort to concealment of the wives or sisters by a magic way — in an ear of their horses, and sometimes horses suggest the owners to rummage in their ear and to pull out from there an eaglet. If the warrior slaps the eaglet properly, it grows as the mountain. If you enter into its mouth you will enter into the country covered with greens, where there are two columns. On the first column there is a flower, and on the other — dairy products. The warrior eats this food, and feels cheerfulness, growth of a power and inflow of fighting passion. A horse eats the flower becomes vigorous and fast as well.

Horse to the warrior is the companion, comrade and adviser. The good horse does not wait for the second blow of a switch as the good person is quick to perform the promised word.

“Olonkho” describes the warrior's horse as a big strong horse with a long tail, blue halter, leash of the color of a solar shadow, stone hoofs, rainbow-bright belts. The horse is covered by red horse cloth and black saddlecloth.



The saddle has a hook from copper or from iron on its front part, the hook has an image of the horse head. A lash – a scraper with three brushes-scourges – hangs on a hook.

Ancient Yakuts in summertime usually took with themselves a fan made of a foal tail or horse tail for protection against flies and mosquitoes. “Delbiir” (fan) hungs on the hook at the saddle as well. A sweat cloth under the saddle was made of turned yellow, dry, but a soft grass. Sitting of the saddle was made of the wool filled in a shammy pillowcase. The saddle was covered by expensive skin, and female saddle was covered by shammy leather embroidered by silver plates. The front part of the saddle was coated by the silver plate decorated with an ornament.

### IDEA ABOUT THE MIDDLE WORLD

Purpose of scientists is to determine the origin of Yakuts exactly, to specify their ancestral home and to find out those reasons which forced them to move to the far North – the territory of modern Yakutia.

My business is limited only by representation of materials regarding the issue and consisting of a folklore.

In the majority of cases “Olonkho” mentions that on the western part of the middle world there is “Araat baigal” or “Aryla baigal”. “Araat” and “Aryla” mean the same sea; one should mean, undoubtedly, the Aral Sea. Therefore, the middle world should lie in the east or in the northeast direction from the Aral Sea. This is the first. Often “Olonkhko” describes the other sea – “Muus kudulu baigal” on the western border of the middle world, i.e. the “ice deep sea”. This is the second. Mentions of two seas seem inconsistent only at first sight. The ancient Yakut, “uraankhai Sakha”, appears for the first time in the middle world at the very beginning of patriarchy.

He was to have evidenced the dawn of matriarchy on his first homeland. Probably ancient Yakuts had lived in the northeast of the Aral Sea at the initial stage of patriarchy and during the whole era of matriarchy. Therefore in the first years of a heroic era the folklore could include in “Olonkho” the name of the Aral Sea and transfer it to the epos of heroic time in the middle world.

As for the “ice sea” its emergence in “Olonkho” also needs to be explained.

In the middle world there are three roads mentioned in all “Olonkho”. Part of these roads should be referred to three periods and to three different places, i.e. to the first homeland, resettlement ways from the first homeland towards the middle world (the second homeland), and only the part of the roads can be sounded to roads of the middle world. In all “Olonkho” it is said that on the southwest of the “ice sea” there is a road going to the country of “Praised Great Lord” – “bloody road Kyakhtiya with a cuckoo on a landmark ». Then undoubtedly, the “ice sea” is neither more nor less than the Lake Baikal freezing in the winter.

Before getting to present Yakutia from Central Asia ancient Yakuts were to have passed a way from the east side of the Aral Sea through the ancient Chinese empire (Tibet - Mongolia) and have stopped in the east from Baikal.



Of it convince also other data. It is said that in ancient chronicles of Chinese there are messages about uraankhay-Yakuts. It is ad notam.

In the middle world “uraankhai Sakha” for the first time faced Tungus warriors. They appear from the northeast and leave to the south of the middle world. The Amur and Priamursky areas should have Tungus, as well as now.

In all “Olonkho” the well-known smith “Kytay Bakhshylaany” is mentioned. His name means literally “Chinese Bach-Sung-Iyen”. The homeland of this smith is mentioned being in the northwest from the middle world, and sometimes directly on the west of the middle world. It quite coincides with the assumption that the middle world lies on the east side of the Lake Baikal.

On east side of the middle world the warm seas are mentioned that quite corresponds to geography of the East.

According to “Olonkho” the lower world has three countries, and two countries are located in the northwest, to get the third country you need to go by the road under the southern sky. This idea could appear when later on ancient Yakuts have lived in the average territory of these countries.

Among small nationalities, the Chinese culture was to have dominated. Ancient Yakuts can refer Mongols in the south and Buryats in the north to one tribe, and Chinese — to another tribe and themselves — to the third “biis uuha” having roots in Central Asia in nationalities of the Turkic and Tatar people’s origin. Such definition quite coincides with the legend about formation of three countries or three worlds.

The well-known smith of «Kytay Bakhshylaany» occurs in “Olonkho” from “Arsan Duolay”s” tribes. These tribes in more ancient “Olonkho” are called as “Aan Darahy biihin uuha”. And sometimes “Arsan Duolay” is called as “Arsyyin Duola” (“aar-suun dao-liin” or “ar chun dao yen”). Obviously, here we have the first idea about Chinese people when uraankhay-Yakuts went from Central Asia to the east to the average world.

“Sotuun tiriite sonnookh” and “sarahын tiriite sabyylaakh” were to have been Chinese soft goods unfamiliar to ancient Yakuts. Sometimes the warriors from “abaahy aimaga” are represented wearing clothes with the image “kyulgeri”— “lizard”; it should be the image of a dragon.

The concept of the middle world is connected with heavenly war after which names of Chingiz khan, Odun khan and Jylga are mentioned.

Ancient Yakuts after this war settled in the middle world and began to face with “abaahy aimaga”.

## SACRIFICE

Heroes of the “Olonkho” era make a sacrifice only in two cases: 1) on the occasion of a victory when the triumphing winner sacrifices to spirits of four roads and wars a part of a body of the killed, burning all other parts; and 2) when the warriors sacrifice a cattle to the great smiths as compensation for their work and for the taken tools of fight. There is no other types of sacrifice.

For the first time the sacrifice is mentioned as the promise, but not as the fact at the end of a heroic era of “Olonkho”. Emergence of the sacrifice “Olonkho” explains as a result of a victory of uraankhai-Yakuts over “abaahy aimaga”. Great warriors from the tribe of uraankhai-Yakut exterminated all



warriors from “abaahy aimaga” of the upper and lower worlds and by that caused their revenge and the damnations in the form of different diseases. “Abaahy aimaga” of the upper world sent the diseases destroying the top part of a body of the uraankhai-Yakut, and “abaahy aimaga” of the lower world — diseases destroying the lower part of the body.

That is why according to the advice of the great sorcerers Yakuts began to pay off from these diseases by the means of the sacrifice. As it was necessary to pay off from diseases from the upper and lower worlds, Yakuts began to note these payoffs substantially. As result, the sacred tree “kerekh” and its “kuochai” came into existence. If “kuochai” is turned by its sharp end to the south and directed up, the offering is brought to the upper “abaahy aimaga”. If “kuochai” is turned by its sharp end to the north with an inclination down, the sacrifice is made for “abaahy aimaga” of the lower world. “Kerekh” and “kuochai”, playing the role of documents testifying the payment, should be especially protected and preserved. Gradually these trees became sacred and began to be used as objects, attributes of a ceremony. Further the sacrifice and its attributes — “kerekh” and its “kouchai” — underlay of a basis of a religious cult in the form of a shamanism.

## CULT AND ITS EVOLUTION

Shamanism is based on sacrifices to the upper and lower “abaahy aimaga” as a payoff from diseases. It as was already told earlier.

A cult of “uraankai Sakha” of the heroic era was the cult of a celebration and joy of life. A basic element of the cult was “yhyakh” as a horse breeding and fertility holiday, i.e. the summer and beginning of family life (marriage) holiday. In all main ceremonies of the cult “yhyakh” occurs in this or that form.

Big and small “yhyakh” and other its forms are accompanied by a special ceremony and organization. A place of meeting of people at “yhyakh” is called “tyuhyulge”. It is enclosed by the young blossoming birches connected by hair string (motley of white and black color) decorated with bunches of a horsehair.

Then the hitching posts decorated with bunches of a horsehair are constructed. Hitching posts have tethered foals — “kulun”. All subjects and ware are decorated with brushes from bunches of a horsehair too. A place of competitions, beginning from “tyuhyulge” is enclosed by a young birches with the same ornament.

“Yhyakh” starts with a consecration — “algys”. The young horses and kymys are consecrated, the summer and nature gifts receives the blessing. “Algys” comes to an end with a gratitude of uraankhay-Yakuts to a nature and horse breeding deity with wishes of a everlasting happiness to the organizer of the “yhyakh” and to all uraankhay-Yakuts.

“Yhyakh” is accompanied by songs in a circle and circle procession towards to the sun. This procession under songs towards to the sun is called as the dance of “yhyahk”.



Other elements of the cult of joy are: address to the patroness of a cattle about a sending of non-decreasing happiness and fertile young cattle, departure of the madam of “Aiyhyt” on the third day after childbirth. In this ceremony of the cult of motherhood only women and teenage girls — future mothers participate.

“Udaganstvo” (sorcery) and a shamanism sharply differ from each other: the first is understood by Yakuts as the cult of joy, and the last one as the cult of black forces. Therefore, shamans, representatives of the black cult, can’t enact ceremonies of the cult of joy: “aiyyhyt tardar” or consecration of “yhyakh”. “Aiyhyt tardar” can be enacted by the “aiyy oyuuna” or white shaman.

### CONCEPT OF EXISTENCE AND NON-EXISTENCE

The concept of life is defined by the word “kut”. And “kut” comprises three elements: 1) “iye kut”; 2) “buor kut” and 3) “salgyn”. Set of these elements gives completeness of concept of existence — “kut”.

Loss of one of these elements leads to the illness of an organism and its destruction. An idea of a healthy body is defined by the word “syur”. People say about the person whose health is lost irrevocably: “syure tostubut”, i.e. “his health is broken”, “his viability is broken”.

The uraankhai-Yakut’s concept of a non-existence starts with an idea of existence of the country of the non-existence (“jabyn” or “jabyl”). After death of the person, his soul goes to this country where there is no life. The concept of the existence is closely connected with life of a live organism, out of an organism there is no life for “kut”. The ancient Yakut has no idea of afterlife or existence in the beyond.

The concept of the non-existence can be clearly presented and explained by the word “kyraman”. Soul of the person, after his death, having disappeared from his body, continues to live on the earth between the existence and non-existence. It can’t come back to life and at the same time it can’t go to the non-existence country (“jabyn” or “jabyl”). On the earth it should suffer for crimes of its owner. Therefore, in the afterlife there is no suffering for the crimes as there is no the afterlife too. The criminal should expiate all the sins at the life and his soul as the integral element of life, participates with it in its sins and punishment. “Kyraman” is accompanied by punishment and doom to a damnation of the criminal. That is why the concept “kyraman” suits to concept of the doom to fate. Later on the concept “kyraman” extends. The criminal against existence or life answers not only by himself, but his children, grandsons and so on, in whose veins his blood flows answer for his sins. Probably the expansion is connected with evolution of the cult with shamanism. The diseases of the father acquired by him because of his dissolute life, are hereditarily transmitted to his posterity. This usual for us phenomenon was explained by the shamanism as the punishment sent to the criminal against the life by the highest forces: his descendants are responsible for him and his sins because his part in the form of related blood lives in them.



## SPIRITS (“ICHCHI”)

All spirits — “ichchi” of the three great tribes appeared in the middle world together with uraankhai-Yakuts and in order of settling of the middle world. Therefore, all spirits should be referred to 35 tribes of the middle world. When the great tribes concluded the peace treaty the role of each spirit in the middle world was defined. All of them were appointed for patronage for all types and branches of an household and crafts.

In many “Olonkho” there are mentions about representatives of “Ieyekhsit hotun” and “Aiyhyt hotun” — wives of the warriors from uraankhai-Yakuts. More striking example of their close and already established ties is that the warriors of the middle world going to the fight always address to a deity of the native corner madam “Aan Alakhchyn” for blessing. In this case she does not only bless him for a way and fight, but also let him suckle for granting him a power.

In general, when uraankhai-Yakuts have lived in the middle world all spirits were visible and entered with them to relations the intercourses though uraankhai-Yakuts separated them wherever possible from themselves. However, uraankhai-Yakuts resorted to their protection in cases of need.

Since the end of the heroic era of “Olonkho”, i.e. with withdrawal of uraankhai-Yakuts from the middle world, all spirits began to communicate with people only through shamans and sorcerers-“udaganki”.

Some of the spirits have changed over time. For example, the patroness and deity of a cattle shed “Nyaajyy Nyankha” has turned into “Simekhsin emeekhsin”. Firstly, this transformation points that any value and idea of this deity is now forgotten. Secondly absolutely new idea of “Nyaajyy” as a spirit-cuckoo came into existence. The spirit-cuckoo nest in the yurt or cattle shed, cellar or barn, in any dark corner, and destruction of its nest attracts its anger to young cattle. “Nyaajyy Nyankha” and “Simekhsin emeekhsin” have almost the same functions of protecting from any disasters and the diseases of the cattle but “Simekhsin emeekhsin” a slave working in the cattle shed. It as the spirit it has a power of prophecy, but in the view of its slavish position it lost the value. Its prophecies and predictions are interpreted as the revelations of more honorable and higher spirits such as “Ieyekhsit”.

Here only one objection is possible, namely that in the era of “Olonkho” work is considered as sacred. However, not all kinds of work are sacred, as well not any worker is sacred. Work of the smith as the work making tools of death is sacred. Work of a potter as the work making fire-resistant ware is sacred. And it is unknown, whether representatives of the specified professions are inviolable. There is, for example, an information that the spirit of the smith is heavier and stronger than spirit of the shaman and the soul of the shaman can't eat soul of the smith.

“Simekhsin emeekhsin” as the spirit is an eternal being, but as the human is the slave despised even by slaves. Its functions are sacred for spirits but lost value for people, and under the influence of slavery former “Nyaajyy Nyankha” turned into the old woman slave.





## “YHYAKH” AND ITS MEANING

Big or great “uluu yhyakh” in “Olonkho” begins with the wide notification of the people, with the invitation of all daring heroes and warriors. The beauty of a daughter of the organizer of “yhyakh” and celebrated in three worlds names of well-known heroes and warriors which want to win her hand in marriage are reported to attract more people.

Warriors and heroes should go by this invitation otherwise they can be defamed as cowards. In the case of success and victory they are waited by happiness of marriage with the beauty in honor of whom laudatory anthems are sung in all worlds.

“Yhyakh”, being a horse breeding and fertility holiday, at the same time is also a family holiday as organizers of “yhyakh” celebrate growth of the family in the person of their daughter obliged to give a life to new generations, i.e. to make root in the far future. “Yhyakh” is of great importance for education of young generation and for a hardening of its competitive spirit. The youth is tested at “yhyakh” and tempered in the competitions. Idea of achievement of a maturity is connected with participation of young people in “yhyakh”. After “yhyakh” they are already considered as adult people.

Big “yhyakh” can go on for years when parties taking part in the competitions are of equal power. As a result never-ending wars in all three worlds can flash. In such cases “yhyakh” totally brings to ruin its organizers. Big “yhyakh” comes to an end by small one. Participants of small “yhyakh” are representatives of family and patrimonial circles.

Small “yhyakh” is a holiday of victories and feats of the groom, and also the beginning of marriage life of a new family. This “yhyakh” lasts until a trip of married to the husband’s home. Before dividing a marriage bed newly married halve a food. Usually it is a heart of young cattle. Food is put in ware “ymya” filled with oil. All this means that marrying should love each other and live in a mutual consent and happiness. Moreover, there is white oil in a separate small ware for a rubbing of a body before marriage night.

Before departure of newly married all go out of the yurt. Slaves and male members of household stand on the side of the old man, and 6 best of them (or 12) support him. Slaves and all female members of household stand on the the of the old woman, and 6 slaves (or 12) support the old woman. All people are dressed in the best and valuable clothes. The old woman with kumys in choron says “algys” — wishes of happy journey and happy family life. She blesses the daughter with wishes of kind posterity to spread the blood of her relatives, her father and mother in her posterity and bred from century to century, wishes of having a lot of horse and horned cattle, wishes also to have a rich “yhyakh” from generation to generation.

After parent’s “algys” newly married wife is sit down on the ridden-out horse decorated with the best ornament, and, she climbs up to a saddle by the back of the slave going with her as “aemnik kulut”.



## MEETING OF NEWLY MARRIED AT THE HUSBAND'S HOME

The winner of the competitions and struggle against warriors of the three worlds topped with the glory, the name of which rattles as the spring thunder, going with the young wife and her dowry is met by relatives with a big celebration.

In honor of this event the “yhyakh” within a family and clan is organized. Newly married are met before entering into home fields on an edge of young forest — “aryy challakh teya” where a hitching post “serge” is put for them. The daughter-in-law (“keyeet”) stops near “serge” where she is lowered on the land, on a flower “acha”. Here she should decorate a hitching post with bunches of the horsehair strung on a woolen, motley string. After that she is led by hand (if it is possible with a use of skin of a silver fox) around the forest three times going towards the sun. Only now she will be met by the madam “Aan Alakhchyn” with gladness and all spirits of this area are personally convinced that newly arrived woman bears with herself happiness and life of this area, that she will fill the district with the decorated hitching posts, will enrich it by horse and horned cattle and in general will make it happy.

Outside and inside of a yurt of husband's relatives the other ceremony is conducted. Here male slaves and female slaves with a greeting guide horses of newly married to new decorated “serge” «сәпрә», then help to married to lower from horses and cover with grass a way “debdirge” to a threshold. The woman leads young wife by hand into the yurt on the threshold of which she puts a flower or a grass “acha” or “yuker”. Having entered in the yurt, young wife shouldn't be shown to fire in a small fire-place therefore she is led in “kappakhchy” behind a small fire-place, and she should throw into a small fire-place three sheaves of splinters. All this mean that daughter-in-law arrived to the house of the husband to blossom as a flower, to live and give posterity, to keep and continue fire lit and burning from generation to generation in the family of husband's relatives.

## ROLE OF “SIMEKHSIN EMEEKHSIN” IN ALLOCATION OF THE DOWRY

Allocation of a share of horse and horned cattle is made in two ways: 1) parents by themselves and in their own way of a discretion allocate for newly married a part horse and horned cattle, and a part of slaves, but no more than one third of all; 2) parents suggest the daughter to choose by herself the share because if she leaves them dissatisfied with the dowry it is a bad omen for her just-beginning life.

Usually “Olonkho” describes the daughter choosing foals and calves and forcing to take their “tomturuk”(collars). When the driving off get under way, calves and foals follow their collars, behind them their mothers — mares and cows — follow them; even two-year old and three-year old mares and cows with their cubs also follow their leaving mothers; behind them the oldest mares and cows, stallions and bulls follow them with tears. Thus, all cattle leaves following each other.

It is the time when “Simekhsin” jumps out from the cattle shed with shout, scattering extensively hot coal and ashes. Dust is kicked up as a smoke,



sparks twinkle and complete illusion of a fire is created. “Simekhsin” in fury cries and shouts: “Oh, trouble! Trouble! Dear child, look back — turn back! Your relatives from a grief that you stole all their cattle, went mad, burned the yurt and hung themselves the hitching posts! Dear child! Look back! Turn back! Think of your relatives!” Newly married turns round back — cunning was successful: two thirds of all leaving herd come back home.

All this should mean that the share of the newly married should not exceed one third of all cattle and slaves. If the woman takes more, there is no a blessing of her relatives for it.

It also means that the married woman all her attention turns to interest of the new family, her own household and she even sacrifice the wellbeing of her abandoned parents.

## CHILDBIRTH

At first delivery women always address for the help to the patroness of the cattle “Aiyhyt khotun” instead of to the patroness of motherhood “Ieyekhsit khotun”. This contradiction should be explained: at matriarchy “Ieyekhsit khotun” was a “mother — ancestor” of the clan; when the patriarchy period came “Ieyekhsit khotun” turned into the deity, patron of a clan, family and motherhood. Probably “Aiyhyt khotun” was the patroness of the motherhood and cattle at matriarchy, with transition to patriarchy it became the deity of the cattle only, and mother ancestor “Ieyekhsit” took places of “Aiyhyt” — the deity of midwife art —which couldn’t completely lose its value. Therefore, women address to “Aiyhyt” for the help and blessing at childbirth.

“Aiyhyt” appears in the form of a mare and its neighing fills all surrounding nature with white and dairy divine grace. Then it comes to an honorable window, pushes its head into yurt and its neighing fills all yurt with the same good fortune as well. It is necessary to pay attention that the goddess of a cattle appears in the form of a mare.

Before childbirth, women in yurt prepare 4, sometimes 8 wares with the kindled oil; the part them is put in four corners of the yurt, and a part at the corner of east bed where owner of the house sleeps.

Before the moment when the pregnant woman should pass from plank beds to a place for childbirth, she asks to bring and put her precious clothes and ornaments to sides of the yurt and only after that she or her husband addresses to “Aiyhyt” and “Ieyekhsit” to come and help the delivery and bless her with the child.

“Aiyhyt” having filled the yurt with white-dairy good fortune appears in the form of the woman at the age of no more than 50 years and says “algys” about a birth of the boy or twins — the boy and the girl. Then it starts to help the pregnant woman, as the midwife by rub and massage.

In all “Olonkho” the woman gives a birth not in lying but in semisititting position. That is why an earth floor of a yurt is covered with hay, and into the earth drive in the stake branching on top on two parts for which the lying-in woman and keeps both hands.

As soon as the child is born, “Aiyhyt” declares in delight that it has presented the woman with the happy child and her posterity will grow from generation to generation. After that, “Aiyhyt” leaves.



A child-warrior, having fallen to the ground from a parent womb, with shout runs on all fours from a yurt. If the father couldn't keep the child or the child is so strong that overturns the father he disappears or is abducted.

The withheld child wind with habenula, having turned in a skin, and allow him to suckle: having accepted a parent breast, he cannot already escape.

Therefore, when people know about the birth of the child-athlete of unknown power in advance they do special preparations. Usually they dig a wide and deep hole, a bottom and walls of which is covered with stone tiles. The woman three days prior to the delivery goes down there with a food stock for six days; then a hole is closed and covered with stones and earth. It prevents escape of the child-athlete or his abduction.

The birth of the warrior is felt by all three worlds, and the destiny of the newborn is already predicted and measured in the country "yus tankha bihik tyuerdyuger".

It is the description of usual childbirth of uraanhai-Yakuts and a birth of the warrior in "Olonkho".

### **THE "AIYYHYT" SEND-OFF**

After the delivery the woman gets up on the third day and moves to her bed. It puts a placenta in a clay pot or in a birch ware and buries it because a damage of a placenta or eating up by animals can cause anger of spirits, and in particular patronesses of motherhood "Aiiyyhyt". The woman, who has drawn upon similar anger, can be deprived of fertility. The woman hides hay and a stake usually in the forest as the burn of postnatal remains, especially in a house small fire-place is strictly forbidden. Burning in fire of the postnatal remains can cause anger of spirit of fire which will strike a guilty with itch.

The pregnant woman is considered unclean "byrtakh jakhtar" and after the delivery within forty (40) days she is impure.

On the third day in the afternoon teenage girls in the quantity not less than 12 people gather at the recently confined woman's home. They, sitting a semicircle, rub the cheeks with oil from those wares which were put before childbirth for a meeting of "Aiiyyhyt". All of them looking at each other should laugh. It must be connected with female blessing which can't be heard by any man and should be accompanied by the movements expressing that the body of the woman is glad and ready to new conception. In the ancient times these movements should be done by "Aiiyyhyt", and further it was replaced by midwives. This ceremony of "Aiiyyhyt" send-off is a motherhood cult (joy of motherhood and gratitude expression to a motherhood deity). Cult of the motherhood is an expression of the matriarchy, the most ancient cult among uraankhai-Yakuts.

### **INFLUENCE OF HORSE BREEDING ON GAMES AND DANCES**

Certainly the horse breeding influence exists both in a cult, and in games and dances. "Yhyakh" itself brightly reflects i this influence. But in "yhyakh" and its dance we also meet other influences which will be spoken speak further.

Still there is one game "annya-byuerde" representing fight of mares against



a wolf because of the foal. The wolf aspires to knock down a foal, and the mare aspires to rescue it blocking a way to the wolf. This game is very similar to Russian game “gorelki”.

Dance of girls named “chokhchookhoi” represents movements of a dairymaid of the mares passing from one mare to another. The dance consists of a jump in semi-sedentary position, in the everlasting circle-drawing towards to the sun.

Game “sokhchor taba” (“slanting jump”) consists of two elements: connection of a course of an ambler with a jump of a deer. And the “slanting jump” is the end of the game “ystanga” (“jump”) when the jumps on both feet alternately are made on the marks on the land.

“Jierenkei” is a dance representing game of foals in the field. It consists of run with semi-jumps on one foot and throwing forward the other foot lifted and bent almost at right angle.

The dance “ohuokhay” in “Olonkho” and legends of the heroic epos isn’t mentioned. Therefore, it is possible to consider that it was adopted later on from the other ethnicities, possibly from the Buryats or Tungus. Certainly, it is not necessary to explain emergence of dances only by horse breeding influence. It is necessary to consider the first basis of dances is imitation of dance of cranes. In all songs accompanying dances, it is said that people should sing and dance having joined hands as cranes dance having outspread the wings.

## ANCIENT BURIAL AND VOLUNTARY DEATH

The warrior named “Myuljyu Byuegyue” from the upper world started to exterminate the horse and horned cattle in uncountable quantity when he came to middle world and saw the cattle for the first time. The offended and insulted owners of the cattle sent the complaint to “White Old Lord”. The criminal was caught by a magic lasso. “White Old Lord” resolved that sorcerers – “udaganki” should take away legs of the warrior till knee-low and lower his power by half. Udaganki made their deal. After the criminal was banished to the middle world for an eternal residence. Parents refused the criminal son and doomed him for “kyraman” telling he would die at 54 years old. By the way “Myuljyu Byuegyue” had two wives (the first and the last in “Olonkho”). As soon as he was 54 years old, he dug out to himself a hole, his wives dressed on him his best clothes, tools of fight and an armor, supplied him with meat and oil in wares. Then he alive rushed into the hole where he died. The wives made a mound from of the ground and stones over his grave. Such voluntary cases of death in “Olonkho” are not mentioned any more; thus it is necessary to remember that in this case we deal not with the ordinary person but with the doomed – “kyraman”.

Cases of voluntary death are already met in legends when uraankhai-Yakuts settled in the territory of Yakutia. These cases take place as well after mass acceptance of Christianity.

To such phenomenon as voluntary death, it is necessary to approach from two sides. The old men who have already lived the labor century and left after themselves the posterity considered their further existence as freeloaders,



excessive and unprofitable for a family. Therefore they had died but without laying the hands on themselves. Their children were obliged to bury them and to make over them a sepulchral mound. Voluntary dying persons usually were given a cattle heart to swallow it. While the heart got stuck in a throat old men were thrown into the hole and buried. People who because of pity or fear couldn't make it over their fathers were considered as cowards.

The other example of voluntary death is the following case. Two known heroes “Ingiechchime” and “Ilgieleme” tried to win over a beautiful wife of the well-known warrior. Their attempts were unsuccessful. The warrior having reached old age forced the son and the wife to bury him alive. Motive of his death was a desire to die won by nobody because at his old age he could be won and defamed.

“Olonkho” mentions a grave called “arangas”, and it has three purposes. Firstly, “arangas” was put for great warriors arrived to “yhyakh” from “abaahy aimaga”. In this case “arangas” — a place of honor for sitting. Secondly, “arangas” was put for the killed in order to invite from the upper world sorcerers “aiyy namyhyn udagattary”. The sorcerers were forbidden to touch the dirty, siful earth. And, at last, in the third case “arangas” was put for storage of a body of the warrior who had died in the war from animals with a purpose to invite the same sorcerers when the term of his spell passed. In this case “arangas” was a temporary grave. With acceptance of the Christianity, “arangas” has been put for burial of shamans and sorcerers. “Arangas” was not a mass way of burial of the died.

## YURTA DESCRIPTION

In all “Olonkho” stories of the early and last periods the main construction of “aiyy aimaga” or uraankhai-Yakuts is the yurt-booth, and the minor construction is “uraha”. “Abaahy aimaga” of the upper and lower worlds have a dwelling in a form which reminds itself a barrow. The dwelling has a hole on its top instead of a door. Uraankhai yakut calls these constructions the yurt-booth as well. In all yurts of the first and second types, small fire-places are represented with six or eight sides and cut of an integral, massive boulder.

In all periods of “Olonkho” a fire is extracted only with the help of a cap lid, flint and dry, crushed grass which is storing in a leather handbag.

The legend says that fire getting by the specified way was accepted for the first time from the tribes of the upper world, from the tribes of “Praised Great Lord”. The eldest son of “Praised Great Lord” after formation of the three worlds became spirit of the fire in the middle world.

In the early period of “Olonkho” windows of the booth are described as protected by wattled splinters, windows of the yurt — as tightened by a bladder of animals or a membrane of the animal's afterbirth placenta. Sometimes “Olonkho” mentions the windows tightened by a thin fatty film, covering intestines and a stomach of animals.

The last achievement of culture in the heroic epos is mica application for windows and for other subjects. Mica was used for decorations made of a birch covering “uraha”, for decoration of doors of a store-room in the yurt or



“uraha”, and also for decoration of small wooden and birch warres where needles, scissors, threads from sinews and other materials of female work were stored.

In yurt or “uraha” there is a table called “sandala”. This table is made of a birch with several linings and has a round form — form of the sun. The table has six or eight feet, necessary for maintenance of the birch in order to prevent its bending under weight of wares. The table is called “tuos sandala”, i.e. a birch table. And, “sandala” can mean light of the sun (a table shining as the sun or the sun image).

Four walls of a yurt have plank beds attached to the main columns. These plank beds are covered with animal skins or skins of pets (horses). To guests of honor skins of a wolf or a bear are put. They are called “olbokh”, i.e. “sitting of honor”.

After the heroic epos among uraankhai-Yakuts of present Yakutia and rich people plank beds were covered with carpets from wool with the different chess and other patterns received by a combination of different colors of wool (white, black and yellow). The poor had grassy network. On all columns of a yurt or “uraha” there were hangers named “kyuekhyue”. And there were the columns having natural hangers (boughs), they were called “satanakh”. “Satanakh” had also a special purpose — a hang of birch wares with a sour cream and oil or fight and hunting tools.

Hangers usually represented animals, birds and first of all represented the horse head. The last achievement is application of a copper hanger with the same images.

## OTHER CONSTRUCTIONS

Except a yurt and “uraha” all other constructions were made for the cattle. Main from them is “khoton” — a shed for the cattle, and the others constructions are represented by fences and so on. “Khoton” is mentioned not in all “Olonkho” stories. Therefore, it can be referred to the phenomena of the latest time. It is quite possible that both in the first homeland and the second one where the climate was warmer, “khoton” could not be of great importance.

The most important attention in “Olonkho” is given to construction of hitching posts — “serge”. Yurts without hitching posts make a bad recommendation for the owner because people with a dignity, known heroes and warriors can pass up. On the one hand, lack of hitching posts is a sign of the poor and namelessness, on the other hand — a sign of not hospitality and unfriendliness.

The main hitching posts are in the yard or in a fence surrounding the yurt. Their quantity is three. The hitching posts have a carving according to images on them. Usually there are images of a heavenly eagle, bear and cuckoo.

Each guest stops at a hitching post corresponding to his position in the society, and reckons with the position and nobility the owner. It also explains why not all well-known warriors stop at the first hitching post. During time of “yhyakh” hitching posts are constructed in the form of ranks on left and right sides of the yurt.



## CLOTHES AND WAYS OF SKIN AND LEATHER WORKING

The main material for clothes are skins of pets and the animals which meat goes for food — a horse, an elk and a deer. Skins of these animals are worked in by the special way on a skin grinder — “talky”. Moreover, a basis of the skin grinder is the top and bottom jaws of a horse. For skins of small animals, foals and calves the skull of a horse is equipped by the wooden jaw with two ranks of teeth. The horse skin worked by such way is called “saary”, the elk skin — “tyune”, the deer skin “saryy”. Skin working is facilitated by application of sour cream, a buttermilk or the fat which has been boiled down from the bones.

Processing of leather ropes is a later phenomenon as in the heroic era ropes from hair of a livestock, in particular wattled of a horsehair took place only.

The winter footwear is made of the skins which have been removed from feet of horses, elks and deer. And elk’ paws go for footwear of more prosperous segments of the population. Women’s shoes of the rich is made from buck, soft and easy, as cloth. The house footwear of the poor and slaves is made of horse pads or cow skin. The thin and painted by coal or soot on the fat horse skin which has been worked properly is called “saary”. It is used for summer or house footwear of rich people.

The main clothes are fur-coats and coats. The fur-coats are sewed from a skin of a lynx or a wolf, and coats are sewed from skins of a lynx, a beaver with fur lining made of fox pads. The fur coat is decorated with “fish fur” absolutely similar to silvery fur of a beaver. Such fur coats are called “buuttaakh son” or valuable fur coats. The word “buuttaakh” — should be referred to the latest period.

Man’s caps are sewed from skins of a sable or from pads of silver foxes on a beaver. And sometimes the cap is described with horns and with a top lying sideways.

Female caps “Jabaka” are sewed from a beaver skin from pads of silver foxes. On the front side of the cap the round silver plate with an ornament is sewn. It is the sun image called “tuhakhta”. The top of the female cap has “chopchuur” sewed from the red cloth decorated with beads and small silver plates in the form of circles, quadrangles, three-squares or in the form of an ant.

Female mittens and footwear have ornaments from red cloth, with the beads and the small silver plates bordered with dark blue or green cloth. These ornaments are called “eterbes simege” and “yutyulyuk simege”].

## FEMALE ORNAMENTS

Men of the ancient uraankhai-Yakuts do not have ornaments. The main female ornaments are “kyljyy” — a silver necklace. The necklace consists of a neck ring and the long brushes going down to a breast and a back (“kyljyy”, “ilin kebiher”, “kelin kebiher”). And on the middle of “ilin kebiher” there is a round silver plate with an ornament (the sun image). Brushes consist of several





ranks connected among themselves by thin rings. Ranks consist of the plates connected in the same way, and have patterns and cut edges.

Ornaments for hair (instead of a tape) consist of large brushes with beads of different color and of silver crowns.

For internal clothes there are following ornaments:

1. “Tyues simege”, breast ornaments.
2. “Saryn simege”, ornaments of shoulders.
3. “Yuettyuk simege”, ornaments of hips.
4. “Kiabaka simege”, an ornament covering a uterine part of a body, from a navel to feet.
5. “Sialjyia simege”, ornament of female drawers.
6. “Byuegyuekh”, wide silver bracelets with an ornament.

There is no rings and earrings.

The ancient uraankhai-Yakut judged about ornaments of the daughter-in-law by a ring of “kiabaka simege” when she crossed for the first time a threshold of the husband’s yurt. The ring of this ornament also helped to judge about wealth of relatives of the daughters-in-law.

## WARE AND WAYS OF ITS PRODUCTION

The majority of wares were made of birch. For durability hoops from osier-beds were sewn to wares.

There were also wares made of skin, and for this purpose skin was worked in the special way with the help of dry blood. The skin processed in this way became water-proof, strong and firm. The ware from skin was used for production “kymys”.

The ware for food and drink was made of wood, mainly a birch and a birch root. For cooking of food people used the ware made of clay — “tuoi”.

The birch ware was of two types: 1) for milk and dairy products of the horned cattle and 2) horse cattle.

The ware for kymys making was decorated with brushes from silver crowns and beads, and the wooden ware had copper hoops with copper brushes.

The carving and patterns on wooden ware were made by a knife, and on clay pots — by a wooden or bone cutter. Clay was processed on a board by a wooden beater, and made out by hands and a small wooden rake.

In the “Olonkho” era work of a potter — a creator of water-proof and fire-resistant ware — was considered as sacred. Knock of a beater or a shovel of the potter was booming given on the arch of the lower world, giving trouble to inhabitants of this world.

In the “Olonkho” era smiths were also builders of yurts. Also they had made female ornaments, weapons and tools of house use — knives, axes, horse scrapers, scrapers for pots, scrapers for skin, scrapers for a tree, chisels, awls, scissors, icebreakers, etc.

Blacksmith tools were: a sledge hammer, a hand hammer, an anvil, pincers, bellows, a clay pipe, a forge, files, etc.



Spoons have three types: 1) for removal of cream from milk with a short handle, and a wide shallow scoop; 2) for scooping of kymys or milk and any liquids with a long handle and a semi-spherical deep scoop and 3) spoons for food.

The serving spoon with bunches of a horsehair has a carving and is used during the time of “yhyakh”. It is used for consecration of kymys. “Yhyakh” means an spreading, consecration, splashing.

Also the spoon is used for guessing when it is thrown up, people observe how it will fall: if a spoon, having fallen on a floor, won't overturn, this is good omen.

For getting the meat from a pot a wooden stick with the sharp end is used. In “Olonkho” also there are mentions of copper hooks.

“Ytyk” is used for milk cooking, for making curdled milk or for oil allocation from sour cream. It is rotator from a horn with the holes in it. There is a legend about dispute of uraankhai-Yakut and “abaahy kyyha”: whether it is possible to count holes of the rotator during its spinning. It was kind of difficult to count the holes because all openings merged in one tape. “Abaahy kyyha” couldn't count the holes, and uraankhai-Yakut knowing in advance the quantity of the holes won and thereby saved his life.

## MEASURES OF LENGHTS

The length is measured by “bylas”, i.e. length of the stretched hands till the end of fingers. The thickness is measured by a grasp of the hands which is called “bylas” as well. “Bylas” is split up for a half — from the breast middle till the end of fingers. Half of “bylas” is split up for length of an elbow, and the length of an elbow is split up for width of a palm, it is split up for for thickness of a finger.

Distances are measured by day transition of a walking horse or the pedestrian person — “kyunnyuk sir”. One-day transition is split up for three parts — “kyues ustata”, “kyues” means transition of a nomadic tribe from morning food to the first day's rest.

In the same way the working day, length of working hours are measured. Day is divided into three parts: from morning food to the first day's rest or to the first day milking of cows; from the first day's rest to the second day's rest or to the second day milking of cows; from the second day's rest to evening food for the night.

Obviously, in a basis the summer working day is undertaken. Therefore, it is possible to detect approximately pure time of transition or work: “kyues” is equal to four hours of walking and working hours from food to food are to equal to fours as well.

Fractional parts of measurement of distance or surface of the earth are steps. And the step — “khaamy” have three types: a full step — “yllar khaamy”, an average step — “orto khaamy”, a small step — “kyra khaamy”. The step is split up for length of a knee — “soto ustata”, which is split up for the length of foot — “ulungakh ustata”.



## MEASURES OF WEIGHT

Weight unit is cargo (“tahagas”) with which a horse or an ox can go during the day with two stops for rest and feedings. The quantity of the extracted fish is measured by capacity of “khoppo” — the board, long box which fourth part is equal to a cow stomach — “ynakh khaana”.

It is necessary to consider as more ancient weight unit “yndyy” — pack cargo on a horse which is equal to eight poods without a horseman, with the horseman — to four poods. A fractional part of “yndyy” is a half of “yndyy” which is split up for “syugeher”. “Syuheger” is approximately equal to 30 pounds. With implementation of a steelyard (scales) came into existence “mehemeen” — a birch ware with capacity of 21/2 pounds, i.e. one steelyard of oil. Its smallest part is equal to one and a quarter pounds or one pound. For loose substances the smallest measure is the ware equal to a handful.

## TIME MEASUREMENT

Measurement of working summer day was specified in measures of length. The length of night is measured by the normal dream of the person equal to four consecutive combustion of a small fire-place. And burning of a small fire-place is equal to meat cooking in a pot. Meat can be cooked within about two hours. Time of burning of a small fire-place is measured by fire chambers for maintenance of fire which is able to boil a clay pot. Burning of fire and cooking of meat are equal to three or four consecutive fire chambers.

The normal dream is approximately equal to eight hours or four cookings of meat.

Year consists of four times: spring — “saas”, summer — “saiyn”, autumn — “kyuhyun” and winter — “kyhyn”. Year is equal to twelve months, and every month it is equal to thirty days, i.e. year is equal to 360 days.

Spring months are March — “kulun tutar”, time of appearance of foals; April — “muus ustar”, time of ice thawing; May — “balyk yyr”, time of a caviar throwing.

Summer months are June — “bes yia”, time of flowering of pines; July — “ot yia”, time of a haymaking or flowering of herbs.

Autumn months are August — “atyrjakh yia”, or “month for of harvesting of hay”, September — “balagan yia”, time for movement to winter yurts.

Winter months are: October — “altyunny”, November — “setinni”, December — “akhsynny”, January — “toksunnu”, February — “olunnyu”.

The concept about a century equal to hundred years should be referred to the last period of “Olonkho”. The century is measured by limit rate of life of the certain person. A person who has lived long life is called “the person with a long century”, and a person died at young age is called “the person with a short century”. Limit rate of life is one hundred years. People say about old men: “He reached ninety nine years of the life, a limit of demolition of the life”.

For women in limit rate of life is probable ninety years as people say: “She reached 88 years of the life with which comes to an end her century”.



## HUNTING TOOLS

Tools of fight and tools of hunting have the same elements in their further development. A bow was one of the first difficult tools, both for fight and hunting. The bow consists of three elements: a) a tree — bow; b) a bowstring; c) an arrow . Further improvement of bows is the invention a crossbow, consisting of the bow — “chaachar” from the wooden trunk bordered with a bone frame where the arrow — “onogos” was enclosed; from a bowstring and from a trigger.

Bow and crossbow gave a sample to the new tool of hunting — “aia” adapted for winter hunting with which application it became unnecessary to lie in wait for animals. “Aia” consists of the following elements: a bow, a bowstring, an arrow and tool made of wood for holding bowstring in the full tense, a hook and long horsehair holding the ends.

“Sokhso” — the trap pressing small and large animals, should be referred to the the latest period of life of Yakuts. These tools of hunting were to have appeared in the territory of Yakutia and they can be partially accepted from a hunting tribe of Tungus.

## WAYS OF TREATMENT AND REMEDIES

The first way of treatment for illnesses and death is spells of sorcerers-“udaganki” — “algys”. Among the other remedies, known to inhabitants of three countries is “immortality water”. According to “Olonkho” it was produced from saps of different plants and from marrows of different birds and animals.

According to other data “immortality water” from the lake of the upper world belonging to “White Old Lord” or to “Uot Jyuehyuegyuei”.

More used remedy for “aiyy aimaga” and uraankhai-Yakuts is a medicine produced from dairy products — “yuryung ilge” or “aragas ilge”. This remedy refreshed and restored strengths of the person who was tired and exhausted because of fight.

“Abaahy aimaga” from the upper and lower worlds possessed a magic power to heal the wounds by saliva. “Abaahy aimaga” also had “death water” destroying a live organism.

Still there is the legend about existence of “grass of power”. If to draw out the grass by teeth without breaking it and without breaking off its roots, it gives extraordinary force to a human body.

According to the legend this grass is known by a falcon. If strong and tightly to hammer a hollow on a tree where there is egg of the falcon in a nest, the bird brings “grass of power” and with one blow breaks out a stopper.

If right there to find this grass it is possible to receive a big power.

In “Olonkho” and so far at ear illness people apply bile of a partridge or a raven as medicine. Probably, the grass of power, a partridge and a raven belong to those elements, from saps, marrows and bile of which “immortality water” was made.



## DEFINITION OF “BIIS UUHA”

The concept “biis uuha” appears from the moment of creation of three countries or three worlds, as an idea of unification of tribes related by origin and languages.

The concept “biis uuha” not only makes definition about an origin of tribes, but it coincides with emergence of patriarchy. Therefore, “biis uuha” is a concept of the nation as highest public formation.

“Biis uuha” consists of several tribes related by language and an origin. And the idea of a tribe is connected with concept about a family and a community expression of which is a power of a head of the family.

One concept about “iye uuha”, i.e. about a parent clan remained from matriarchy. At patriarchy “iye uuha” – maternal clan – united several “aga uuha”, i.e. fatherly clans. It testifies that at matriarchy “iye uuha” was a higher formation than a clan, a tribe formation with mother ancestor uniting gradually from year to year by tribal communities at what each mother of a family community was ranked to structure of the first community ancestor.

In matriarchy we have the concept “iye uuha”, there is no the concept “biis uuha”. The concept “biis” is an idea of the tribe consisting of several communities by origin (“uus”).

At the heart of concept, both “iye uuha” and “aga uuha” (maternal clan and paternal clan) lies one blood of origin.

With the advent of patriarchy, with establishment of concept of a tribe already there is wider concept “ujuor” and “iymakh”, i.e. tribe co-relationship.

## CUSTOMS AND MORALS IN THE HEROIC ERA

In the heroic era the revenge is established custom of uraankhai-Yakuts and related nationalities “aiyy aimaga”. The revenge for murder, kidnapping of women, and also for an insult is the sacred business approved and supported by a tribe.

The avenger prefers death to a shame of retreat or the compulsory peace with the athlete of “abaahy aimaga”.

Hospitality and kindness are the general phenomenon, and arrogance, haughtiness are condemned.

Any free person can ask in marriage to the daughter of eminent people as the marriage results from feats in competitions and fights. In ancient marriage the property status of the groom has no value. The new family, a new household in the majority of cases are based on a share of the woman allocated to her by the relatives. Younger sons stay in a yurt of relatives while elder sons always set up on their own. An interesting fact is that first-born sons and daughters are loved use exclusively by their relatives love, while younger sons remain in neglect. This phenomenon can be explained that the first-born son first begins the life, the feats, announcing his origin, relatives, and also the first gets the yurt with a household, the first gives posterity. Married daughters become mothers of the new generation obliged by the birth to continue life and blood of the father and mother of their mothers.

Usually neglected sons become the strongest. They are brought up in the



worst conditions: they sleep on garbage behind a small fire-place, eat scraps, they are badly dressed, and sometimes tens years can't rise. Only having reached the due term, they leave for feasts and fight.

In all periods of "Olonkho" a husband and a wife live in a full consent and peace, and the woman always takes priority in the house, the man always submits to authority of the woman. When it is necessary to give names to children going to competitions, the father voluntary concedes this duty to the wife saying: "You carried them in the womb and gave birth to them in torments and blood, give them names!"

The husband and the wife divide only in one case. At an assessment of the groom of the daughter, the old man speaks: "For present young generation the groom of our daughter is quite representative, but he is a little lower and little thinner than I was at his age". The old woman says: "The groom of our daughter is much more representative than you when you were my groom and is much taller. The groom is good!" The old man, having flown into a rage, catches a cane, but the dispute is always resolved peacefully.

The condemnation of arrogance and conceit is especially brightly described in "Olonkho" when the bride should choose to a groom from equal by power heroes; in this case she always chooses not haughty and from uraankhai-Yakut.

The inhospitable person always reproached: "Not for the sake of an entertainment we came here; we came here to get acquainted with you, as with the person, as with the hero. It is find out that your avarice, miserliness deprived your human dignity".

Guests always meet with salutatory kymys and only after that conversation begins.

The father and mother turn away from children who have undergone to a damnation and "kyraman" and if who helps them is women — mother or sister. Damnation and disposal removal from «КЫРАМАН» is, maybe, expiated by suffering and feasts.





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