



On The Study Of The Oguznoma Epic

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Received: Revised: Accepted:	<i>It is known that religious movements such as Shamanism, Zoroastrianism, Monism, Buddhism have a special place in the ideology of the Turkic peoples. Each of these religious currents gave rise to separate appearances of ancient Turkic literature. For this reason, scholars emphasize the need to approach ancient Turkic literature from a broader, new perspective. They say that ancient Turkic literature should be studied in the context of monasticism, shamanism, and Buddhism. The epic "Oguznoma" is also an example of ancient Turkic literature and is one of the common heritage of the Turkic peoples.</i>
CC License CC-BY-NC-SA 4.0	Keywords: <i>Uzbek literature, epic, myths, literary monuments.</i>

INTRODUCTION

The first layers of human thinking found their poetic expression in myths. On the basis of myth, the so-called literature, which plays an important role in the education of human spirituality, was formed.

When talking about the ancient written literature of the Turkic peoples, monuments in the Orhun-Yenisei script are mentioned. But today, as a result of the research of scientists, it became known that the ancient Turkish literature does not consist only of the monuments of the Orhun-Yenisei script. Monuments in the Orhun-Yenisei script are a part of Turkish literature, and it was found that ancient Turkish literature has many more literary monuments.

It is known that religious movements such as Shamanism, Zoroastrianism, Monism, and Buddhism occupy a special place in the ideology of Turkic peoples. Each of these religious currents gave birth to a separate form of ancient Turkic literature. For this reason, scholars emphasize that ancient Turkic literature should be approached from a broader, new perspective. They say that it is necessary to study the ancient Turkish literature by dividing it into the Turkish literature of monism, shamanism, and Buddhism.

The epic "Oguznoma" is also an example of ancient Turkish literature and one of the common heritage of the Turkic peoples. Doston, according to the above classification, can be studied as Turkish literature in the stream of shamanism.

The epic "Oguznoma" was written in the old Uighur script and is now kept in the National Library of Paris. The epic has not been seriously studied in general Turkology, and there are only opinions expressed about the personality of Oguz (helps to correctly interpret the mythological motifs in the epic). The interest of Turkic scholars in studying the epic "Oguznoma" shows how widespread it is and how important it is.

LITERATURE ANALYSIS AND METHODOLOGY

The study of the epic "Oguznoma" was started in 1815 by the German scientist Dietz. He translated the work into German and published it this year. At the end of the 19th century, the epic was translated into Russian and

transcribed by V.V. Radlov. In addition, the story was translated into Turkish by Reza Nur and into French by V. Bang.

In 1959, Turkologist scientist A.M. Shcherbak translated and published "Oguznoma" together with another work in old Uyghur script "Muhabbatnoma" into Russian. Since the epic "Oguznoma" is a common memory of the Turkic peoples, in 1986, Kazakh scholars, based on the publication of A.M. Shcherbak, turned to the Kazakh language and expressed their opinions about Kazakh oral literature and the epic "Oguznoma". In 1987, the epic was translated into Uzbek based on the publication of A.M. Shcherbak.

The "Oguznoma" saga was treated in two directions:

- 1) in the direction of literary studies;
- 2) in the field of linguistics.

Scholars studying in the direction of literary studies paid attention to the following aspects of the epic and expressed their opinions:

- to the character of Oghuz in the epic and his prototype;
- to the interpretation of mythological motifs in the epic.

The image of Oguz Khagan in the epic "Oguznoma" is interpreted by most scholars as a historical figure. Scientists such as V.V. Radlov, Riza Nur, N. Ya. Bichurin, I. Markvart, D. Sinor, G. Potanin put forward the opinion that a certain historical figure is embodied in the image of Oguz Khagan. They emphasize that under the image of the Oguz Khagan lie such historical figures as the Hun ruler Mode (N.Ya. Bichurin), Bugakhan of Yuan-Shi (V.V. Radlov), Alexander Zulqarnayn (Reza Nur), Genghis Khan (I. Markvart, D. Sinor).

Russian Turkologist A.M. Shcherbak tries to interpret the Oguz personality in the epic based on the "Oguznoma" itself. The scientist points out that certain historical events and images are foreign to the epic, and emphasizes that it is impossible to connect Oguz Khagan with Mode, Alexander the Great and Genghis Khan. For example, the scientist writes: "It is not very reliable to think that a certain person was the basis for Oguz Khagan, because the epic does not imply the uniqueness of Oguz Khagan as an epic monument". , suggests that it is necessary to approach epics, taking into account the characteristics inherent in their formation. That is why the scientist considers the opinion expressed by G. N. Potanin about the image of Oguz Khagan to be somewhat appropriate. G. N. Potanin is one of the scientists who expressed the first opinion about the image of Oguz Khagan. , he approaches the personality of Oguz from the point of view of the formation of epics. Therefore, he dwells on the epic features of the image of Oguz Khagan and connects it to Okirbash in the Mongolian oral art and Jonibek in the "manas" epic.

N. Rahmonov is one of the Uzbek scholars who conducted special research on the "Oguznoma" epic. The epic was translated into Uzbek by N. Rahmonov in 1987, and a small article by the scientist was also published in the magazine "Sharq styzni". In this article and in the scientist's books such as "Ruhyatdagi Nur Murodi" published in 2001, "Uzbek Classical Literature Samples" co-authored with H. Boltaboev in 2003, very serious thoughts about the epic are expressed. N. Rahmonov expresses his conclusions about the mythological motifs in the epic, the content arising from them.

In particular, the scientist's opinions on the commonalities between the names in the epic and the mythological worldview related to them, the historian Rashididdin's work "Jome' ut-tavarikh" and the Oguz legend and the "Oguznoma" are noteworthy.

The epic "Oguznoma" is widely studied by both Azerbaijani and Turkish scholars, as it is a common monument of the Turkic peoples.

In the work of the Azerbaijani scholar H. Koroglu, entitled "The Epic of Oguz Heroism", information is given mainly about the sources that collect legends and legends of the Oguz people. In addition to focusing more on the epic "Dada Korqut book", the scientist also comments on the legends of Oghuz Khan in the works of Uyghur script, "Oghuznoma" and "Shajarai Turk" by Abdulghazi Bahadirho, and "Jome' ut-Tavarikh" by Rashididdin Hamadoni.

Koroglu compared these sources and showed their similarities and differences. Another Azerbaijani scholar, M. Seyadov, in his book "Sources of Azerbaijani Mythic Thought" "Oguznoma" gives an opinion about the epic. The scientist shared his conclusions about mythological images and mythological motifs in the epic.

Turkish scientist Bahaiddin Oghal's work titled "Turkish Mythology", published in 1993, deeply researched the legends mentioned in the epic "Oghuznoma" and historical works about Oghuz Hagan. This work consists of 13 chapters, chapters 5-7 contain the study of the epic "Oguznoma" and other legends about the Oguz Khagan. The fact that the author carefully researched the "Oguznoma" epic, carefully studied every detail attracts our attention. For example, there is a part in the work called "Birth of Oguzkhan". In this part, the

scientist focuses on each color used in the description of Oguzkhan's birth, and tries to clarify the meanings reflected in the basis of these colors.

DISCUSSION

Cosmogonic myths, in short, are responses to a scheme in which someone somehow created something. How are cosmogonic visions reflected in the epic "Oguznoma", which is based on a mythological outlook and symbolism characteristic of myths? This kind of imagination is visible in the epic in Oguz Khan's marriage to two women and in the names of his children. Let's focus on the scene of Oguz Khan's marriage to his first wife: "One day, Oguz Khakan was begging God somewhere. When it got dark, a blue light came out of the blue. It was brighter than the sun, brighter than the moon. Oguz Hakhan walked in that direction. Apparently, there was a girl in the middle of that light. On his head was a bright spot like fire. It was like a golden star. That girl was so beautiful that when she laughed, the blue sky laughed, and when she cried, the blue sky cried."

As can be seen from the picture, this girl Oguz Khan met is not an ordinary girl. After he married this girl, three children were born to them: Sun, Moon, and Star.

First of all, the hero met the girl "among the blue light falling from the blue". It was at this time that Oguz Khan was begging God, that is, he was also immersed in the same divinity. In Turkish mythology, the word blue means greatness, highness. And light is a medium. So, a great light mediates the meeting of Samo's daughter and Oguzkhan. The encyclopedia "Myths of the Peoples of the World" provides information about cosmogonic myths and emphasizes that the first human or cultural hero, often a woman and a man, played the role of creator in the creation of the universe.

The principles of historicity in the "Oguznoma" epic, in general, the historicity of any folklore sample, is of particular importance in the analysis and evaluation of the work. The historicity of the "Oguznoma" saga, which is based on mythological motifs and ethnological myths, is determined by ethnological narratives, that is, narratives related to the origin of peoples. Their historicity can be seen in the real existence of people, clans, communities, communities and tribes living under a certain name, and in the preservation of the names of historical figures.

The epic "Oguznoma" contains ethnological narratives about the origin of Turkic clans such as Kang', Kipchak, Karag, Karluq, and Kalach. The origins of the clans mentioned in these narrations are connected with the name of Oguzkhan. If we are based on the above principle, the preservation of names such as Kipchak and Oghuz as names of geographical places and dialects can be found in the ethnological myths of the epic "Oghuznoma". shows historicity. In addition, on the basis of the principles of historicity in the "Oguznoma" epic, it is possible to shed light on the extent to which the narratives related to the origin of the Oguzkhan and Turkic peoples have been preserved in the historical works of Eastern literature.

Oguzkhan is a person who is often mentioned in the historical works of Eastern literature. For example, legends related to Oghuz Khagan are reflected in Rashiddin Hamadoni's "Jome' ut-tavarikh", Mirzo Ulughbek's "History of Four Nations", Hafiz Tanish Bukhari's "Abdullanoma", Abulghozi Bahadirkhan's "Shajarai Turk". There are several common and different aspects between the legend of Oguz Khagan and the epic "Oguznoma" in these works. In all the works mentioned above, Oguz Khagan is interpreted as a Muslim. Rashiddin Hamadoni, Abulghozi Bahadirkhan, and Mirzo Ulughbeks say that the Turkic peoples spread from Oguzkhan, and show that the family of Oguz Khagan goes back to Prophet Noah.

The similarities and differences between the "Oguznoma" epic and the Oguz legend in the listed historical works are also visible in the events related to the naming of the Turks by Oguzkhan. There are narrations about the origin of such peoples as Kipchak, Karluq, Kalach (Khalaj), and Kang' in "Jome' ut-tavarikh", "Tort ulus Tarikhi", "Abdullanoma", "Shajarai Turk". Only these narratives are different in historical works, and changes have occurred in the plot. Let's compare the legends about the origin of only one kang clan. This narration is given in the epic "Oguznoma" as follows: "After the battle, the army of the Oguz khagan, his servants and people received such a large amount of booty that they lacked horses, mules, and oxen to carry them away. In the army of Oguz Khagan, there was a good man, agile and strong. His horse was Jusun Bilik from Barkam. This nimble man found a kanga. He loaded the goods on the Kanga, the living wealth on the head of the Kanga, they left. All the servants and the people saw this and hurried. ... Oguz Khakan saw the kangas and laughed. He also said that wealth and wealth should be taken away by goodness. He went on his way so that the word "kanga" would indicate that he was a horse from Kanga. This ethnological myth is given in Mirzo Ulughbek's "History of Four Nations" as follows: "But, kangli means cleverness, prudence. For example, in one battle, a lot of wealth fell into the hands of Oguz Khan. He was not able to unlock the lock after taking a watchful prey from Kanim. A group of right-thinking soldiers tried. They organized it and took away the prey easily. He gave them the name Kangli because they were able to solve the problems of the world with their intelligence."

Information about the history of the emergence of the Kang clan, and the history of the emergence of all the above-mentioned peoples in general, can be found in Hafiz Tanish Bukhari's work "Abdullanoma": "When the conflict between Oguz and his cousins grew stronger (they were talking with each other) (Kangli people) looted their property, khiroji, throne crown, and took countless precious stones, cash, and various cloths and clothes (Kangli). It seemed difficult and difficult to take these (things) from that side. (At that time, this community made carts with the subtlety of their eyes and thoughts; they put all the loads in their hands on the carts. And those who received the nickname "kangli" because of this acceptable work, kangli is the name of the cart. All the kangli are the drops of that name and the drops of that river.

It can be seen from the above passages that there are not so many differences between ethnological myths given in "Oguznoma" and historical works. Only the plot seems to have some differences. Nevertheless, the following points are made regarding the origin of the kang clan from the myths, it is understood that the word "kang" is related to a cart carrying goods, and that these clan members have a strong mind.

The historical works that highlight the personality of Oghuz differ from each other in another aspect. This is a broad or narrow description of the history of Oghuz Khan. Rashiddin Hamadoni's work "Jome' ut-Tavarikh" is one of the sources that covers the history of Oghuz Khan in detail.

Rashiddin Hamadoni is a scientist who first explained the history of Turkic peoples on a scientific basis. The authors also used "Jome' ut-tavarikh" in the writing of Mirzo Ulughbek's "History of Four Nations" and Abulghozi Bahadirkhan's "Shajarai Turk".

"Jome' ut-Tavarikh" was written in Persian, and the scientist justified the fact that all tribes of Mongols were spread from Turkic peoples through his work. It shows that all these tribes go back to Oguz Khan, and the family of Oguz Khan goes back to Prophet Noah.

The important aspect of "Jome' ut-tavarikh" in illuminating the Oghuz personality is that even though the work shows Oghuz Khan as a Muslim, some traces of Turkic mythology are visible. This aspect is one of the commonalities between "Jome' ut-tavarikh" and "Oguznoma". The following examples can be given of places where Turkic mythology is preserved in the work. It is known that in the old Turkish religion - shamanism, there were no prophets and holy books, so the place of shamans, that is, shamans, was incomparable. Turkish scientist Osman Turon writes about shamans (qoms): "Shamans make them, i.e. blue Turks, a foundation of good and bad events of the future. Without the recommendations of the commanders, it would not be possible to gather an army and go to war. Great Turk in the epic "Oguznoma" and Father Korqut in "Dada Korqut book" are examples of shamans of the old Turks. Irqli Khoja mentioned in "Jome' ut-tavarikh" is actually the Great Turk mentioned in "Oguznoma" epic. He assigns the nickname, name, brand and mark of each of the Oghuz descendants. Each of the 24 clans spread from Oguzkhan is named after a certain animal. These animals are the ungun of each tribe. The tribe should not attack these animals. In "Oguznoma" the Great Turk predicts the distribution of power among the descendants of Oguzkhan.

There is another important aspect of the work "Jome' ut-tavarikh" in terms of illuminating the Oguz personality. As we know, Chinese chronicles are the most ancient, reliable source for the history of the ancient Turks. Rashiddin Hamadoni was about to write the work "Jome' ut-Tavarikh", in 1286, a historian called Amir Polod Zheng Sin came to Iran. This man had a deep knowledge of Chinese annals and Mongol narratives. Rashiddin Hamadoni's work "Jome' ut-tavarikh" should be searched for in the lectures he gave every day for three years, and the fact that science took the main place, and the personality of Oghuz was widely covered.

THE RESULT

So, the historic features of the epic "Oguznoma" are reflected in the campaigns of Oguzkhan, his naming of the Turks, uniting them and creating a centralized state.

From the marches of the Oghuz khan to other countries and peoples, it is possible to draw a conclusion about the desire to create a centralized state of the ancient Turkic peoples.

The plot is the system of events that make up the content of the work, and its basis is the motives. The genesis of the plot refers to the history of the emergence and formation of the system of events. Experts and scientists have different opinions about the plot and motive of epic works. However, most researchers are Russian scientists. They rely on A.N. Veselovsky's thoughts on this matter as a basis. He emphasized that motives are the main link that creates a plot: "Motives unite and create a plot" [1]. A scientist interprets motives as the smallest integral part of his plot. V. Propp and B. Putilov developed Veselovsky's views and paid attention to the fact that motives are changeable, that they are formed from pieces and parts, while being a small part of the plot. "Motives are the essence of the plot" [2] says B. Putilov.

A talented folklorist scientist, Jabbar Eshanqul, also expressed his opinion on this issue and expressed such thoughts: "As long as the plot of an epic work takes place in a certain place and time, this movement is undoubtedly carried out through the movement of motives." [3]

There is a symbol, an image that helps to illuminate the plot of the "Oguznoma" epic. In the prologue of this saga, it is found in the motif related to the birth of the Oguz Khagan. This is the image of Ai Khakhan. There are different views among Turkologists about the father of Oguz Khakhan. In the epic "Oguznoma" written in Uyghur script, the grandfather of Oguz Khakhan was called Ai Khakhan. In some sources, his father is called Kara Hakhan. It is known that the Uighurs adopted Monism in 763 BC. For this reason, the moon in the epic is considered as one of the traces of Monism religion. Because the Moon God was believed in monism. In addition, the Turkic and Mongolian tribes who believe in shamanism talk about mother Sun and father Moon. In the legends told in the Altai and along the banks of the Yenisei River, the best of the male heroes was called Ai Khan (Au - Nan).

If we talk about the general structure of the epic "Oguznoma", the epic is based on the myths and legends of the clan society. In terms of structure, "Oguznoma" is similar to the Kul Tigin monument. Mythological motifs and images in the epic show the activity of Oguz in a specific geographical environment. A mythical process (God - father, earth - mother) seems to lead the beginning of the Kul Tigin monument. The beginning of "Oguznoma" also has such a feature. At the same time, it can be said that the harmony between the legends about the origin of the clans and the legend about the origin of the Ashin clan from the Turkic clans, the cults of the ancient Turkic era - tree, wolf, sky cults in the ancient Turkic records and "Oguznoma", the generality determines the genesis of the plot of the epic.

Summarizing the above-mentioned ideas and arguments, it is possible to come to a conclusion about the plot of the epic as follows. Although the epic "Oguznoma" was written in the old Uyghur script, around the 14th century, the genesis of its plot, in our opinion, dates back to the time of the ancient Turks before Islam. The analysis of motifs, images, and cults that took the leading place in the plot of the epic shows that the system of events was formed in the time of the ancient Turks, that is, in the VII-VIII centuries. This is also confirmed by the fact that traces of shamanic mythology are visible in the epic.

Above, we tried to explain the genesis of the plot of the epic "Oguznoma" on the basis of sociality. This aspect can also be reflected on the basis of art. It relies on the analysis of motifs and images in the plot of the epic. After all, the genesis of the plot cannot be explained without leaving aside the motifs and images that form its basis. For example, let's take the motif of "Birth of Oguz Khan" in the epic. This motif was formed on the basis of the birth of Hormuzd in "Avesta" and in the "Tawbanoma" of the Monites. Just as Hormuzd was born as a fighter against Ahriman and a savior of the world from evil, Oguz Khan is born to save the people from the predatory domain. Another important mythological motive in the epic is Oguz Khan's fight with a giant predator in the forest. The roots of the struggle motif go back to the religious imagination of the Turkic peoples, the struggle between good and evil spirits and forces in them. For example, the fight between Ahriman, the symbol of evil, and Hurmuzd, the symbol of goodness, in "Avesta" is an example of this. The formation of the motif of the struggle in the epic lies in the struggle between the gods of goodness and evil, good and evil spirits in Zoroastrianism, shamanism, and Monism. . From the motive of the struggle, Oguzkhan knew the evils in himself, in his inner world it can be concluded that he fought and became a divinity. After all, a person cannot reach spiritual heights and take a step towards goodness without overcoming his emotional evils. The dream motif has a special place in the "Oguznoma" epic. A special role was played in the emergence and formation of this motif by the ancient Turkic literature sample - the books of fortune-telling, created on the basis of shamanic mythology. In the epic "Oguznoma", the future fate of the Oguzkhan state and its descendants is explained symbolically through the dream of the elder of the Oguz people, Ulug Turk.

CONCLUSION

In conclusion, it can be said that the epic "Oguznoma" is one of the common heritages of the Turkic peoples, and it is an example of Turkish literature in the Shamanism stream. The basis of the epic is the motifs and images related to the mythology of shamanism. The genesis and formation of the plot of the "Oguznoma" epic took place in the period of artistically ancient Turkish literature. The plot of "Oguznoma" served as the basis for the enrichment of the plot of epics in the folklore of Turkic peoples. Mythological motifs, images and cults, which form the basis of the plot of the epic, determine the artistry of the work. The mythical content and symbolism underlying them help us to study not only the spiritual world of our ancestors, but also humanity in general, the world of imagination. After all, our ancient ancestors tried to discover their inner world while seeking to know the secrets of the surrounding universe and the causes of natural phenomena. Mythological motifs, images and cults, which form the basis of the plot of the epic, determine the artistry of the work. The mythical content and symbolism underlying them help us to study not only the spiritual world of our ancestors, but also humanity in general, the world of imagination. After all, our ancient ancestors tried to discover their inner world while striving to know the secrets of the surrounding universe and the causes of natural phenomena.

the emergence of Turkic peoples is explained in a certain sequence, based on order, by means of mythological motifs and images.

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