

PAPER

MYTHOLOGY IN THE EPIC "O'GUZNOMA"

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Abstract

The Turkic peoples have long possessed a rich spiritual and religious worldview, in which religious-philosophical currents such as Shamanism, Zoroastrianism, Monism, and Buddhism played a significant role. Traces of these belief systems are deeply reflected in ancient Turkic literary heritage, particularly in epic works. The epic "O'guznoma" stands as a vivid example, incorporating mythological concepts and reflecting the ancient Turkic worldview. This article explores the mythological elements represented in the "O'guznoma" epic and examines their connection with ancient Turkic literary thought. The work analyzes myth-based characters, cosmogonic and genealogical motifs, and their ties to early religious beliefs. Moreover, the epic is regarded as a shared cultural monument among Turkic nations.

Key words: Uzbek literature, ancient Turkic epic, O'guznoma, mythology, shamanism, religious beliefs, literary heritage.

Introduction

The principles of historicity in the epic poem "Oguznoma" as well as in any folklore work in general, are of particular importance in the analysis and evaluation of the work. The historicity in the epic poem "Oguznoma" which is based on mythological motifs and ethnological myths, is determined by ethnological narratives, that is, narratives related to the origin of peoples. The historicity in them is evident in the real existence of peoples, clans, tribes, communities and tribes living under a certain name, and in the preservation of the names of historical figures.

Literature Analysis and Methodology

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, Karluk, 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.

Discussion

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-Tavarihi" 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

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

Thus, the historicity of the epic poem "Oguznoma" is reflected in the campaigns of Oguz Khan, in the events related to his naming of the Turks, their unification, and the creation of a centralized state. From the campaigns of Oguz Khan to other countries and peoples, one can draw conclusions about the desire of the ancient Turkic peoples to create a centralized state.

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