

PAPER

ON THE STUDY OF THE OGUZNOMA EPIC

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Abstract

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.

Key words: Uzbek literature, epic, myths, literary monuments.

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.

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 Uyghur 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 Zulfarnayn (Reza Nur), Genghis Khan (I. Markvart, D. Sinor).

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 Khagan 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 Khagan 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 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).

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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