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ABOUT THE GENESIS OF THE PLOT OF THE EPIC POEM "OGUZNOMA"

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Abstract. Explaining the genesis of the plot of the epic "Oguznoma" helps to understand the essence of the work. First of all, the essence of the concepts of "plot" and "genesis" and their role in the study of the poetics of "Oguznoma" is considered.

Keywords. "Oguznoma", epic, poetics, plot, genesis, event, ceremony, emblem, image, cults of the ancient Turkic period - tree, wolf, sky.

I. Introduction.

In the study of the poetics of a particular work, that is, its esthetic and artistic value, a systematic study of the literary work as a whole gives a great effect. Systematic (system) analysis of a literary text requires carefulness from the learner and plays an important role in vividly reflecting the original essence of the text.

In the analysis, in general, in approaching to any work the goal should be clear. An exact goal plays a special role in the effective achievement of the desired goal. In studying the poetics of the epic poem "Oguznoma", which we have chosen as an object for our work, the accuracy of purpose is also important.

Explaining the genesis of the plot of the epic poem "Oguznoma" helps to understand the original essence of the work. First of all, it is necessary to dwell on the essence of the concepts of "plot" and "genesis", how they play a role in studying the poetics of "Oguznoma".

The plot is a system of events that make up the content of the work, and motives make its basis. By the genesis of the plot, it is meant the history of the emergence and formation of the system of events.

Experts' opinions are different on the plot and motive of epic works. However, most researchers rely on the views of the Russian scientist A.N. Veselovskiy in this regard.

Emphasizing that motives are the main parts creating the plot, he said: "Motives come together to form a plot ring."¹ The scholar interprets the motives as the smallest integral part of the plot. V.Propp and B.Putilov developed Veselovskiy's views, and focused on that the motives are variable and together with being a small part of the plot, they themselves, consist of parts too. "Motives are the essence of the plot," B.Putilov said².

The talented folklorist Jabbor Eshanqul also gave his own opinion on this issue, saying: "As long as the plot of an epic work takes place in a certain place and time, this action is, undoubtedly, carried out through the movement of the motives."³

Before dwelling on the genesis of the plot of the epic poem "Oguznoma", let's take a look at the history of the ancient Turkic peoples. When we compare the development of events in the epic poem, the various ceremonies with the events and ceremonies in the history of the Turkic peoples, especially the Huns, the genesis of the plot of the epic poem becomes clear.

According to the Turkologist A.M. Shcherbak, the writing features of the epic poem are similar to the period of Tokhtamishkhan and his labels, that is, the script and language of the epic poem dates

¹Веселовский А.Н. Историческая поэтика. –Л., 1940. 94 с.

²Путилов Б. Мотив как сюжетобразующий элемент // Типологические исследования по фольклору. –М., 1975. стр.142.

³Жаббор Эшонкул. Ўзбек халқ дostonларида туш мотиви // Ўзбек тили ва адабиёти, 1993, №...., 128-б.

back to the XIV century. His thoughts are true. Because as Ogal Bahauddin means that there is no trace of Islam in the Oghuz epic poem written in Uyghur, and there is no doubt that it was written after the time of Chingizkhan.⁴ From this point of view, it can be said that although this biblical epic was written in the fourteenth century, the genesis of its plot dates back to much earlier periods.

The image of Oghuz Hakan in the epic poem "Oguznoma" is interpreted as a historical figure by many scholars. Many scholars argue that a certain historical figure is embodied in the image of Oghuz Hakan. They point out that in the person of Oghuz Hakan lay such historical figures as Mode (N.L.Bichurin), the ruler of the Hun, Bukakhan (V.V.Radlov) in Yuan-Shi, Iskander Zulkarnain (Riza Nur), Chingizkhan (I.Marvart, D.Sinor). N.Ya. Bichurin says that Mode and Oghuzkhan were the same person.⁵

Another scholar, Ziya Kokalp, being unaware of Bichurin, wrote in Volume 1 of his book "National Traditions" that Mode and Oghuzkhan were the same person. Ogal Bahauddin says these ideas are the most logical and intelligent ones.⁶

The affairs that Oghuz Hakan carried out in the epic poem "Oguznoma" - his military movements to different countries, the establishment of a centralized state, the transfer of the government to his children at the end of his life, his instructions about how to govern the country, the description of the ceremonies in the epic poem remind the activities of Mode (Mete, Mochun), who was the founder of the state of the Huns ruling in Central Asia from the VII century BC to the 48s of our era. According to the Chinese historians, Mode was exiled to Yuezhi after the birth of another son of the Hun leader Tuman from his wife. After a while, he

escaped from there. Mode took the government by killing his father Tuman, his brothers and stepmother. He made military expeditions to different countries and founded the Great Hun Empire. Another proof of the similarity between the image of Oghuz Hakan and Mode is: in the epic poem Oghuz Hakan broke the golden bow and gave three of his six sons and called them "Brokens" and sat them on the right side. He gave the other three sons silver arrows and called them "Sparks" and sat on the left. In the Hun Empire, too, the method of governing was divided into right and left parties. The activities of the Hun ruler Mode, his works and efforts to establish a centralized state and his patriotism have left a deep mark on the hearts of the Turkic peoples. As a result, the epic poem "Oguznoma", which was based on Mode's activity, was formed.

There is another symbol, image that helps to illuminate the genesis of the plot of the epic poem "Oguznoma". It is met in the preface of the epic in the motif associated with the birth of Oghuz Hakan. It is the image of the Moon Hakan.

Among Turkologists there are different views about the father of Oghuz Hakan. In the epic poem "Oguznoma" written in Uyghur script the grandfather of Oghuz Hakan is called the Moon Hakan. In some sources, it was noted that his father was Kara Hakan. It is known that the Uyghurs adopted the religion of Monism from 763 BC. Therefore, the Moon Hakan is considered to be one of the traces of the monastic religion in the epic. Because the the Moon God was a god believed in monism. There was also a talk about the Sun Mother and the Moon Father among the Turkic and Mongol tribes who practiced shamanism. Also, the best of the male heroes in the legends told in the Altai and on the banks of the Yenisei River was called the Moon Khan (Ay-Han).

If we talk about the general structure of the epic poem "Oguznoma", the epic was based on the myths and legends of the tribal society. By structure "Oguznoma" is similar to

⁴Ўгал Баҳоуддин. Турк мифологияси. –Анқара, 1993. 128-б.

⁵Бичурин Н.Я. Собрания сведения о народах –М.-Л., 1950. С.46-47.

⁶Ўгал Баҳоуддин. Ўша асар. 10-11 бб.

the monument of Kul Tigin. Mythological motifs and images in the epic poem testify to Oghuz's activity in a certain geographical environment. It seems that the mythical process (God - father, earth - mother) leads at the beginning of the monument of Kul Tigin. There is such a feature at the beginning of "Oguznoma" too. Moreover, it can be said that the harmony between the legends about the origin of tribes and the legend about the origin of Ashin from Turkic tribes, the commonality of ancient Turkic cults - tree, wolf, sky cults in ancient Turkic memoirs and "Oguznoma" also determine the genesis of the plot of the epic poem.

Summarizing the above mentioned ideas and arguments, it can be drawn the following rough conclusion about the genesis of the plot of the epic poem. Although the epic poem "Oguznoma", was written in the old Uyghur script around the 14th century, the genesis of its plot, in our opinion, dates back to the pre-Islamic period of the ancient Turks. The analysis of motifs, images, cults, which took the leading place in the plot of the epic poem shows that the system of events was formed in the period of the ancient Turks, that is, in the VII-VIII centuries. This is confirmed by the traces of shamanic mythology in the epic poem.

We have tried to explain the genesis of the plot of the epic poem "Oguznoma" on a social basis. This aspect can also be reflected in the artistic base. In this place the analysis of the motives and images in the plot of the epic poem are relied on. Because, the genesis of a plot cannot be explained without the motives and images that form its basis.

For example, let's take the motif about "The Birth of Oguzkhan" in the epic poem. This motif is based on the birth of Hormuzd in the Avesto and in the repentance of the Monis. Just as Hormuz was born as a fighter against Ahriman, as a savior of the world from evil, Oguzkhan was born to save the people from the savage domain.

In the formation of the motif of struggle in the epic poem lies the struggle between the gods of goodness and evil, good and evil spirits in Zoroastrianism, shamanism and monism.

In our opinion, the religion of shamanism has a special place in the formation of the dream motif in the epic poem "Oguznoma". The ancient Turkish literature based on Shamanic mythology - the Book of Fortune played a special role in the emergence and formation of this motif. In the epic poem "Oguznoma" through the dream of elder chief of the Oghuz tribe, the Great Turk, the state of Oghuzkhan, the fate of his descendants is symbolically described.

The cults and the history of images in the epic poem also help to explain the genesis of the plot on an artistic basis. The mountain, the tree, the water cults in the epic poem; the symbols of wolves and birds are also seen in ancient Turkish literature. For example, the following example can be found in "Irq Bitig":

*Агар тоғ деган туш келса,
Таъбири шундай бўлар:
Тоглик ердан тоғ юксалар, бўртиқ пайдо
бўлур,
Тунроқ устида тунроқ пайдо бўлур⁷.*

Or, there are such lines in "Bilga hakan": "Sandalwood was brought and cut the hair, ear and face of such a lot of people". The cults of mountain and tree are the symbols of the middle world, the continuity of human generation in the Turkic mythology in shamanism.

In conclusion, it can be said that the genesis and formation of the plot of the epic poem "Oguznoma" took place artistically in the period of ancient Turkic literature. The plot of "Oguznoma" served as a basis for enriching the plot of the epics in the folklore of the Turkic peoples.

⁷Ўзбек мумтоз адабиёти намуналари. 1-жилд. –Т.: "Фан", 2003. 71-б.

Conclusion

The study of the artistic features of the epic poem "Oguznoma" helps us to investigate the imaginary world of the ancient Turkic peoples. What is the artistic merit in the epic? The mythological motives, the images, the cults that form the basis of the plot of the epic poem determine the artistic merit of the work. The mythical content and symbolism that underlies them helps us to study not only our ancestors, but also the spiritual world of mankind in general, the world of imagination. Since, our ancient ancestors tried to discover their own inner worlds in the pursuit of understanding the mysteries of the universe, the causes of natural phenomena.

The epic poem "Oguznoma" describes the creation of the world, mankind, the struggle between good and evil, the emergence of the Turkic peoples, in a certain sequence, in order, through mythological motives and images.

While studying the artistic features of the epic, the following conclusions were drawn:

Firstly, the artistic features of the epic poem "Oguznoma" are determined by its mythological motives, images and cults. These elements, which define the artistic merit of the epic poem, have served as a means of illuminating the thoughts, development, ideology, worldview and the history of the traditions of our Turkic peoples. In the epic poem "Oguznoma" such motives as legendary birth motive, "marriage motif", "struggle motif", "dream motif", the cults such as Oguzkhan, wolf, daughters of Earth and Sky, images of the Great Turk, blue, tree, mountain reflect the views of shamanic mythology. By analyzing these elements of the art of the epic poem, it is possible to gain an understanding of the ideology, worldview, and cosmogony of the Turkic peoples.

Secondly, the historicity of the epic poem, in our opinion, is reflected in the fact

that the personage of Oghuz and the Turkic peoples are reflected in their historical works, that these names are still alive today. The historical principle, which plays an important role in the art of the epic poem, is reflected in the image of Oghuz Hakan. Comparing the epic poem with the historical works that contain the legends about Oghuz Hakan is very effective in illuminating the historicity. As a result of the comparison, it can be concluded that there are many similarities between the Oghuz legend in Rashididdin's "Jome'ut-tavorikh" and "Oguznoma". Although Oghuz Hakan is interpreted as a Muslim in this book, some traces of Turkic mythology are preserved. The images of the Great Turk in the epic poem and Irqil Khoja in the Oghuz legend in "Jome' ut-tavorikh" can be example of it. Both images symbolizes the shaman of the Oghuz people.

Also, in the Oghuz legend in "Jome' ut-tavorikh" Oghuz Hakan meets his third wife by the river and marries her. The cult of water, which played an important role in Turkic mythology, was reflected in it. In Turkic mythology, water is represented as a sacred beginning.

Thirdly, the study of the art of the epic poem, the analysis of the mythological motives, the images in it help to clarify the genesis of the plot of the epic poem. In our opinion, the epic poem "Oguznoma" was written in the XIV century though, its plot dates back to the time of the ancient Turks. The predominance of shamanic mythology in the epic leads to such a conclusion.

This epic poem did not come into existence all at once. In general, any example of artistic creation, especially folklore, does not appear all at once.

They go through several stages and have a long artistic root. The epic poem "Oguznoma" is no exception. Initially, myths and legends about Oghuz Hakan appeared among the Turkic peoples. These myths later

led to the creation of the perfect example of artistic creation.

Why is it necessary to study the epic poem "Oguznoma" and its artistic features? In our opinion, the epic poem "Oguznoma" is important for studying the development of thinking, ideology, worldview, customs and traditions of the Turkic peoples. The artistic elements in it play an important role in showing the foundations of our modern thinking, worldview, and spirituality.

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