

## THE STUDY OF "OGUZNOMA" AND THE MOTIVES OF SHAMONIC MYTHOLOGY IN IT

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**Abstract.** *The article talks about the importance of "Oguznoma" in the history of the artistic thinking of our nation and the progress of development. In the study of ancient Turkish written literature, it was noted that the study of the genesis of the work, the writing process, the system of characters, and artistic features are specific directions. The role of the epic in the history of our ancient Turkish written literature and the literary-scientific views of the scholars who appraised its artistic value were discussed.*

**Keywords:** *ancient Turkish literature, epic "Oguznoma", Botirtangriqut, researchers of ancient Turkic literature, fon Dits, Kh. Ko'ro'g'li, Abdurauf Fitrat, Nasimkhan Rahmonov, mythological motives, shamanic mythology .*

There are two epics in ancient Turkish literature. These are "Dada's Scary Book" and "Oguznoma". Both works are of great importance in the history of Turkic peoples. The study of the "Oguznoma" saga, along with providing valuable information on linguistics, mythology, and ethnology, is bound to be an answer to the problematic questions that are expected to be solved in these fields. The saga was written in the old Uyghur-Turkish script, the original text is kept in the National Library of Paris. The mythological layer in the epic, the activity of Oghuz in a specific geographical environment, indicates that the epic was based on the myths and legends of the seed-breeding society. In terms of structure, "Oguznoma" reminds of the monument of Kul Tigin. There is a similar feature in the beginning of "Oguznoma", the harmony between the legends about the origin of clans and the legend about the origin of the Ashin clan from Turkic clans, the commonality of the cults of the ancient Turkic period - tree, wolf, sky cults in ancient Turkic records and "Oguznoma". determines the development path of this saga. "Oguznoma" consists of two parts. The first part is a mythological layer, which includes scenes of Oguz's unnatural birth and unnatural upbringing, his fight against evil and his killing of the beast. The second part consists of events characteristic of historical epics. This part includes Oguz's marriage, the birth of his children, scenes of battles and conquering different countries, and the scenes of dividing the lands under his control to his sons.

The study of "Oguznoma" is first associated with the name of the German scientist von Dietz. The scientist translated the epic into German in 1815. In addition, famous scientists such as V. Radlov, Reza Nur, V. Bang, A. M. Shcherbak, H. Koro'gli, Q. O'miraliyev, F. Bayat, A. Shamil conducted research on the "Oguznoma" saga. they did work. Scientist H. Koroguly writes about the place of "Oguznoma" among "Oguznomas", which is one of the ancient writings that is of great importance in the cultural life and literary development of the Turkic peoples. : The term "Oguznama"... first appears in the work of Abu Bakr Abdullah Oibek ad Dawadari (XIV). The copy recorded in Rashididdin, but which has not reached us, and the "Oguznama" in Uyghur script, which is kept in the National Library of Paris, are also typical of that period.

"Oguznoma" is one of the unique events in the history of artistic thinking of our people. Therefore, the study of the genesis of the work, the process of writing, the system of images, and

artistic features is a special direction in the study of ancient Turkish written literature. Nasimkhan Rahmonov, along with dozens of famous scientists like Abdurouf Fitrat, Alibek Rustamov, Aziz Qayumov, Bakhtiyor Isabekov, Abdurashid Abdurahmanov, Muzaffar Mamatkulov, also made a great contribution to the study of this saga. He repeatedly referred to "Oguznoma" and researched it from different angles. He gave a worthy assessment of the epic's place in the history of our ancient Turkish written literature and its artistic value. A scholar of ancient Turkic written monuments says that "Oguznoma" was originally in oral form. While writing about Rashiddin Fazlullah Hamadani and his work "Jome ut-Tawarikh", he notes that the narrations about the origin of the Turkic tribes given in the first volume of the book are the same as the narrations in "Oguznama". Although "Oguznoma" was copied and read in Uyghur script in the 15th century, it clarifies that it was performed orally until the time of Rashididdin Fazlullah Hamadani. The scientist Rashiddin Fazlullah Hamadani, while focusing on his services to history and literature, recognizes him as a scientist who revealed the history of the Turkic peoples and scientifically substantiated the spread of these peoples from Oghuz Khan. The scientist himself said, "Take Oguzkhan mil. In the 3rd century, he writes that he considers Batir, who turned the kingdom of Hun into a powerful state, "the prototype of the god." Nasimkhan Rahmanov was the first to translate the epic "Oguznoma" from the ancient Uyghur language into Uzbek. The translator tried to preserve the grammatical construction of the ancient Turkic language while performing this responsible work, converting to the modern Uzbek language. Therefore, repeated words and sentences do not appear to be a defect. In some places, the author leaves the original word. This is obviously done to avoid breaking the rhythm. The text of the epic was published in 1989 in the 4th issue of the magazine "Sharq yyezri" under the name "Oguznoma or the epic about Oguzkhan". Let's pay attention to the following opinions expressed by the scientist in the magazine: "Orkhun Yenisei memoirs (VI-VII centuries AD), which are the common written monuments of the Turkic peoples, Mahmud Kashgari (Devon-u Lugatit Turk) (XI century), Yusuf Khos Hajib's "Kutadgu Bilig" (11th century) works also put forward the idea that goodness always accompanies mankind. "Oguznama" is also one of the brightest works in this spirit.

The scientist also notes that the images, system of events, motifs in the work refer to ancient Turkish literature. It proves that there is not only a similarity between the images in the later written literature and the "Oguznoma" in the legends created before the ancient Turkic period, but also an integral commonality. According to some legends of the Turkic peoples, the image of the holy wolf, who led the clan of Oguzkhakan, the scientist expressed his opinion that the descendants of the Ashin clan, which had great influence in the ancient Turkic period, were descended from the wolf. prove by comparing the event of calculations. The image of God in "Oguznoma" is similar to the image of God in the Irq text. In the story of race, Adam crawls and meets God and asks him for happiness, God gave happiness and said that you will be happy in your life and live long. This episode is the same in both centuries.

In the textbook "History of Uzbek literature" (from the earliest times to the first half of the 15th century) Nasimkhan Rahmanov, the study of "Oguznoma", mythological motifs in the work, three-layered human model, dream motif, color and beliefs will touch on such topics in detail. Comparatively analyzes the epics about Oguzkhagan. He interprets Oguzkhakan as a historical person and a literary character who is often mentioned in the history of Eastern literature. In the works "Jome' ut-tavorikh" (Rashididdin Fazlullah Hamadoni), "History of Four Nations" (Mirzo Ulug'bek), "Abdullanoma" (Hafiz Tanish Bukhari), "Shajarai Turk" (Abulgozi Bahadirkhan) A

scientist who has a good understanding of the meeting of legends related to Uzkhagan and the common and different aspects between these legends and the epic "Oguznoma" gives clear conclusions. The plot differences between the above-mentioned historical works and the "Oguznoma" epic are clarified by comparing the narrative about the origin of a single Khang clan. As a result of comparisons between ethnological myths and epics in historical works, the scientist "...not so big differences are noticeable. "It seems that there are some differences in the plot." The scientist writes that the legendary events of Oghuz Khan described in the work "Jome' ut-tavarikh" by Rashididdin Fazlullah Hamadoni are completely different from the epic "Oguznoma" in the Old Uighur Turkish script, and in the topic "Rashididdin Fazlullah Hamadoni" will be discussed separately. A series of plot realized through deep thinking of the researcher is presented and the comparison is brought to its end.

Nasimkhan Rahmonov's article "Geographical Names in Oguznoma in the Scope of the Great Silk Road Culture" was published on September 25, 2020 in "Problems of Discourse and Style in Fiction: Proceedings of the International Scientific and Practical Conference". Also "Огузнаме" в контексте культурного наследия великого шёлкового пути" (Международный Казахско-Турецкий университет имени Х.А. Ясавиматериалы II-ой Международной конференции. Сентябрь 2020. "Великий шелковый путь – Дорогамира, согласия и стабильности" . – С. 226-231) published in the same year done. In the article, the scientist refers to toponymy and onomastics, dwells in depth on the language and literary sources of the epic.

In 2007, Bakhtiyor Isabekov, candidate of philological sciences, managed to prepare an adaptation of the epic and publish it as a separate book. This was certainly a happy event for our linguists, literary scholars, and historians. This book, published by "Uzbekistan" publishing house, is still of great importance in the study of the history, culture and literature of the Turkic peoples.

The book describes the birth of "Oguz Khan" in Uyghur as follows: "2. After that, they found happiness. 3. One of these days, the moon will open its eyes? 4. The man gave birth to a son. Meaning: "One day, Khagan Ai's eyes opened and he gave birth to a son." As can be understood from the passage, we can feel the influence of shamanic literature in the image of the birth of Oghuz and the Ai Khagan who gave birth to him. Ishtar, the mother of the Akkadian and Sumerian gods, can be seen in the image of Ai Khagan. It should be noted that the transition period from the maternal to the paternal clan is reflected in the image of this god. According to the imagination of the ancient Turks, the Sun is the beginning of masculinity, and the Moon is the beginning of femininity. In the Yakut language, the word "Moon (Ay)" means to create, to bring into existence. Accordingly, Ai Khagan can be interpreted as a "creator". Let's pay attention to the following passage in the epic: "Bu chakda bu yerda bir ulug' o'rmon bor edi. 2. Ko'p muranlar, ko'p o'kuzlar bar erdi. 3. Bunda kelganlar ko'p-ko'p, bunda uchqanlar qush ko'p-ko'p erdi. 4. O'shul o'rmon ichinda beduk bir kiat bar erdi. 5. Yilqilarni, el-kunlarni yer erdi. 6. Bedik yaman bir kik erdi. 7. Berka emgak birla el-kunni basip erdi. 8. O'g'uz qag'an bir eriz, qag'an kishi erdi. 9. Bu qiatni avlamaq tiladi. Kunlardan bir kun avg'a chiqti.

"1. Yida birla, ya, o'q birla, taqi qilich birla 2. Qalqan birla atladi. Bir bug'u aldi. 3. Shu bug'uni talnung chubuqi birla 4. Ig'achqa bog'ladi ketdi. Andan so'ng erta bo'ldi. 5. Tang erta chaqda keldi. Ko'rdikim qiat 6. Bug'uni alip turar. Kena bir adug' addi 7. Altuntug' belbag'i birla yig'achg'a bog'ladi, ketdi 8. Mundun so'ng erta bo'ldi, tang erta chag'da keldi 9. Ko'rdikim qiat adug'ni alup turar".

As understood in the passage, Oguz ties a deer to a tree on the first day and a bear on the second day in order to catch the predator, after which it becomes clear that the giant predator is stronger than them. On the third day, Oguz sits alone under a tree and kills a giant monster, a symbolic image that spread the seeds of evil in the world. Oguz's struggle with the beast in the forest reminds of the motif of the heroes' struggle with various giant animals, magicians, giants and dragons in fairy tales. Oguz's fight with the wild beast in the forest goes back to the motif of shamanism. This is considered a mythological motive and reminds us of the fight between Ahriman, the symbol of evil, and Khurmuzd, the symbol of goodness, in the "Avesta". We can also find such mythological motifs in monastic literature. The conflict between Hormuzd and Shmnu at the beginning of "Khuastuanift" is proof of our opinion. Therefore, Oguz himself is considered a symbol of goodness.

The text presented by the scientist Bakhtiyor Isabekov was prepared for publication, having been converted from the 1992 Uyghur script to Krill script, as well as with critical views from the perspective of the history of our language. Differences can be observed when comparing Bakhtiyor Isabekov's text with Turkic scholar V.V. Radlov's "Dictionary of Ancient Turks". Therefore, the scientist explains this situation as follows: "3/3: "There are many people who came here" (there is no "blue" in Radlov). 1/8: Koklugrak (in Radlov: koruklugrak). 3/5: El koplarni (in Radlov: El-kunlarni). 6/5: He prayed to God. (In Radlov: God was born in Yolbareu) 9/2: A beautiful girl was born (In Radlov: A beautiful girl was born). 6/6: Yernig el-kuni ani see (in Radlov: Earth's wind day see). 12/1: Ye erda yurusun kulan (in Radlov: av yerda yurusun kulan). 12/2: Kok kurikhan (in Radlov: kok korigan) 16/4: Kok tulug'guk (in Radlov: kok tulukluk) 17/6: Kok yallug' (in Radlov: blue challug'). 18/4: Iashunda Itil (in Radlov: Then Itil). 20/8: Save Balukh to ben (In Radlov: save beluq to us 24/5: Yett, kechdi (In Radlov: Yetti, kesti). 27/9: Kaghardin sarulmish erdi (In Radlov: Saunmish erdi). 30/7: Yuryit kag 'onni basdi (in Radlov: Chur-chit fogonni basti). 31/5: Ishay bir chevar (in Radlov: yakshi/yashqi bir chebar). We have included in the text whichever form we consider to be more correct." In addition, in B. Isabekov's copy, "y" is used instead of "ch/j" in the copy used by V.V. Radlov, and "din" is used instead of "din". In the process of studying "Oguznoma", the scientist touches on some bitter truths that attract our attention: "Unfortunately, our experts are not seriously engaged with Turkish mythology, and the analysis of this work It is probably because he could not turn it into something, based on the testimony of this monument, rather than taking models from the understanding of the world of other peoples (here we are talking about Chinese thinking), Turkish fairy tales are the creative dome of our people. rather than the product, the features acquired from outsiders (mainly from the Persians) are more evident (V.D. Smirnov. Turetsko-osmenskie skazki, Türkologicheskiy sbornik. 1973. p. 228.) is coming." Also, if the scholar looks at the other side of the issue and pays deeper attention to the expression of the Chinese worldview "Blue above, Earth below" in the Orhun-Enasoy inscriptions, symbols such as "bow" and "arrow" are approached based on the Turkic worldview, showing the existence of a Turkish, not a Chinese, view.

Researchers evaluate this work not only as a high literary monument, but as a factor that clearly shows the expressive possibilities of the ancient Turkic language. They prove on the basis of examples that the epic played an important role in the further development of the written literature of all Turkic peoples.

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