

ABOUT THE GENESIS OF THE PLOT OF THE STORY "OGUZNOMA"

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Annotation

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.

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In the study of the poetics of a particular work, that is, its art, the systematic study of a work of art in its entirety is of great benefit. Systematic analysis of the literary text requires the learner to be careful and plays an important role in vividly reflecting the essence of the text.

In the analysis, in general, the purpose of any approach should be clear. The accuracy of the goal plays a special role in reaching the finish line flawlessly and efficiently. Clarity of purpose is also important in the study of the poetics of the epic "Oguznoma", which has become the object of study for our work.

Explaining the genesis of the plot of the story "Oguznoma" helps to understand the essence of the work. First of all, it is necessary to dwell on the essence of the concepts of "plot" and "genesis", and to what extent they have a place in the study of the poetics of "Oguznoma".

The plot is a series of events that make up the content of the work, based on motives. The genesis of the plot refers to the history of the emergence and formation of the sequence of events.

Scholars differ on the plot and motives of epic works. However, many researchers rely on the views of the Russian scientist AN Veselovsky.

He emphasized that motives are the most important link in the story: "Motives come together to create a plot circle." The scientist interprets motives as the smallest integral part of the plot. V.Propp and B.Putilov, developing Veselovsky's views, paid attention to the fact that the motives are changeable, as well as being a small part of the plot, they also consist of parts and parts. "Motives are the essence of the plot," said Putilov.

Talented folklorist Jabbor Eshankul also expressed his opinion on this issue: "The plot of an epic work, of course, takes place in a certain place and time, and this movement is undoubtedly realized through the movement of motives.

Before we talk about the genesis of the story "Oguznoma", let's take a look at the history of the ancient Turkic peoples. When we compare the development of events in the epic, 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 becomes clear.

According to the Turkologist AM Sherbak, the writing features of the epic are similar to the Tukhtamishkhan period, with its labels, that is, the writing and language of the epic dates back to the XIV century. He has a soul in these thoughts. According to Ugal Bahauddin, there is no trace of Islam in the Uyghur epic written in Uyghur, and there is no doubt that it was written after the time of Genghis Khan. From this it can be deduced that, although this biblical story was written in the fourteenth century, the genesis of its plot dates back to earlier times.

The image of Oguz Hakan in the epic Oghuznama is interpreted by many scholars as a historical figure. Many scholars have suggested that a certain historical figure was embodied in the image of Oguz Hakan. They emphasize the existence of such historical figures as the blood ruler Mode (NL Bichurin), Bukhan (Yu.V. Radlov), Iskandar Zulkarnain (Rizo Nur), Genghis Khan (I. Marvart, D. Sinor) in the image of Oguz Hakan. N.Ya. Bichurin says that Mode and Oguzkhan are the same person.

Another scholar, Ziya Kokalp, wrote in the first year of his book, National Tatabs, that, unaware of Bichurin, Mode and Oguzkhan were the same person. Ghagal Bahauddin says that these ideas are the most logical and intelligent.

Oguz Hakan's accomplishments in the Oghuznama story include his travels to different countries, the formation of a centralized state, the transfer of power to his children at the end of his life, and the way in which he governed the country. It is reminiscent of the activities of the ruling Huns and the founder of the state, Mode (Mete, Mochun). According to Chinese historians, Mode was exiled to Moden Yuezhi after the birth of another son from another wife of the Hun leader Tuman. After a while, he ran away. Fashion takes power by killing his father Tuman, his brothers and his stepmother. He invaded various lands and founded the great Hun Empire. Another proof of the commonality between the image of Oguz Hakan and Mode: Oguz Hakan in the story broke the golden bow on three of the six boys and called them "Perverts" and put them on the right side. He divides the silver arrows into three parts and calls them "Fly" and lands them on the left. In the Hun Empire, too, the method of governing was divided into right-left organizations. The activities of the Hun ruler Mode, his efforts to establish a centralized state, and his patriotism left a deep mark on the hearts of the Turkic peoples. As a result, the story "Oghuznoma", which is the basis of Mode's work, was formed.

There is another image that helps to unravel the genesis of the plot of the story "Oghuznoma". In the preface of this story, Oguz occurs in the motif associated with the birth of Hakan. This is the image of Oi Haqqan.

There are different views among Turkologists about the father of Oguz Hakan. In the Uyghur inscription, Ghuznama, the ancestor of Ghuz Haqqan is called Oi Haqqan. According to some sources, his father was called Kara Haqqan. It is known that the Uyghurs converted to Monism in 763 BC. For this reason, the moon in the story is considered to be one of the traces of the monastic religion. Because Oi Tangri was a deity believed in monism. In addition, the Turkic and Mongol tribes, which believe in the Shaman religion, also speak of the Sun Mother and the Father Moon. In the Altai and on the banks of the Yenisei River, the greatest of the male heroes was called Ai Khan (Au-Naan).

If we talk about the general structure of the story "Oghuznoma", the story is based on the myths and legends of the tribal society. In terms of structure, the Oghuznoma is similar to the Kul Tigin monument. The mythological motifs and images in the story testify to the activity of the owl in a certain geographical environment. It is as if a mythical process (Tangri - father, earth - mother) led the beginning of the monument to the slave. The beginning of the "Oghuznoma" has the same feature. At the same time, it is possible to say that there is a harmony between the legends about the origin of seeds and the legend about the origin of the Ashin tribe from the Turkic tribes.

Summarizing the above ideas and arguments, we can conclude about the genesis of the plot of the story as follows. Although the story of Oghuznama was written in an old Uyghur script in the 14th century, its genesis, in our opinion, dates back to pre-Islamic times. The analysis of motifs, images, cults, which

play a leading role in the plot of the epic, shows that the system of events was formed in the period of the ancient Turks, ie in the VII-VIII centuries. This is confirmed by the fact that the story shows traces of shamanic mythology.

We have tried to explain the genesis of the plot of the story "Oguznoma" on a social basis. This aspect can also be reflected on the basis of art. In this case, the motives in the plot of the story are based on the analysis of images. Because the genesis of the plot can not be ignored, ignoring the motives and images that form its basis.

Take, for example, the motif in the story, "The Birth of the Lamb." This motif is based on the birth of Hormuz in the Avesta and in the repentance of the Monks. As a fighter against Ahriman and a savior of the world from evil, Oghuzkhan was born to save the people from the beast of prey, just as Hormuz was born.

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

In our opinion, the religion of shamanism has a special place in the formation of the dream motif in the story "Oguznoma". A special role in the emergence and formation of this motif was played by the ancient Turkic literature based on the mythology of Shamanism - the Book of Fortune. In the story "Oguznoma" the fate of the Oguz state and its descendants is symbolically described in a dream of the elder of the Oguz people, the Great Turk.

The cults and images in the story help to explain the history and the genesis of the plot on an artistic basis. Mountain, tree, water cults in the epic; Images of wolves and birds are also found in ancient Turkish literature. For example, the following is an example from Irq Bitig:

If you come across a mountain,

The interpretation is as follows:

When mountains rise from the mountains, there are grains,

Soil will form on top of the soil.

Or, in the inscription "Bilga Hoqan" there are such places: "Sandal brought wood and cut so many people's hair, ears and cheeks". Mountain and tree cults are a symbol of the continuity of the human race in the Middle Ages, in Turkish mythology.

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

The study of the artistic features of the story "Oguznoma" helps us to explore the imaginary world of the ancient Turkic peoples. What does art look like in a story? The mythological motifs that form the basis of the plot of the epic, images, cults define the art of the work. The mythical content behind them, the symbolism, helps us to study not only our ancestors, but also the spiritual world of mankind in general, the world of imagination. Because our ancient ancestors tried to discover their inner world while trying to understand the mysteries of the universe around them, the causes of natural phenomena.

In the story "Oguznoma" the creation of the world, man, the struggle between good and evil, the emergence of the Turkic peoples, in a certain sequence, on the basis of order, mythological motifs, images are described.

During the study of the artistic features of the story, the following conclusions were drawn:

First of all, the artistic features of the epic "Oguznoma" are determined by its mythological motifs, images, cults. These elements, which define the art of the epic, served as a means of revealing the

history of development, ideology, worldview and traditions of our Turkic peoples. In the story "Oguznoma" there are such motifs as a mythical birth motif, "marriage motif", "struggle motive", "dream motif", Oguzkhan, wolf, girls of Earth and Samoa, images of the Great Turk, cults of blue, trees, mountains and cults. caused. Through the analysis of these elements of epic art, it is possible to gain an understanding of the ideology, worldview, cosmogony of the Turkic peoples.

Secondly, the historical significance of the story, in our opinion, is reflected in the historical works of the Oghuz people and the Turkic peoples, as evidenced by the fact that these names live today. The historical tendency, which plays an important role in the art of the epic, is reflected in the image of Oguz Hakan. Comparing the story with the historical works that contain the legends about Oguz Hakan is very effective in revealing the history. By comparison, Rashididdin's Jome' ut-Tawarikh has a lot in common with the Oghuz legend and the Oghuznama. Although Oguz Hakan is also portrayed as a Muslim in this work, some traces of Turkic mythology have been preserved. Examples of this are the images of the Great Turk in the saga and Irkil Khoja in the Oghuz legend in the Jame' ut-Tawarikh. Both symbols symbolize the evening of the Oghuz people.

In the legend of Oghuz in Jame' ut-Tawarikh, Oghuz Hakan met his third wife by the river and got married. The cult of water, which played an important role in Turkic mythology, found its expression in this. In Turkic mythology, water is expressed as a sacred beginning.

Third, the study of the art of the story, the analysis of mythological motifs and images in it helps to clarify the genesis of the plot of the story. In our opinion, the story "Oguznoma", although written in the XIV century, its plot dates back to the time of the ancient Turks. The predominance of shamanic mythology in the epic leads to this conclusion.

This story did not happen at once. In general, not all examples of art, especially folklore, come into being at once.

They go through a number of stages and have a long artistic career. The Gazette is no exception. Myths and legends about the Oguz Haqqan originated among the Turkic peoples. These myths later led to the creation of a perfect example of art.

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

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