

## On the Genesis of the Plot of the Epic "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" is considered, as well as their role in the study of the poetics of "Oguznoma".*

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In the study of the poetics of a particular work, that is, the art, taking the work of art as a whole and systematically studying it gives great effect. Systematic (systematic) analysis of a literary text requires meticulousness from the learner and plays an important role in vividly reflecting the original essence of the text.

In analysis, in general, the goal should be clear in any approach to work. Target accuracy plays a special role in achieving the desired goal accurately and effectively. Accuracy of purpose is also important in the study of the poetics of the epic "Oguznoma", which we have studied for our work.

Explaining the genesis of the plot of the epic "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", to what extent they play a role in the study of the poetics of "Oguznoma".

The plot is a system of events that make up the content of the work, based on motives. When we talk about the genesis of a plot, we mean the history of the emergence and formation of a system of events.

Scholars differ on the plot and motive of epic works. However, most researchers rely on the opinion of the Russian scientist AN Veselovsky in this regard.

He emphasized that motives were the most important link in the plot: "Motives come together to form a plot circle." The scientist interprets motives as the smallest integral part of the plot. V. Propp and B. Putilov, developing Veselovsky's views, noted that the motives are variable, that they are a small part of the plot, as well as the fact that they are composed of parts. "Motives are the essence of the plot," Putin said.

Talented folklorist Jabbor Eshanqul also expressed his opinion on this issue, saying:

Before we talk about the genesis of the plot of the epic "Oguznoma", let's take a look at the history of the ancient Turkic peoples. When we compare the course of events in the epic, the various ceremonies with the events and ceremonies in the history of the Turkic peoples, especially the Huns, the genesis of the

epic plot becomes clear.

According to the Turkologist A.M. Shcherbak, the writing features of the epic are similar to the period of Tokhtamishkhan, its labels, that is, the writing and language of the epic dates back to the XIV century. He has a soul in these thoughts. This is because Ogal Bahauddin means that there is no trace of Islam in the Oghuz epic written in Uyghur, and there is no doubt that it was written after the time of Genghis Khan. From these considerations 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 Oguz Hakan in the epic "Oguznoma" is interpreted by many scholars as a historical figure. Many scholars argue that a certain historical figure was embodied through the image of Oguz Hakan. They point out that historical figures such as Mode (N.L.Bichurin), Bukhan (Yu.V.Radlov), Iskandar Zulkarnain (Rizo Nur), Genghis Khan (I.Marvart, D.Sinor), the ruler of the diet, lie in the image of Oguz Hakan. N.Ya. Bichurin says that Mode and Oguzkhan are the same person.

Another scholar, Ziya Kokalp, wrote in Volume 1 of his book, National Traditions, that, unbeknownst to Bichurin, Mode and Oguzkhan were the same person. Ogal Bahouddin says these ideas are the most logical and intelligent ideas.

The works of Oguz Hakan in the epic "Oguznoma" - his travels to different countries, the formation of a centralized state, the transfer of power to his children at the end of his life, how to govern the state, the description of ceremonies in the epic from Central VII to 48 BC recalls the activities of the ruling Huns and the founder of the state, Mode (Meté, Mochun). According to Chinese historians, Mode was exiled to Moden Yuechji after the birth of another son from another wife of the Hun leader Tuman. After a while, he escapes from here. Mode takes power, killing his father Tuman, his brothers and his stepmother. He traveled to different countries and founded a huge Hun empire. Another proof of the commonality between the image of Oguz Hakan and Mode: the legendary Oguz Hakan broke the golden bow on three of the six sons and called them "Perverts" and sat them on the right side. He divides the remaining three into silver arrows and calls them "Sparks" and sits on the left. In the diet empire, too, the method of administration is divided into right-left organizations. The activities of the Hun ruler Mode, his efforts and efforts to establish a centralized state have left a deep mark on the hearts of the Turkic peoples. As a result, the epic "Oguznoma" was formed, which was the basis of Mode's activity.

There is another symbol that helps to illuminate the genesis of the plot of the epic "Oguznoma". This occurs in the preface of the epic in connection with the birth of Oguz Hakan. This is the image of the Moon Hakan.

There are different opinions among Turkologists about the father of Oguz Hakan. In the Uyghur epic "Oguznoma", the grandfather of Oguz Hakan is called Oy Hakan. According to some sources, his father was Kara Hakan. It is known that the Uyghurs converted to Monism in 763 BC. For this reason, the Moon in the epic is considered to be one of the traces of the monastic religion. Because the Moon God was a god believed in monism. In addition, the Turkic and Mongol tribes, who believe in shamanism, also talk about the Mother of the Sun and the Father of the Moon. Again, in the Altai and on the banks of the Yenisei River, the best of the male heroes was called the Moon Khan (Au-Nan).

If we talk about the general structure of the epic "Oguznoma", the epic was based on the myths and legends of the tribal society. In terms of structure, "Oguznoma" is similar to the monument of Kul Tigin. The mythological motifs and images in the epic testify to Oguz's activity in a specific geographical environment. It seems that the mythical process (God - father, husband - mother) led at the beginning of the monument to the ashes. There is such a feature in the beginning of "Oguznoma". At the same time, the harmony between the legends of the origin of seeds and the legend of the origin of the Ashin seed from the Turkic tribes, the commonality of the ancient Turkic cults - tree, wolf, celestial cults in ancient Turkic memoirs and "Oguznoma" determine the genesis of the epic.

Summarizing the above ideas and facts, it is possible to draw a rough conclusion about the genesis of the plot of the epic. Although the epic Oguznoma, written in the old Uyghur script, dates back to 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 played a leading role in the plot of the epic, shows that the

system of events was formed in the time of the ancient Turks, ie in the VII-VIII centuries. This is confirmed by the fact that in the epic there are traces of shamanic mythology.

We have tried to shed light on the genesis of the plot of the epic "Oguznoma" on a social basis. This aspect can also be reflected in art. In this case, the motives in the plot of the epic are based on the analysis of images. After all, the genesis of a plot cannot be illuminated by bypassing the motives and images that form its basis.

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

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

If you dream of a mountain,

The interpretation would be:

When a mountain rises from the ground, a bump appears,

Soil appears on top of the soil.

Or, in the inscription "Bilga Haqqan" there are such places: "He brought sandalwood and cut off the hair, ears and cheeks of so many people". Mountain, tree cults in shamanism, the middle world in Turkish mythology, a symbol of the continuity of the human race.

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

The study of the artistic features of the epic "Oguznoma" helps us to study the imaginary world of the ancient Turkic peoples. What does art look like in the epic? The mythological motifs that form the basis of the plot of the epic, the images, the cults determine the art 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. After all, our ancient ancestors tried to discover their inner worlds in an attempt to understand the mysteries of the universe, the causes of natural phenomena.

In the epic "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, through mythological motifs, images are covered.

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

First, 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 illuminating the history of thought, ideology, worldview and traditions of our Turkic peoples. In the epic "Oguznoma" motifs such as the legendary birth motive, "marriage motive", "struggle motive", "dream motif", Oguzkhan, wolf, Earth and Sky girls, images of the Great Turk, blue, tree, mountain cults reflect the views of shamanic mythology. brought By analyzing these elements of epic art, it is possible to gain an understanding of the ideology, worldview, cosmogony of the Turkic peoples.

Second, the historicity of the epic, in our view, is reflected in the fact that the Oghuz personality and the Turkic peoples are reflected in their historical works, and that these names are still alive today. The principle of historicity, which plays an important role in the art of the epic, is reflected in the image of Oguz Hakan. Comparing the epic with the historical works that contain the legends about Oguz Hakan is very effective in illuminating the history. A comparison can be made that there are many similarities between the Oghuz legend in Rashididdin's Jome' ut-tavorix and the Oghuznoma. Although Oguz Hakan was interpreted as a Muslim in this play, some traces of Turkic mythology are preserved. Examples of this are the images of the Great Turk in the epic and Irqil Khoja in the Oghuz legend in the Jome'ut-tavorix. Both emblems represented the shamanic symbol of the Oghuz people.

In the Oghuz legend in the Jome' ut-tavorix, 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 this. In Turkic mythology, water is represented as a sacred beginning.

Third, the study of the art of the epic, the analysis of mythological motifs and images in it, helps to clarify the genesis of the plot of the epic. In our opinion, the epic "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 such a conclusion.

This epic did not happen all at once. In general, any pattern of artistic creation, especially folklore, does not appear all at once.

They go through several stages and have a long artistic root. The epic "Oguznoma" is no exception. Initially, myths and legends about Oguz Hakan appeared among the Turkic peoples. It was these myths that later led to the creation of the perfect example of artistic creation.

Why is it necessary to study the epic "Oguznoma", to study its artistic features? In our opinion, the epic "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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