

To Learning Level of Oguzkhn and “Oguznoma”

MARGUBA ABDULLAEVA

Candidate of Philological Sciences

Assistant Professor

Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Tashkent, Uzbekistan

ABSTRACT

The article looks at the history of the study of Oguzhan and Oguznoma in world and Uzbek literary studies. The scientific researches of scientists N.Y. Bichurin, V.V. Radlov, A.M. Scherbak, G.N. Potanin, A.N. Bernshtam, Kurugli H, N. Rahmon, A. Abdurashidov, B. Isabek are studied and analytical approach will be given. The information about Oguzhan in the works of “Shajarai Tarokima” and “Shajarai Turk” by Bakhodirkhan is compared to the image of Oguzhan in the book “Oguznoma”. The events related to Oguzhan in “Shajarai Turk” are described in historical headlines as historical chronology. Some minor events in “Shajarai Tarokima” are not listed in “Shajarai Turk”. These little stories have their own plot. The work contains information that will enrich the information about the Oguzhan. The fact that Abulgazi Bakhodirkhan’s work “Shajarai tarokima” was famous in his time by the name “Oguznoma” is proved by scientific evidence. World literary studies have historical and artistic interpretations of the image of the Oguzhan. The study shows that Oguzhan is a historical and artistic figure in Abulgazi’s works. In the works of Rashiddin Jome-ut-tavorih, Mirzo Ulugbek’s “History of the Four Nations”, and the “Abdullanoma” by Hafiz Bukhari, the author’s works are analyzed by the authors as image of Oguzkhn. It is scientifically established that the image of the Oguzhan image in the Uzbek literature influenced the legendary Turkic king Oguzhan and the Oguzhan characters in the “Oguznoma”.

Key Words : Oguzhan, “Oguznoma”, Legendary king, History of Turkic peoples, Abulgazi Bakhodirkhan, “Shajarai tarokima”, Historical chronology, Historical personality, Research, Comparative analysis

INTRODUCTION

Much research has been done in world science on the role of Oguznoma in the spiritual development of Turkic peoples. However, these studies, in our view, may go a long way.

Abulghozi Bakhodirhon in his book Shajarai Tarokima writes: “... The best of the best nakists and the bad guys and my bosses know my history well. One day everyone came and complained, “There are so many ”Oguznoma” inside us. But for the better, one thing is weird and one is not compatible. It would be nice if there was a history that each and every one of them would pay attention to. Then I accepted the firewood of the moment. “

[Kononov. A.N. Family tree of Turkmen. The

articulation. Abulgazi. Moscow - Leningrad: Academy of Sciences of USSR, 1958. –3 p.]

It is not hard to see how Abulgazi wrote in the preface of the work that Oguznoma had gained popularity in his day. However, there are many copies of the work that are said to be incompatible. From this point of view, we can say that during the Abulgazi period there were inconsistent versions of the Oguznoma. That is why, at the suggestion of the people, Abulgazi intended to mention in his work (“Genealogy Tarokima”) that he found the most reliable of the “Oguznoma” variants.

As we can see, the history of the study of “Oguznoma” dates back to a very long time. His first critical student may be Abulgazi. In other words, Abulgazi intended to compile the complete text of the “Oguznoma” in several variants. Therefore, we want to make a

comparative analysis of the events related to Oguzhan in the works of “Shajarai Tarokima” and “Shajarai Turk” by Abulgazi Bakhodirhon with the current version of the “Oguznoma”.

First, let's take a look at this topic. One of the great researchers of the “Oguznoma” is Chinese scientist and wilderness scientist N.Y. Bichurin (Iankinf) (1777-1853). He relies on ancient Chinese sources in his three-part book, “A Collection of Nations in Ancient Central Asia,” and considers the epoch of the poem as the name of Modehan in the 2nd century BC. In particular, in all three books, such names as Mode Shan, Modo-Shan, Shan-Mode, Mode, Maodun, Mododhon are used as the name of the Oguzhan. ” [Abdurakhmanov A. From the earliest times to Islam. Samarkand. 2006. (Electronic textbook).

<http://www.samdu.uz/files/web/napr/filology/txoi/html/3-03.htm>].

According to Bichurin N.Y., Mode was one of the diets. The word shan means “wolf” in Chinese. And the Tien-Shan means the divine wolf. The words Shan-khan mean “khan”. Mode is the son of Shanghun king. Fearing that he would inherit his step-brother, he killed himself and killed his father, stepmother, and brothers. Mode draws troops to many countries and occupies territories. Restores a major diet state. He died in 174 BC. [See: Abdurakhmanov A. From the earliest times to Islam. Samarkand. 2006. (Electronic textbook).

<http://www.samdu.uz/files/web/napr/filology/txoi/html/3-03.htm>].

Russian scientist V.V. Radlov considers Bukutan in the works of Bukutekin and Yuon Shi in the Juvaini's “Historical World”, and agrees with N.Y. Bichurin on the creation of the work.

V.V. Radlov writes about the legends of the Oguzhanin the Old Turkic Dictionary: “The legend of the 13th Century Oguzhan is essentially epic, with 42-page Uigur inscription with 42 pages each with 9 lines. The copy is stored in the National Library of Paris. ” [See Bakhtiyor Isabek. <http://www.e-adabiyot.uz/uzbek/qadimiy/165-guznoma.html>]

A.M. Schcherbak, who translated the “Oguznoma” into Russian, summarizes the views of other scholars on the historical figures attributed to the Oguzhan. According to him, foreign scholars I. Markvarta connects Oguzhan with Genghis Khan and Riza Nosir with Alexander Macedonian. Unlike the above, GN Potanin compares Oguzhanwith the image of Mongols Van Kir and Uhir Bama Khan and Jonibek in the Kyrgyz

epics.”[Abdurakhmanov. The poem “Oguznoma” // Ancient Turkic literature. Samarkand. 2006.]

“AM Scherbak did not agree with the identity of Mode, Alexander Macedon, Genghis Khan in the image of Oguzhan. Its basis is that no specific historical events are reflected in the epic. For this reason, GN Potanin's acknowledgment is somewhat correct. Because this researcher's view is that epic characters are influenced, not by historical figures.”

Ancient scientist AN Burnstam compares the moon to the goddess Ishtar, the mother of Oguz Hakan. This analogy, therefore, links the history of the epic creation to more distant ages. Contemporary researchers rely on Yuichurin's views on Modehan.” [Abdurakhmanov. The poem “Oguznoma” // Ancient Turkic literature. Samarkand. 2006.]

We know that “Oguznoma” was copied in the 15th century and was kept in the library of Tukhtamishkhan of the Golden Horde. Nasimkhan Rahmon, who translated the “Oguznoma” into Uzbek, argues that “the Oguznoma” was evacuated in the fifteenth century, but this should not be based on the idea that its formation dates back to this time.” He says that the images, plots and motives in the work point to ancient Turkic times. There is not only similarity but also unity between ancient Turkic mythology and the later literary characters and the “Oguznoma” ... According to some legends in Turkic peoples, the descendants of the Ashin descendants of ancient Turkic times believed that they were descended from wolves. In the same way, the wolf describes the wolf as a sacred image. He leads the army of Oguzhan and always leads to victory. Newspaper. // Oriental Star. 1989. No. 4. Page 167.]

The poem “Oguznoma” is a work based on ancient mythological views. As mentioned above, the moon is likened to the Sumerian god of Ishtar. “Oguzhan means Oguz and Hokuz Hakan.” [Abdurakhmanov. The poem “Oguznoma” // Ancient Turkic literature. Samarkand. 2006.]

Another researcher of the “Oguznoma” It is beautiful. He wrote his doctoral dissertation in Moscow in 1969 on the subject of the heroic epic of the Oguz. Among the heroic epics of the Oguz, Abulgazi's works “Shajarai Tarokima” and “Shajarai Turk” are mentioned as an important source.

In the work of V.V. Radlov in the definition of Turkic words in the work of the Ancient Turkic Dictionary, he also used “Oguznoma”, among others, “Devonu lugatit

Turk", "Kutadgu bilig", "Hibat ul-Haqoyik", in our language, history and literature. indicates a high level of

In the Uzbek literary criticism there has been a great deal of work done. In 1989, issue 4 of the Oriental Star magazine published an Uzbek version of the book entitled "Oguznoma" or "Poet about the Oguz Hakan". This was translated by Nasimkhan Rahmon from the Uyghur version of the Oguznoma. This journal version of the work also contains compact scientific analysis of the translator's work.

In his book "Ancient Turkic Peoples Literature", A.Abdurakhmanov studies the poem "Oguznoma" among other ancient sources. The third part of this book, entitled "The Age of Turkish Literature," explores the myths and legends in the oral tradition of the person and about the people of Oguz. It also focuses on the story of the Oguznoma and Oguzhan. He wrote, "The Turks, according to their custom, used to call big rivers and waters as 'thuz'." In ancient times the Amu Darya was called "Oguz". The Greeks founded this word and called it "Ok". Hence, the Turks gave this name to those who lived around the river." [Abdurahmanov. The poem "Oguznoma" // Ancient Turkic literature. Samarkand. 2006.]

In addition, Bakhtiyor Isabek in 2010 published a critical edition of the Oguznoma. According to the author, the text is a text that was translated from the Uyghur script in 1992 to the Cyrillic script. This work has been critically taken from the linguistic point of view and prepared for publication by comparing it with the text contained in the V.L. Radlov's Glossary. [http // www.e-literature.uz-english-old-165-oguznoma.html.](http://www.e-literature.uz-english-old-165-oguznoma.html)

However, these studies were exclusively based on the work. Comparing this poem with the information about the Oguzhan found in the historical works (sources) will help to form the scientific ideas and views on the work.

Khudoynazarov writes in his book "Shajarai Turk" and its Study:

"A.M. Scherbak's 1959 book "Ouzuznoma" and "Love" was published by the Oriental Literature Publishing House in Moscow. This book is devoted to the monuments of the ancient Uyghur and ancient Uzbek writings, which, in connection with the "Oguznoma", have also made a significant contribution to Abulgazi's "Shajarai Turk". These two works are compared by the examiner and draw theoretical conclusions from them. A.M. Scherbak compares the various versions of the manuscripts covering the legendary history of the

Oguzhan and concludes that the most common, the most important, and the most ancient is the version of Abulgazi's "Shajarai Turk". "[Hudoynazarov. Shajarai-Turk and its study. T. Teacher. 1993. page 10.]

The book also compares some details of Shajarai Turk with the Uighur version of the Oguznoma, the use of arcs and golden arrows, and summarizes Schcherbak's claim that Abulgazi had an ancient copy of the Oguznoma in our hands.

A.M. Schcherbak opposes some scholars' claims that Rashiduddin derived the facts about Abulgazi Oguzhan from his work, "The Mosque of Tavor" and writes:

"Generally, it is true that Abulgazi had a reliable, ancient copy about Oguz that we have never heard before... Shajarai-Turk and its study. T. Teacher. 1993. page 10.]

By the way, Rizo argues that Nur's claim that Abulgazi had mastered the legend of Oguz completely from Rashiduddin is not valid. Khudoynazarov agreed with Schcherbak's opinion. Abulgazi's statement on Oguz and in general "Shajarai Turk" emphasizes the mixed use of different language styles. In particular, in the book "Oguznoma and love", there are sections such as "Versions of the story", "About the contents of the chronicles", "Language and writing of the legend", "The language of the legend and the problem of interrelationship of ancient Uzbek languages". valuable comments on the language of the work. [See: Godoynazarov H. Shajarai-Turk and its study. T. Teacher. 1993. page 11.]

Based on this information by H.Khudoynazarov, we were acquainted with the information on Oguzhan in the works of Abulgazi's "Shajarai Tarokima" and "Shajarai Turk". We have tried to make a comparative analysis of the system of events related to the Oguzhan described in these two works by the poem "Oguznoma".

The description of the events related to Oguzhan in "Shajarai-Turk" is given under certain headings and is presented in the historical chronology of the author's purpose. Our observations have shown that the narrative of the events in Oguzhan in Shajarai-Tarokima and Shajarai-Turk is of two types. Some of the small stories described in "Shajarai Tarokima" are not mentioned in "Shajarai Turk". These little stories have a unique plot and serve to enrich the information about the story of Oguzhan. In "Shajarai Turk" Abulgazi has narrowed these stories down and relates mainly stories in the form of historical chronicles.

Given the fact that “Shajarai-Tarokima” is more detailed about Oguzhan than “Shajarai-Turk”, we have compared comparisons with Oguznoma in the “Shajarai-Tarokima” story.

“Shajarai-Tarokima” or “Oguznoma”:

It is well known that books about the history of Turkic peoples and historical genealogy with the genealogy of the dynasties contain information about the Oguzhan. In particular, in the works of Abulgazi Bakhodirhon’s “Shajarai Turk” and “Shajarai Tarokima” information about Oguzhan plays an important role.

In the second chapter of “Shajarai Turk”, the birth of Oguzhan under the title “Remembrance of the birth of Oguzhan” is described in a creative way by Abulgazi. The same title can be found in the book Genealogy. The “Shajarai Tarokima” contains detailed information on the birth, self-name, marriage to a Muslim woman, her children and grandchildren. This historical data was created by the author and enriched the literary and artistic value of the work. Taking into account the fact that “Shajarai tarokima” was written before “Shajarai Turk” and that information about Oguzhan in “Shajarai Tarokima” was widely covered, we decided to start our analysis with the events in “Shajarai Tarokima”.

The book “Shajarai tarokima” by Abulgazi Bakhodirhan was written in 1071/1660. The work begins with praising the God. Then, the author wrote: “After the birth of Chingizkhan, the son of Urgenji Arabmuhammadkhan, we saw many breasts. Kononov A.N. Rhodesian Turkmen. Academy of Science USSR Moscow. Leningard. 1958. S.3. Note: This source contains the critical text of the “Shajarai Tarokima”. This text was made on the basis of 7 manuscript copies of the work. We used this text in our analyzes. Further examples are taken from this source. It tells about the reasons and the name of the work. Then, in the Remembrance of Adam alayhissalam, he explains his information. He counts the khans from Mongolkhan to Korahan and begins the report about Oguzhan. “The Remembrance of the Oguzhan Born” writes:

“Korahan’s eldest wife had a son. The moon is full of sunshine. She did not suckle her mother for three nights. Every night the boy would come to his mother’s dream and say, “O mother, be a Muslim!” If you were not, I would die. The mother did not bow down to her son, she believed in the unity of God, and then suckled the baby. He did not tell his mother what she dreamed of

and became a Muslim. [Genealogical Pages, page 13]

The author writes that from the time of Yofas up to the time of Alanchakhon, the Turkish people were Muslim. After the king of Alanchakhon became a king, the people grew and became wealthy. They gave up their possessions and forgot the God. All the people disbelieved. At the time of Korahan, they were very strong in disbelief. If he heard his father become a Muslim, his son would kill his father, or if he heard that his son was a Muslim, his father would kill his son.

At that time, there was image of the Mongols who would not give him a horse until he was one year old. When the son of Korahan reached the age of one, he made a wedding for the people and brought his son to the wedding party and told the ladies: “Our son has reached the age of one. What kind of horse would you name Amy Maggie? “Before the Becks answered, the boy said,” My horse is Oguz. “At the same time, Abulgazi brings a byte and tells the story in a poetic way.

That one year old boy is fluent at the moment.

He went on and said: You know.

Horses are Oguz Khisravi’s name

Know that all people are close. [“Shajarai tarokima,” page 14].

All the boys and girls who were at the wedding were surprised by this. It was then said that the boy would call his own horse, and they called him Oguz to see if it was a better horse. It has also been said that no one has ever heard or seen such a one-year-old boy speak. It is said in a nutshell, “This (Oguz) is a long and great state, with the longest and fastest and the most aggressive.”

When the mouth went out and walked, he would always say ‘Allah, Allah.’ They said that he could not even speak because he was a small boy. Because ‘Allah’ is in Arabic. No Mongolian has ever heard Arabic. After that, the author wrote, “The Oguz was created by the guardian of the Divine Mother. For the sake of Aina, the heart and the whistle would make his horse”- said Oguzhan.

The information given in the “Remembrance of Oguzhan’s Birth,” in the “Shajarai Tarokima” is given exactly in the same title. Hence, in two of his works, Abulgazi clearly states the birth of Oguzhan.

So how does Oguzhan’s birth be described in the “Oguznoma”? Here’s a look at the “Oguznoma” version of the magazine translated by Nasimkhan Rahmon into Uzbek. This work, titled “Oguznoma or Poet about the Oguz Hagan” begins with:

They said, "So be it." This is the explanation. Again, they rejoiced. One day, the moon gave birth to Hagar and gave birth to a son. The boy's face was blue, his mouth was fiery red, his eyes were red (red), his hair was black, and his brows were black. Better than the good angels. The boy suckled his mother's breast and drank no more, begging for good meat, food and drink, and began to speak. After forty days he grew up, walked and played. His feet were like oxen, his loins were like wolves, and his hair was like an eagle's chest and his chest was like a bear's chest. His whole body was covered with thick feathers; he could ride horses and go on deer hunting." [Nasimkhan Rahmon. // Oriental Star. -T.: 1989. No. 4. Page 165. Note: Further examples are from this source.]

The description of Oguzhan's birth in "Oguznoma" differs from that provided in "Shajarai Tarokima". The moon gives birth to a king, gives birth to a son, his face is blue, his eyes are red, his eyes are red, his hair and eyebrows are black, and this is a portrait of a hero in his eyes. At this point, the image of the moon Hakan is like the Sumerian god of Ishtar. In particular, the phrase "better than the good angels" is reminiscent of an exaggerated image of ancient folk epics. It is true that beauty is compared to angels, but it is a rare occurrence in the poems that Oguzhan, pictured above, is more beautiful than angels. It is understood that creation of the poem "Oguznoma" dates back to the distant past. The style of illustration and narrative in it resembles that of the ancient, legendary poems in folklore.

In "Shajarai Tarokima" the birth of Oguzhan is told by the author in his own specific illustrations. Especially unlike "Oguznoma", he is widely praised by Abulgazi Oguzhan as a Muslim. By God's will, this is the essence of the story. From the moment he was born, he was invited to become a Muslim and his dream was expressed in his mother's dream. Abulgazy has fulfilled this creative goal, assuming that a believing mother provides milk to a believing mother. When a boy makes a name for himself, speaks at the age of one, and says that his mother will not eat if he does not believe - all of these are reminiscent of heroes in folk tales. Such an image brings the work closer to the "Oguznoma".

The "Oguznoma" describes this process differently. The boy sucked from his mother's breast once and no longer sucked. He asks for meat, food, and drink. Forty days later, they grow older. The Turks, who had a foot like an ox, a waist, a shoulder, a broad eagle, a chest, a

bear with a thick feather, a figure of oxen with ankle in the ancient myths, were of Turkish descent). Thus, "Oguznoma" summarizes various aspects of the life of Turkic peoples from the earliest times to the present.

The story about Oguzhan in "Shajarai Tarokima" goes on: "When Chung Oguz was a young man, Karahan's younger brother took Kurhan's daughter. In the absence of an ox, the girl said to the girl, "The world has created you, us. His name is Allah. Just know and be aware, do not do anything other than what your mother tells you to do. "The girl didn't accept it. Oguz lay in bed at that time other than the girl. He slept in the night and did not talk during the day. Later, they told Karahan that your son didn't love his wife. So, he went to bed the other day. When Karahan heard this, another brother gave his daughter Kirkhan's daughter to Oguz. Oguz also expressed faith in him. He did not accept either. She didn't sleep with him. A few years after that, Oguzhan went on the hunt. On the way back from the hunt, several weak ones were washing the water. Her father's nephew Urkhan's daughter was also sitting among them. She threatened to send her to the girl and talk about her secret. "I swore to the girl," my father gave me two girls. The reason I didn't love them is who I am, they are Muslims. Although I was born a Muslim, they did not accept me. If you had been a Muslim, I would have taken you, he said. ["Genealogical content". Page 15]. She agreed. You are the way I am. Oguzhan told his father. His father Urhan [Note: In the 1992 edition of "Shajarai Turk" is called Uzhan]. Oguzhan loved her.

Many years have passed. One day, Oguz went hunting on the ground. Korahan summoned all his daughters-in-law and made soup. As he was speaking, he asked his wife, "Why does Oguz love his last wife? I do not know his wife. Khan asked his brides: The bride said: "Your son said he would be Muslim. We did not accept him. Your little daughter-in-law has become a Muslim. That's why your son loves her so much. "

When Karahan heard this, he called his princes and took them. They conspired to kill him while he was on the hunt. The black people sent men to hunt them down. When Oguz's little wife heard this, she sent word to Oguzhan, telling him everything Karakhan had done. When Oguz heard this, he sent a message to the people. "My father was coming to me with a hamstring. He touched me, come to me. Go to my father who bore my father." [Genealogical content. Page 16]. Most of the people went to Karakhan. They went to Oguzhan a little.

Korahan had many sons. No one would think that they would lose Karakhan. They all came to the Oguzhan ranks. The Oguzhan gave them a Uighur horse ... [See Abulgazi here explains the meaning and meaning of the Uyghur].

... Both Karahan and Oguzhan fought in battle. God won over Oguzhan. Karahan escaped. Karahan's head was hit during the war. He died from a ulcer. Oguzhan sat on his father's throne.

This is how the first story about Oguzhan in Shajarai Tarokima ends. The same ended in "Shajarai Turk".

The events in the "Oguznoma" continue as follows:

"Many days, many nights, he became a man. At that time there was a huge forest. There were many seas and many rivers. Many deer came here and many birds came. In the forest there was a wild beast, the horses and the people. It was a huge creature. Such great distress was crushing the people. He tried to catch that predator. One day he wanted to go hunting. And the spear, and the bows, and the arrows, and the swords and shields, He took a deer with him. The deer tied it to a tree with a rod of fiber and went away. In the morning. The bull came early in the morning, and the beast had taken away the deer. The next day he took a bear and tied it to a tree with a gold belt, and he went away. In the morning. The bull came early in the morning and found that it had also taken away a wild bear. Then he stood under that tree. The wild beast came and wrapped its head in Oguz's shield, killing it. He cut off his head with his sword, took it, and went away. Then he saw that a falcon was eating the gut. With a bow he killed the Shulgar and cut off his head. Then he said that it was the image of a hornbill. It was a deer, a bear. My bow has killed him, if he is iron. It was like a wild beast. My archer killed the Shushkar too, like a wind, and went away.

One day Oguz prayed to God. It was dark. A blue light came from the sky. It was brighter than the sun, brighter than the moon. An arrow went to him, and he saw a girl in the light. He was sitting alone. She was a good, handsome girl, like a gold-digging star. The girl was so beautiful that the blue sky laughed when she laughed, and the blue sky wept when she wept. Seeing him, Oguz departed, fell in love, took him, lay with him, and satisfied his desire."

The story in the "Oguznoma" depicts Oguzhan as a young man, fearless and courageous, a great and skillful hunter. His hunting of spears, bows, arrows, and swords is said to have tied the deer to the tree, and the next day

he tied the bear with a golden belt, and both ate wild. The beast is described as wrapping its head on Oguzhan's pencil and killing it with a spear. In the poem Oguzhan is known not only as a hero, but also as a hero who defeats wild animals.

"One day Oguz was praying to God somewhere. It was dark. Then a blue light from the sun and moon shines from the sky. There was a girl in that light." Such images, which have an influence on the doctrine of the heavenly God, are found in many historical prose examples. Among them are Rashid-ud-u-tavorih, Rashzat-us safo of Mirhond, "Nusratnoma", "Zafarnoma" by Sharafiddin Ali Yazdi, "History of the Four Nations" by Mirzo Ulugbek, "Tarihi Rashidiy" by Hafiz Bukhari and "Abdullanoma" by Hafiz Bukhari. it reminds me of "the man in the blue light" described in "The Legend of the Fire". Historical fact and artistic interpretation. T: The classic word. 2011. –B. 31.]

Nasim Khan Rahman, who translated the Oguznoma language from the Uighur language, explains: "There are not only similarities but also unity in the myths of pre-Turkic myths with the images of the later written literature and in the other... it also makes sense. God is the chief god of ancient Turks. The Turks knew God as their father and always prayed for their help. [Nasimkhon Rahmonov. Newspaper. // Oriental Star. T.: 1989. No. 4. Page 167.]

Nasimkhon Rakhmonov quotes the race as saying, "Man cursed, met God, wished happiness, God gave him happiness. Be warm in your mind and live long." The author writes that "the activity of the Oguz kagan embodies the image of the ancient Turkic monuments: Eltarish, Bilga Hagan, Kultigin, Tunguk." [Nasimkhon Rahmonov. Newspaper. // Oriental Star. T.: 1989. No. 4. Page 167.]

Although the plot of the stories of Oguzhan in the works of Abulgazi's "Shajarai Tarokima" and "Shajarai Turk" has an ancient roots, the author's artistic work is well-timed. For example, in the "Oguznoma" the reader is asked to pray to Allah, and in the "Shajarai Tarokima" he is shown as a Muslim who pleads for Allah (swt). In the two works, the variation of their names (their own era) does not affect the nature of the storyline. Perhaps each time the divine views on beliefs are revealed. At the same time, Abulghazi strives to present the ancient image of Oguzhan without changing the image and details.

The work is influenced by the time when the author lived in the love of the Oguzhan girl, not with her beautiful, but beautiful Muslim girl. If the Oguzhan in the Oguznomah

fell in love with a girl in Divine Light, the Oguzhan in "Shajarai Tarokima" would fall in love with a girl who believed in Allah. Here, the two images match. Hence, Abulgazi was able to express an idea that was basically understood. In other words, both are related to God. In the end, Oguzhan, who trusted in God and asked for his help, will soon defeat Karahan. He sits on the throne. All this happens through the will of God.

The second story in "Shajarai Tarokima" is named as "Remembrance of the Oguzhan." The story is as follows: Oguzhan urged all people to embrace Islam. He punished those who had become Muslims and punished those who were not. They killed themselves and captured their sons. At that time there were many nations other than Karahan. Every nation had a king ... The Karahan Muslim people joined Oguzhan. The Oguzhan conquered all the nations in Mongolia one by one. The refugees went to the Tatar khan and worshiped. The Tatar people were nearing the Church at that time. There is a great country called Churchit. There are many cities and towns. China is on the side of an iron pile. Indian and Tajik call it Chin Mochin. [Shajarai Tarokima, pages 17 and 18]. Then it is said that Oguzhan conquered the Tartar nation and gained a lot of wealth.

Throughout this story, Abulgazi tells the story of Oguzhan about the origins of Bloody, Kipchak peoples. It tells about the origins of peoples based on what happened during the walk of the Oguzhan. "The Oguz went and ran the Tatar. The Tatar Khan came and fought with many Celts. The Oguzhan killed and defeated his army. Oguzhan got a lot of booty and cattle, which was not enough to load. There was a good job seeker. He thought and made a cart. When they saw it, they made ready chariots and loaded the booty with them. They put a horse on the cart. When he walked, he would hear "booming". That is why they said kanik. The person who made it is called a creature. All the winged people are the sons of this man. [Shajarai Tarokima, page 18].

The details of this small event are described in the "Oguznoma".

"... Then one day a blue-haired man with a blue hair stood out. The bull rested and the troops were lowered. It was a meadow, flat. This place was called Jurjit (Tatar). It was a powerful country with many people. There were many horses, calves, gold, silver, and valuable things. Here the people of Jurjit Hakan stood up against Oguz Khagan. The war has begun. Oguz triumphed. Jurjit defeated Hagan, killed him, and shaved

his head. Jurjit has subdued his people. After the battle Oguz Khagan's army came to his troops and his people such a great booty that they did not have enough horses, mules and oxen to load and carry them. There was a good man in the army of Oguz Khagan. His name was Jusun Bilig of Barak. This agile man ran a carriage. He loaded the goods on the kangaroo, loaded the living treasures on the kangaroo, and left. The soldiers and all the people saw it and hurried. The kangaroos were released again. As the kangaroo walked in, they would say "kangaroo". That is why they called it Kangha. The bull saw the horns and smiled. He also said that the kangaroo and the kangaroo should be the good ones. The kangaroo went on his way to give you the word 'kang'a' that he was a horse [Oguznoma, pages 169-170].

The story of the "winged" nation in the two works is virtually indistinguishable from the plot. However, there are some differences in some images. The story of Abulgazi described the cart as "blood-thirsty."

As we know, Kangli is one of the tribes of Turkic peoples formed in ancient centuries. There are various legends in the history of this nation. The origin of this nation is also linked to Rashiduddin's book "Nusratnoma" by Juma-ut-tavorih, the unknown author, and "Abdullanoma" by Hafiz Bukhari. As S.M. Malov points out, the words "kanga" mean "cart." It is clear from the very essence of the words above.

It is noteworthy that the names of Turkic tribes and the origin of peoples in the "Oguznoma" show that the story of the story dates back to ancient times. It is possible to see that these ancient elements have been preserved in the stories of the works of "Shajarai Tarokima" and "Shajarai Turk".

Abulgazi goes on to tell the story that when Oguzhan was seventy-three years old, the Mongol and Tatar people became Muslim. He then took over China and Churchit. Then he took Tanqut. The Tajiks are called Tibit. He then took over Black China. It is a great country, and the beauty of its people is as black as it is. Between India and China along the Mediterranean. There were many nations in the shores of China on the edge of the sea. The name of his king was Dog Barak. They came upon him and fought him. Dog Baroque won. Oguzhan fled. There were two great rivers of water flowing in one place on the battlefield. Between these two waters he gathered his soldiers who had fled for days. It is the custom of the kings to carry the wife on a long journey. Some of the civilized people also carry it. One of the

Oguzhan's bears was carrying a migrant. He died in battle. His wife escaped and followed the river between the two seas. She was pregnant. He grabbed his helmet. The day was cold. There is no house to go in, and she gives birth to a son in a rotten wood. The khan was informed of this. Khan said: "His father died before us. No worries," he sighed. The horse was named Kipchak. Ancient Turkish is said to be a double wooden hinge. So they called his son Kipchak, saying he was born inside the wood. The black people read the rhyme because they do not speak the language. That is why Kipchak is called Chipchak. The khan kept this boy in his hands. When he was a young man, he sent to Urus, Iraq, and the Magar and the Bashar. He gave Kipchak a multitude of people and nukers and sent them to the waters of Tin and Itil. Kipchak reigned there for three hundred years. All the Kipchak people belong to it. From the time of Oguzhan to Chingizkhan there were no rivers except Kipchak on the banks of three rivers Tin and Itil and Yoyik. They stayed here for four thousand years. That is why these places are called Dashti Kipchak. [Oguznoma, pages 19-20].

The story about the Kipchak people is told in a short story in the "Oguznoma". "... Then Oguz and his army came to the Itil River. The dog is a big river. Oguz saw him, and again said, "How do we pass the Italian flow?" There was a good beekeeper in the army. His name was the Great Horde. He was a reasonable, intelligent young man. He saw that there were many trees and trees on the bank of the river. Beck cut down those trees. The wood was laid and passed. Oguz was so happy and gone, he laughed, and said again, "Great Horde, you will stay here." Be a beekeeper. [Oguznoma, p. 169].

This little story about the Kipchak people speaks about one of the leaders of Oguzhan, the Great Horde. To cross the Italian River, the Great Horde built a boat (or boat) of wood and crossed the river. The horse puts a horse named Kipchak on its strings.

In "Shajarai Tarokima" Abulgazi describes the Kipchak people in great detail. It tells the beginning of the birth of a new man. But in both works, the compositional details are related to trees and wood. In "Shajarai Tarokima" tells the story of Oguzhan's turn, in the "Oguznoma" he tells about his prince Ulug Horde. It is stated that when Oguzhan died in the war, taking care of his son, when he was a boy, he would go to the Tin and Ital rivers. This picture is the same in the "Ouzuznoma". That is, the prince of Oguzhan appoints

the Great Horde to the lands along the Itil River. Hence, the Kipchak people were ancient peoples who lived along the Itil River.

At the end of the story, "The Honor of the Oguzhan Khan" - "Bali is like a rabat. The children of Adam are like caravans. One is movable and one is gush. Seventeen years after the Oguzhan attacked Itbaraghan, he fought and conquered Itbakhar Khan, seized his land and killed his unbelievers, and captured his sons and returned to their homes reflecting the author's views, rich in philosophical considerations.

There is also the story "The Remembrance of the Oguzhan". However, Abulgazi told the story in a shorter way than his previous work. The last parts of the second story in Shajarai Tarokima are not present in Shajarai Turk. This means that Abulgazi has written a detailed and detailed account of Oguzhan in Shajarai Tarokima.

The third story about Oguzhan is titled "Remembrance of the Oguzhan's Walking in Turan and Hindustan" in Shajarai Tarokima. Its contents are:

Oguzhan gathered troops from Mongol and Tatar people to Talas and Sayram. The kings of Tashkent and Samarkand and Bukhara could not fight. Great cities and fortified strongholds. Oguzhan himself seizes Sayram and Tashkent. He sent his sons to Turkestan and Andijan. They took Turkestan and Andijan in six months and came to the father's office. Oguzhan made a donation to all of these regions and marched to Samarkand. Then he took Samarkand and went to Bukhara. He took Bukhara and went to Balkh. He walked over to the province of Gururi. It was winter. The days were badly cold. There was a lot of snow falling on the mountains of the valley. I ruled, saying, "Let no one remain with me." He went and took Hur. Summer has come. He took the troops. Few people came. He asked them. Nobody knew. A few days later the men came to the khan's service. The Khan asked them about their condition. They say that a few men were following us. It was snowing in the mountains overnight. We did not walk but slept there. Our horses and camels are all dead. When spring comes, they say, "Come on foot." The Khan ruled that the congregation should be called Karlik. They are all of them. [Genealogy, pages 22-23].

Then it is said that Oguzhan conquered Kabul and Ghazni, defeated the king of Kashmir, went to Badakhshan, went to Badakhshan and returned home.

Such is the origin of the Snow Maiden in the Oguznoma. "... At dawn, Oguz saw the Hagar: the wolf

was walking in front of the army. The bull hugged and went ahead. The bull was riding on a sticky horse. On the way, that sturdy horse disappeared. There was a big mountain here. There was ice on the mountain. The mountain's head was white from the cold. Therefore the name of this mountain was Ice Mountain. The Oguz Hagan's horse fled into the Ice Mountain. The Oguzhan has long been worried about this. There was a brave, brave beard in the army. He was not afraid of anything. He was fearless in battle and dread. He went into the mountain and walked long. Nine days later, Oguz brought the horse to Hagan. Since the ice was very cold, it was white and covered with snow. Oguz laughed with excitement and said, "Young man, then be the commander-in-chief, and be your name forever." He gave a lot of presents and went ahead" [Oguznoma, page 169].

In "Shajarai Tarokima," the author describes the mountainous landscape of Mount Kura during the winter, leaving his troops stranded on a mountain of snow. When spring comes and the snow melts, they set off and return to the khan's service in summer. The Khan asked them how they were, and after that event Karlik gave them a horse.

In the story of "Shajarai Tarokima" the mountain is mentioned in the mountain of Gur, and in the "Oguznoma" is called the Mountain of Ice. In the "Oguznoma" Oguz gave the khagak a horse to the brave and brave stranger, called Karlik, and Abulgazy said that Oguzhan used his horse to remain on Mount Hor. The story in the "Oguznoma" tells about the beloved horse of Oguz. The only place in the Shajarai Tarokima is that the horses and camels of the soldiers who remained on Mount Gur were killed by cold.

As a matter of fact, the works contain stories with small plot lines. In these little stories we see that the epic realities, along with the heroic characters, are reflected. This is reflected in the stories about naming the Turkic tribes above. This feature can be seen in the whole composition of the poem.

The fourth story in Shajarai Tarokima is entitled "Remembrance of Oguzhan's Invasion of Iran, Syria and Egypt."

Oguzhan spent a year in his hometown and proclaimed in the second year: "I'm going to Iran. Let them remember their years of grief. In the second year he went to Talas. At this point the author tells another story with a small plot line.

The Khan had some men left behind. The sick and

the hungry, the lost and the lost were brought to the khan's house. The Khan asked the man, "Why did you leave him later?" He said: "I was coming to the end of the army when I was little. My wife was pregnant and gave birth. Her mother's milk was not enough due to hunger. I was coming, and a gravel patch on the water's edge disappeared. I would take it and cook it and give it to my wife. The khan told the poor man to give horses and fodder and cattle and not to go to the shrimp. All the members of the armor belong to this generation. [Oguznoma page 24].

The author relates this story to his time, saying, "At this time they are called Khalaj. There are many in Movarounnahr. The saddle will be joined by Elina and will be in Khurasan and Iraq."

This is how the story of the armor-bearer was featured in the Oguznoma.

"... Then he saw a big house on the road. The roof was of gold. Its doors were of silver and its doors were of iron. It was a closed. There was no key. There was a good and wonderful man in the army whose name was Timurdu kagul. He told him to stay here and open the door. When he opened the door, he said to Urdara. Then he named him Kalach, and he went ahead. [Oguznoma, p. 169].

The remembrance of the Kaloch people presented in the two works differs greatly from each other. The works describe two events related to Oguz's turn. In the first work, Abulgazi Oguzhan describes his nickname as "hungry" taking into account the hungry wife's nourishment.

The scope of the story is very different. As we walk along the road, Oguzhan encounters a large house on the road, his house is made of gold, and the mysterious house is made of silver and iron doors. The doors of this house were locked, with no keys to open. Oguzhan ordered his army, called Timurdu Kagul, to say, "Stay here." This means that the queue of Oguzhan was left to open the door, and the name of the queen was hungry.

In "Shajarai Tarokima", what is understood from the event is related to hunger. The two works thus provide information on the origin of the Kaloch people through two different narratives.

Following the story of the birth of the Swallow in the "Shajarai Tarokima", Abulgazi tells the story of the Kaloch people through their history with very interesting and accurate information. The story is as follows:

"... They (the swordsmen) joined the people of

Chigatay. One of the armies in the town of Hur, which entered Balkh. There was a brave young man named Bakhtiyar, whose nickname was Mahmud. Qutb Aldin in Delhi, India [Note: Kazakh Makhmudov read the word Kutbiddin. In fact, the word appears in the text. It is clear that the word contains the letter. For this reason we have read it as a Pole Aldin.] There was a Muslim king on horseback. Mahmud went and took turns. After a few years he became a great prince. India is a different country. Spring [This word was given by Q. Makhmudov “Bihor”]. Near Kashmir. Qutb Aldin sent Bakhtiyor Bakhtiyar to his hometown. Bakhtiyor Mahmud has taken over Spring Break. The name of the great city in it was Lakmir [This word was incorrectly read by Q. Makhmudov as “Lakshir”]. He had a ninety-year-old king. He was the father of the king of this land. And he went and took the land. He has acquired the treasure he has accumulated over the years. Lakmir had a large town on the side of Timur’s pile, called Laktuni. He also took it and taught the khutba to his horse. Made Laktuni the capital. Ten thousand of the people of Kaloch gathered to him. He stayed there for years. Between Laktuni and Tibit, the cavalry man’s one-night stay. It will be a high mountain. There is only one rider on it. Two horsemen cannot walk. Mahmud Bakhtiyor, with ten thousand cavalry and thirty thousand footmen, followed the same route and came to Tibit. He died a few days later. And all the people of the land gathered themselves together and made Shiran king. When he died, the king came to Mardon. He was a fast-paced guy. But he had no sense. “Here comes another narrative of the story. This is about Mardon and the merchant from Isfahan. The author demonstrates Mardon’s insanity in this story. Then he writes: And yet another bad thing is that he started to kill the good people of the swords. Then the good of the people gather, and they conspire together and kill Mardon. He was succeeded by a man named Avaz on his throne. He also dies twelve years later. And after that the land will be passed over to another man by the hand of the shepherds. Koloches became soldier. The kingdom of the armies has been fifty-four years from the beginning to the end [Oguznoma Pages, pp. 26-27.]

In writing the later history of the Abulghazi about Koloch people, he writes interesting stories about the most courageous and brave men and kings of this nation, and in the form of a short story. Abulgazi carefully studied the historical sources and collected enough information about each nation. It is particularly noteworthy that

Abulgazi carefully studied the historical books available during his exile in Iran.

It is also worth noting that the story about the later periods of the Koloch people is not found in Shajarai Turk. After the Koloch pee’s recitation, Abulgazi continues his story about Oguzhan (4th).

“Oguzhan came from Talas to Samarkand and Bukhara, crossed the Amudarya and went to Khurasan. At that time, there was no good king in the land of Iran. Kayumars was dead. The king would still come to the rescue ... That was the land of Iran at that time. Iraqi Arab and Azerbaijan and Armenian and Sham Egypt were occupied. He fought with a number of these provinces and subjugated them all. When Oguzhan was in Sham, he secretly handed one golden archer and three arrows to a soldier. He then said that the arc would land in the desert on the sunrise, and the man would dump it in the soil where it would not have enough feet. He followed the label and did his job. A year after the incident, his three eldest sons called the sun, the moon, and the star, saying: “I have come to a foreign country and have a lot of business. I heard that this desert has a lot of prey for birthday parties. Go and make a fire with your henchmen.”

Then his youngest sons summoned the Blue, the Mountain, and the Sea, and told his brothers what he had said and sent them to the sunset. A few days later, the three eldest sons brought a large bow to the khan for a golden bow. The three young boys also brought a lot of hunting with three golden arrows. They ate many meat and turkeys, and summoned the people and brought back the bow and arrow. His three sons broke the bow. His three younger sons each received a bullet. For years he had ruled over all the provinces of Sairam, where he had his feet and head to Egypt [“Shajarai Tarokima” Pages, pp. 27-28].

The storyline of this story, also described in the “Shajarai Tarokima”, is also available in the “Oguznoma”. The Oguzhan chronicles the conquest of India, the Tibit, and Syria (Shagam) and returns to their homeland with great success and wealth. And the story goes as follows:

“... But don’t forget that there was an old man with a white beard, white hair, long hair, and a good old man. He was a wise man, a wizard. His name was Great Turuk. One day he saw a golden bow and three silver bullets. This golden arc was drawn from sunrise to sunset, and these three silver bullets headed towards the darkness. After his dream, the Great Turuk told him about his dream. He said, “Lord, give me a kingdom, that the eternal God

of heaven has given me a dream, that I may bring good, and divide the acquired land." Oguz accepted the advice of the Great Turuk, decided to consult, and consulted. Then, in the morning, he invited his young and old boys, and said again, "O my sons, my heart desires to hunt, and I am not strong enough for old age." Day, Moon, Star Go to the morning sun. He said, "Go, Blue, Mount, and the Sea Night." Then the three went to dawn, and the other three went to dawn. The Sun, the Moon and the Star, after hunting many deer and many birds, found a goldfish along the way, and gave it to their father. The bull rejoiced and laughed again, broke it into three pieces, and again said, "O sons, be your bow, shoot your arrows in the sky." After hunting Hun, Lakes, Mountains, Sea, and many birds, they found three silver bulls on the road and brought it to their father. The bull rejoiced, laughed, divided the arrows into three, and said, "O my sons, shoot arrows at you." Be like bullets ' [Oguznoma, pp. 170-171].

Both stories tell the story of an arrow and a bow between Oguzhan and his sons. The Shajarai Tarokima says that Oguzhan in the Sham region a gold arc and a bullet were burnt to a barman on the ground.

The story in the "Oguznoma" begins with an episode of a wizard walking near Oguzhan. This white beard, white hair, and tall man are described as wise and intelligent. His name is Great Turuk. He saw a golden bow and a silver arrow. This golden arc tells Oguzhan that he pulled the sunrise toward the sunrise and three silver bullets went towards the darkness.

There is no such episode in "Shajarai Tarokima". The incident began with a secret assignment from the Oguzhan. The work says that the golden arc and arrow are to be buried in the direction of sunrise and sunset. This image also does not appear in the Oguznoma. It also says that the bow is made of gold and the bullet is made of silver. In "Shajarai Tarokima", both (bow and arrow) are gold.

In both works, the sons of Oguzhan hunted a large number of deer, many birds, and found the bow and arrow and brought it to their father. It is said that Oguzhan rejoiced and returned with more gifts to all the countries he had brought.

It seems that the events in these two stories complement each other and form a continuous and unified story system. Consequently, the events in the two works do not overlap, but rather complement.

The title of "The Remembrance of the Oguzhan's

Home Wedding" in Shajarai Tarokima is the fifth story about him.

"The sons of Oguzhan started a great wedding, saying that they had gone home safely with my people. He has made for us a place of refuge. All the stones were covered with gold. Made with emeralds, emeralds, turquoise and pear. This house is described in the waffle of this house:

One house is a gold mine

Who made this house in the sky?

[Shajarai Tarokima page, page 28].

Then he gave the townsmen the frontiers, the mines and the gifts that all the soldier shot and ran and deserved. And he said to his sons, Behold, you have found the three arrows of gold. Then you beat him, and your horse is broken. And let those of you who are evil say till the Day of Resurrection. Let the three young boys who bring the three arrows and those of them say the Three Shots from this day until the end of the world. You have found the bow and arrow. He was not of this man, but of God. The nations of the past have known the bow as a king and the arrow as an ambassador. For the arrow will go where it is drawn. Now let me die on my throne. Then let all the people of the evil generation make him king. Before the end of the world, let the Good One be King. Let the others sit to the right, Three arrows to the left. He said that he should sit on the left side of the house and agree with his duty till the end of the world. Oguzhan ruled for almost sixteen years and came to true mercy. " [Shajarai Tarokima, pages 28-29].

An explanation of this event is described in the "Oguznoma":

"Then Oguz again called for a great assembly and called on his henchmen and his people. And they came and sat down together. The bull is in the middle of the middle ... on the right, forty feet of wood. He put one golden chicken on his head and one white sheep on the end. On the right sat the perverse. To the left were the Troops. They ate forty days and forty nights and drank and rejoiced. Then Oguzhan divided the country to his sons. He also said, "O my sons, I have lived many years, I have seen many battles, wept enemies, and I have made my friends glad. I have taken my duty before the God of Heaven, and I will give you the land. ' [Shajarai Tarokima, page 171].

As we know, there is a custom in Turkic nations. Whenever a long trip or a trip to the country feeds people. The long history of this custom is illustrated by the

information in these two works.

Oguzhan did the same. He began a great wedding celebration in honor of returning home safely to many countries and peoples. He built a shrine. He adorned it with gold, turquoise, turquoise, ruby, emerald and pearl. Abulgazi used two poems to describe the house built by Oguzhan. The poem describes how Oguz (Shahriyor) built a house of gold and was ashamed of the celestial house he had seen. In my opinion, the house of heaven is meant by two concepts, the “house of God” or “the house of heaven.” In this context, he wants to emphasize that the house built by Abulgazi Oguzhan is superior in both ways.

The “Oguznoma” describes the house built by Oguzhan. To the right is a wooden hedgehog, with forty feet of wood. A white sheep was tied to the end. On the left, there are forty arms. He had a silver chicken on his head and a black sheep at the end. These images are about two houses. The first house was rebuilt for the older sons on the right, and the second for the little boys on the left. The golden and silver chickens are also symbolized in the Oguznoma, as well as white and black sheep tied to the end of the house. In this way Oguzhan considers his eldest sons Sun, Moon and Star as heirs to his throne. His three younger sons, Blue, Mountain, and Sea, tell them to take turns.

The wedding image in “Shajarai Tarokima” is reminiscent of the traditional style of painting that is typical of folk epics. This aspect is also evident in the “Oguznoma”. For example: “They ate forty days and forty nights and drank and rejoiced.” The detailed description of the same image is reflected in “Shajarai Tarokima”. The big wedding, which killed nine thousand sheep and nine hundred horses, made ninety-nine pools, and filled nine with vodka and ninety-nine kumis, shows that these images were fed by the ancient Turkic peoples.

It is said that Oguzhan gave many good wishes to his six sons at the wedding and gave them lands, nations and cities. The author quotes 6 poems and praises the courage of Oguzhan and his sons. Reporting historical data in the form of a story, especially in the process of interpreting events, gives the reader aesthetic pleasure. Poem:

Oguz made his wedding ring
This is the six sons who have been bitten.
They would show courage,
The father and the father have many different things.
Father also labeled

In the day of war, everything is. [Shajarai Tarokima page, page 28].

The style of this poem is close to folklore, with a combination of combat and high spirits. The poem is written in a simple and fluent style, close to the quartet of the “Devonu Dictionary Turkish”.

There are no such poetic passages in the “Oguznoma”. However, the plot of the poem is written in a sajda style, with poetic melodies in the music. For example, there is a poetic tone in such phrases as: “Oguz saw him and left him, fell in love with him and ... dreamed.”

After that, all the henchmen of Oguzhan will die for their merits. He named his sons who found the golden bow. He gives his sons Buzuk, who found three arrows. He bequeathed his throne to Kunhon and died for one hundred and sixteen years.

The sixth story in “Shajarai Tarokima” is entitled “Remembrance of the Kingdom of Kunuz’s Great Son, Oguzhan”. The story begins with the description of the Minister of Oguzhan Arkilhoja (in some sources Erkilhoja - AM). This old man, who had been the minister of Oguzhan since his death, was a wise and wise man. Kunhon also made him the minister. Arqilhoja has lived a long life. He gave advice and advice to Kunhan as well.

Arqilhoja in the work reminds the Great Turuk, an old man walking beside the Oguz Hagan, depicted in the Oguznoma. The Great Turuk was a wise and learned man. The Oguzhan listened to and followed his advice.

Kunhan also obeyed the advice of Arkilhoja, lived with his brothers and ruled the throne. The story tells of Kunhon doing what Arqilhoja did, winning and having a big wedding.

The same story can be found in Shajarai Turk. Abulgazi quotes a ten-fold Persian adverb on Shajarai Turk in the “Remembrance of the Kingdom of Kunuz’s Great Son, Oguzhan”. Interestingly, this is not in the metaphor “Shajarai Tarokima”.

Zaru nematu galahou rama,
Zaru ne'matu galahou rama,
Bar eshon bibaxsham yaksar hama.
Judo har yakiyro buvad yak nishon,
Chu nomu laqabhoyu tamg'oyishon.
Chu az qismi xud har yak ogah shavad,
Zi jangu jafodast ko'tah shavad.
Har on kaski az nasli eshon bizod,
Ravad ham badin guna az rohi dod.
Zori Qilxoja shunid in suxan,

Pisandid go'ftori mardi kuxan (Shajarai Turk, p. 25).

It is dedicated to the activities of Oguzhan and his descendants, the favorite hero of the Persian author of a literary work. The poem tells us that Arqilhoja, the Minister of the Oguzhan, was a clever, wise, educated man. It is stated that Kunhon Arkilhoja always obeyed his instructions and followed his instructions to govern his country. A wise minister wants father and son, brother and brother to always be united. He argues that wealth should not be a bad horse for the state. Following the advice of Kunkhan Arkilhoja, he divided the state of Oguzhan into four sons and twenty-four kings. In this passage, Arqilhoja's exhortation is poetic and emphasizes that anyone who is aware of his lineage will not have a conflict.

Father and child relationship has always been an issue in Abulgazi's recognition. That is why he tried to approach this issue in every era. For this reason he has created a more like image of a wise minister in folklore.

Khudoynazarov notes that, compared to the Oguznoma text, published by A.M. Schecherbak, "poet of poetry was created because of the imagination of the author, the origin of the hero of the original thought, and legendary childhood".

[Khudoynazarov H. Shajarai Turk and its Study. T. Teacher. 1992. page 116.]

The seventh story in "Shajarai Tarokima" is devoted to "Remembrance of Oguzhan's sons and grandsons." Here Abulgazi names six sons of Oguzhan and four sons of each. The sons of Oguzhan are remembered after their 24 grandchildren.

The "Oguznoma" also tells of the birth of six sons of Oguzhan and their birth. We have already talked about how Oguzhan married a girl from a blue light. The story goes like this: "... she got pregnant. Days passed, and nights passed, and she gave birth to three sons. The first was given the Day Horse, the second the Moon, and the third the Star. One day, Oguz went on a hunting trip. He saw a tree in the middle of a lake. There was a girl under this tree, sitting alone. She was a beautiful girl. His eyes were blue, his hair was like a river, and his teeth were like pearls. It was so beautiful that when people on earth saw it, they turned milk into kumis to die. When he saw her, the fire went out of her heart, and she fell in love with him and married her. Days passed, and nights passed, and she gave birth to three sons. The first put a blue horse, the second mounted a horse, and the third set a horse on the sea," says the children of Oguzhan. It is

said that he gave a large wedding to the people in honor of his sons' birth. They make forty sheets and forty chairs, and have a variety of soups, meat dishes. However, the memories of Oguzhan's grandchildren are not mentioned in the Oguznoma.

In the seventh story of Shajarai Tarokima, the names of his sons and their children are listed one by one.

There is no mention of Kunhon's kingdom and his grandchildren. Therefore, we do not cite or draw comparisons of the sons and grandchildren of Oguzhan in Shajarai Tarokima. The same information is given in "Shajarai Turk" and after the mention of Kunhon the names of the grandchildren of Oguzhan are mentioned. Later, other events were described.

In the "Shajarai Tarokima" the details of Kunhon's nephews and their sons, their stamps, the remembrance of Kuni's great son Kai and the subsequent descendants of Oguzhan are described in detail. In this respect, "Shajarai Tarokima" is an important historical source that gives a complete picture of the "Oguzhan" in relation to "Oguznoma".

We would like to highlight the incidents that did not exist in the "genealogical tarokima", but in the "Oguznoma".

Unlike "Shajarai Tarokima" in "O'Guznoma" the wolf's image is reflected in the story. He is mentioned in several places and is seen as a caring and helpful divine guide to Oguzhan.

"In the morning a light like a bird came into the camp of Oguz Khagan. Out of the light there appeared a large male wolf with blue hair and blue hair. The wolf sent a message to Oguz, saying, "O Oguz, you are about to go to Urum. He said, "I am going to serve your son." Then Oguz set up the camp, and he saw that a large wolf with blue hair and blue hair was following in the army. He followed the wolf, and the whole army was formed. A few days later this great male wolf with blue hair and blue lanes stopped. Og also stopped with his army. " [Annotation, p. 168].

From there the Itil River flowed. In front of a black mountain on the banks of the Itil River, Oguzhan fights and defeats Urum Khan. In all the March and battle of the ox, this blue wolf is the leader. The effect of the doctrine of the heavenly God is evident in this case.

The doctrine of the Blue God is based on the earliest religious views of the Turkic people. According to this teaching, heaven is God. He is the ruler of the earth and of the heavens. The sun, moon and stars in the sky are

sacred concepts. Ancient Turkic monuments Kultegin and Bilga kagan also include events related to the blue god. These works tell us that whatever the will and will of God can be accomplished or not, it is said that even the Turkic khakans took the throne by the will of God.

In this passage, A. Abdurahmanov writes, “The image of the God of the sky is drawn at the level of the imagination of the Turkic people. The light that came down from heaven was pleasing to God when the ox prayed to God. In this light, the sun and moon are weak. This means that the sun and moon cannot be Gods while there is a blue for the Turks. There is a tendency in the fiction to describe God in the form of a sweet and loving lover. It was God who saw a beautiful girl in the light of an octagon. He is so strong, so strong that he makes the sky laugh and weeps. In the poem, Oguz gives birth to three children from the light accompanying him. They are given the names Day, Moon, and Star. So, even in this name, heavenly bodies are not God, but they are holy children, created by the love of God.” [Abdurakhmanov A. From the earliest times to Islam. Samarkand. 2006. (Electronic textbook).]

According to N. Rakhmonov, “the Turkic and other peoples languages ??in Siberia have preserved the divine essence and heavenly meaning. Evenkes call heaven and god as tangara. Mordvas, however, say that God only understands heaven. In Mongols, there is no God but God in heaven.” [Rahmonov.N. Ancient stone. - T.: 1991]

Thus, the unity of God is recognized and glorified in the case of Heaven in the Turkic nations. Oguzhan believed in the doctrine of the Blue God. That is why it is so divinely revealed in the “Oguznama” that it is shown in the events of Blue Light and the Blue Wolf. Of course, in such cases the artistic opinion of the author of the work plays an important role. In his works Shajarai Tarokima and Shajarai Turk, Abulgazi makes Oguzhan a true Muslim because of his fantasy world and belief in his own ideas. He is able to show that God (God) is a helper and a leader in everything he does. Thus, in every work the effects of its creation are evident. Nevertheless, the narrative and plot of the events in both paintings and heroic characters have a layer of antiquity. Therefore, there are various debates about the antiquity of the Oguznama and the person whose life was the basis for the creation of this work.

There are historical and artistic interpretations of the Oguzhan in our literature. In these two works of Abulgazi Oguzhan is seen as both historical and artistic.

In the works of Rashididdin’s “Jome’T tavorih”, “Ulugbek’s History of the Four Nations”, and “Abdullanoma” by Hafiz Bukhari, the image of Oguzhan is artistic. It is clear that the emergence of this artistic image in later periods of our literature influenced the legends of the Turkic legendary Oguzhan and the Oguz Hakan in the “Oguznoma”.

Conclusion:

The poem “Oguznoma” served as one of the most unique literature of the Turkic nations. For this reason, many myths and legends have been created about Oguzhan. On oral and written monuments of the people there are many important ideas about him. This work has been refined in recent times and has been continuously recorded in various historical prose works. The heroic epics of the Turkic peoples include the poems “Alpomish” and “Kitabi dada Korokit” in the “Oguznoma”, where the hopes and expectations of the Turkic peoples, the heroic qualities and the spirit of praising the khagans. In particular, in the works of Abulgazi Bakhodirhon “Shajarai tarokima” and “Shajarai Turk” the most detailed information about the author about Oguzhan is collected. This information also includes oral myths and legends, from ancient elements of “Oguznoma”. Even Abulgazi’s work of Shajarai Tarokima was well known in his time as “Oguznoma”. 5973 inv., Stored in the manuscript fund of the Abu Raykhan Beruni Institute of Oriental Studies. The digital manuscript is a striking example of this. The copy of this manuscript of Shajarai Tarokima was copied in Khorezm in 1214/1800 and is about 50 pages. The manuscript No. 5973 is called “Genealogical Tractor or Oguznoma”. Hence, “Oguznoma” is famous not only in its time, but also in later centuries as one of the most important literary and historical monuments of Turkic nations. In connection with “Oguznama”, both these works of Abulgazi have been translated into different languages and researched by world scientists. From this point of view, Abulgazi’s works “Shajarai Tarokima” and “Shajarai Turk” are an important source for studying the ancient history, culture, way of life and beliefs of our people.

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