



THE IMAGE OF A PERFECT MAN IN ANCIENT TURKISH POETRY

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ABSTRACT

Man, being primarily a spiritual being, has always tried to comprehend the natural and social processes taking place around him. Observation of them, direct participation in these processes of the person himself, evaluation from the point of view of certain moral, aesthetic and other social values lead to the emergence of a holistic image of the world. Mythology mainly reflected the ideological foundations of the existence of ancient man, which gave rise to the main question of the worldview, the question of the relationship between "it" and "we". It can be concretized in understanding the relationship between man and the cosmos, man and nature, man and society. Of course, we are not talking about the theoretical research of the ancients. But already within the framework of mythological consciousness, on the basis of the corresponding way of thinking, the idea of supernatural existence arises.

KEYWORDS:- Spiritual, theoretical research, mythological consciousness, Turkic nomadic world, Orkhon texts, spiritual development, civilizational dominant, cultural hero, historical figure, runic writing

INTRODUCTION

This is how ideological myths about the origin of the universe and man arise. They tell about the creation of the cosmos out of chaos, about the end of the world, about the creation of the first man and the first ancestors of the people, about cultural heroes who give people various cultural objects, about the origin of natural and cosmic cycles, etc. These motifs are more or less present in the mythology of every nation. World-wide mythological plots are most often fragmentary preserved in fairy tales, epics, legends. Generalization of such extensive empirical material would reveal general trends and patterns in the functioning of the worldview, as well as features of consciousness of representatives of the Turkic nomadic world.

L.N. Gumilev emphasized the presence of a "well-developed worldview" among the ancient Turks, opposed to the culture of China, Iran, Byzantium and India. According to the Orkhon texts, the reason was the desire of the neighbors for active cultural expansion, to impose their spiritual values on the Turks: "the Tabgach people... had a sweet speech, and soft jewelry (i.e. luxurious, pampering); seducing with sweet speech and luxurious jewelry, they so strongly attracted distant (living) peoples. (The same), settling closely, then arranged for themselves a bad mudrovaniye there.". From this small fragment it can be seen that the Turks deliberately denied Chinese culture, as they clearly understood the negative consequences of its influence.

The nomadic Turks created a kind of model of



the universe in the process of spiritual creativity. This picture of the world includes images of Space and Time, moral values, ecological principles of interaction, ways of communicating with other peoples and spiritual development of the world.

L.G. Sataeva notes that "the study of spiritual culture in its integrity and self-determination by consciousness is, in fact, the philosophy of culture, but the abstract comprehension of the essence of culture is inevitably refracted in concrete philosophical concepts that bear the stamp of East and West. The spirit of Western and Eastern cultures is inevitably complemented by the spirit of Central Asian culture, since all these three fundamental principles of a person's cultural awareness of his being have integrity, self-sufficiency in their spiritual self-determination. They are not identical, but in the depth of comprehension of the world, their paths intersect in the setting of the problem — personal consciousness in striving for its own "I" is refracted in various forms of spiritual and cultural interpretation."

Thus, the main principle of nomad consciousness is the dynamism of the idea of the path, genetic susceptibility to change.

The formation of a worldview is influenced by various factors — this is the habitat, the type of economy, cultural dialogue with other peoples. The Tonyukuk inscription on the Selenga River says: "... the Turks, following the grass and water, do not have a permanent residence and practice only in military affairs." The nomadic lifestyle determined the features of the ancient Turkic worldview. If the world of the farmer was limited to the territory of a rural community, then before the nomad lay the boundless steppe. But this huge space was well mastered and did not frighten him. Places of nomads, pastures, religious rituals, past battles were marked on it, i.e. the space is heterogeneous, and each part of it

has a special significance, is associated with an emotionally colored perception. As the researchers emphasize, "this is a space of contact, of individual contact events, a space more tactile than visual, in contrast to Euclid's outlined space.... It seems that the psychological type of the Turks was formed under the influence of their inherent lifestyle and spatial sensations." One of the ideologists of Eurasianism N.S. Trubetskoy noted at the time that "... the typical Turkic ... prefers to operate with basic, clearly perceived images and group these images into clear and simple schemes." The picture of the nomad's spiritual world is painted in basic tones, with broad strokes. Detailing and semitones are alien to it, it develops in breadth and length.

Researchers note the facts of the penetration of Buddhism, Mithraism, Manichaeism, Nestorianism. However, it is highly significant that none of these religious ideas has played the role of a comprehensive civilizational dominant. This circumstance testified to a stable mentality and not the influence of someone else's sacredness on the special dynamism of nomadic consciousness. For example, the epic enemy of the kings and heroes of the Iranian Highlands, Afrasiab, the ruler of Turan, was recognized as a Turk. This was the first step in the creation of the "Iranian" genealogy of the Turks and at the same time the deep penetration of the Turkic element into the system of the Iranian cultural tradition.

Time was perceived by the Nomadic Turks as a sequential change of generations. It was important for each person to know their genealogy. Often the progenitor was considered a certain cultural hero, historical figure, animal (wolf). The antiquity of the genus determined the social significance of its representatives. For example, Kül-tegin begins its lineage from the time of the creation of the world. Nomad did not feel casually abandoned in this world, he was a continuation of a long line of ancestors of his family and had his own continuation in posterity.



For a more accurate dating of an event, an animal cycle was used, in which each year corresponded to some animal. In the life of nomads, the life cycle of animals had a significant meaning. The perception of time was closely connected with the continuity of generations and with the economic object of the ancient Turks - animals, whose short life cycle unfolded before their eyes. If Kok Tengri personified infinity, then Umai is a finite earthly time consisting of acts of birth, marriage and passing away. Each milestone in a person's life was accompanied by the performance of special rituals. But time for a person did not end with the departure from earthly life, it continued already in the afterlife. Nomads use the word "otken" to denote the onset of death, i.e. "passed" - passed through the line that separates the world of the living from the world of the dead. For a prosperous life in another world, various useful things necessary for the economy were placed next to the deceased. The ancient Turkic custom of placing a stone statue of the deceased on the grave and performing sacrifices in front of him testifies that with death a person was not excluded from the life of the living, he was invisibly present among them, was their intercessor before Tengri.

All this suggests that the Nomadic Turks were alien to the mechanistic perception of time as a simple alternation of events. Through the memory of ancestors, through the legends of great heroes and military battles, history organically entered into a person's life. Time for him had a sacred meaning, space was spiritualized by the awareness of the inclusion of man and society in nature. Tradition dictated the nomad to live in harmony with nature, honor his ancestors, and observe the customs of his people. Collective memory in the form of a "tradition" stored the ways to resist "chaos" and save the "cosmos" as an organized beginning.

In the Turkic mentality, the following concepts existed and still exist, which give an idea of the

psychology of the heroes of ancient and modern peoples. The first of these concepts is "ar". "AR" — honor, dignity, the highest category of a Person. The second concept is "ru". "RU" — family, clan, community. The most important duty of a person is to remember and not drop the "ar-ru". The third concept of "ar-ru-ak" is honor, kind and holy. A descendant on earth should not tarnish the memory of Aruah. The next concept is "ate". El is the fatherland, awareness of the purpose of its existence. Without the feeling of "ate", a person turns into an eternal mankurt (mecz - eternal, vdt - worm). The defender of the man - Er. The honor of a man exalts his kind, ate: "ER namysy - El namysy" ("The honor of a man is the honor of the motherland"). This information is recorded in oral creativity, as well as in literature in artistic forms.

In general, the spiritual culture of the nomads can be considered by dividing it into two large periods.

The first period is the era of Tengriism, which has four frontiers associated with the appearance of the following monuments:

1. The holy book "Avesta" and the poem "The Legend of Gilgamesh" of the Aryans.
2. Heroic epics of the Saks: "Alyp Er Tonga" (Afrasiab) and "sHu".
3. Epic poems of the Huns: "Oguz-kagan", "Attila", "Kok Bori" and "Ergenekon".
4. Epic works of the era of the Turkic kaganate: "Kultegin", "Tonyukok" and "Bilge kagan".

The second period is the era of Islam, consisting of three frontiers:

1. Islam or the heyday of nomadic spiritual culture, which includes the works and deeds of: Al-Farabi, Mahmut Kashgari, Zhusip Khas Khajiba Balasagun, Ahmet Yugineki, Khoja Ahmet Yassawi, Suleyman Bakirgani, Korkyt, "Codex Cumanicus" and others.



2. The Golden Horde Era, it includes: "Mahabbat nameh" Khorezmi, "kHusrau Shyrin" Kuttuba, "Turkic Gulistan" Sayf Sarai, "zHusip and Zylikha" Durbek and others.

3. The era of the Kazakh Khanate, it includes Kazakh written literature: Abilgazy Bahadurkhan "Turkic Chronicle", Kadyrgali Zhalairi "Collection of chronicles", Babur "Babur name", Haidar Dulati "History of Rashid"; Kazakh poetry of the XIV-XVI centuries, or the era of "Zheruyk"; the era of "zar Zaman".

In the middle of the first millennium AD, the Nomadic Turks already used their own writing system, called runic writing. According to recent studies, runic writing originated before our era, possibly in the Saka time. In the III-V centuries A.D. there were two variants of the runic script — Hunnic and Oriental, which existed on the territory of Zhetysu and Mongolia. In the VI-VII centuries, on the basis of the latter, the ancient Turkic script, called the Orkhon-Yenisei, developed. The Hunnic runic script served as the basis for the development of the Bulgar and Khazar letters, as well as the writing of the Kipchaks. On the question of the use of writing, some conclusions are as follows. Nomads or inhabitants used Aramaic, Sogdian, Turpan and Turkic writing: -Aramaic writing originated among the Arameans at the beginning of the first millennium BC on the basis of the Phoenician script. It consists of consonant sounds. Written from right to left;

- Sogdian writing can be said to be one of the types of Aramaic writing. It was used in Sogdiana or the state of Sogdiana. The main inhabitants of Sogdiana were the settled and nomadic tribes of the Saks;

-Turfan script (Uighur script) was used from the first century BC to the ninth century AD. It was written from top to bottom. The letters had

different shapes at the beginning, middle and end of the word;

-the Turkic letter (runic letter) is a letter consisting of 35 letters. It is written from right to left. This letter uses 8 vowel phonemes. They are indicated by four polyphonic letters. 16 consonant phonemes are marked with 31 letters.

The inscription on the Issyk bowl - a find from the Issyk mound near Almaty is compared with the discovery of Tutankhamun's tomb in Egypt. The burial of the "Golden Man" and the "silver thicket" were found in the mound, on which there is an inscription in two lines of 26 characters. The bowl testifies to the presence of writing among the Saks. According to scientists, the inscription is made in the runic alphabet in the ancient "Altai" language.

Monuments of Turkic writing are texts on the walls of temples, steles, bricks, gold and silver vessels, coins, bronze mirrors, leather, paper. They are different in genre: epitaph inscriptions, historical and artistic, household, magical, religious and legal texts.

Many medieval and modern authors have noted the existence of a kind of monotheistic religion among the Turkic-speaking peoples — Tengriism. This religious system originated in the depths of the nomadic society of Eurasia before our era and continues to maintain its position today in the minds of Kazakhs, despite the external attachment of the latter to Islam.

In the VI -VIII centuries. among the Turkic-speaking peoples there was an oral-poetic tradition dating back to an even earlier era. Elements of the ancient poetic tradition of the Turks are recorded in Chinese historical literature. Chinese chronicles have preserved legends and folk historical legends, the plots of which reflect the most ancient totemic representations of tribes and their geographical



settlement. The poetization of legendary places, historical legends about the sacred land "Otuken", repeatedly mentioned in the Orkhon monuments and the works of Al Biruni, Marwazi, Mahmud Kashgari, are widely known. The poetic legend about the fabulous mountain valley of Ergenekon is of interest. The valley is drawn as a place of peaceful tribal habitation, not accessible to the enemy. It is surrounded on all sides by inaccessible mountains, and the life of the inhabitants of the valley is safe. This legend reflected the people's dream of a peaceful life. On the basis of ancient historical legends, oral creativity developed in the VI — VIII centuries, reflecting the feat of the people, their desire for freedom, hatred of foreign conquerors.

At the same time, in the oral folk art of the VI — VIII centuries, the oldest poems and traditions of epic poetry, recorded in the Orkhon monuments, were already emerging. Its elements are already visible in the texts of the tombstone steles of Kultegin and Bilge Kagan, telling about the events of the V - VII centuries. The inscription of Kultegin is full of epithets, metaphors, which later became traditional and passed from generation to generation. For example, the nicknames of Kultegin's warhorses are associated with the ancient poetic tradition: "Ak - oxiz", "Ak - adman", "bAshgu - Boz", the epithets "blue", "white", "mighty" are characteristic of Orkhon texts.

The inscription of Kultegin preserves the motifs of ritual poetry, which later passed into the epic. The heroes bear various epic names: Moynshor Konteri (with a shell skin), Arslan - yurakli (with a lion's heart), Eltugan - tutyk (defender of the people). Common synonyms of heroes are Aлып (huge hero), Er (hero).

Numerous proverbs and sayings, which reflect the wisdom, culture and life experience of the poetic people, give an idea of the development of folk art of that time. In laconic sayings,

edification and advice are given, human vices are ridiculed. Here are examples of oral creativity. Proverbs about labor: "Labor will not be wasted", "A stone breaks a head, labor crushes a stone", "The union sealed at the plough does not disappear at the harvest", "The onset of autumn has been known since spring". Household sayings: "A mouse born in a mill is not afraid of thunder", "A man with a cat will not get wet", "Do not dig a hole for another, you will get yourself", "An arrow fired will not come back", "Riding a camel will not hide in a herd of sheep" and others.

The most famous ancient epics — "Korkyt Ata" and "Ogyz — name" - were formed directly on the territory of Kazakhstan. The largest work of creativity of this era is the poem "Kutatgu Bilik" (Blessed knowledge). It was written by Yusuf Khas-hajib from Balasagun for one of the rulers of the Karakhanid state — Satuk Bogra Khan. The total volume of the work is 13 thousand couplets. The poem is constructed in the form of dialogues, sayings and edifications. The deep content and vivid poetic language made it very popular. It became a reference book for everyone who was literate. The main ideological content of the poem is that knowledge is the only source for the well-being of both rulers and people. The state should be governed by an enlightened ruler, clothed with gracious knowledge, Yusuf argues.

A significant place in the cultural life of the population was occupied by the works of Sufi poets, preachers of the cult of Islam. Among these writers, the most prominent was Khoja Ahmet Yassawi, a preacher of Islam of the XI - XII centuries. He wrote a collection of poems "Divani Hikmet" (a book about wisdom) - primarily of religious and mystical content. At the same time, it is possible to find facts of a cultural-historical, ethnographic and social nature in it. The collection is of interest as an ancient literary monument, important for the study of the language, ethnography of the tribes of that time.



A younger contemporary, disciple and like-minded person of Yassavi was Suleyman Bakirgani, also known as Hakim Ata. Suleyman Bakirgani's book, written under the influence of "Divani Hikmet", is called "Zamu nazir kitaby" (a book about the end of the world). The main idea of the work: everything on earth - both good and bad - was created by the will of God. When the end of the world comes, everyone will perish — sinners and saints, angels and devils, the whole universe, only God will remain, who will create the world again, and everything will return to life. Both collections have served as a manual in all madrassas of Central Asia for centuries.

Zhyrau became the continuers of the tradition of ancient Turkic literature of the XIV-XVIII centuries. They created their poetic works by improvisation. The word "zhyrau" itself comes from the word "zhyr" - create or creator. The main genre of zhyrau is *tolgau* (reflections). There were two types of *tolgau*: philosophical and lyrical. The next genre is dedications, praises, invocation and *joktau*. Zhyrau's works are edifying in nature, their language is characterized by aphorism (a short saying, a complete thought expressed in a concise, precise form). Many lines eventually turned into proverbs and sayings.

The zhyrau poets, through their creativity, proposed to base the life of society on the principles of "good word", "good deed" and "good thought". Thus, the formation of the culture and worldview of the peoples of Central Asia and Kazakhstan was largely facilitated by the research of human relationships reflected in the poetry of the philosophers-poets of Zhyrau. They also helped the formation of modern national cultures that have a common source in the form of a nomadic type of thinking. In the XIV-XVIII centuries. the foundations of oratory were continued and developed. Oratorical speeches are a genre in which the specificity of Turkic oral creativity is revealed. Oratorical

speeches have a realistic theme and are divided into three main types: dedications, reflections, discussions.

CONCLUSION

Thus, we see that the culture of the Turks is one of the scientific centers of the then world. Such centers as Balasagun and Otrar have played a very important role in the development of scientific knowledge. Unfortunately, not much has been preserved. The famous Otrar library, where the works of scientists were kept, was destroyed, but what has come down to us also testifies to the true flourishing of science among the Turkic-speaking peoples of Central Asia.

In conclusion, we note that the culture of the peoples who inhabited Central Asia in the VI - XIII centuries.. It was a natural continuation of the culture of the Saka-Hunnic period and, in turn, served as the foundation for the development of the culture of the Turkic people in the context of nomadic civilization.

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