

Article

"Origin of Names of Turkic Peoples" (Oguznoma and Mirzo Ulugbek's "History of The Four Ulus" on The Example of Abulghazi Bahadir Khan's "Works of Shajarayi Tarokima")

Zahro Xaydarova¹

1. Tashkent State University, Uzbekistan

* Correspondence: zahrohaydarova2509@gmail.com

Abstract: The study explores the narratives surrounding the origin of Turkic peoples' names, focusing on three seminal works: Critics analyze "Oguznoma", Mirzo Ulugbek's "History of the Four Ulus" and Abulghazi Bahadir Khan's Shajarayi Tarokima". Our analysis examines historical Turkish texts about the origins and naming traditions of Turkic people groups. Even though these historical stories show links to our common lineage they reveal changes between their underlying perspectives and composition. Through text comparison the study analyzes historical events while using secondary sources to fill understanding gaps when studying these original works Our research finds consistent symbolism in Oguznoma's use of mythological content and Shajarayi Tarokima's adoption of Islamic principles to show two societies' evolving values and traditions.

Keywords: mirzo ulugbek "history of four nations", abulghazi bahadirkhan, "shajarayi tarokima", "oguznoma", oguzkhan, comparability, historical source, difference, similarity, narration, eponymous narration

Citation: Xaydarova, Z. "Origin of Names of Turkic Peoples" (Oguznoma and Mirzo Ulugbek's "history of the four ulus" on the example of Abulghazi Bahadir Khan's "works of Shajarayi Tarokima). International Journal of Language Learning and Applied Linguistics 2025, 4(1), 69-73.

Received: 20th Dec 2024

Revised: 5th Jan 2025

Accepted: 20th Jan 2025

Published: 25th Jan 2025



Copyright: © 2024 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license

(<https://creativecommons.org/licenses/by/4.0/>)

1. Introduction

On the study of the rich past, culture, history of Turkic peoples and the analysis of literature and written sources related to it, a large-scale research work is carried out not only in our country, but also in World Literary Studies, in particular, in many countries of Turkey, Azerbaijan and Asia [1]. Because these sources are unique jewels in our history and literature. The decision of our country "on measures to restore the ancient history and rich culture of our people, to deeply study and promote the scientific, religious and spiritual norms of our great gods, Saints" is also one of the important steps taken to further develop our classical literature. And in the history of our literature there are works on the life, culture and history of all Turkic peoples. Because such works, in addition to giving the reader aesthetic pleasure and literary mood, also speak of a great history. One of them is Oguzhan, and these are works related to the historical-artistic image. This image has been at the center of the jewels of our literature and history for many years. Abulghazi Bahadir Khan's preface to "Shajarayi tarokima" states that there are many myths and legends about Oghuz Khan, but many of them are unreliable, and he himself creates a reliable Oghuznah. From this information it follows that there was a great interest in the personality of Oguzhan and the related works. But in literary studies, it is widespread to

study Oguzhan in connection with the legendary kings – Macedonsky, Genghis Khan, Mode. Opinions about this differ in the approaches of literary critics. A.M. Sherbak Oğuz khoqonni with Mode as well as A.Makedonsky and Genghis Khan also argue that it is impossible to connect. Zeliha Tuguz's article "the common types and motifs in Oguz Kagan epic and Secret History of Mangols" also discusses Oguzhan and Genghis Khan, common ideas, similar motifs.

Oguzhan was initially kept long in the minds of people in folk oral fiction, but later appears in works such as Rashiduddin's "Jome ut-tavorix", Mirzo Ulugbek's "history of the four ulus", Hofiz Bukhari's "Abdullanoma", Abulghazi Bahodirkhan's "Shajarayi turk", "Shajarayi tarokima", "Dada Qorut book". The original "Oğuznoma" epic, on the other hand, is kept in the Uyghur script in the Turkish dialect at the Bibliothèque Nationale de France in Paris. It is noteworthy that the figure of Oguzhan also played a role in the literature of the new time. Sources suggest that Abdurauf Fitrat's "Oğuzkhan", Hamza Hakimzoda Niyazi's "hero Oğuz", exist, but the fate of these works is unknown. It is understood from this that the research of the image of Oguzhan is important not only to determine its historical data, but also to the literature of today's era. While many of the historical works about Oguzhan are written with reference to Rashiduddin's "Jome ut-tavorix", some of the plots and information in it differ from each other. For example, while the works "history of the four ulus" and "Shajarayi tarokima" are logically very similar, there are differences in some parts. But the epic "O'guznoma" is completely different from historical works. In the epic, aspects inherent in Legend are common, as well as the influence of the doctrine of the Blue God is clearly noticeable. For example, at birth, the events and teachings of "the color of his face was blue, his mouth was red like a fire", he spoke briefly and began to eat, even put his name on his own, marry a girl in a blue light, to whom a blue wolf always leads, faith in the Blue God is clearly felt. In the "history of the four ulus" and "Shajarayi tarokima", eda Oguzhan is embodied as a Muslim, the plots of her birth mother not sucking her mother until she is a Muslim seen in a dream, living life with a woman who has adopted Islam are related to the teaching of Islam.

2. Materials and Methods

The methodology for the article centers on a comparative analysis of narratives about the origin of Turkic peoples' names as depicted in "Oguznoma," Mirzo Ulugbek's "History of the Four Ulus," and Abulghazi Bahadir Khan's "Shajarayi Tarokima." The study synthesizes information from these works, leveraging historical, literary, and linguistic perspectives to explore eponymic narratives—stories tied to the names and origins of peoples. Historical accounts and legends are critically examined to highlight their similarities and differences, focusing on their narrative styles, content, and ideological nuances.

Primary texts are contextualized within their historical frameworks, while secondary literature enriches the analysis by providing insights into scholarly interpretations. Emphasis is placed on how these works complement one another, drawing on oral traditions, documented facts, and literary artistry. The study identifies recurring motifs, such as mythological elements in "Oguznoma" and the Islamic influences in "Shajarayi Tarokima," to understand the cultural and ideological shifts shaping these narratives. The methodology involves a comparative textual analysis to uncover the role of these narratives in shaping collective memory and identity [2], [3]. By mapping thematic and stylistic elements across the texts, the study elucidates the interplay of myth, history, and cultural values. This approach ensures a balanced evaluation of literary and historical authenticity, contributing to a deeper understanding of the Turkic peoples' cultural heritage and the significance of eponymic narratives in documenting their historical legacy [4].

3. Results

Focusing on the events of Oguzhan's naming of Turkic peoples, plots about this are found in many works related to Oguzhan. Historical works show the origin of peoples and their naming through narration. The "Jome ut-tavorix" narrates that Oguzhan names 24 people. The narratives given in historical works rather than the plots in the artistic saga seem to be a bit convincing. A.M. Sherbak, also reviewing many "Oguznoma" series of works, concludes that the most common, significant and ancient Abulghazi, is a variant of Bahodirkhan's "Shajarayi tarokima". We have already mentioned above that Abulghazi Bahadirkhan used his confidants in writing this work. It contrasts sharply with the narratives in the epic "oguznoma" and the narratives given in the works "history of the four ulus", "Shajarayi tarokima". "The history of the four ulus" and "Shajarayi tarokima", on the other hand, are very close to each other both in content and ideology-but there are differences in some places. "Oguznoma", "Shajarayi tarokim" and "history of the four ulus", focusing on the analysis of works in the Oguznoma series in general, we notice how great the literary and historical value of these works is. "The history of the four ulus" covers in detail the history of the Turks, their ancestors, information about the Mongols, the tariff of Genghis Khan, his descendants and posthumous Ulus (in the style of references), while the work "Shajarayi tarokima" is also higher in this respect, and this article also compares the legends about the "naming of Peoples", which are presented in these three works. This type of narration goes into the ranks of eponymic narratives and helps to further clarify historical events. Eponymic narratives are narratives about the emergence of seeds, tribes, peoples.

4. Discussion

In the process of marching to countries that were not subject to him, Oguzhan made a name for the peoples by the dictates of the situation, and these names are still kept. But these events are shown differently in all three works. For example, the "O'guznoma" describes the origin of the Kipchak Eli: "he(the Duckbill) looked and saw that there are plenty of tulips and Peat on the coast. The trees were growing. This Beck cut the logs, floated the logs (River) [5]. "He then tells her that he will make a land called Kipchak and that she will be begi. In the "annals of the four ulus", however, the pain of the wife of Lashkar, who died in battle at the same time that Oguzhan was losing the battle, is stirred: "the wife, who was left without help, entered the trunk of a tree without a place for a pana, and there a son was born of her" [6]. Oguzhan adopts "father and husband we killed the cause" and names him Kipchak. "The word Kipchak is derived from the word "qabuq", and qabuq is the name of the tree" again in this work [7]. In "Shajarayi tarokima", the title is also associated with the motif of "birth in a tree bucket" [7]. "The father of this has died before us, there is no grief", he defends himself and calls the name Kipchak. After growing up, he is sent to the sides of O'rus, Iraq, Mojar and Bashkir. There are also different views on Qarluq eli. In "oguznoma", this plot is associated with Oguzkhan's favorite horse. "The horse of Oghuz Kagan escaped into that Mule. Oghuz Kagan was suffering for a long time. Among his soldiers was a mercenary man who was not afraid of anything. In the marches, there was a man with perseverance in battle. Nine days later Oghuz brought the stallion to the rock" [5] names the SHU soldier Oguzkhan Qorliq. "And in the work of the history of the four ulus, cold and snow cause some of the armies to be left behind, and "with what they asked, there were still those who were left behind. He named those who were questioned qarluq" [6] "Shajarayi tarokima" depicts an event similar to the same episode. "A few people were coming after the army, there was a lot of snow in the mountain overnight. We lay there, unable to walk. Our grass, our camels have died since.

They said that we are coming on foot after the arrival of spring" [7] also details place names in "Shajarayi tarokima". This seems to bring the information closer to reality. The appearance of the Kalach people appears in the "Oguznoma" with the Oguzhan's exclamation "come since you, come hungry door, come up after you open" [5], related to

the name of lashkar, who opened the door of the house with the roof in gold. And in the "history of the four ulus", this name is called Khalaj, the origin of this people is based on the story of how one of Oguzhan's armies kebabs by hunting smoke so that there is milk for a woman who does not have milk. Upon learning of this, Oguzhan "named Khalaj after the ul female son in the sense that he was tormented by the road". Further information is also given as "halaj nom, meaning shul: do not stay, sister"[6] in the "Shajarayi tarokima", the origin of the name is due to the fact that one army was unable to overtake his wife's hunger caused his child to grow milk, and that the army would cook pheasant from his wife, who had fled with a slag. Then Oghuz Khan said, "ul faqirga ozuq, give wealth and do not go to this cherik"[7] also, the work's detailed coverage of Qoloch Eli's later history by citing wisdom has further exaggerated the work and its historical-artistic value. It seems that the narratives used in historical works not only give the reader clear, proven information, but also express the King's Highness, kindness, indifference to the plight of the common people through beautiful examples. And about the qangli people, in the "Oguznoma", among his soldiers was a uddaburron, a tirak, a knight. His horse was finger-fingered and knowing. This chevar lit a chariot."Limmo lim puts a horse in this army as a "wing" because a cart with spoils makes a sound "wing - to-wing" [8], [9] "and in the history of the four ulus, this event is " the meaning of bloodthirsty wit, ingenuity... the eunuch, in one battle, had fallen into the hands of Oguzhan a lot of wealth, plunder. Ghanim was not able to take the welcome loot and open its lock. He was easily opened up and transported by a straight-minded faction of his army. This is why we named them bloody" [5] in the "Shajarayi tarokima", Oguzhan gains a lot of booty while marching to the Tatars and makes a cart to carry these booty to their land. The chariot would sound " howling when walking. That is why they said How much."is pronounced [7] also, the "Oguznoma" does not mention the origin of the Uyghur and chiyurghan nation, while the "history of the four ulus" defines Uyghur eli as: " the meaning of the Uyghur word is to connect, a covenant to each other-it is to tie a stake [9], [10]. This category had provided besabab for Oguzhan in one battle. For this reason, he named them Uighur" [11]. "A bunch of people broke away from Ashkar and stayed behind. Those who began to come after the line. Because of this, ul called people Chiyurghans, " says chiyurghan in his definition of the origin of Eli [12], [13]. It is known to us that in the place of maumat, the children of Oguzhan from two women are called perverts and tripods [14]. When Oguzhan divided his state into his children, it would seem that the calves would place a white sheep on the side, and a black sheep on the side of the Uchoaks would be associated with the names of the Turkic peoples named "akkoglu" and "karakoglu" [15], [16]. M. Abdullayeva comments on this, saying that" the names of scabies, scabies, are also found in the seed tribes of Turkic peoples" [8]. Indeed, it is not surprising that the same seed tribes were corrupted and spread from the three generations.

5. Conclusion

In conclusion, the creation of any historical work assumes a lot of observability, the foundation of real facts, and also relies on folk oral creativity when the role comes. These two works complement each other's content, idea, and become more perfectionist. Through these works, we get a lot of information about our history, culture, origin of Turkic folk names, customs. It should also be mentioned that the role of narratives in the further assurance of the reliability of works is great.

REFERENCES

- [1] S. Mirziyoyev, "Presidential Decree No. PQ-2995 on Further Improvement of the System for Preserving and Researching Ancient Written Sources," *Xalq So'zi* Newspaper, Tashkent, May 25, 2017.
- [2] B. Qosimov, *Literature of the National Awakening Period*, Tashkent, 2006, p. 231.
- [3] X. Xudoynazarov, *Shajarayi Turk and Its Study*, Tashkent: O'qituvchi, 1993, p. 10.
- [4] M. Abdullayeva, *Classical Historical Poetics*, G'. G'ulom Publishing House, Tashkent, 2023, p. 115.

-
- [5] B. Isabekov, *O'g'uznoma*, Uzbekistan Publishing House, Tashkent, 2007.
- [6] Mirzo Ulug'bek, *History of Four Uluses*, Tashkent: Cho'lpon Publishing House.
- [7] A. Bahodirxon, *Shajarayi Tarokima*, Tashkent, 1995.
- [8] M. Abdullayeva, "Comparative Analysis of 'O'g'uznoma' and 'Shajarayi Tarokima'," *Mumtoz So'z*, Tashkent, 2017.
- [9] M. Abdullayeva, "Poetics of Small Genres in Literary and Historical Works," Ph.D. dissertation, Samarkand, 2021.
- [10] G. Miles (Trans. and Abrid.), *The Shajarat ul-Atrak, or Genealogical Tree of the Turks and Tatars*, London, 1832, p. 182a.
- [11] *Tarikh-i Arba' Ulus*, British Museum Manuscript, Inv. No. ADD 26190, v. 121a.
- [12] *Ulus-i Arba'-yi Chingiziy*, British Museum Manuscript, Inv. No. ADD 26190, v. 182a.
- [13] *Tarikh-i Rashidiy*, Manuscript No. 1430, Institute of Oriental Studies, Academy of Sciences of Uzbekistan, v. 85a.
- [14] B. Ahmedov, N. Norqulov, and M. Xasaniy, *History of Four Uluses*, Tashkent: Cho'lpon, 1994, p. 6.
- [15] G. Doerfer, *Turkic and Mongolic Elements in the New Persian Literature*, Wiesbaden, 1963–1975.
- [16] G. K. Masharipova, "Historical Processes and the Scientific Legacy of Mirzo Ulug'bek," in *Proceedings of the Republican Scientific Conference on the Legacy of Mirzo Ulug'bek and Modern Times*, Tashkent, 2014, pp. 63–67.