

S.Sh. Sharifova

*Nizami Ganjavi Institute of Literature of Azerbaijan National Academy of Science,
Baku, Republic of Azerbaijan*

(E-mail: s.sharifova@lit.science.az)

Scientific debate about the genre of the Orkhon-Yenisei inscriptions

Abstract. This paper attempts to define the genre of the Orkhon-Yenisei Old Turkic inscriptions. The Orkhon -Yenisei inscriptions, found in the territory of modern Mongolia, attracted researchers' attention in two directions. First, the interest was shown in scientific field, and then in the field of fiction. Along with the historiography, the Orkhon-Yenisei inscriptions have been studied from a cultural point of view, as well as from the point of view of literary criticism. Today Azerbaijani, Turkish and Russian scientists still dispute about the genre of the Orkhon-Yenisei written monuments.

Different views have been expressed on the genre of the Orkhon-Yenisei written monuments. The researchers emphasize The Old Turkic written monuments emphasized the fact of the presence of researchers in the rhythm of folk poetry and "weighty verses". Taking into consideration the feature of narrative written in verses and the connection with a folk poetry, a number of researchers define these inscriptions as poems in prose (F.E. Korsh, Amid Abid). Other authors note that the inscriptions are "a small literary work" (Vasfi Mahir Gochatürk). Furthermore, the inscriptions are considered "a small literary work", "common Turkic historical heroic poems", "epitaphs", "graveyard poetry", "a separate genre", "prose texts", "historical legend", "prose in verses" etc.

The Orkhon-Yenisei inscriptions manifest themselves as a mixture of prose and poetry, which is characteristic of the Turkic epic. We find the perfect example of this tradition in the epic *Kitabi Dede Gorgud*, a common Turkic monument. That is, a combination of prose and poetry. The Yenisei epitaphs, the Orkhon "Bangu stones" attract attention as the direction in which the Orkhon-Yenisei inscriptions will study the poetics of ancient Turkic literature. Although the Orkhon-Yenisei monuments were studied as texts of poems, epitaphs, epics, chronicles, stories, novels, stories, etc. Orkhon-Yenisei monuments should not be considered as an example of epitaphs. The Orkhon-Yenisei Inscriptions is a historical-documentary novel of poetry, combining genre features of different genres. The existence of such novels of poetry as the Orkhon-Yenisei inscriptions created the conditions for the creation of meaningful novels of poetry during the Eastern Renaissance. The creation of a novel of verses by Nizami Ganjavi in the XII century confirms this.

Keywords: Orkhon-Yenisei inscriptions, history, written monument, historical document, historiographic dispute, composition, prose, poetry, epic, mixing genres, a novel in verse.

Introduction

Although the discovery of the Orkhon-Yenisei inscriptions coincided with the end of the 17th century and the beginning of the 18th century, the inscriptions are still on the agenda of the scientific community.

Materials and research methods

The material for the study was the texts of the runic monuments: Orkhon, Yenisei, Talas. To achieve the set goals, the article uses general scientific methods from general to particular, from particular to general, as well as methods of description, classification, generalization of sources by genre of runic texts.

The study of the language of the Orkhon-Yenisei inscriptions, the comparative study of modern Turkic languages, the formation of different opinions about the genre of the inscriptions is an indicator

of the scientific significance of the monuments. The Orkhon-Yenisei inscriptions, known as Goyturk monuments, are not only studied by scholars, they are taught as a subject in universities, taught at the level of textbooks and teaching aids. “Orkhon-Yenisei monuments”, “Orkhon-Yenisei inscriptions», “Orkhon inscriptions”, “Ancient Türkic Turkish inscriptions”, “Ancient Türkic inscriptions”, “Ancient Türkic runic [k] inscriptions”, etc. It is also interesting to put forward different views on the genre of the so-called Orkhon-Yenisei inscriptions, we also see that this problem has not yet been completely resolved. Turkologist, professor S.Y. Malov calls the Yenisei inscriptions «epitaphs» or “cemetery poetry”, V. Zhirmunsky calls the Orkhon monuments as a “separate genre”, F. Korsh, Amin Abid in the text of the Orkhon-Yenisei monuments considered «prose in verse», Tofik Hajiyev considers «artistic documentary heroic epics», Veli Osmanli refers to as “stone chronicle”. And all these opinions claim that there are different opinions. It should be noted that I.V. Stebleva, who presented the texts in the Orkhon-Yenisey inscriptions as an example of poetry presented monuments as heroic epics, he even touched upon the fact that the epos “Kitabi-Dada Gorgud” is close to these monuments: The closest to the poems of the Run heroic period ... are the verse texts in the epos “Kitabi-Dada Gorgud”.

Analysis

The problem of ethnicity of the Orkhon-Yenisei inscriptions. Scientists and researchers agree that the Orkhon-Yenisei inscriptions, identified by scholars as Turkic monuments, were the first written literary works of art. Despite numerous attempts to attribute these inscriptions to non-Turkic peoples, the existence of the Chinese version of the text made it possible to decipher the runic texts of the Orkhon-Yenisei inscriptions. From this point of view, the claims made in literary criticism that the Orkhon-Yenisei inscriptions, the oldest written monument of the Turkic peoples, were the first written literary-artistic example are of interest. Literary critic Atababa Musakhanli noted in his study “Features of the development of Turkish literature” that he noted that the Orkhon-Yenisei inscriptions were the first literary work of fiction: “Orkhon inscriptions are considered to be the first literary works written in Turkish literary products is accepted as a work” [1, p. 80].

At the same time, the question of whether the Orkhon-Yenisei inscriptions belong to the heritage of a certain group of Turkic peoples remains open. Thus, most scholars agree that the Orkhon-Yenisei inscriptions are a common Turkish artistic heritage. For example, academician Isa Habibbayli’s presentation of the Orkhon-Yenisei inscriptions as an example of ancient Azerbaijani written literature testifies to the antiquity and richness of our literature: “The Orkhon-Yenisei monument reflects the common destiny and hopes of our people. In addition, Azerbaijani Oghuz-Turkish thought is one of the main parties involved in the formation of all-Turkic artistic thinking expressed in the Orkhon-Yenisey monuments. Even if we look closely, it is possible to find similarities between the epics “Kitabi-Dada Gorgud” and the written texts of Orkhon-Yenisey, to draw lexical-syntactic parallels. Due to all this, the Orkhon-Yenisei monuments can also be considered as examples of common Azerbaijani written literature of ancient times” [2]. Turkologist Ramiz Asgar’s statement that the ancient period of common Turkish literature rose above the Orkhon Yenisei monuments emphasizes the importance of the monument for literature and art of speech: “Common Turkish literature rises above the Orkhon-Yenisei monuments in ancient times”. Academician Isa Habibbayli also touched upon the harmony of Orkhon-Yenisey inscriptions with all-Turkic writing culture and ancient Turkish literature: “The most classic example of all-Turkic writing culture and common written texts are Orkhon-Yenisey inscriptions. The certain luxurious style, figurative imagery, rhythmic expression and stable lexical composition expressed in the written texts on the stone found in the basins of the Orkhon and Yenisei rivers in Mongolia and Siberia resonate with the traditions of ancient Turkic literature” [2]. Veli Osmanli also presented Orkhon Yenisei inscriptions as the first written literary example of Common Turkish culture [3, p. 26].

On the other hand, a group of scholars specifically states that the Orkhon-Yenisei inscriptions belong to a group belonging to a certain family of Turkic peoples. For example, in the book «History of the literature of the Azerbaijani Turks» written by Amin Abid, “the books in the Orkhon monuments are

presented as literary texts about the Oghuzs". It is interesting that Veli Osmanlı evaluated Orkhon's writings: "At that stage, two factors were determined by foresight; Oghuz and Orkhon inscriptions. Oghuzs – national identity, Orkhon inscriptions – early literary examples. Presentation of Orkhon monuments as Oghuz literature. As we will see, the history of our national literature has decided on these two foundations in the first place" [3, p. 9].

The fact that the Orkhon-Yenisei inscriptions were not the first written work due to their rich material content was also emphasized by researchers. The first absence of Orkhon-Yenisei inscriptions by foreign and Azerbaijani researchers, factors such as the fact that these monuments are certain experimental works, and before that the formation of writing and culture were considered. In foreign turkology, that is, foreign turkologists have formed an unequivocal position that during the creation of the Orkhon-Yenisei inscriptions there was a developed culture, including literature, among the Turkic peoples. Russian turkologist P.M. Melioransky emphasized that the Orkhon-Yenisei inscriptions could not have appeared suddenly, noting that "An alphabet with such a spelling is not created all at once; then, so the writing was known to the Turks from antiquity, and they trained hard enough about it" [4, p. 46-47]. The Italian Turkologist A. Bombachi, emphasizing the importance of the Orkhon-Yenisei inscriptions, described them as "Literary memorabilia" that came to us from the Goyturk Empire: These writings are the only literary monuments that have come down to us from the ancient Goyturk Empire, are the only literary monuments, doubt about the existence of other literary forms" [5, p. 192].

There is a well-founded position in Azerbaijani scientific circles that Orkhon-Yenisei inscriptions content and genre features show that the inscription is the result of centuries of literary development, from this point of view, it is necessary to continue the search for older literary examples. Amin Abid described the Orkhon inscriptions as the literature of the period when written literature began to evolve: "The style and expression in the Orkhon inscriptions is in the literature of a period in which highly developed written literature began to evolve." Turkologist Ali Nazim, referring to the fact that the Orkhon-Yenisei monuments are monuments of an evolved society, wrote that he did not consider this monument to be the beginning of Azerbaijani literature: "By the time these books were written, the Turks were already urban. This means that they spent a number of periods in life, in the social situation and in literature. It is clear from this that Orkhon or Turfan literature is not the beginning of Azerbaijani literature" [6]. Agreeing with Ali Nazim, Bakir Chobanzadeh also assessed the perfect development of the Orkhon-Yenisey monuments as a product of a long process of cultural evolution: "The writing we see in the Orkhon inscriptions in the 7th century AD is a very well-developed and well-developed writing. Needless to say, this development took several centuries" [7, p. 27]. Tofiq Hajiyev emphasized that the Orkhon-Yenisey monuments were ancient Turks, or rather national identity passport: "These monuments, as a whole is an ancient passport of the Turkish language of the Turkish language. If in the VI-VIII centuries the grammatical structure is in this perfection, the vocabulary is in this richness, the phonetics is in this fluency - transparency, then the formation of this language goes to the more unknown depths of history; Dada Gorgud is a stone foundation that carries the saga on its shoulders and shows it as a lighthouse. The Turk is a divine document that frees him from the reproach of those who deny him; Turk is God and the testimony of divinity" [8, p. 31].

Orkhon-Yenisei inscriptions as a work of artistic and a historical document

The presentation of the Orkhon-Yenisei inscriptions by researchers as a work of art, an example of oral folk literature, shows itself. Russian scientist L.N. Gumilyov commented on the writing of the inscription as a work of art: "The text itself is intended as a literary work". Tofiq Hajiyev also presented the Orkhon-Yenisei inscriptions as a work of art known to the author: "... books are works of art with a specific author, and this work is spoken in the author's language" [8, p. 33]. Elmaddin Alibeyzadeh considered the Orkhon-Yenisey inscriptions as an example of oral folk literature: "Orkhon-Yenisei inscriptions and before "Dada Gorgud", are examples of folk literature arranged over thousands of years" [9, p. 12].

Isa Habibbayli assessed the importance of Orkhon-Yenisey monuments from the literary point of view: "From the literary point of view, Orkhon-Yenisei monuments have all-Turkic character. In the history of Turkish literature, the Orkhon-Yenisei monuments are generally regarded as works of artistic expression of the ancient spirit of statehood and freedom of the Turks". [10] Professor M. Ergin's assessment of the Orkhon-Yenisei inscriptions as "the first masterpiece of Turkish literature" [10] confirms the importance of stone monuments. M. Ergin also assessed the Orkhon-Yenisey inscriptions as "The work that is the greatest pride of Turkism": "The first Turkish text with the Turkish name, the name of the Turkish people ... The first Turkish history ... The history written on the stones ... the first Turkish literature masterpiece ... an incomparable masterpiece of Turkish oratory ... the basic book of Turkish nationalism ... a document that traces the structure of the Turkish army at least 1750 years ago ... the greatest pride of Turkism ... the most meaningful in terms of the social content of the human world tombstones..."[11].

The documentary nature of the Orkhon-Yenisei inscriptions leads many scholars to attribute the monument to the chronicle. Tofiq Hajiyev did not fit the Orkhon-Yenisey inscriptions into the epitaph, but referred the inscriptions to the chronicle: "These inscriptions also correspond to the type of chronicle: there is valuable information about the history of the Turks, about their historical personalities. The historical truth of this information is confirmed by scientific sources written in other languages, such as Chinese and Arabic. The geographical coordinates, specific countries, peoples, ethnoses, human names here are the historical reality" [8, p. 29]. Tofiq Hajiyev paid attention to the subtleties of the chronicles: "Usually, the events are described in the language of the third person in the chronicles, direct historical-scientific information. Here, the events are told in the language of the first person. This is also the type of writing of a work of art" [8, p. 32]. Although Tofiq Hajiyev called the Orkhon-Yenisey inscriptions a chronicle, he later refuted his opinion and wrote: "... there is an experience of world culture that the fact that historical information is accurate and detailed does not mean that the monument is a scientific-historical record, just a chronicle" [8, p. 29]. When we talk about the chronicle, we remember one of the oldest types of medieval literature. The chronicle consistently reflects the historical events that the author personally witnessed or participated in. As noted by Tofiq Hajiyev, it is not spoken in the third person. In ancient Turkish literature, annual works were also called chronicles. The chronicles, which contained reminders and valuable sayings, were of a calendar nature. The author gave the characteristics of the people he met in the chronicles and included the tales, epics, and narrations that he heard and wrote in the chronicles.

Composition of Orkhon-Yenisei inscriptions

In the study of the Orkhon-Yenisei inscriptions, it is interesting for researchers to focus on composition and plot, which are important in the literary works. The plot and the features of the composition elements in the Orkhon-Yenisey inscriptions are essential from the point of view of literary criticism. Therefore, considerable number of researchers have attempted to study the elements of composition in the Orkhon-Yenisei inscriptions. It is also interesting that the Azerbaijani Turkologist, Doctor of Philology, Professor Elmaddin Alibeyzadeh presented a compositional structure, beginning, continuation and end of the Orkhon-Yenisei inscriptions. E. Alibeyzadeh, while evaluating «Kultegin's inscription» written by Yolluktekin in the language of Mogilyan khan-Bilga khan, as a literary work, noted that «... as a literary work, the composition consists of beginning, continuation as well as an ending of a story. Here, the short but meaningful and tumultuous life and activity of a heroic warlord, the history inspired by this hero, their relationship to each other are closely followed" [9, p. 526]. Although Elmaddin Alibeyzadeh mentioned that the Orkhon-Yenisei inscriptions had similar compositions and plots, he did not clarify how they are distinguished in the inscriptions.

Academician Tofiq Hajiyev also touched upon the composition problem of Orkhon-Yenisei inscriptions and expressed his attitude to the problem: «Some obvious signs are showing the literature and narration of the inscriptions. In history chronicles, the event follows a straight line from beginning

to end - the thread of events is linear. The books give a vivid description of the events. The course of events had to start from the past and come to the present, or start from today and move forward day by day. However, the event begins today, recounts the past and returns to the original beginning of the plot. This compositional expression of the plot is a quality of a work of art" [8, p. 32]. I would like to note that Tofiq Hajiyev's notion of "this compositional expression of the plot" does not clarify the composition. Although academician Tofiq Hajiyev wrote "first of all, the composition here is a composition of literary and artistic works", as Elmaddin Alibeyzadeh pointed out, the books do not show the composition, the systematization of the selected life events in accordance with the internal rules of literature. In the inscriptions, the factor of how the elements of the composition, such as epigraph, prologue, epilogue, landscape, lyrical digression, reflect themselves, remains obscure. Neither academician Tofiq Hajiyev nor professor Elmaddin Alibeyzade disclosed it.

The Orkhon-Yenisei inscriptions are also presented as a trilogy. This point of view in itself is interesting. Thus, academician Tofiq Hajiyev presented the «Gultegin», «Bilge Kagan» and «Tonyukuk» monuments, which make up the Orkhon-Yenisey written monuments, as «literary and documentary heroic epics» that make up the trilogy. It is known that a trilogy is a work devoted to one subject, consisting of three independent or three-part, complete parts connected by a single author's work. Each part of the three interrelated works is considered independent, united around the same theme and images in the trilogy.

Academician Tofiq Hajiyev, who presented the Kultegin, Bilga Kagan and Tonyukuk inscriptions but tried to show the differences between them: the three inscriptions cannot be placed on the same level according to the type of genre. Thus, the inscriptions of Kul tigin and Bilga kagan correspond to all genre indicators, but Tonyukuk inscription does not coincide with them in terms of genre type and style of expression. All three report on events that took place at the same time and had the same participants. At first glance, even their expressions seem consistent. However, the first two are in one style and the third in another style" [8, p. 35]. Later, Tofiq Hajiyev refuted his claim, emphasizing that the Orkhon-Yenisei inscriptions were not a trilogy. The interesting point is that the Orkhon-Yenisei inscriptions are considered both a trilogy and a dilogy in the same article. Academician Tofiq Hajiyev emphasized the lack of a trilogy: "... at the beginning of both epics they shared the first eight lines and thus took measures to inform the next generations. This fact of mastery itself, in principle, separates the Tonyukuk inscription from this dilogy – epics.

On the one hand, a handle connects and dialogizes the epics «Ash Tigin» and «Bilga Kagan»: the author's son, Kul Tigin and Bilga Kagan's nephew Yolluq Tigin. The author complements each other with their works. If Tonyukuk's inscription entered into this duality with its content and style, a trilogy would be obtained" [8, p. 36]. Academician Tofiq Hajiyev emphasized that Tonyukuk's inscription could not be included in «Kul tigin» and «Bilga kagan» inscriptions in terms of content and style, confirming that the inscriptions could not create a trilogy.

Academician Tofiq Hajiyev called the Orkhon-Yenisey inscriptions a trilogy, then called dilogy and chronicle. He denied that his book was a trilogy, consider the rationale for the term dilogy: "... taking into account the content, language, style and expression, we consider the inscriptions of Kul Tigin and Bilge Kagan as historical heroic epics consisting of dilogies, and the inscription of Tonyukuk as a chronicle" [8, p. 35]. Dilogy refers to a two-part series of works in the literature. For example, novels. M. Huseyn's novels "Absheron", "Black Stones", A. Duma's "Three Musketeers", "Twenty years later" together form a dilogy. In two novels or two dramas, each part of the dilogy, which is an expression of the same idea, is considered an independent work, and each of them has its independent name. It is just that these independent works combine more or less the same theme and the same images.

Javanshir Feyziyev was able to draw attention to the connection between the Orkhon inscriptions, which he called a "trilogy": "Orkhon monuments ("Kul Tigin", "Bilge Kagan" and Tonyukuk) it is obvious that they are united in all senses, and that they follow each other, especially in terms of the purposefulness of their ideas, and that they dictate their intentions more and more decisively" [12].

On the classification of Orkhon-Yenisei inscriptions into prose genres

Academician Nizami Jafarov presented the Orkhon-Yenisei inscriptions as examples of prose: "... the protagonist of Gokturk's prose, or Turkish prose of the Gokturk period, is the Turkish kagan-ruler (or a prince), whom God protects (and the Holy Land, Water) and who defends the social, political and spiritual ideals of the people or community of nations (state!) to which he belongs" [13, p. 242].

It is important to point out that our researchers consider the Orkhon-Yenisei inscriptions as a literary work with a particular genre, or a book, a prose novel, a prose story, a story, a chronicle. Academician Isa Habibbayli assessed the texts of the Orkhon-Yenisei inscriptions as the product of documentary artistic thinking, large-volume prose memoirs, small-volume works of miniature prose poetry, specifically called "prose novel": "Orkhon-Yenisei texts are the product of documentary artistic thinking. Those who wrote these texts on the graves both dated the identified facts, events and personalities and expressed their figurative views on the processes arising from their feelings and emotions. Orkhon inscriptions are rather voluminous memoir stories. The small Yenisei inscriptions give the impression of miniature prose poems. The Orkhon-Yenisei written monuments, which are very close in terms of ideas, content and language and style, can be called a prose novel" [2]. It is a known fact that prose in work, the spoken language manifests itself freely. The spoken language in the "works of prose" can pass from one sentence to another without observing a particular law of harmony. "Prose's Work" is a small work written mainly in the form of prose. Although the presentation of the Orkhon-Yenisei inscriptions as a "prose novel" is interesting, it can be controversial. The novel genre, which has a multifaceted genre content, as a large-scale genre of the epic type of written literature, fully reflects the various relationships of man with the surrounding being, the complexity of human characters, the development of life events, complex life events.

At the online conference "Great Steppe Civilization: Tonyukuk Heritage and the Contemporary Turkic World", Academician Isa Habibbayli touched upon the historical significance and genre problems of the Tonyukuk inscription and described the monument's genre as a "documentary bibliographic story": "... like other Orkhon-Yenisei inscriptions, the Tonyukuk monument is poorly studied from the literary point of view. The Tonyukuk monument, which contains a lot of biographical information, is a documentary bibliographic narrative written in an artistic-publicist style" [14]. Orkhon-Yenisei inscriptions, notably the Tonyukuk Monument is noted as a narrative in literary criticism. When we consider the features of narration as a genre, it becomes clear that events in the narrative develop in several lines, the circle of life events is vast, the description of images is complete. The narrative tells several stories and events, the number of images depicted, the scale of events is wide, the description of the images is complete and detailed, the storyline is two, sometimes more. The plot, which does not try to describe extraordinary characters, reflects the entire period of the life of the main participant in the narrative and the events and stories of this period and social customs. The narrative also includes people gathered around the protagonist or standing on the opposite side. The narrative describes the entire period or several periods of the protagonist. There are also images centred around the leading character or facing him.

Although Professor Elmaddin Alibeyzadeh considers the Orkhon-Yenisei inscriptions to be an epitaph, he finds the events told in the texts of the inscriptions stories and touches on the fact that it is a genre: "Orkhon-Yenisei texts are epitaphs, i.e. inscriptions on tombstones. These texts, as they say, are a reliable, accurate word about the people who lived and circulated in the past, about the generations. They give brief information about the identity, life and activity, personality, role and service in the history of the person lying in the motherland and tell stories. This is a kind of genre, a fashionable way of writing and memory of that time. He speaks more or less about people, the village in general, about the people, he introduces them" [9, p. 514]. Ali bey Huseynzadeh also spoke about the Orkhon monuments and touched upon the narration of the events in the texts in the books: «In such writings, the events and history of the Turkic people, the futures of the khans ... The story of Bilga khan's return until his death is told nationally and poetically».

Academician Tofiq Hajiyev, despite agreeing that the Orkhon-Yenisei inscriptions were an epitaph, also touched upon the fact that the inscriptions did not fit into the epitaph: «... they are tombstones, of course, they are a type of epitaph. However, it is obvious that these eternal stone inscriptions do not fit into the concept of tombstone writing. Both the content, the volume, and the style of expression break the framework of the epitaph. Leaving aside the style of expression and individual features, we cannot say that it is an epitaph because it is engraved on the tombstone - it would mean turning a blind eye to the history of Turkish culture in general, writings in particular especially works of art” [8, p. 29].

Russian scholars such as V.M. Zhirmunsky and A.M. Sherbak considered the texts in the Orkhon-Yenisei inscriptions to be prose texts, not as examples of poetry. For example, V.M. Zhirmunsky clarified that the Orkhon-Yenisei inscriptions are not the text of poetry, but the text of prose: “Unlike Stebleva, I believe that the texts of Orkhon and other ancient Turkic runic writings are not poetic texts, but prose texts” [15, p. 61]. A.M. Sherbak, who denied the essence of the Orkhon-Yenisei inscriptions as a literary work, refers to the fact that the inscriptions were prose: «Monument texts are examples of ordinary prose” [15, p. 119].

On the attribution of the Orkhon-Yenisei inscriptions to the genres of poetry

The lack of concrete, final results in consideration of Orkhon-Yenisei written monuments by researchers as examples of poetry and verse does not escape attention. Orkhon Yenisei written monuments are often called “poetry”. İ.V. Stebleva called the Orkhon-Yenisei written monuments “poetry”. İ.V. Stebleva analyzed Turkic written monuments as examples of poetry, which did not find support by many other Turkologists. İ.V. Stebleva tried to reveal the harmony by dividing the verses in the Orkhon-Yenisei inscriptions, which she presented as common Turkic historical heroic poems [16, p. 61], into syllables like verses of poetry: “The whole ashes of the literary construction means of Orkhon texts, skilful use of rhythm in the parallels of meaning, euphonic variations within the alliteration, high regulation of harmony (eurythmy), the variety of metaphors all this allows us to consider ancient Turkic poems as masterpieces of that time” [16, p. 68].

Academician F.E. Korsh studied the texts of the Orkhon-Yenisei monuments as poetry, tried to apply the rhythm of Turkic folk poetry, the syllabic-tonic theory of Turkic folk poetry to runic texts based on this monument [17]. Academician F.E. Korsh informed the public about the presence of verse fragments in the Orkhon monuments:

Bilge kağan bitigin
Yollug tigin bitigin
Bunca barkag badızın
Özi kağan atısı
Yolug tigin men ayı
Artığı tort gün türup
Bitidim, badızıtım... (Bilga Kagan monument, west-south side).

It should be noted that the verses in the Orkhon-Yenisei written monuments the form is not rhyming. In the example presented, the verses are not rhyming in form and consist of seven syllables.

Abulfaz Rajabov and Yunis Mammadov also assessed the Orkhon-Yenisei inscriptions as the first piece of poetry written on stones: “Orkhon-Yenisey monuments are the first historical documents of all Turkic-speaking peoples written on stones, the first poetic pearls of Turkic-language literature” [18, p. 3]. A.N. Bernstam also presented the epitaphs reflected in the Orkhon-Yenisei written monuments as poetic works.

In literary criticism, we are faced with the fact that the Orkhon-Yenisei inscriptions are called grave poetry. The monument, consisting of four parts, Orkhon, Turfan, Yenisei and Talas, was presented as an example of an epitaph. Abulfaz Rajabov and Yunis Mammadov noted in their book “Orkhon

Yenisei Monuments” that “these writings, often called grave poetry, are the sacred pages of ancient Turkish ... artistic thought ... these stone inscriptions, which have stood the test of centuries, are used in linguistics, literature, history, ethnography and philosophy... from the point of view of the Turkish people, it is still important for the Turkish nation” [18, p. 3].

The presentation of the Orkhon-Yenisey monuments as cemetery poetry is not only in Azerbaijani literary criticism, but also in world literary criticism. Russian scientist S.E. Malov considered the inscriptions on the Orkhon-Yenisei monuments as an example of “epitaph”, as cemetery poetry, cemetery poetry: “... these tombstones, their language is the tomb poetry of the 5th century AD”.

An epitaph or inscription usually refers to a text, a tombstone, engraved or engraved on stones, monuments, which exist in the form of content. An inscription engraved on his chest or headstone tells of a person buried. The tomb inscription, a type of epitaph with a headstone inscription on a tombstone, was widely used, and many of its ancient tombs contained the date of birth and death of the deceased, the name of his father and grandfather, as well as his place of birth and art. The epitaph is mainly associated with the rites of the deceased, the care of fame and remembrance after death.

G. Aydarov in his work “Live Oghuz languages and some general features of Orkhon inscriptions” emphasizes that epitaphs mainly reflect the features of Oghuz language group, and shows that he considers the monument as an example of epitaph: “... epitaphs mainly reflect the features of the Oghuz language group” [19, p. 3].

Veli Osmanli touched upon the appearance of ancient epitaphs in the Yenisei inscriptions: “The poetics of the Yenisei inscriptions is a typical poetics of the ancient epitaphs” [3, p. 120].

Elmaddin Alibeyzadeh clarified the concept of “epitaph” inscribed on a tombstone, on a headstone or on a chest, and emphasized its importance as a genre: “The inscription on the epitaph tombstones was the first official thought pattern invented by our ancestors, developed and rose to the level of a literary genre. In order to write their ancient history, to preserve the traces of their way of life, family, life, state affairs, socio-political relations, heroism, patriotism, literary and spiritual thinking, artistic and aesthetic feelings and emotions, etc. These writings, as a result, have done a lot of work as an active and original genre. It is good that our ancient wise ancestors were able to save their spiritual riches from the fires, storms and storms of history by digging their thoughts and ideas in the tombstones, and passed them on to our generation” [9, p. 569-570].

Three, four, seven, nine, ten, etc. of the texts in the Orkhon-Yenisei inscriptions presented as an example of an epitaph. we observe that it consists of lines. As you read the texts, you feel a flow in them. Consider, for example, the texts on the Barlyk monument. Let’s first look at the three-line text. Consider the first of the four inscriptions on the stone:

I found my brave name (earned) courage ... (for).
At the age of thirteen, I separated from my six-tribe Alp Turan.
From my lordship I left you.

In the example, the presentation of heroic motifs in the genre of epitaph attracts attention. Let’s pay attention to the four-line text on the monument:

Kyulyug Chor, son of Baina Sanun.
I grew up without pain.
The grief was this:
From the Sun in heaven, from science on earth, I was not satisfied.
Separated from her wife in the palace, from her brave son.

The sadness of harmony in the third text in Barlyk does not go unnoticed, which manages to give the text a literary tone. It is interesting that the texts of the Orkhon-Yenisei inscriptions attract attention with a variety of motives.

It should be noted that the Orkhon-Yenisei inscriptions are conditional on the tomb poetry. This is primarily due to the fact that the Orkhon-Yenisei inscriptions do not represent tombstones. Thus, the Orkhon-Yenisei inscriptions were not installed in burial places and cemeteries, but they are monuments known as bangu stones. Literary historian Nihad Sami Banarlı Orkhon considered the Yenisei monuments to be one of the monuments of literature as well as the monuments of writing and language, noting that they were “bengu stones”: “The first beautiful and valuable works of Turkish language literature are bengu stones written and erected during the Goyturk period ...the first written examples of Turkish literature are the works written by Goy-Turks on stones ...there must be many more large and small stones around the Yenisei in this region, and those that have a high language, history and literary value in these stones are the three great books called Blue Turkic inscriptions or Orhun monuments today” [20, p. 57]. Nizami Jafarov, Ahmad B. Ercilasun and other researchers called the Orkhon-Yenisei inscriptions “inscriptions on bangu stones (eternal stones)”. Academician Nizami Jafarov explained this factor as follows: “The masterpieces of ancient Turkic prose are the inscriptions engraved on the “Bangu stones” (“eternal stones”) in the basin of the Orkhon River in the last decades of the Goyturk Empire - the first decades of the VII century” [13, p. 241]. Academician Tofiq Hajiyev also touched upon the fact that the Orkhon-Yenisei inscriptions were accepted as “bang stones” without exaggeration: Among the Orkhon-Yenisei disputes, there is a certainty that everyone considers it an exaggeration to say that these eternal stones are considered to be inscriptions (Turkish: inscriptions; Russian: “written monuments”). Indeed, these are the books of stone, the books of eternity. These are fiction books, eternity fiction books” [8, p. 29].

On the confusion of prose and poetry in the Orkhon-Yenisei inscriptions

Controversy over the definition of the literary type of Orkhon-Yenisei monuments, whether written in verse or prose, dates back to the time when the inscriptions were first presented to the scientific community.

Veli Osmanlı specifically touched on the fact that epitaph texts were formally lyrical prose: “Yenisei inscriptions are inscriptions on tombstones. Literally, it consists of epitaphs. The texts of these epitaphs are figuratively prose. It’s just lyrical prose. Their content is artistic. The harmony is sad. At the same time, it is lyrical” [3, p. 48].

Academician İsa Habıbbaylı touched upon the fact that poetry and prose are connected in the Orkhon-Yenisei monuments: “Besides, in the ancient Turkish saga tradition, as well as in the Azerbaijani epic, in the Orkhon-Yenisei monuments, there are moments of organic connection of poetry and prose. So, in the Orkhon-Yenisei written literary texts, which are an expression of all-Turkic literary thinking, there are common features of the common poetics of the saga” [2].

From the point of view of the theory of genre confusion, the theses that the Orkhon-Yenisei inscriptions belong to the genre of saga as a genre form that combines both poetic and prose features are of interest. It is debatable whether the Orkhon-Yenisei inscriptions belong to the saga. Thus, unlike the saga, the content of the Orkhon-Yenisei inscriptions has clear historical documentary features. At the same time, the attempts of the Orkhon-Yenisei inscriptions to reveal the syncretic genre features of the inscriptions by referring to the epics are interesting. G. Rene presented the Orkhon-Yenisei inscriptions as heroic epics, which he considered to be “a well-known ancient monument of Turkish literature”: “... in this article, along with the hymn of Kul Tegin, there are also heroic epics of the ancient Turks ... the Kul Tegin and Bilga Kagan inscriptions are literary works, and the Tonyukuk inscription is historical information” [21, p. 120].

Academician Tofiq Hajiyev clarified the idea that there is a tradition of narration in the Orkhon-Yenisei inscriptions: “... it would be appropriate to mention a fact confirmed by our fiction and storytelling experience. The names of the horses on which the ashes are mounted are listed, and in one battle, when one horse is killed, the other is indicated by name, color, and sex: Bashgu gray horse, Bayırkun’s white horse, Alp Salchı white horse, Azman white horse, Gray horse of little breed,

Orphan gray horse, etc In a scientific work, a work of historiography, it is not typical for a warrior or a ruler's horse not to have a name or to have a name. It is no coincidence that the names of the Alps do not appear in the Tonyukuk Chronicle. This aspect testifies to the artistry of "Kul tigin, or, to be more precise, to the fact that it is an epic" [8, p. 34]. Academician Tofiq Hajiyev presents the naming of horses in "Kul tigin as one of the features of the saga. It should be noted that the image of a horse is not found in all sagas. The horse may or may not participate as a main or episodic image, ie the presence of the image of a horse is not included in the genre features of the saga.

Fuzuli Bayat, Doctor of Philology, touches on the origin of the Orkhon-Yenisei inscriptions from the epic type called the archaic saga, and we witness that he called the inscriptions an archaic saga: "The role of epos thinking and style in the creation of ancient Turkish written monuments is clearly seen when reading and researching the Orkhon-Yenisei inscriptions. Thus, the preservation of the consciousness of the saga in the style of depicting war scenes and one-on-one battles proves that the writers of stone inscriptions benefited from folk art, especially the epic type, which we call archaic saga today" [22, p. 198]. Fuzuli Bayat saw the use of words in the Orkhon-Yenisei inscriptions, which he considered characteristic of the saga tradition: "In the language of the Orkhon-Yenisei inscriptions, synonymous verbs and synonymous nouns, which are characteristic of the saga tradition, have been developed in abundance, creating a liveliness in the text. ... These pairs or synonyms of nouns and verbs give beauty and poetry to the language of monuments. At the same time, the repetition of syntactic expressions, which is the main epic law of folklore and saga, was developed in the Orkhon-Yenisei monuments not only as a poetic figure, but also as a folklore tradition. Also, poetic syntactic expressions were used in stone inscriptions for a specific purpose" [22, p. 198]. Such a definition of the characteristics of the saga is absurd. Thus, it is not scientifically correct to define the tradition of the saga with elaborate images and used synonymous verbs and nouns. Fuzuli Bayat also argues that "... in epitaphic monuments, especially large monuments, the dominant element of thought is epos creation" [22, p. 199] and presents epos creativity as the dominant element of thought, which also causes controversy to determine the genre features of epos.

Results

Yenisei epitaphs, Orkhon "Bangu stones" Orkhon-Yenisei inscriptions attract attention as a direction to study the poetics of Old Turkic literature. Although the Orkhon-Yenisei written monuments have been studied as a text of poetry (İ. Stebleva), epitaphs, epics, chronicles, stories, novels, short stories it has always been emphasized that they are presented in genres such as, as well as being a literary example. Orkhon-Yenisei written monuments should not be taken as an example of epitaph. The Orkhon-Yenisei inscriptions are a historical-documentary novel that combines the features of different genres. The Orkhon-Yenisei written monuments, the first example of Oghuz literature, are a valuable source capable of reflecting the great past of the Turkic people. The Orkhon-Yenisei written monuments, which can reflect the awakening and cultural rise of the Turkic people, informed the modern generation about the historical past of the Turks, the Old Turkic state system and its appearance on the historical stage, and the historical figures.

The Orkhon-Yenisei inscriptions confirmed the formation and development of the novel genre in Turkic literature before European literature. The formation of the novel in European literature is connected with the works of Miguel de Cervantes Saavedra and his "The Ingenious Gentleman Don Quixote of La Mancha" and "The Wanderings of Persiles and Sigismunda: A Northern Story". The Orkhon-Yenisei inscriptions gave a rise to content novels during the Eastern Renaissance. For example, Nizami Ganjavi's creation of verse novels in the 12th century confirms this.

The significant role of the Turkic peoples in the formation of national identity and national consciousness defined the topicality of studying these inscriptions. Orkhon-Yenisei runic inscriptions

addressing historical memories to future generations, traditions of the Turkic peoples, reflect national and spiritual characteristics, being one of the original written examples, will be of constant interest as the first historical documentary written monuments of the Turkic speaking peoples engraved on stones.

Reference

1. Musaxanlı Atababa, Türk ədəbiyyatının inkişaf xüsusiyyətləri, Ədəbiyyatdan iş kitabı, Birinci hissə. – Bakı: Azərənəşr, 1928. – 294 s.
2. Həbibbəyli İsa. Ortaq yazılı ədəbiyyat mərhələsi // 525-ci qəzet. 13 noyabr 2017 // https://525.az/site/?name=xəber&duzelis=0&news_id=89505#gsc.tab=0.
3. Osmanlı Vəli. Qədim türk ədəbiyyatı (VI-X əsrlər). – Bakı: Sabah, 2008. – 244 s.
4. Мелиоранский П.М. Об орхонских и енисейских надгробных памятниках с надписями. Журнал Министерства народного просвещения. ИМНР, ч. CCCXVII. – 1898, июнь, отд.2. – С. 263-292.
5. Зарубежная тюркология. Вып. I. Древние тюркские языки и литературы // Ответственный редактор акад. А.Н. Кононов. Составитель С.Г. Кляшторный. – Москва: ГРВЛ, 1986. – 384 с.
6. Nazim. Əli. Ədəbiyyatımız və ədəbiyyat tariximiz // “Yeni yol” qəzeti. – 10.11.1925.
7. Çobanzadə Bəkir. Türk ədəbiyyatı. – Bakı: Azərənəşr, 1929. – 81 s.
8. Hacıyev Tofiq. Orxon-Yenisei abidələri: janr xüsusiyyətləri // Dədə Qorqud (Toplu). – 2004. – №1. – S. 29-47.
9. Əlibəyzadə Elməddin. “Azərbaycan ədəbiyyatı tarixi” (ən qədim dövrlər). – Bakı: Qarabağ, 2009. – 828 s.
10. Ergin Mühərrem. Orhun abidələri. – İstanbul: Boğaziçi Yayınları No: 95, Kırkdördüncü Baskı, Eylül, 2009. – 186 s.
11. Ergin Mühərrem. Orhun abidələri. – İstanbul: Baskı, Boğaziçi yayımları, 1998. – 189 s.
12. Feyziyev Cavanşir. Orhon yazılı abidələri: dövlətçilik şüuru və siyasi realizm // <https://cavansir.feyziyev.com/bloq/elmi/dovletcilik-shuuru-ve-siyasi-realizm.php>.
13. Cəfərov Nizami. Qədim türk ədəbiyyatı. – Bakı: AzAtaM, 2004. – 324 s.
14. Həbibbəyli İsa. «Tonyukuk» yazılı mətnləri türk xalqının qəhrəmanlığına ucaldılmış əbədi abidədi // <https://turkustan.info/2020/04/25/isa-h%C9%99bibb%C9%99yli-tonyukuk-yazili-m%C9%99tnl%C9%99ri-turk-xalqinin-q%C9%99hr%C9%99manligina-ucaldilmis-%C9%99b%C9%99di-abid%C9%99di/>.
15. Тюркологический сборник. – Москва, 1970. – 288 с.
16. Стеблева И.В. Поэзия тюрков VI-VIII веков. – Москва: Глав. ред. восточной лит -ры, 1965. – 146 с.
17. Корш Ф.Е. Древнейший народный стих турецких племен. Оттиск из «Записок Восточного отд. русск. арх. об-ва» [Текст] / Ф. Корш. – СПб., 1909. Т. XIX. – С. 140-142.
18. Rəcəbov Əbülfəz, Məmmədov Yunis. Orhan Yenisei abidələri. – Bakı: Yazıçı, 1993. – 345 s.
19. Айдаров Губайдулла. Библиографический указатель литературы по енисейско-орхонским и таласским памятникам древнетюркской письменности // отв. ред. А.К. Курышжанов; Акад. наук КазССР, Ин-т языкознания. – Алма-Ата: Наука КазССР, 1979. – 145 с.
20. Banarlı Nihad Sami. Resimli Türk edebiyatı tarihi, 1. – İstanbul: Milli Eğitim Bakanlığı Yayınları, 1971. – 664 s.
21. Grousset Rene. Bozkur imparatorluğu. – İstanbul: Ötüken Neşriyat, 1993. – 632 s.
22. Bayat Füzuli. Əski türk abidələrinin yaranmasında dastan təfəkkürü və dastan üslubu // “Ortaq türk keçmişindən ortağ türk gələcəyinə” VI Uluslararası folklor konfransının materialları. – Bakı: 25-26 noyabr 2010. – S. 198-202.
23. Малов С.У. Енисейская письменность тюрков. – М.-Л.: Изд-во Академии Наук СССР, 1952. – 116 с.

Reference

1. Musaxanlı Atababa, Türk ədəbiyyatının inkişaf xüsusiyyətləri, Ədəbiyyatdan iş kitabı, Birinci hissə. Bakı, Azərənəşr, 1928. 294 p. [in Azerbaijani].
2. Həbibbəyli İsa. «Tonyukuk» yazılı mətnləri türk xalqının qəhrəmanlığına ucaldılmış əbədi abidədi. In: <https://turkustan.info/2020/04/25/isa-h%C9%99bibb%C9%99yli-tonyukuk-yazili-m%C9%99tnl%C9%99ri-turk-xalqinin-q%C9%99hr%C9%99manligina-ucaldilmis-%C9%99b%C9%99di-abid%C9%99di/>. [in Azerbaijani].
3. Osmanlı Vəli. Qədim türk ədəbiyyatı (VI-X əsrlər). Baku, Sabah, 2008. 244 p. [in Azerbaijani].
4. Melioranskiy P.M. Ob orhonskih i eniseyskih nadgrobnyih pamyatnikah s nadpisyami. Zhurnal Ministerstvo narodnogo prosvescheniya. ИМНР, ч. CCCXVII. [About Orkhon and Yenisei tombstones with

inscriptions. Journal of the Ministry of Public Education. IMNP Part CCCXVII]. 1898, Juny, otd. 2. P. 263-292. [in Russian].

5. Zarubezhnaya tyurkologiya. Vyip. I. Drevnie tyurkskie yazyki i literatury. Otvetstvennyy redaktor akad. A.N. Kononov. Sostavitel S.G. Klyashtornyiy [Foreign Turkology. Issue I. Ancient Turkic languages and literatures // Executive editor acad. A.N. Kononov. Compiled by S.G. Klyashtorny]. Moscow, GRVL, 1986. 384 p. [in Russian].

6. Nazim Əli. Ədəbiyyatımız və ədəbiyyat tariximiz. In: “Yeni yol” qəzeti. 10.11.1925. [in Azerbaijani].

7. Çobanzadə Bəkir. Türk ədəbiyyatı. Bakı, Azərənəşr, 1929. 81 p. [in Azerbaijani].

8. Hacıyev Tofiq. Orxon-Yenisei abidələri: janr xüsusiyyətləri. In: Dədə Qorqud (Toplu). 2004. №1. P. 29-47. [in Azerbaijani].

9. Əlibəyzadə Elməddin. “Azərbaycan ədəbiyyatı tarixi” (ən qədim dövrlər). Bakı, Qarabağ, 2009. 828 p. [in Azerbaijani].

10. Ergin Mühərrem. Orhun abideleri. İstanbul, Boğaziçi Yayınları No: 95, Kırıldkinci Baskı, Eylül, 2009. 186 p. [in Turkish].

11. Ergin Mühərrem. Orhun abideleri. İstanbul, Baskı, Boğaziçi yayımları, 1998. 189 p. [in Turkish].

12. Feyziyev Cavanşir. Orhon yazılı abidələri: dövlətçilik şüuru və siyasi realizm. In: <https://cavansir.feyziyev.com/bloq/elmi/dovletcilik-shuuru-ve-siyasi-realizm.php>. [in Azerbaijani].

13. Cəfərov Nizami. Qədim türk ədəbiyyatı. Bakı, AzAtaM, 2004. 324 p. [in Azerbaijani].

14. Həbibbəyli İsa. Ortaq yazılı ədəbiyyat mərhələsi. In: 525-ci qəzet. 13 noyabr 2017. https://525.az/site/?name=xeber&duzelis=0&news_id=89505#gsc.tab=0. [in Azerbaijani].

15. Tyurkologicheskij sbornik [Turkological collection]. Moscow, 1970. 288 p. [in Russian].

16. Stebleva I.V. Poeziya tyurkov VI-VIII vekov [Poetry of the Turks of the 6th-8th centuries]. Moscow, Glav. red. vostochnoj lit-ry, 1965. 146 p. [in Russian].

17. Korsh F.E. Drevneyshiy narodnyiy stih turetskih plemen. Ottisk iz «Zapisok Vostochnogo otd. russk. arh. ob-va» [Tekst] [The oldest folk verse of the Turkish tribes. An imprint from the «Notes of the Eastern Department of the Russian Arch. Society» [Text]]. Saint-Petersburg, 1909. Vol. XIX. P. 140-142. [in Russian].

18. Rəcəbov Əbülfəz, Məmmədov Yunis. Orxan Yenisei abidələri. Bakı, Yazıçı, 1993. 345 p. [in Azerbaijani].

19. Aydarov Gubaydulla. Bibliograficheskiy ukazatel literatury po eniseysko-orhonskim i talasskim pamyatnikam drevnetyurkskoy pismennosti. otv. red. A. K. Kuryishzhanov; Akad. nauk KazSSR, In-t yazyikoznaniya [Bibliographic index of literature on the Yenisei-Orkhon and Talas monuments of ancient Turkic writing // executive editor A.K. Kuryshzhanov; Acad. sciences KazSSR, Institute of linguistics]. Alma-Ata, Nauka KazSSR, 1979. 145 p. [in Russian].

20. Banarlı Nihad Sami. Resimli Türk edebiyatı tarihi, 1. İstanbul, Milli Eğitim Bakanlığı Yayınları, 1971. 664 p. [in Turkish].

21. Grousset Rene. Bozkur imparatorluğu. İstanbul, Ötüken Neşriyat, 1993. 632 p. [in Azerbaijani].

22. Bayat Füzuli. Əski türk abidələrinin yaranmasında dastan təfəkkürü və dastan üslubu. In: “Ortaq türk keçmişindən ortaq türk gələcəyinə” VI Uluslararası folklor konfransının materialları. Bakı, 25-26 noyabr 2010. P.198-202. [in Azerbaijani].

23. Malov S.U. Enisejskaya pis'mennost' tyurkov [Yenisei writing of the Turks]. Moscow-Leningrad, Izd-vo Akademii Nauk SSSR, 1952. 116 p. [in Russian].

С.Ш. Шарифова

*Низами Гәнжәуи атындағы әдебиет институты, Әзербайжан Ұлттық Ғылым Академиясы,
Бакы, Әзербайжан Республикасы
(E-mail: s.sharifova@lit.science.az)*

Орхон-Енисей жазба ескерткіштерінің жанрлық сипаты туралы ғылыми пікірталас

Аннотация. Қазіргі Моңғолия жерінен табылған Орхон-Енисей ескерткіштеріне қызығушылық екі қырынан танылады. Бір жағынан ол тарихи ескерткіш ретінде, ал екінші жағынан көркем шығарма ретінде көңіл аудартады. Орхон-Енисей жазбалары төңірегінде тарихнамалық пікірталастың болуы өз алдына, мәдениеттану мен әдебиеттану тұрғысынан да

ғылыми тартыс өрбіді. Мәселен, Орхон-Енисей жазбаларының жанрлық сипаты туралы талас азербайжан, түрік және орыс ғалымдары арасында күні бүгінге дейін жалғасып келеді.

Орхон-Енисей ескерткіштерінің жанрлық сипаты мәселесіне қатысты әртүрлі пікірлер айтылды. Баяндау ырғағына және ауызша халық шығармашылығымен байланысына мән берген кейбір зерттеушілер (Ф.Е. Корш, Амид Абид) оларды қара сөзбен жазылған өлең деген топтам жасайды. Басқа бір авторлар ол жазбаларды «шағын әдеби шығарма» (Васфи Махир Гочаурк) деп санайды. Баяндаудың мазмұны мен эпикалық сипатына сүйене отырып, бірқатар зерттеушілер бұл ескерткіштерді «түркілердің ортақ тарихи батырлық жырлары» (И.В. Стеблева), «мифтендірілген тарих» (Ахмад Кабакчи), «көркем деректі қаһармандық эпос» (Т. Гаджиев) деп таниды. Жазбаларды орнату түріне зер сала отырып, оларды эпитафия жанрына немесе «қорым поэзиясына» жатқызатын теориялар алға тартылды (С.Е. Малов, А. Раджабов, Ю. Мамедов). Орхон-Енисей жазбалары осы шығармаға ғана тән жанр түрінде жазылған дейтін көзқарас та қызықты (В. Жирмунский).

Орхон-Енисей жазбалары проза мен поэзияның синтезі ретінде көрінеді. Бұл жалпы түркі эпостарына тән. Мысалы, «Қорқыт ата кітабы» дастаны – аса маңызды ортақ түркі жазба ескерткіші. Сондай-ақ баяндау мен оқиға желісінің ерекшеліктеріне, көтерілген қоғамдық-саяси мәселелерге ден қойып, Орхон-Енисей жазбаларының жанрлық сипатын шағын жанрлық формаларға (өлеңдер, эпитафтар, әнгімелер, т.б.) жатқызу дұрыс болмас еді.

Орхон-Енисей ескерткіштері – әртүрлі жанрлардың басын біріктірген, өлеңмен жазылған тарихи-деректі роман. Өлеңмен жазылған осыған ұқсас туындылардың түркі халықтары әдебиетінде болғандығын Шығыс Ренессансы дәлелдеп бере алады. Мысалы, XII ғасыр ойшылы Низами Гәнжәуи өлеңмен жазылған романды мұра етіп қалдырған.

Кілт сөздер: Орхон-Енисей жазбалары, тарих, жазба ескерткіш, тарихи құжат, тарихнамалық пікірталас, композиция, проза, поэзия, эпос, жанрлар қоспасы, өлеңмен жазылған роман.

С.Ш. Шарифова

*Институт литературы им. Низами Гянджеви, Национальная Академия Наук
Азербайджана, Баку, Азербайджанская Республика
(E-mail: s.sharifova@lit.science.az)*

Научный диспут о жанровой природе Орхоно-Енисейских письменных памятников

Аннотация. Интерес к Орхоно-Енисейским памятникам, обнаруженным на территории современной Монголии, проявляется в двух аспектах. С одной стороны, это интерес как к памятнику истории, а с другой – как к художественному произведению. Помимо историографического диспута, вокруг Орхоно-Енисейских надписей развернулась полемика по поводу жанровой природы Орхоно-Енисейских надписей, и эта полемика актуальна до сих пор между азербайджанскими, турецкими и российскими учеными.

По вопросу жанровой природы Орхоно-Енисейских памятников существуют различные точки зрения. Обращая внимание на ритмичность изложения и связи с устным народным творчеством, ряд исследователей считает, что мы имеем дело со стихотворениями в прозе (Ф.Е. Корш, Амид Абид). Другие авторы, отмечают, что надписи – это «небольшое литературное произведение» (Васфи Махир Гочатюрк). Исходя из поэтического содержания и эпического характера повествования ряд исследователей определяют памятники как «общетюркские героические поэмы» (И.В. Стеблева); «мифологизированная история» (Ахмад Кабакчи), «художественно-документальный героический эпос» (Т. Гаджиев). Более того, по форме закрепления надписей (стела) некоторые исследователи относят памятники к жанру эпитафии или к «кладбищенской поэзии» (С.Е. Малов, А. Раджабов, Ю. Мамедов). Интересна и позиция,

согласно которой Орхон-Енисейские надписи написаны в жанровой форме, присущей только этому произведению (В. Жирмунский).

На наш взгляд, Орхон-Енисейские надписи представляют собой синтез прозы и поэзии, что в целом характерно для тюркских эпосов. Например, эпос «Китаби Дада Горгуд» – важнейший общетюркский письменный памятник. Кроме того, исходя из особенностей изложения, сюжетной линии, поднятых социально-политических вопросов было бы ошибочным локализовать жанровую природу Орхон-Енисейских надписей малыми жанровыми формами (стихи, эпиграмма, рассказы и т.д.).

В статье утверждается, что Орхон-Енисейские памятники представляют собой историко-документальный роман в стихах, сочетающий в себе синтез различных жанров. Наличие подобных романов в стихах в литературе тюркских народов подтверждено Восточным Ренессансом. Например, роман в стихах был создан мыслителем Низами Гянджеви в XII веке.

Ключевые слова: Орхон-Енисейские надписи, история, письменный памятник, исторический документ, полемика, композиция, проза, поэзия, эпос, смешение жанров, роман в стихах.

Information about author:

Sharifova Salida Shammed kyzy, Doctor of Philology, Professor of ANAS, Chief Researcher of the Nizami Ganjavi Institute of Literature, Azerbaijan National Academy of Sciences, AZ1073, Huseyn Javid Avenue, 117, Baku, Republic of Azerbaijan.

Автор туралы мәлімет:

Шарифова Салида Шаммед қызы, филология ғылымдарының докторы, Әзербайжан Ұлттық ғылым академиясы профессоры, Низами Гәнжәуи атындағы Әдебиет институтының бас ғылыми қызметкері, Әзербайжан Ұлттық ғылым академиясы, AZ1073, Хүсейін Жавид даңғылы, 117, Баку, Әзербайжан Республикасы.

Сведения об авторе:

Шарифова Салида Шаммед кызы, доктор филологических наук, профессор НАНА, главный научный сотрудник Института литературы им. Низами Гянджеви, Национальная академия наук Азербайджана, AZ1073, проспект Гусейн Джавида, 117, Баку, Азербайджанская Республика.