



ACADEMICIA
An International
Multidisciplinary
Research Journal
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.01360.4

THE GENRE OF THE SUTRA AND THE UNIQUENESS OF THE SUTRAS IN “OLTUN YORUG” (“GOLDEN LIGHT SUTRA”)

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ABSTRACT

The article describes the pre-Islamic religions of Turkestan, in particular Buddhism and its sutras, as well as their genre features, the main functions and peculiarities. Of these sutras, the – “Oltunyorug” (“Golden light sutra”) was widely used in the territory of Turkestan and served as the main book of Buddhism. The peculiar character of the sutras is confirmed by passages from this book.

KEYWORDS: *Pre-Islamic Religions, Sutra, Hinayana, Suvarṇaprabhāsa Sūtra, Canonical Text, “King Of The Sutras”*

INTRODUCTION

Once mankind was created, he has been strived to be perfect, to attain the Truth, to understand the essence of the mortal world, the reason for his birth, the meaning of his life, and his function in this life. In this way, religions serve as the primary source. When Islam entered the Central Asia, the peoples of the region chose Islam as the path to the Truth, but even before Islam, there were religions such as Monism, Shamanism, Zoroastrianism, Tengerism, Buddhism, Christianity. Among them, "Buddhism had a special place in the life of the peoples of East Turkestan in the first centuries AD and the Middle Ages" (1. 53-78). “Oltun yorug” is one of the most remarkable sources of this movement and helped to stabilize the spiritual environment of the Turkic-speaking peoples of Central Asia.

“Oltun yorug” is one of the largest pre-Islamic religious and sacred works in Central Asia. Its original name is "Suvarṇaprabhāsa Sūtra" (in sanskrit - सुवर्णप्रभासोत्तमसूत्रेन्द्रराज [Suvarṇaprabhāsottamasūtreन्द्रराज], in old uyghur - Altun Yaruq). It was translated into ancient Chinese, then from Chinese into ancient Turkic under the name "Altun yaruq" and copied

in the old Uyghur-Turkish script. Its full name is “altun onglug, yaruq, yaltiriqligh, qopta kötölmsh nom iliki atligh nom bitig” (A golden, bright, shiny, supernatural inscription called The King of Nome). Most of the early Buddhist literature refers to ‘sutta’ or ‘sutra’.

We can say that the epic "Oltun Yorug" is a work passed down from generation to generation, preserving its artistic level from the series of history.

"Because it is a remarkable work among the Turkic-speaking peoples, it has been copied ten times during the tenth and eighteenth centuries and translated into many eastern languages" (2. 64). The work was written around the first century AD and consisted of sutras (Sudur is a Sanskrit word meaning "wise word, short guide"). In the text, the work is called “nom bitig, nom erdini, cin erdini, sutur, nom iligi sutur, sutur nom”. From these terms: nom bitig means "book of nom", nom erdin means "nom jewel", cin erdini means "true jewel", suture means "sutra" (4. 13)

In Buddhism, there are two major schools of thought, one of which is Hinayana and the other Mahayana, meaning "big wheel." Mahayana literature is as widespread as Hinayana literature. The central place in it is occupied by prajnaparamit, that is, texts and sutras that speak of the highest perfection. They were created in the 1st-3rd centuries. It was translated from Sanskrit into Chinese and other languages. The oldest text of the Mahayana "Ash-tasahasrika-prajnaparamita-sutra" ("Sutra in 8,000 verses about the perfection of clay") date back to the 1st century. The next popular texts are "Vajracchedika-prajnaparamita-sutra" ("Great wisdom, the sutra of the diamond thunder") or "Diamond sutra,"; another - "Saddharma-pudgarika-sutra" - "Lotus flower sutra" (5. 71). Some sutras, especially the diamond sutra and the heart sutra, are popular in Central Asia, Tibet, China, Korea, and Japan.

Early Buddhist texts included a variety of genres, including prose “sutts,” monastic rules (vinaya), various forms of poetic compositions (e.g., gata and udana), mixed prose and poetry (geya), and lists of monastic rules or doctrinal rules (matics). The sutras are usually grouped into collections called nikays or agamas to form the Sutta Pitaka (Skt. Sūtra Pitaka, "basket of sutras"), which is part of the early Buddhist canonical texts of the Tripitaka ("three baskets"). Suttas usually have a doctrinal, spiritual, and philosophical content.

We learned that the “Oltun Yorug” also consists of sutras. The Sutra genre is a genre that has been formed and developed throughout the entire history of Buddhism. The sutra is also a laconic and fragmentary statement in ancient Indian literature, an aphorism, and later a collection of such statements. The sutras contained almost all the religious and philosophical teachings of Ancient India, a variety of knowledge. The language of the sutra is characterized by imagery and aphorisms, in which parables are often used. In Buddhism, sutras are mostly built in the form of dialogues or conversations. Usually the basics of the doctrine are explained in conversations with the disciples of the Buddha, bodhisattva, or patriarch (6. 22). The sheet of sutra is sometimes used in worship images as an attribute of the gods (e.g. bodhisattva Samantabhadra) as a symbol of wisdom.

This genre was a way of propagating the main religion in the early days of religion, but later, its composition changed, the old ones were rewritten, and ideas far removed from the idea of Buddhism were absorbed. Numerous Mahayana sutras can serve as a shining example of the development of new poetics that allows us to see how the new worldview gradually leads.

The Suvarnaprabhasa sutra ("Sutra of the Golden Light") differs in content from the previous two sutras (i.e., the "Maturity of Wisdom" and "The Emergence of Lanka"). It does not deal with the philosophical problems of Buddhist teachings. This work has a more mythological character. The main part of it is the speech of the gods, in the presence of the Buddha, the obligation to protect and sponsor all the followers of the true doctrine, and to convey the magic mantras that will ensure success for all. ”

The main task of the sutra genre is to frame the teachings of Buddhism, but the rules of the teachings do not take the logical arguments in the sutras. As a rule, although these texts are classified as philosophical, they are not characterized by philosophical evidence. The most common first phrase in the sutras is, “this is what I heard.” This means that the narrator conveys the speech of the Master (Buddha, Brahman) without adding anything of himself.

Thus, this genre excludes authorship. Even in the most recent Sanskrit sutras, there is no author’s name, they are presented as a speech of the Buddha that is transmitted directly. The purpose of the plot is clear - to provide the Master's sermon (dialogue, story):

VII. 2b

Sariputirī arxant yānā inçä tip ötündi: küsüshün täginür ädgün barmish t(a)ngrim, ol d(a)rnī nomugh manga nomlayu y(a)rliqazun. Birük kim qayu bodis(a)twlar bu d(a)rnī nomta ornanghali ughuça ärsärlär, ötrü ular üzäliksiz üstünki yig köni tüz tuyuqliqa ikiläyü yanmaqsiz bolu täginip, yoqqa tayanmaqıgh bilip köni küsüşkäh tükällig bolup, tüzinç tilangurmaq üzä mungadınçıgh ish kötügkäh tägip, iduq töztä köni yolta ornashu täginkäylär t(ä)ngrim tip tidi.

Meaning:

Saint Sariputriya also asked, “I wish that God would preach to me the name of that nom (law). If any bodhisattvas are able to conform to the name of this nom, then they will be able to rely on the poor, feeling (themselves) perfect, without returning to their hooves forever, high, good, confident, right. They know that they will be blessed with faithful dreams and hopes, and that they will be blessed with the right path, the right path, and the right path. ”

In the sutras, the processes of greeting, guiding, entertaining and talking to a guest also have a unique formula. The level of that Buddha is determined by whether the guest is standing or sitting and talking. After the greeting, the conversation begins and this is the main part of the sutras. Some sutras may even describe the Buddha leaving the meeting and talking to a monk on the way. In “Oltun Yorug” we are studying, the Buddha goes to Mount Gridhrakute with his four deities and many gods and demigods.

He answers the questions in a poetic way, during which he mentions the sutra Suvarnaprabhasa, calls it the “King of the Sutras” and commands that one should be washed and purified in order to hear and speak about it. The mind of one who recites this sutra is purified, and the four goddesses protect it for the rest of their lives.

It should be noted that the sutra does not have any subject sequence, but only about divine events. The bodhisattvas mentioned in “Oltin Yorug” poems become participants in the meeting, and all the poems appear in response to Ananda's questions. The peculiarity of these sutras is that they do not have a complete composition. Each chapter has its own small plot.

Apparently, the classification of sutras is wide-ranging, so each sector, each Buddhist school, selects sutras that are appropriate to its teachings and places them at the center of its theory and practice. Altin Yorug Sutra is one of the main sutras of the Mahayana school and served as an important source in the religious and spiritual life of the eastern Turkic peoples until the 17th century. The study of the text of this work, the creation of its artistic form will help to draw new conclusions not only about the religion of Buddhism, but also about the language and spiritual views of the ancient peoples.

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