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*Araştırma Makalesi*

## **Four Originals of Oguznama Fashion**

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### **Abstract**

This study aims to examine the Oghuzname tradition, a significant component of Turkmen literature, and its historical, cultural, and literary importance. The Oghuznames focus on Oghuz Khan and his descendants, reflecting the lifestyle of ancestors, moral values, and social organization within Turkmen culture. The research analyzes the works of historians such as Rashid al-Din, Salur Baba Gulalyoglu, and Abdulgazi Khan, as well as poets like Nurmhammet Andalib and Dana Ata Abulkhan, highlighting the variations in form and content of Oghuznames across different periods. Furthermore, the study discusses the influence of Oghuznames on Turkmen society, their role in the transmission of historical knowledge, and the unique literary techniques employed. The research emphasizes that Oghuznames constitute not only a vital heritage for the Turkmen people but also a valuable treasure of human cultural history. Consequently, the study contributes to both literary history and the preservation of cultural heritage.

**Keywords:** Oghuzname, Turkmen history, Literary tradition, Cultural heritage, Historical sources.

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## **Oğuzname Geleneğinin Dört Özgün Örneği**

### **Öz**

Bu çalışma, Türkmen edebiyatının önemli bir bileşeni olan Oğuzname geleneğini ve onun tarihsel, kültürel ve edebî önemini incelemeyi amaçlamaktadır. Oğuznameler, Oğuz Han ve soyunu konu alan, ataların yaşam tarzını, ahlaki değerlerini ve toplumsal örgütlenmesini yansıtan eserler olarak Türkmen kültüründe merkezi bir rol oynamaktadır. Çalışmada, Raşidüddin, Salur Baba Gulalyoğlu ve Abdulgazi Han gibi tarihçiler ile Nurmhammet Andalib ve Dana Ata Abulkhan gibi şairlerin eserleri üzerinden Oğuzname geleneğinin farklı dönemlerdeki biçim ve içerik değişimleri ele alınmıştır. Ayrıca, Oğuznamelerin Türkmen toplumu üzerindeki etkisi, tarihî bilginin aktarımındaki rolü ve edebî anlatım tekniklerindeki özgünlükleri tartışılmıştır. Araştırma, Oğuznamelerin yalnızca Türkmen halkının değil, aynı zamanda insan kültür mirasının önemli bir hazinesi olduğunu vurgulamakta ve bu eserlerin korunmasının önemine dikkat çekmektedir. Bu bağlamda çalışma, hem edebiyat tarihine hem de kültürel miras çalışmalarına katkı sağlamayı hedeflemektedir.

**Anahtar Kelimeler:** Oğuzname, Türkmen tarihi, Edebiyat geleneği, Kültürel miras, Tarihî kaynak.

### **Introduction**

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The Turkmen cultural and literary heritage constitutes a rich repository of artistic, historical, and social values, preserved and transmitted over many centuries through oral and written traditions. Among these, the Oğuznameler stand out as one of the most significant narrative forms, offering a detailed account of the life, deeds, genealogies, and ethical codes of the Oguz people. These texts reflect not only the social and political structures of historical Turkmen society but also its philosophical, moral, and aesthetic sensibilities. The study of Oğuznameler provides essential insights into the ways in which collective memory, national identity, and ethical norms were conceptualized and communicated across generations.

The Oğuznameler can be classified into several types according to their content and purpose: Shejere Oğuzname (genealogical narratives), Heroic Oğuzname (epic recounting of heroic deeds), Soygi Oğuzname (romantic narratives), Sissachylyk Oğuzname (didactic and moralistic narratives), and Shakhyrana Oğuzname (poetic renditions). Each category reflects distinct literary and structural features, demonstrating the adaptability of the Oğuzname tradition in meeting various narrative needs. The genealogical accounts, for example, emphasize the continuity of lineage, while heroic and poetic versions focus on the ethical and symbolic dimensions of Oguz Khan and his descendants.

Historical sources indicate that these texts were preserved in multiple regions, including Nissa, Urgench, Kazan, and Paris, reflecting both the geographical spread of the Turkmen people and the transregional importance of their narratives. Key contributors to this tradition include historians and poets such as Fazlalla Rashiduddin, Salur Baba, Dana Ata, Abdulgazi Bahadur Khan, and Nurmhammet Andalib. Rashiduddin's and Salur Baba's works drew upon earlier versions of the Oğuzname, incorporating historical details and genealogical accounts. For instance, Salur Baba, originally from Nissa, composed *History of Salur Baba* in 1555–1556 under the patronage of Urgench Khan Ali Sultan, utilizing the Kazan version of the Oğuzname to present a cohesive narrative that traces Oguz Khan's origins, his family, and the Turkmen people's religious transformation toward monotheism. Similarly, Abdulgazi Bahadur Khan, in *Şejereyi-teräkime* (The Family Tree of the Turkmen), written in 1661, compiled genealogical information derived from Rashid al-Din's historical accounts during his stay at the Tabarek fortress near Isfahan.

The Oğuznameler also inspired poetic adaptations, revealing the intersection between historiography and literary imagination. Dana Ata Abulkhan, a 15th–16th

century poet from the Balkan Mountains, and the 17th–18th century Turkmen poet Nurmuhammet Andalib, living in Sepgid, reinterpreted the Oğuzname tradition in their works, often emphasizing moral, symbolic, and educational aspects. Andalib, for instance, diverged from earlier texts by omitting Oguz Khan’s conquest of his father Kara Khan, focusing instead on the transformation of the twenty-four tagma, associated with Oguz Khan’s descendants, into symbolic alphabets and letters, thereby reflecting a unique intellectual and artistic approach.

In addition to their literary value, Oğuznameler serve as vital historical documents, preserving Turkmen social memory and collective identity. They convey the ethical, humanistic, and patriotic ideals that underpinned Turkmen society, illustrating the principles of governance, familial hierarchy, and spiritual life. Moreover, they document the spread of Turkmen culture, its adaptation to Islamic frameworks, and the interconnection of oral and written traditions over centuries.

This study seeks to examine the Oğuznameler comprehensively, situating them within the broader Turkmen literary, historical, and cultural context. The research focuses on their genealogical, heroic, and poetic dimensions, tracing manuscript variations, historical adaptations, and the ongoing transmission of these narratives. By analyzing both historical texts and poetic renditions, the study highlights the enduring significance of the Oğuznameler as both a historical resource and a cultural artifact, demonstrating their continuing role in shaping Turkmen identity and preserving the nation’s rich literary heritage. Ultimately, this work underscores the Oğuznameler’s value not only for the Turkmen people but also for the broader study of human culture, memory, and literary tradition.

### **Turkmen Folklore and the Oguznama Tradition**

Turkmen folklore represents an invaluable artistic heritage meticulously cultivated by successive generations of our ancestors over the course of several centuries. Within this rich tapestry of cultural expression, the multifaceted dimensions of Turkmen life—including daily customs, social manners, moral frameworks, ethical norms, significant deeds, emotional experiences, intellectual reflections, imaginative visions, and deeply held desires—are vividly articulated. Central to these narratives are enduring values such as patriotic devotion, unwavering loyalty in love, and a profound sense of humanism, all of which are conveyed through a diverse array of folkloric events and storytelling motifs. The enduring legacy of these traditions is particularly exemplified in the body of works grounded in the Oguznama tradition, which systematically codifies the

heroic, genealogical, and ethical dimensions of Turkmen cultural memory. Within this corpus, distinct categories have emerged, including the «Shejere Oguznama» (Genealogical Oguznama), «Heroic Oguznama», «Soygi Oguznama» (Romantic Oguznama), «Sissachylyk Oguznama» (Epistolary or Didactic Oguznama), and «Shakhyrana Oguznama» (Poetic or Lyric Oguznama), each embodying specific structural, thematic, and stylistic characteristics unique to its subgenre. Moreover, the influence of the Oguznama tradition persisted well into classical literary production, wherein individual wordsmiths appropriated these narrative frameworks creatively, adapting them to their distinctive literary style and aesthetic sensibilities, thereby reinforcing the continuity and dynamism of Turkmen literary culture

The «Oguznamas» represent a distinguished corpus of literary and artistic works dedicated to the legendary figure of our forebear Oguz Khan, his descendants, and the broader social and cultural life of the Oguz people. These texts meticulously recount the narratives of the Oguz—ancestors of the contemporary Turkmen population—illuminating their exemplary qualities, which notably include profound patriotism, exceptional wisdom, unwavering honesty, and enduring kindness. In addition to portraying moral and ethical virtues, the «Oguznamas» systematically document the expansive genealogical lineage of Oguz Khan, thereby serving as indispensable repositories of ancestral knowledge and historical consciousness. Beyond their function as genealogical records, these works constitute artistic testaments to the life, deeds, and social ethos of the Oguz people, encapsulating their collective memory in literary form. By recording these narratives with such intricate attention to detail and aesthetic consideration, the «Oguznamas» have assumed an enduring place within the historical and cultural landscape, simultaneously preserving the moral and intellectual heritage of the Turkmen people. Furthermore, these works have significantly influenced the evolution of literary traditions, laying the foundational framework for subsequent literary compositions and the perpetuation of the Oguznama tradition within both oral and written forms of expression.

The Turkmen «Oguznamas» occupy a singular and distinguished place within the cultural and literary heritage of the Turkmen people, as they artistically convey specific and significant moments from the historical trajectory of the community. The multiplicity of versions and manuscripts of the «Oguznamas» that have survived to the present day serves as compelling evidence of the extraordinary capacity of artistic and literary creations to transcend the limitations of time, enduring across centuries, historical epochs,

and sociocultural transformations, thereby attaining a form of immortality within collective memory. Among the extant manuscripts, several notable examples exemplify the diversity and richness of this tradition, including the copies preserved in the cultural repositories of Paris and Kazan, the «History of Oguz Khan and his descendants» (Saryýew, 2009, p. 107) contained within the work *Jamig at-tavarih* (Collection of Histories) authored by Fazlalla Reshideddin between the years 1300 and 1310, as well as the epic *Gorkut Ata*. Additionally, the «Oguznama» of Dana Ata, the «Oguznama» of Yazy oglu Aly, the «Oguznama» of Salyr Baba Gulaly oglu Khyrydary, the genealogical compilation *Şejereýi teräkime* (The Genealogy of the Turkmens) by Abulgazy Bahadur Khan, and the poetic composition *Oguznama* by Nurmuhammet Andalib further attest to the enduring presence and multiplicity of this literary form. Each of these works represents not merely an artistic rendering of past events, but also an intricate vehicle for the transmission of moral, ethical, and social values, collectively contributing to the perpetuation and elaboration of the Turkmen cultural identity. The present article is dedicated to an in-depth examination of these «Oguznamas», analyzing them individually while situating them within their broader historical, literary, and cultural contexts.

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The earliest known instance of the «Oguznama» in the corpus of written literature is attributed to the distinguished vizier of the Khazans, Buzurgmakhre, and is generally believed to have originated in the fifth century (Gerey, 2011, p. 1). This seminal work occupies a foundational position in the literary tradition of the Turkmen people and was subsequently translated into Persian in the sixth century, followed by an Arabic rendition in the seventh century, thereby attaining widespread recognition across the Eastern world of that era. Among the earliest extant records, the text known as *Ulugan Ata Bitigchi's* Word represents one of the initial ancient copies of the «Oguznama». Regrettably, however, this particular manuscript has not survived to the present day, and knowledge of its contents has been mediated through later references and derivative works.

It is noteworthy that the eminent Turkmen linguist and Turkologist Mahmud ibn al-Huseyn ibn Muhammed al-Kashgarly, who lived during the eleventh century, incorporated substantial portions of the narrative of the «Oguznama» into his renowned dictionary. In the opening volume of his lexicon, al-Kashgarly asserts that “Oguz are Turkmen-men” (Gerey, 2011, p. 2), subsequently providing detailed information regarding the twenty-four clans of the Kaşgarly Turkmen and the tagmas (tribal divisions) associated with each. Through these entries, the social hierarchy, names, and respective positions of each clan within the broader Oguz Turkmen community are meticulously

emphasized. In addition to these historical and genealogical details, al-Kashgarly's dictionary demonstrates a sophisticated literary sensibility, incorporating approximately three hundred proverbs and an equal number of poetic stanzas, thereby revealing the intertwining of linguistic, literary, and cultural knowledge in the preservation and transmission of the «Oguznama» tradition. This integration of narrative, genealogy, and poetic expression highlights the enduring significance of the «Oguznama» as both a literary and cultural artifact within Turkmen heritage.

A third significant manuscript of the «Oguznama» is preserved in the work of the eminent Eastern historian Fazlalla Rashiduddin. In his monumental text *Jamig at-tavarih* (Collection of Histories), composed between 1300 and 1310, Rashiduddin dedicates a preface to the narrative of the Oguz people, entitled *The Legend of Oguz Khan and the Division of the Turkmen into Clans* (Gerey, 2011, p. 3). This section exemplifies the historiographical and literary synthesis characteristic of Rashiduddin's work, in which genealogical, biographical, and cultural elements converge to form a comprehensive account of the Oguz lineage.

Within this narrative, Rashiduddin recounts the life of Oguz Khan, beginning with his birth and childhood, followed by his strategic marriage alliances with the daughters of his paternal uncles upon reaching adulthood. The historian provides detailed descriptions of Oguz Khan's military confrontations with his father, Kara Khan, emphasizing both the personal and political dimensions of these conflicts. Through these episodes, the text chronicles Oguz Khan's eventual triumph over his father, his ascension to the throne, and the subsequent expansion of his dominion, which extended from Sairak to Bukhara.

Rashiduddin further provides etymological explanations for the names of several prominent tribes, including the Uyghur, Kanly, Kypchak, Garlyk, Khalach, and Agajeri, thereby embedding linguistic and anthropological insights within the historical narrative (Gerey, 2011, p. 3). This interweaving of genealogical detail, historical narrative, and linguistic observation underscores the «Oguznama»'s enduring function as both a literary and cultural repository, illustrating the manner in which historiography and epic storytelling collaboratively preserve the memory and identity of the Turkmen people.

#### The Oldest Uyghur Copy of the «Oguznama»

The earliest surviving copy of the «Oguznama» is written in the Uyghur alphabet and is currently preserved in the National Library of Paris. This manuscript, dating from the 13th–14th centuries, was translated and published in Turkish by the renowned

Turkologists Bang and Rahmeti Azat. A distinguishing feature of this copy, compared to other versions of the «Oguznama», is its absence of Islamic elements, a characteristic that attests to its antiquity. Moreover, the text shows no discernible influence from Arabic or Persian linguistic traditions, highlighting its originality and pre-Islamic cultural context (Gerey, 2011, p. 4).

In this version, Oguz Khan's father is not referred to as Kara Khan, as in later copies, but as Ay Khan. Oguz, the son of Ay Khan, is described with extraordinary and almost mythic features: his face is blue, his mouth red like grass, his eyes dark, his hair and eyebrows black, and his appearance is likened to that of a fairy. His early diet consists of his mother's milk, raw meat, game, and wine, and by the age of forty days, he is already walking and playing. His physical attributes are remarkable—legs like those of an ox, waist like a wolf, chest like a sable, thighs like a bear—and his entire body is covered with hair. These attributes enable him to hunt and slay wolves with ease.

The narrative further recounts Oguz's encounter with a wild animal named Kyyat that inhabits the valley. Kyyat consumes the ox and bear that Oguz had captured and tied to a tree. On the third day, Oguz waits near the tree; when Kyyat approaches, the creature strikes his head against Oguz's shield. In response, Oguz kills Kyyat with his spear, beheads it, and takes it away. The next day, he discovers that a falcon has eaten Kyyat's entrails, which he then also shoots with a bow and arrow, kills, and beheads (Gerey, 2011, p. 4).

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This account demonstrates the rich mythological and heroic imagery characteristic of early Turkic epic literature, revealing a worldview and narrative tradition predating Islamic influences.

According to the Uyghur manuscript of the «Oguznama», one day while Oguz Khan was engaged in worship, the surroundings suddenly darkened, and a blue light appeared in the sky. Upon investigating the source of the light, Oguz discovered a beautiful girl within it. He took her as his wife, and from this union, three sons were born: Gün, Ay, and Yıldız.

On another occasion, while hunting, Oguz encountered a pure girl sitting within the hollow of a tree. He brought her home and married her as well, and their offspring included three sons named Gök, Dağ, and Deniz (Saryýew, 2009, p. 104).

These accounts illustrate the mythic and symbolic elements embedded in the narrative, emphasizing both divine intervention and the extraordinary circumstances surrounding Oguz Khan's lineage. The portrayal of light and natural phenomena as

indicators of destiny, along with the unusual birthplaces and qualities of his children, reflect the epic conventions and cosmological imagination of early Turkic oral tradition.

The manuscript of the «Oguznama» preserved at the G. Ibrahimov Institute of Language, Literature, and Arts of the Academy of Sciences of Tatarstan represents one of the most significant scholarly examples of the work. Copied by a master scribe at the beginning of the 18th century, this manuscript comprises a total of 109 pages and exhibits notable differences compared to other versions.

For instance, certain events and the overall narrative of the work indicate that the original manuscript underwent Islamic modifications. One passage reads:

"When Oguz used to speak, he always said, 'Allah, Allah'. Everyone who heard him said: 'He is but a boy, speechless, unaware of what to say.' The word 'Allah' is Arabic, which none of the Mughals would have known. When Oguz was born to the mother of the Almighty, he was a saintly person close to God. He would always keep His name in his heart and on his tongue."

This passage demonstrates the integration of Islamic elements into the text. The manuscript, preserved in Kazan, provides valuable information regarding the origins of the Turkmen people, their ancestors, the emergence of Turkmen tribes and clans, their names, and their geographical spread. Consequently, this copy has served as a crucial source for numerous scholars in the study and writing of Turkmen history (Saryýew, 2009; Gerey, 2011).

The Turkmen historian Salyr Baba Gulaly oglu Khyrydary, originally from Nissa, composed a work titled *History of Salyrbaba* in 1555–1556 under the orders of Urgench Khan Ali Sultan. In this work, he employed the narrative framework of the *Oguznama*. It should be noted that both Fazlalla Rashiduddin's and Salyr Baba Gulaly oglu's versions of the *Oguznama* were, to a certain extent, based on the Kazan manuscript of the text.

In this version, the narrative briefly addresses Oguz's origin and lineage prior to recounting his birth:

"Noah (peace be upon him) distributed the earth among his children. He gave the east and those regions to his eldest son Jafes. Jafes, nicknamed Uljay Khan, was engaged in pastoralism" (Saryýew, 2009:107).

This framing situates Oguz within a broader, quasi-biblical historical context, illustrating the blending of local Turkmen oral traditions with elements drawn from Islamic historiography.

In the work, Oguz Khan's birth, his mother, his daughter-in-law, and the entire country's conversion to the worship of one God are depicted. His humane and patriotic aims—namely, the intention to form a cohesive nation, unite it under a single faith, a single state, and a single territory, and serve its people—are also clearly demonstrated.

Another significant work is that of Khiva Khan and historian Abulgazy Bahadur Khan, titled *Şejereyi-teräkime* (The Family Tree of the Turkmen) (1661). He compiled the information for this work while studying Rashid al-Din's book during his stay at the Tabarek fortress near Isfahan, Iran.

The *Oguznama* was also rendered and interpreted by masters of poetry. One such rendition is found in the work of Dana Ata Abulkhan, who lived in the foothills of the Balkan Mountains in the 15th–16th centuries, and another by the Turkmen classical poet Nurmhammet Andalib, who lived in Sepgid during the 17th–18th centuries (Saryýew, 2009:108).

The «*Oguznama*» written by the great poet Nurmhammet Andalib, based on the tradition of *Oguznama*, differs in many respects from the «*Oguznama*» written before it in terms of meaning and content. For example, in his work, he showed the transformation of the twenty-four tagma invented for the twenty-four sons and grandsons of Oguz Khan into alphabets and letters:

To each one, a tagma is known,  
Oguz Khan has decreed the following.  
Together with the image of science,  
He has thought out the meaning of the word.  
First, let pearls and pearls know it,  
Second, let it be known by clans and lineage (Hydyrow, 2011:176).

As is well known, describing Oguz Khan's victory over his father, Kara Khan, and his ascension to the throne is a characteristic feature of other *Oguznama* texts. However, Andalib did not include this event in his work. This demonstrates that the poet presented his narrative in a unique and expressive manner. This fact further enhances the value of his work.

In short, the *Oguznama* texts have inspired generations and have continued to be transmitted through the centuries. The role of the *Oguznama*, a repository of masterpieces preserving the Turkmen past, remains highly significant today. These works are now carefully preserved as a cultural treasure, not only of the Turkmen people but also of human civilization.

### **Conclusion**

The article discusses the plots of the *Oguznama*, a renowned work in the history of Turkmen literature, and how they convey the life of the Turkmen people, their customs, manners, morals, deeds, patriotism, loyalty, love, humanism, feelings, thoughts, dreams, and aspirations through various events.

The Turkmen *Oğuznameler* represent a foundational pillar of the cultural, literary, and historical heritage of the Turkmen people. As demonstrated in this study, these texts function not only as literary narratives but also as repositories of social memory, ethical values, genealogical knowledge, and historical consciousness. Spanning centuries and encompassing multiple versions, the *Oğuznameler* provide a comprehensive portrait of the life, ideals, and aspirations of the Oguz people, whose descendants form the contemporary Turkmen population. They record the extraordinary life of Oguz Khan, his progeny, and their societal, spiritual, and political achievements, simultaneously conveying moral and ethical precepts that guided Turkmen society.

Through analysis of manuscripts preserved in key cultural repositories—including Paris, Kazan, and Tatarstan—this study highlights both the diversity and continuity of the *Oğuznama* tradition. Early copies, such as the 13th–14th century Uyghur manuscript, demonstrate the pre-Islamic mythological and heroic elements of the narratives, while later works, including those of Fazlalla Rashiduddin, Salur Baba, Abdulgazi Bahadur Khan, and Nurmuhammet Andalib, illustrate adaptations that integrate Islamic elements and poetic innovation. These variations reveal the dynamic nature of the *Oğuznama* tradition, which allowed successive generations of historians, poets, and storytellers to reinterpret and transmit the narratives in ways that reflected their historical and cultural contexts.

The *Oğuznameler* also exemplify the intersection of genealogy, heroic narrative, and literary artistry. Genealogical accounts preserved in texts such as *Şejereyi-terākime* provide structured records of lineage, clan divisions, and tribal affiliations, while heroic narratives and poetic adaptations reveal the ethical, moral, and intellectual values embedded in Turkmen society. Poets like Nurmuhammet Andalib demonstrate the creative potential of the tradition, using allegorical and symbolic elements to convey knowledge and cultural ideals beyond mere historical documentation.

Overall, the Oğuznameler constitute a living cultural heritage, bridging oral tradition, written literature, and historiography. Their preservation across centuries attests to their enduring significance, both as artistic achievements and as tools for cultural continuity. By documenting the heroic deeds, genealogical structures, and ethical frameworks of the Turkmen people, the Oğuznameler continue to inform contemporary understandings of Turkmen identity, history, and literature. Consequently, these texts are not only indispensable for the study of Turkmen cultural history but also constitute a valuable contribution to the broader field of humanistic and literary scholarship, preserving the collective memory and moral legacy of a civilization that spans centuries.

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