



Supplementary Notebook (RTEP - Brazilian academic journal, ISSN 2316-1493)

ETHNOCULTURAL ANALYSIS OF TURKISH EPIC TEXTS

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Abstract: Every ethnic-national culture is considered to be the product of the nation, people and ethnos to which it belongs. Because the relations and connections of the individual and society, the culture of speech, the way of thinking are created and improved under the influence of the culture and language to which they belong. In ancient Turkish texts, feelings such as love, praise, oath, admonition are expressed by different means, elliptical constructions in the language. Depending on the situation and the reasons, these expressions in weddings, engagements, ceremonies, pre-war gatherings and gatherings, in short, in the happy and sad moments of the ethnos and tribe, express the value that the Turks attach to the world and life. The expression of such feelings is found in all ancient Turkic texts, including the book "Kitabi-Dada Gorgud" in the form of applause, praise, swearing rituals.

Keywords: epic, Dada Gorgud, applause, praise, oath.

INTRODUCTION

Our goal is to analyze and compare the causes and meanings of the expressions of applause, praise, oath, and adjective in Turkish epic texts, including "Dada Gorgud", and the role of these expressions in people's attitudes and destiny. Because in the texts of these applause and praise rituals, developed in "Kitabi-Dada Gorgud", along with the ethno-cultural memory of the characters, but also the genetic memory of the culture they carry is expressed and protected. At the same time, the thoughts of the characters in the epic about good and evil are more vividly expressed in such texts. 1. The ethnocultural concept of the text or the concept of "Cognitive progress" has become one of the factors determining the development of linguistics in the last years of the XX century (Kubryakova ES.1994, 34-47). The essence of cognitive linguistics is given in the "Short Dictionary of Cognitive Linguistics" as follows: "Cognitive linguistics is nothing but a

triumph of semantics that is not divided into linguistic and extralinguistic" (Kubryakova ES, 1996: 41).

The basic unit of cognitive linguistics is a concept accepted as a lexeme in language. Both lexemes and concepts, which have some similarities with each other, have different features. Thus, a concept has layers that combine components (conceptual features) and semantics (semantic features), and a lexeme has layers that combine semantic features. Therefore, a word with polysemantics is considered as a concept with different layers. Thus, a concept is a semantic formation that characterizes certain ethnocultural carriers in one form or another, reflecting linguocultural features. The first thing that stands out in the core of the concept is that it expresses a concept, a meaning. This conceptual meaning always lies within it. At the same time, cognitive layers are preserved at the core of the concept. The text and the people's worldview play an important role in revealing these layers.

The concept is closely connected with the national culture, national character, behavior and mentality of the people, and therefore can be understood as a point of action of any nation, which can go in two directions: I - the study of the conceptual sphere of a nation and the discovery of its national identity through the analysis of a concept that reflects the spiritual culture; II - in the direction of the analysis of the internal structure of the concept, ie the analysis of the layers. In the literary text, the anthroponymic concept reflects each of these directions in a unique way, depending on the group style, in the anthroponym-image-subject relationship. There are national, group and individual forms of the concept.

THE CONCEPT OF "LOVE" IN TURKISH TEXTS

In national concepts, psychological forms such as feeling, desire, emotion, fear are distinguished by different forms of expression. All psychological categories are native to him. Another difference is that this concept appears in different forms of expression in the text in tense psychological situations. The rich vocabulary of the language, the possibilities of ambiguity of words and the ability to express the semantic depth play a key role here. The concept of love is leading in Turkish epic texts and differs significantly from others. In epics, in many cases, ordinary words are presented in a poetic form, again in a different way. As a result, an artistic concept emerges, which means that they express what is beyond their meanings and boundaries. Of course, these elements belong to the general style of each nation. Sometimes, in the analysis of the text of the epic, the national concept is revealed as an artistic stylistic device with some features. In this case, the possibilities of the text expand and paradigms of different semantics of a lexeme can be given within a text, this feature applies more to verbs, but it is possible to give it in other units of language, as well as in common nouns.

Of course, the function of the concepts of love and kinship in the epic text is related to their semantics, these concepts actualize the cultural and historical information of the ethnos and create a complex of different associations. It creates different ideas in people's thinking, their national culture, national character, national behavior, moral values and are characterized by a mentality and are therefore semantically difficult to analyze. There are various means for expressing concepts as a unit of language in the epic text. In the text of the epic, this manifests itself in a slightly different way. Thus, just as the forms of expression of concepts in the text of the epic are rich and different, it is also clear that it is

a collection of general, ethnic taste and national ethical and moral norms. The degree of such correspondence depends on the level of imagination of the people who created the epic. So the concept can be different in the style of an individual epic.

EXPRESSION OF LOVE WITH APPLAUSE IN THE TEXTS OF "KİTABI-DADA GORGUD"

The book "Dada Gorgud" is a monument to the language, history, traditions and land of the Oghuz Turks. Because "for Azerbaijanis, Turkmens and Turks, the epic epics preserved in the "Book of Gorgud "are an artistic reflection of the historical past of these peoples" (V. Zhirminsky: 519). Since Das was born in the Caucasus environment (VVBartold: 475; AN Kononov: 195), it also reflects the national ethical character of the Turks living here. In the rich language and style of "Kitabi-Dada Gorgud", this Love Concert is expressed in interesting stylistic forms. If we take into account that the KDQ monument is a textual event realized with the epic word code of the Oghuz world model "(Rzasoy S. 2004. 14), then clarifying the origin of rituals and concepts in the texts of the epic will also help to understand the national-ethnic thoughts of ancient Turks. The total number of applause in the "Book of Dada Gorgud", a monument of Oghuz Turks, is 95. (Kitabi-Dada Gorgud encyclopedia: 2000,459) 10 of them are repeated in different sizes: Let the habida's qq not harm you. (KDQ; 32), Let the white-bearded grandfather fly away! Stand by the lamp that burns the truth. May Almighty God not make you needy, lady (KDQ; 41).

The expression of the concept of love is expressed with applause in ancient Turkish texts. Applause represents the pole of good forces in the texts of "Dada Gorg" ", creates a wide and rich system of imagination (Mammadov M. 1999: 176). In the texts of the saga, the words of applause are also expressed by the word "olsun" in the form of a command: Do not let the local black arches fall. Do not hang a rough tree in the shade, do not break the tips of its wings, do not stumble a white-gray horse while galloping, do not see a black steel sword while working. When black death comes, let it pass. May you be healthy and increase the rights of the state. Do not let the flowing water dry up. (KDQ; 37-48). The Oghuz Turks would applaud the good, the saints, and the doers of good deeds (Novruzova NS 2015: 241). In the imagination of the Oghuz Turks, applause had its own beliefs and attitudes. According to the beliefs of the Oghuz Turks, prayers do not remain in place, they have definitely found their owner. Applause also had a strong psychological effect, and for this reason the Turks avoided evil, which turned prayers into deeds that paved the way for spiritual upliftment (Hajiyev T. 1999, 73). Believing that applause and prayers had a great impact on human destiny and future, the Turks would say, "At that time, the applause of the gentlemen was applause, and the curse was a curse" (KDQ: 97).

GRAMMATICAL FORMS OF APPLAUSE IN THE TEXTS OF DADA GORGUD

In the texts of Dada Gorgud, the feeling of love is expressed in morphological forms such as the word -janim and -can, -ım-um, -üm, -ciğim, -ciğim; -cıq-cik-çuq, -cük: Die for the tongue, my bride, blood on the snow golden cheeks as dripped! (KDQ: 93) The fact that the applause is more directed to the 2nd and 3rd person emphasizes the modality of desire. Applause for the second person is imperative: Mrs. Kazan, understand, listen to the word! (10:68). Blessed be your state (KDQ: 63) May my black head be sacrificed, my son! He uttered a few words of word of mouth (KDQ: 39).

-Sin, -sin, -sun, -sün

Those with the suffix news: Don't break the tips of the wings! Don't let the white-gray horse stumble while running! When working, use a black steel sword, don't be fooled! Don't get upset while pushing !! Let the truth burn by the lamp. May Almighty God not make you needy, lady (KDQ: 41). This format is still used in the modern Azerbaijani language. Let not the halal be haraam; let not the lamp be extinguished; Let him give birth to a house; Do not leave your hand in your hands; Let him smile on his face.

APPLAUSE WITH THE COMMAND FORM "OLSUN"

Applause, which is an expression of the concept of love, represents the pole of good powers in the texts of "Dada Gorgud". In the texts of the saga, the element of "let", which is generally in the form of a command, is used in the expressions of applause. The applause for the second person is also more often used with the word "let": Let the white one-legged mother fly! Let the white-bearded grandfather fly! In modern Azerbaijani and Turkish languages, there are many applauses that are still used in the form of commands: Let the mind be sharp, Let the hand be numbered, Let the work be avant, Let the work not be reversed, If you are the grandfather of seven boys, Have a good day, Let the water come, let the bread be baked, , Let the door of truth be opened (12:18).

The applause and curses, which are stylistic-expressive expressions, are more emotionally expressed in the texts of "Dada Gorgud". In the epic, applause and prayers have a special mythical power. Because "The world of beliefs and ceremonies of the Oghuzs is a world of desires and wishes as a whole." Dada Gorgud "is a communicative space where the wishes of the heroes are met" (Rustam Kamal, 2013: 42). The applause and curses also express the ethno-cultural memory of the characters, the essence of the culture they carry, thus giving a fuller understanding of the characters' thoughts about good and evil. The heroes' "raising their hands and praying is not only a matter of faith, but also a form of the relationship between social statistics and the modality of desire" (R. Kamal 2013, 42.) Let the local black arches not fall. Do not cut a shady tree, do not break the tips of its wings, do not stumble a white-gray horse while galloping, do not wear a black steel sword while working. Let black pass when death comes. May you be healthy and increase the rights of the state. Do not let the flowing water dry out (KDQ: 42).

THE MEANING OF APPLAUSE AND PRAISE EXPRESSION BY VERB FORMS

"In the texts of "Dada Gorgud", some of the applause is used with verb adjectives. Adjective-shaped adverbs are more active: (Ergen Muharrem, 1989: 33-36). These forms, while expressing different times, also express different shades of love for the one who says: I saw with my own eyes, I loved with all my heart. I was a ram, I was a master, I asked with a sweet taste, One I bowed my head in mourning (KDQ: 83). In these texts, parables and metaphors are used to praise the one you love. In the texts of the epic, the proverbs and sayings corrected with the suffix -an, -en (-yan, -yan) used in modern Azerbaijani Turkic are used more. When it is dark, the sun rises, when it snows and rains, it stands like a husband. It makes the elm trees snort, When it sees the red camel, it wags its tail and bleeds! .. The voice of the wild dogs growls! Cakmakluca shepherds running yesterday! Let my black head be sacrificed, I built it for you! (KDQ: 45).

2.1.4.-Exit + applause with the suffix of affiliation. In Turkish, the suffix *çık* is mostly used to express the meaning of cherishing. In the texts of Dada Gorgud, only the suffixes -*çık*, -*cik*, -*cuk*, -*cük* are sometimes used as a form of pampering, and sometimes the possessive suffix of the first person is added to these suffixes: I will die for the language, my bride! Let me be a sacrifice on the way, my bride! If these words are false, let them be true, my bride (KDQ: 66).

APPLAUSE WITH REPETITION OF WORDS AND PHRASES

In the texts of Dada Gorgud, a phrase is repeated at the beginning and end of a sentence, creating the beauty of expression and strengthening the meaning. My eyes, my eyes, my moon eyes! Son, son, son of the moon. My dear paresi son! Let my black head be a sacrifice to you young man¹ I will die for your mouth, I will die for your tongue. Hey my forty wives, my forty friends! Sacrifice your hair to my head! (KDQ: 93). Repetitive phrases connect texts both grammatically and semantically. These repetitions can sometimes take different forms, and additions are made. Additions are added to the front of this type of repeated expressions and express the characteristics of the characters. My thin cheeks licking and licking and licking and licking and licking and licking and licking and licking and licking and licking and licking! I have a narrow mouth that doesn't fit double almonds! Black pencil played by penmen! My dark hair is forty! Lion's seed, sultan's daughter! Didn't I kill you to kill? (KDQ: 93).

FORMS OF APPLAUSE AND APPLAUSE

The expression of feelings of love also means the value that those who speak that language give to the world and people. The concept of love is expressed in words and phrases made to people closest to you. As in all ancient Turkic texts, in the texts of "Dada Gorgud" the concept of love is expressed in human-god, mother-son, father-son, man-God, husband and wife, brother-brother, brave-brave appeals, that is, people who are very loved and almost loved. used in appeals.

Applause and prayers to God: *The great Tangri, whom you have not beaten! The glorious Tengri who brings you to the sky you see! The angry Tangri who makes you angry! I took refuge in the unity of the Tengri (KDQ: 96).*

Applause and compliments used in the appeals of women to their husbands: *Look at my head, look at my house! The sky of my grandfather Khan, the love of my mother, the love that my parents gave me, the love that I saw with my own eyes, the love that I gave with all my heart. (KDQ: 72).*

Applause and praise used in the husband's appeals to his wife *Come on, look at my head, my house is on the throne! Cypress boy running out of the house! I have black hair on my ankles! Don't reach like a dry spring! My narrow mouth doesn't fit double almonds! Take a look at my cheeks. My melon, my gift, my shadow! (KDQ: 35).*

Applause and praise for the brothers: *Behind the rest of the guy! Poor hope for us! Bayandin Khan's sky! The baby of the tulle bird, the pillar of Turkestan! The lion of the Amit clan, the tiger of the vulture, the verse of Konur's horse, the grandfather of khan Uruz! Ay Qazan khan, understand my name, listen to my words (10:63). Or: The height of my black bow lying opposite, brother! The flood of my flowing water, brother! The strength of my strong back, the clarity of my dark eyes, brother! (1KDQ: 100).*

Mother-son Applause and praise in their appeals: What do you know, son, where did these accidents come from? If you have a soul in your eyes, son, the news is here. Sacrifice my black head, son, to you! He uttered a few words of word of mouth (KDQ: 39).

Sometimes in the text, the son's love for his mother is related to his status in the family. When a son expresses his love for his mother, he remembers his mother's work after giving birth to him: Come, I have sucked the white milk (10:87). The most important indicator of mother-son love in Oguz is loyalty to family honor. Therefore, Uruz agrees to his death in order not to introduce his mother to the enemies: Uruz is the moon: Mother, let your mouth be dry, mother, let your tongue rot! If the mother's right was not called God's right, you would have stood up, grabbed me by the throat with a fork ... Let me be beaten by a female mother. Let them take away my flesh. When you eat one, you eat two! Let not the unbelievers know you. Until you reach the bed of the unbeliever. You don't drive right. My father, do not despise the honor of Kazan. Sagin-dedi (KDQ: 47).

The son's address to the mother is an expression of great love, and the formality of the son's address to the father is not here. A father's love for his son is also given in artistic terms. The light of my eyes, the light, my son, my lion, my courage are among the most used words: The peak of my high mountain, my dry son! The light of my darkened eyes, the son of light! My brave Uruz, my lion Uruz, my white-bearded grandfather's son! (KDQ: 220). It is true that a mother's love for her son is expressed more richly, beautifully and emotionally than a father's love for his son: Son, son, son, son of the moon! The boy I took in my belly for nine months! The son I gave birth to when I said ten! The son I knew in the cradle of Tolmasi! (KDQ: 47).

PRAISE FOR SOCIAL RELATIONSHIPS

In the land of Oguz, great and small love stands for perfect morality with a rich history. (In the saga, the feelings of love for the young and the old are expressed in the way they address each other. The elders usually start calling the younger ones' boyfriend ': Where do you come from, young man' (KDQ: 87). The younger ones also address the older ones according to their position in the tribe. In these speeches, the attitude of a man (woman) to a woman (man), the attitude of parents to a child (parents), the attitude of a brother to a brother, and the attitude of a brother to a sister are also expressed with high aesthetic feelings.

In "Dada Gorgud", a man's attitude towards a woman is expressed in different ways, but in general the content is approximately the same. A man treats his wife not only with love but also with great respect. Although Dirsá Khan, who was disrespected by Bayandir Khan for not having a child, was angry, but addressed his wife with loving words: Baru gelgil başım baxtı, my house throne! Cypress boy running out of the house! I have black hair on my ankles! I wish I didn't reach like a dry summer! I have a narrow mouth that doesn't fit two almonds! Take my cheek like an apple! Melon, give, give! (KDQ: 35). In the texts of "Dada Gorgud", the lady's love appeal to a man is more poetic and emotional. Valentine's addresses to each other are given in different forms: Expression of feelings to the lover..Wow, take my veil! Woe is me for my hurt! Wow, I wore a shah, I wore a shahbaz. I didn't look at your face when you were full, lady young man! I saw it in the blink of an eye, I loved it with all my heart, I put my head on a pillow! I died on the way! I'm a victim! Woe is me! Woe to Beyrek, the ruler of the thick Oguz (KDQ: 58).

Crazy Domrul says to his father Domrul: Son, son, son! My dear son! The lion boy I killed when he was nine! Son of a bitch, my golden ban house yesterday! My daughter-in-law's flower-like son! (KDQ: 81). From this it is clear how important a boy is in his family and tribe according to the Oghuz tradition. Mothers' expressions of love are expressed more emotionally and emotionally: Do you see what happened to the son of the moon? My dear son! Get up the shield! Forty young men! Get rid of your grandfather from forty fools! Walk, son! (KDQ: 40).

The son is the protector of the country, the house, the hearth in Oghuz. At the same time, he is considered a guardian of justice and security (Jamshidov, 1969,253). In the Oghuz tribes, there were such perfect ethical and moral ties between parents and children that just as a child protects the rights of his parents, so did fathers and mothers protect the rights of their children (whether they are boys or girls). In the saga, the brother's love for his brother in the Oghuz land (in the events between Kazan and his brothers, Sadrak and Egrek) is even more prominent. The bridegroom does not enter the bride's arms after the wedding unless he rescues his elder brother Egreki from the pagan captivity. My stepdaughter said that I had pledged allegiance to my master and that I would not return. Loyalty to the oath was the main feature of the Oghuz heroes. Breaking the oath was tantamount to death in Oguz. In Agrak's encounter with Sadrak, their brotherly love is expressed in an emotionally charged language: Let me die for your mouth, brother! Let me die for your language, brother! You're an army, you're a young man, brother! Did you come to foreignness at the request of your brother, brother? (KDQ: 115).

"ADGOYMA" TRADITION IN TURKS AND ITS NATIONAL-ETHNIC MEANING

In the epics, as well as in the book "Dada Gorgud", the reflection of the rituals reflecting the national-ethnic traditions, historical-ethical character, mythological way of thinking of the Turks is also interesting. Adgoyma is one of such ancient and important rituals related to the way of life, customs and worldview of the ancient Turks. Adgoyma is considered to be one of the most ancient and important traditions of the Turkic peoples. Because the name is the main important act that confirms the existence of man. In the mythical thinking of the Turks, advertisement is a symbol of creation, the name is eternal, it was created long ago. According to ancient Turkic mythology, sacred names were kept secret or called by other names because their names were forbidden. According to the mythology of the Altai Turks, who linked the creation of the world with naming, the creation of the universe is also associated with naming. Or according to "Oguzname", the world "Let it be!" arose by the sentence of The meaning and tradition of choosing names in the national thought of the Turkic peoples stems from their mythical thinking. The names allow us to study the totem policy of the Turks, the sources of mythical thinking, primitive beliefs, primitive views.

A similar mythical encounter is given in the adgoyma ritual given in the book Dada Gorgud. The performer of the giving ritual is the image of Dada Gorgud. According to the narration of Dada Gorgud by MF Akhundov, a well-known Azerbaijani thinker and playwright, which is not included in the book, but about the advertising ritual, Dada Gorgud named not only Oghuz heroes, but also things, plants, events and made a mistake when naming 4 things: I did not say I am Dada Khorkhud. I did not say that I am full of buttermilk, I am Dada Khorkhud. I did not say that I sewed needles, I am Dada Khorkhud. I did not say Dada Khorkhud when he removed the thorn. (T Hajiyev: 2002, 14).

Interestingly, in this example, the name of Dada Gorgud is not "Gorgud", but "Khorkhut". According to T. Hajiyeu, the reason for this could be that the author received this text from the 17th century Turkish traveler Evliya Chalabi or from the folklore of Central Asia (Kazakh) (T. Hajiyeu, 2002: 14).

DESCRIPTION OF THE RITUAL OF ADGOYMA IN THE BOOK "DADA GORGUD"

Adverma is not a simple ritual in the Turks, it is a ritual that means the creation of everything, the first, the beginning, and in the book "Dada Gorgud" this mission falls on Dada Gorgud, Gorgud Ata. The advertising ritual in the book is slightly different from the advertising in the ancient mythical thinking. Thus, in the ancient Turkish mythological thinking, names appear before things and people, that is, the name is more ancient. In the book, the advertisement for the brave has a more social meaning. According to the traditions of the Oghuz Turks, children are not named at birth. When he reaches the age of puberty, everyone gets his name for his bravery. Heroes are not given a name, that is, they are simply not given. When they reach the age of puberty, they acquire their own intelligence, strength of arms, and personal qualities. Because in Oguz, this is a guarantee of life, respect, higher office.

Oghuz heroes get their names for their deeds when they reach the age of 15-16 - early youth. "At that time, if a boy did not cut his head or shed blood, he would not be named! (KDQ; 53) It was a great sin not to be named when he was fifteen or sixteen years old. Because getting a name was considered the right of a brave man to earn an independent life. Bamsi heard that Bamsi, the son of Baybora, was showing courage in the neck of Beyrak: "Mara, did my son cut off his head, did he shed blood?" Yes, he beheaded, shed blood, looked for a man! " "Mara, is there a name for this boy?" Yes, my sultan, it is over! " (KDQ; 54) So, public opinion has determined that the hero deserves to be called. In the Oghuz Turks, a ceremony is held in honor of the famous hero, and a good horse, throne, and wealth are given to him to ride. "My grandfather Gorgut came and named his son. Aydir: Listen to me, Baybora beg! May Allah Almighty give you a son and give him to you! Let the Muslims be behind you when you take a heavy pin! May God give your son an ashut if he crosses the black snowy arches lying opposite him. You are like calling your son "Bamsi"; let its name be Gray Stallion Bamsi Kidney! I said his name, God bless his age. " The thick Oghuz begs shook hands and prayed, "May this name be blessed for this young man!" they said (KDQ; 54).

In the book, Dirsa khan oglu Bugaj khan also shows Bugaj courage and deserves to be named. Dada Gorgud comes, names the hero and praises him: "They called. My grandfather Gorgut came. He took the boy and went to his grandfather. My grandfather Gorgut said to the boy's grandfather, let's see what he said: Hey Dirsa Khan! Pay tribute to him, pay tribute to the throne - he is virtuous! Give a long-necked Bedouin horse, Biner, he is brave! Let the white bear bear a thousand sheep, Let this boy be swollen, he is virtuous! Give a golden camel to this boy from the back, Load him, he is brave! Give a gold-headed body to this boy, be brave, be virtuous! Give this boy a ton of robe with a bird's feathers, Be brave, be brave! (KDQ; 36). In this text, nida and khitaab (hey Dirsa khan), the command form of the verb-gil "vergil" from the auxiliary verb "ol" ("binar olsun", "shishlik olsun", "yuklat olsun", "koldä olsun", "geyer olsun" to the text These expressions in the texts of the epic give a special beauty. In the texts of "Kitabi-Dada Gorgud" the national

characteristics of the text are more vividly expressed in the forms of appeals. The text expresses the love of the social environment and society for its hero.

National-ethnic meanings of the concept of "oath" in Turkish texts. An oath is a ceremony performed to strengthen the word, "to testify to a sacred being, or to confirm the truth of what is said." Swearing is a common practice in all nations and is expressed in different ways in different languages and cultures. It has existed for a long time in the culture, political, legal and social life of Turks, including Azerbaijanis, and is still widespread today.

In general, words related to oaths are said to be related to beliefs. In addition to Buddhism and shamanism, all religions of monotheism - Judaism, Christianity and Islam - have words, expressions and different customs related to swearing. The roots of the oath of allegiance go back to the Sumerians and the ancient Egyptians. It has been known since ancient times that Turks swore by swords and weapons. There are more people who associate the Turks' worship of the sword and its sanctity with Buddhism. Because the worship of any object is associated with the belief in Buddhism. However, it is known from historical sources that the Germans, the ancient Greeks, and the Scythians also had the custom of swearing by swords and other weapons. In particular, in the Middle Ages, the swearing in of swords by kings and knights is also found in literary texts and historical films (The First Knight).

Preserved oaths contain information that the Turks swore more swords in the Covenants and ancient Turkic texts. M.Kashgari's "Divani-lügəti-it Türk", a Turkish monument of the Middle Ages, contains information about the Turks swearing by the sword and considering it sacred. Explaining the word "Let the sky enter, let the red come out", the author writes: "This word has another meaning. When the Kyrgyz, Kazakhs, Yabaku, Kipchak, and a few other tribes take an oath or make a covenant, they draw their swords and place them in front of them, saying, "Let this sky enter, let the red come out." That is, if I do not keep my word (if I lie), it means that the sword will be in my blood, and the sword will take revenge on me. Because they worshiped the sword "(Inan Abdulkadir: 281). In the texts of "Dada Gorgud", the custom of the Oghuz Turks to swear by weapons, especially swords, is found in "Bamsi Beyrak, the son of Gam Bora". if I do not come and make you lawful "(KDQ; 59).

Since the oath is a sacred duty, it is important that those who violate it be punished. However, the custom of pardoning an oath was also found in Turkish texts, including the Dada Gorgud texts. Beyrak forgives the Liar who brought the false news of his death, who deceived the tribe and tried to take his fiancée, on the condition that he would pass under Beyrak's sword. Since the sword was considered sacred by the ancient Turks, passing through it was considered sufficient for the forgiveness of sins. Writing that the word oath is used in different forms, Inan Abdulkadir emphasizes that he uses the same word in all Turkic-Islamic tribes and clans. This word, which is used in most Turkic languages in the form of oaths and oaths, is used by Shamanistic Turks-Yakuts as "andigar" and by Jewish Turks-Chuvashs as "antah". The Turks use this word as assurance. (Inan, Abdulkadir, 1998, p. 279). Oaths are said to be based on beliefs. Along with Buddhism, all monotheistic religions - Judaism, Christianity, and Islam - have a tradition of swearing. In the Islamic community and jurisprudence, belief is of great importance. Believers are divided into those who are first made in the name of God and those who are made in the name of other than God. What is done in the name of God is also classified among themselves. (Zakir Avşar: 16.)

TRADITIONS OF THE ANCIENT TURKS IN CONNECTION WITH THE OATH

Oath of the ancient Turks There is information from various related sources. The first information about this dates back to BC. Noting that it belongs to the first century, Inan Hun Khagan mentions the "Treaty" on mutual friendship and brotherhood between Huhunya (Xuhunya) and the Chinese ambassadors Chan and Ming. The text of this oath is as follows: The Khans and Huns form a dynasty; they do not deceive each other for generations, they do not attack each other. They warn each other about the theft. They punish thieves, pay damages, and help their soldiers if the enemy attacks one of the two sides. Whoever violates this oath will incur the wrath of God. Let him groan under the punishment of this oath for generations (Inan Abdulkarim. 1998, 279). The verdict of the oath was commended when the Chinese ambassadors returned to the palace, and the victims were asked to be sacrificed to avoid responsibility. Chinese sources also speak of an agreement between the Uyghur Turks and the Chinese army chief in the eighth century: The Chinese army chief said: Ten thousand years from the Tang dynasty to the son of Goy, and ten thousand years to the Uyghur Khagan. May both rulers be at peace. If he breaks it, he will die in battle, and his descendants will perish. " When the oath wine was brought, the Uyghur Basbugs said, "We swear by your oath." (Inan Abdulkarim, 1998: 280).

According to the Avar khagan Bayana in the VI century Byzantine historian Menander Another text of the oath is as follows: If I intend to harm the Romans by building a bridge over the Sava, let me destroy Bayan Khan, let all the Avars be destroyed; let the heavens fly over us, let the fiery arrows of the god of heaven kill us, and let the mountains and the forests fall upon us; Let the waters of Sava overflow and swallow us up "(Inan Abdulkarim, 1998: 280). As can be seen, in the swearing-in ceremonies, the texts of the oaths express the commitment and the responsibility of the party who violates it. There will also be curses for those who break the covenant. to force him not to violate his obligations.

The concept of oath has a very important place in the culture and life of the Turks. While swearing, they swore by God, which was very sacred to the Turks, and by the things they worshiped. Among the ancient Turks' oath traditions, there are more descriptions of war oaths, peace commitments, and related ceremonies. In China, Rome and other ancient sources, a number of information about the beliefs and swearing-in ceremonies of the Turks is preserved. In the epic of Dada Grgud Sadrak does not enter the arms of the bride he marries after his wedding until his older brother Egrei is freed from the captivity of the infidels. Mara said, "I have sworn allegiance to my master and I will not return." Loyalty to the oath was the main feature of the Oghuz heroes. Breaking the oath is equivalent to death in Oguz. In Agra's presidency, their brotherly love is expressed in an emotional language: I will die for your mouth, brother! Let me die for your language, brother! You're Ermi, you're young, brother! Did you come to the stranger's wish, brother? (KDQ: 115).

CONCLUSION

Thus, the ethnocultural analysis of Turkish texts helps us to study the historical and ethnographic landscape and national-ethnic customs and mythological worldview of our people. The texts of applause, swearing texts, and rituals of adhoyma in epic texts express the ethno-cultural memory of the characters and the culture in which they are genetically carried. Applause texts usually retain more of the meaning of judgment.

Therefore, applause expressed in imperative forms is louder and brighter than those expressed in pragmatic forms.

In the texts, applause is in the form of idioms, expressed in the sense of wish and with different images of modality. In the epic, applause is mostly spoken in the language of Dada Gorgud. At the beginning of the dasda, 6 applause texts are given. Don't let the truth hurt you, let your state be your share, hey! Let the bell ring in your house! God bless you, madam! (KDQ: 41). 14 applause in the epic by Dirsa Khan oğlu Bugaj. There is 14 applause for the looting of Salur Kazan's house. 9 of them are repeated, but 5 applauses are added: In the end, the bee does not separate from faith! Let those who say amen see! We prayed five words on the white forehead to be accepted! Do not despair of the hope that God gives! Let the beautiful Muhammad Mustafa forgive the sins of the face, O lady! (KDQ: 51). These applauses are repeated in all directions. Dada Gorgud, an elder of the tribe, rewards those who deserve applause with applause, and those who deserve curses are rewarded with curses.

The meaning of the applause is directed to the person being spoken and is individual, expressing the attitude of the speaker to the person being addressed. 9 of them are repeated, but 5 applauses are added: In the end, the bee does not separate from faith! Let those who say amen see! We prayed five words on the white forehead to be accepted! Do not despair of the hope that God gives! Let the beautiful Muhammad Mustafa forgive the sins of the face, O lady! (KDQ: 51). These applauses are repeated at all levels. Dada Gorgud, an elder of the tribe, rewards those who deserve applause with applause, and those who deserve curses with rewards. The meaning of the applause is directed to the person being spoken and is individual, expressing the attitude of the speaker to the person being addressed. 9 of them are repeated, but 5 applauses are added: In the end, the bee does not separate from faith! Let those who say amen see! We prayed five words on the white forehead to be accepted! Do not despair of God's hope! May the glorious Muhammad Mustafa forgive the sins of his face, O lady! (KDQ: 51). These applauses are repeated in all directions. Dada Gorgud, an elder of the tribe, rewards those who deserve applause with applause, and those who deserve curses with rewards. The meaning of the applause is directed to the person being spoken and is individual, expressing the attitude of the speaker to the person being addressed. These applauses are repeated in all directions. Dada Gorgud, an elder of the tribe, rewards those who deserve applause with applause, and those who deserve curses are rewarded with curses. The meaning of the applause is directed to the person being spoken and is individual, expressing the attitude of the speaker to the person being addressed. These applauses are repeated at all levels. Dada Gorgud, an elder of the tribe, rewards those who deserve applause with applause, and those who deserve curses are rewarded with curses. The meaning of the applause is directed to the person being spoken and is individual, expressing the attitude of the speaker to the person being addressed.

The belief that oaths are based on beliefs is stronger. The colorful forms of swear words in the texts prove that the culture of the Turks was open to other cultures, and different beliefs, convictions and customs lived and were preserved in parallel for a long time. "Adgoyma" is a social issue in Turks. In epic texts, advertisements for heroes have a more social meaning. It turns out that according to the traditions of the Oghuz Turks, children are not named at birth. When they reach the age of puberty, everyone gets a name for their bravery. That is, they are not given a name, but when they reach adulthood, they acquire it themselves with their intelligence, strength of arms, and personal qualities.

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