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## Linguistic presentation of common rituals in the folklore of Turkic peoples

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**Abstract.** The article aims to analyze ethno-cultural language units, which should be considered as a part of the national code in family ritual folklore, as both linguistic and cultural codes. During the study of folkloric heritage, the category of "ritual" in the social sphere, which holds a high level of importance based on national knowledge in the lives and history of Turkic nations, has been comprehensively examined. When examining the poetic structure of this family ritual folklore, it was emphasized that not only the ritual words related to a specific ritual but also the process of performing ritual ceremonies are embedded in the depths of the language of family ritual folklore. By examining the works of various researchers and comparing the mythological views of world nations, it has been evaluated that the ritual system, which is divided into three sections today, originally consisted of a single cycle according to the concept of "rites of passage". The concepts of humans' birth, the transition from one form to another, or to another world, were considered. This article also evaluated whether the original nature of rituals has been lost or made invisible through transformation in the process of contemporary cultural development.

**Keywords:** folklore, ritual, Turkic world, national mentality, mythology, etymology.

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## **Introduction**

The purpose of this study is to uncover the cultural foundations of the information concerning the rituals within family folklore. A comprehensive analysis and interpretation of the linguistic elements used in the performance of rituals as a national characteristic and a component of national memory. By conducting ethnolinguistic research, we aimed to identify the deep semantics of national identity, the word units containing national consciousness, the cognitive mechanisms of perceiving the world, and the mental processes involved in the national unity process. The aim is to examine the rituals in family folklore as national consciousness and national memory information under the concept of "rites of passage". The subject includes the national linguistic image of the rituals within folklore, the ethno-cultural nature of the language units in rituals, the mental characteristics of the nation, the semantic aspect of the word units used in rituals as a national code, their ethno-linguistic character, and etymology.

The comprehensive examination of the vocabulary related to national knowledge, culture, traditions, linguistics, ethnography, musicology, art studies, cultural studies, etc., has been derived from extensive research. It is quite common in global folklore studies to look at common features when compared with the achievements of other scientific fields. Scientists such as P.I. Rychkov, P.S. Pallas, I.G. Andreev, and A.I. Levshin, who visited the Kazakh steppe and collected data related to folklore and ethnography, have made significant contributions. From the second half of the 19th century, researchers like V.V. Radlov, N.I. Divaev, M.Zh. Altynsarin, G.N. Potanin, A.E. Alektorov, and Y.Ya. Lyutsh, who recorded folklore texts, have explored the folklore heritage and examined the connection between ethnographic data and the field of culture. The works of researchers such as Sh. Valikhanov, who made significant contributions to the collection and differentiation of the first examples of family ritual folklore in Kazakh folklore studies, has guided the consideration of the language units in ritual folklore texts at the level of national code.

## **Research Methods**

Such methods as analysis, exposition, comparison, differentiation, comparative-historical analysis, and systematization were used to conduct the linguistic research of folk knowledge elements as a national and cultural code in traditional folklore texts. These methods assisted in performing informative, etymological, textual, semantic, and contextual analyses.

## **Results and Discussion**

The rituals in group folklore are of great importance in people's lives and worldviews and have a rich ethnographic background, which maintains their validity today. The rituals in group folklore are presented by a series of family folklore rituals that symbolize a small child's desire to stand up and walk on their own. While performing this ritual, various traditions are included. First, a person known for being agile and quick in the Kazakh society, called "jalayak (swift)", is chosen to manage the ritual with a superstitious belief. Looking at the background of the concept of "jalayak", its origins can be described as the desire for the child's steps to be firm,

fast, and agile. Evidence of this is seen in the main function of the poetry or songs accompanying this ritual in recent years, when elders and parents express their good wishes to the child during the ceremony: "Leap like a colt, continue, strive, compete", "Be bold, do not be shy, move forward, do not retreat" (BS:72,63). Observing practices throughout Kazakhstan, there are also rituals where a baby is tied to a stake with a rope during the presentation ceremony. A "walking race" is organized among the children to free the child from the stake and cut the rope. A child participating in the walking race cuts the rope of the tied baby.

In the second practice, the child's legs are wrapped with a rope, greasy intestines, or medicinal herbs, which are then cut as part of a ritual. A greasy intestine, which is typically used for wrapping the child's legs, is usually pulled from newly slaughtered animals, mainly sheep and goats. This practice is associated with the wish for the child to become, in the future, a wealthy person, owning many farms and gardens. Another practice is the "Grass Cutting" ritual. For people feeling lonely and having few descendants, there is a belief that their offspring will grow like grass and flourish like tender herbs.

The performance of ritual is linguistically reflected in most Central Asian nations, including the text of the rituals in Kazakh folklore. For example:

***Kaz-kaz, my child, kaz, my child,***

*I will be happy if you take a **step**.*

*Let me untangle your legs,*

*Let me cut the bonds (BS: 72.63).*

According to linguistic data, the basis of this ritual is "Kaz-kaz my child, go, straighten your little legs" (BS: 72.63), "Kaz-kaz my child, unfold your body, my child" (BS:72.63), "Kaz-kaz, my child will be well-fed" (BS: 72.53) and the concept of "kaz-kaz, take your steps, my child" has been formed.

In the linguistic units of the songs performed during the presentation ceremony, the term "kaz" later came to refer to a species of bird, specifically a goose in Kazakh, symbolizing a sort of goose-like walking. However, since the goose is a domesticated bird, it was not highly regarded by Kazakh people. The happiness felt at a small baby's first step and the use of the word "kaz" in the lines of the song lead us to conclude that, in folk knowledge, it signifies the baby's ability to stand on their own feet in this world. Thus, "being kaz-footed" means to live freely and independently.

According to some researchers, the original meaning of the ethnic names "kaz" and "Kazakh" in the song's text sung during this ritual is based on the idea of a domesticated bird, the goose. In this research, we do not intend to clarify the etymology of the word "Kazakh." The original meaning of the word "kaz" in the lines "Kaz-kaz, my child, kaz, my child, I will be happy when you walk" is one of the first meanings of the name "Kazakh" among the Kipchak Turks. However, we prefer the interpretation that it is related to the concept of "standing on one's own feet," meaning "having a livelihood, free, and independent nature" in the medieval sense [1, 26].

The origin of the ethnic names "kaz" and "Kazakh" in the text of the "Tusau Kesu" (Rope Cutting) song can be distinguished from Kazakh legends and tales based on the story about a domesticated bird, the goose. According to a legend widespread among Kazakhs, "In ancient times, a hero named KalshaKadyr was severely wounded in battle and left thirsty alone in the Japanese plain. As he struggled with death, a white goose (swan) flew from the sky and poured

water into Kalsha Kadyr's mouth, then saved him from the desert and took him to the shore of a lake. This goose, which transformed into a white swan, soon shed its skin, turned into a beautiful girl, and healed the hero's wound. Kalsha Kadyr married this white girl and named their son 'Kazakh'. The origin of this legend comes from the matriarchal period when "worship of the swan-geese" and its acceptance as a totem symbol were prevalent. There is a tribe named "Kaz" among the Kipchak tribes of Kazakhs. In ancient times, Lake Balkhash was called "Kaz water." There was also a city nearby called "Kaz City." Kazakhs regarded geese and swans as sacred birds and prohibited shooting them. Witches were believed to wear headgear made of swan and white goose feathers and to pray to them. These are remnants of the ancient totemism understanding that worshipped swans and geese [1, 25].

A. Margulan, in his study examining the history of the word "Kazakh," references the research of Iranian scholars in this context, stating: "...To be a Kazakh is to behave like a Kazakh." Similarly, scientists investigating the meaning of the word "Kazakh" argue that the term is derived from "Kaz-ak," meaning "white goose," implying a person who is free like a goose. According to Margulan, these views lack any scientific or historical basis [2, 144].

Margulan compiled scientific views on the meaning of the name "Kazakh" and combined them with historical data: "The root of the word 'Kazakh' is 'kaz' - to stand, to stand upright, to stand firm. Kazakhs say 'kaz, kaz,' 'kaz, stand firmly on your feet' when small children try to walk. When playing with a horse, participants say 'kaz stance' to stand upright. The word 'ak' added to 'kaz' is an intensifying conjunction. 'Kazakh' means strong, large, destructive, powerful. This meaning is still preserved among the Siberian nations. The name 'Kaz' was also given to the daughter of the ice giant (Afrasiab) because she was as destructive as him (Mahmud Kashgari). After his father's death, Kaz made Zhetysay and Issyk-Kul the center of the Turkic tribes and built many settlements. She established many cities on the shores of Lake Balkhash during hunting expeditions and named one of them after herself - Kaz." This is considered one of the influential sources explaining the origin of the word "Kazakh" [2, 145].

K. Omiraliyev derives the name "Kazakh" from the ancient Turkic verb "kaz," meaning "to live independently," and considers "kadak" in the phrase "kadakbudun" from ancient Turkic inscriptions as the original root. He notes that the current word "Kazakh" underwent a phonetic transformation. The scholar, relying on historical data, takes into account the phonetic system of the word "Kazakh" and clarifies A. Margulan's view. The word "Kazakh" is based on the ancient "kadak//kadag" mentioned in the "Oguz Kagan" epic. This "kadak" word later changed only in terms of sound. In the development history of the ancient Turkic language, there was a period when the "d" sound in the middle of the word transformed into z. During this period, kadak changed to kazak (kadyr//kazyn (father-in-law); edgu//ezgu (good)).

In Kazakh language, the "d→z" sound change is preserved separately in root words. The phrases "driving a stake" and "driving a nail" or "wanting a stake" and "digging a hole" are not very different in meaning. In the 13th-century Arabic-Kipchak dictionary, the name "Kazak" is recorded as meaning "a person who has lost his homeland and is left alone" [3, 174]. Thus, the ancient Turkic "kadak" has retained its original meaning of "free, independent life" in the medieval Kipchak Turkic name "Kazakh". This concept of freedom is supported in the following poem by Sh. Kudaiberdiev:

*"The Kazakh people, consisting of many tribes  
A nation bound by fraternal ties,  
Became a country, freely roamed by will,  
This is what word 'Kazakh' means" (Sh. Kudaiberdiev).*

The root "kaz" means "to live freely, to live independently, to stand firm," and "to separate." These meanings are also seen in the rituals according to the ancient beliefs of the people.

In the ritual song, the ultimate meaning of the ritual lies in the linguistic unity of 'kurmeu': "Let me take off the **Kurmeu** (knot) to finish the ritual." To spread the linguistic and cultural code of this linguistic unit, it is necessary to balance the "world of language" with the worldview of the ethnos, because "only language can absorb and preserve so much data and information related to the ethnos, maintaining it like butter and passing it on to future generations. Due to this feature, the phenomenon of language – the 'world of language' – is the source of knowledge and quality of the ethnos itself" [4, 11]. We believe that it is possible to explain the various meanings of the word '**Kurmeu**' given in dictionaries with the word "binding" due to people's beliefs in mystical power and their knowledge.

E. Sevortyan traces the word "kurmeu" to the old Turkic word "kurme" (or "kur-"), linking it to the Turkmen dialect forms "kurmek," meaning "knot-tying method," and "gurmek," meaning "knot" or "to tie." In Karakalpak Turkic, it means "shackle" or "chain." In Kazakh and Altai dialects, it is "kurme," in Kyrgyz Turkic, it is "kurme," in Tatar Turkic, it is "kurme," and in the Bashkir dialect, it is "kurme." He states that the word etymologically means:

- "1. In Kyrgyz, 'to be tied with a Kalmyk knot';
2. In Karakalpak, Tatar, and Bashkir dialects, 'to make a special knot';
3. In Kazakh Turkic, 'to tie a rope';
4. In Altai Turkic, 'to tie hands behind the back'."

There are other views on the etymology of the word "Kurmeu". G. Ramstedt compares the word kurme with 'küra -' in Turkic languages, Kyrgyz Turkic 'kür-mä', and Mongolian 'güre-', indicating that it means "to weave" [ESTYA U:148].

The word Kurmeu is explained in two meanings in the dictionary of Kazakh literature. The first: "rope, rope-tying method, in a variable sense, obstacle, barrier added to limbs, and a main obstacle that does not allow lifting the head." The second: "the noun form of the verb kurme; obstructing, hindering, not letting go" [KATS, 563]. In Kazakh, it also means "poverty, lack, scarcity," as in "He did not want to weave a short thread" [KATS, 563]. In a plain sense, it means to wrap a rope or thread so that it can be taken off both firmly and quickly (to tie a horse), to tie and bind with a rope.

Tying ropes, making knots, and untying them are considered the magical activities performed during enchanting rituals aimed at influencing a phenomenon or the world. These activities hold a significant place in ritual folklore.

Regarding the practice of rope-tying and knotting: "I tied a knot, a flag from the leg of a black deer, a flag from the ankle of a black cow. I lay down, you also lay down, don't move black worm, don't move black worm" (BS: 93.122), "I tied a knot, made a contract, tied the mouth of the straight snake" (BS: 93.144), "I tied a knot until my command comes, tied seven layers of knots.

Prophet Muhammad, look straight, I tied the mouth of the worm" (BS: 93.144). These fixed formulas represent signs of imitative magic.

In the worldview of ancient people, the magical power of tying knots and binding was considered as strong as turning and sprinkling the earth. According to ancient knowledge, the practices of tying and binding rituals vary among different nations: *"There is a fairly widespread belief in the power of knots or bindings when uttering established formulas. The sorcerers and witches of Assyria and Babylon caused harm to people, induced diseases, and even caused deaths by tying knots and adding slander to these actions"* [5, 71]. In European countries, it is customary to remove knotted items from the room of a woman in labor; Kazakhs pray and tie ropes to protect their lost animals from dogs and birds [6, 69].

This ritual is called "zhanga atlan" (first step) among Karachay-Balkar people. According to this tradition, at the moment when a child begins to walk for the first time, cornmeal flatbread rolls between his legs. The women attending to the child try to catch that flatbread and sing: *"Come on, come on, up, up... My little one, up, up, up"* [7, 101].

Bashkirs associate the presented ritual with mystical power: "Believing that the child's legs are 'bound' by invisible shackles, they performed the 'Breaking the shackles (tyshau kyrgyu)' ritual, a magical healing act by cutting the shackles of a limping horse. A relative binds the child's legs with a braided rope and, by performing the cutting act, 'breaks' the invisible bonds. During this time, there is a meaningful dialogue: *"Ni кыркаһын? -What are you cutting? Tyshay кыркам! - I'm cutting the ties!"* After the act of cutting the shackles three times, the midwife or the child's grandmother prays" [8, 96].

In Burdur folklore, the person performing the "duşakkesme" ritual holds high significance. Duşakkesme, which is performed between the Friday sermon and the Friday call to prayer, is entrusted to someone who is gifted and not biologically related to the child but has a close relationship with them. The duşak is tied around the child's feet. It is left in place until the person going to grind flour returns. Upon their return from the mill, the ritual is performed by that person. During the cutting of the duşak, prayers are recited. Additionally, while cutting the duşak, the person who is cutting is asked, "- What are you cutting?" They respond, "- I'm cutting the duşak." This dialogue is repeated three times before the duşak is cut. In another practice, a rope is stretched between two people, and the child is passed over it three times. During this process, the words "- Did you cut it? - I cut it" are repeated three times, and then the rope is cut [9, 26].

In Turkish folk tradition, the ceremony of "duşak kesme" is based on the widespread belief that one of the main reasons for a child's inability to walk or delayed walking is the "köstek" (chain) on their feet, believed to be caused by evil spirits. This "köstek" is typically removed through a procedure known as "duşak kesme" [10, 78]. Among Altai Turks, the festival known as "koy göçö" continues to be practiced today, bearing similarities to duşak kesme. The tradition involves tying a rope around the feet of a child who has turned one year old, and after making good wishes for the child's ability to stand on his own feet in the future, the rope is cut. The child's uncle then comes and cuts a lock of the child's hair, keeping it until the child reaches the age of 14 to show to their family and receive gifts in return. In exchange, the child is given a horse, which is considered the greatest gift among Altai Turks [11, 9]. This tradition is performed as a play during the "Battlefield" part of the "El Oyun" festival, celebrated twice a year by Altai Turks.

In Mersin, the practice of cutting the ties is known as "köstek kesme" or "duşak kesme." To perform this ritual, a child is taken to a hill. A thin piece of string called "köstek" is tied between his legs, on which dried figs, Turkish delight, or similar types of food are threaded. The village youths then race each other to eat these pieces of treatment placed between the child's legs. The first person who breaks the string then shares this treatment with the peers [12, 10].

There are some other regional practices: "For a child who cannot walk, a string is tied between their legs, and sweets, biscuits are placed in front of them. A fast-running child comes and takes the sweets, and runs away. A child who cannot walk instinctively tears the rope in order to be able to catch up with another child" [13, 45].

In the cited examples, during the ceremonies of "dressing, tying and untying, and presenting," the person acting, in addition to the action itself, possesses an invisible ritual character associated with mystical power.

"Let's take the colorful thread,  
And bring it to your grandmother,  
Saying you're old enough,  
Let's eat some treats and come back" (BS: 72.65).

In this example, the concept of the colorful thread is examined. The colorful thread used in the cutting ceremony represents its metaphorical meaning, derived from the mythological meaning of the word "ala" (colorful, of various colors). To understand the meaning of any "ala" word in our language, it must first be transformed into the form "alag". The meaningful part "Ala" in Kipchak-Kazakh language is the result of dropping the "g" sound at the end of the word [14, 87]. From a dualistic perspective, high and low, white and black are opposites; the middle world is the third world, located between these two, possessing characteristics of both high and low, its color and name being "white" and "black", and in this case, its color could be "alag (alag)".

Researcher S. Kondybai explains the formation of the universe through colors by using a vertical model as follows: "White" is the abode of the upper or celestial world, the sky, and divinity. White symbolizes purity. "Colorful" or "red" represents the surface of the middle world, a middle ground between the two extremes (high and low), a multi-faceted "colorful" world mixed with the high and low characteristics of black and white. Although referred to as "ala, alash" in folk language, the permanent color in this coloration is indicated by the "red color" (al, alau, alag, al-korzil). "Black" represents the underworld, the realm of underground waters and evils. The meanings of ala-alag merge with those of fire-alag, red-al to form the syncretic concept of al-ala-alag-alah. In folk speech, there is an expression meaning "to steal from someone." The mythical meaning of this superstition is to break established boundaries, to destroy the limits of order, e.g., a rope thrown or stretched between two disputing parties. The scholar G. Akpanbek considers the meaning of cutting the thread to be synonymous with the concept of cutting a horse's tail (a symbolic expression of separation and enmity between two parties). "The ritual of cutting the sacred, holy thread signifies enmity; cutting the colorful thread, which is regarded as a symbol of life, is perceived as a wish for death upon the enemy. It signifies the end of the relationship by severing the thread" [15, 37]. The concepts of "cutting a horse tail" and "cutting a colorful thread" are semantically synonymous expressions.

In folk speech, there is a saying: *"Who is afraid of a snake will not jump over a colorful thread."* Although the colorful thread resembles a snake, one must not fear it knowingly and consciously. The meaning of the saying *"Who is afraid of a snake will not jump over a colorful thread"* provides an impression related to ancient Egyptian history. One of the powerful symbols of the pharaohs was a specially made staff. Its head was composed of seven coils resembling a colorful, woven (twisted) thread. The colorful staff was considered a symbol of special virtue and justice, adorned with black feathers. Another symbol of authority was the snake emblem on the pharaoh's headdress. This emblem was extremely striking, beautiful, and elegant, resembling a live snake at first glance. Anyone who looked at it would be overcome with fear and panic. From this, it can be understood that the expression *"Who is afraid of a snake will not jump over a colorful thread"* implies that one who fears God (the ruler-king, pharaoh) does not commit crimes and does not act against the laws [15, 37].

The scientist K. Islamzhanuly, who studies family folklore and related rituals, has researched the ancient semantic usage of the word "ala" and reached the following conclusions. In ancient Turkish written works, such as the "Irk Bitig" (Book of Divination), the *"colorful horseman road god"* is always on the way and brings good to people. According to S.G. Klyashtorny, the road god blesses the world by connecting the middle world to the upper world [16, 125]. In the Khakas tradition of praying to the sky, the birch tree, to which the thread is tied, is of great significance. Thus, the thread here is a symbol of the path connecting people to the higher world. The god of the road that connects the two worlds is riding a horse, and the thread symbolizes the path between the two worlds. In our opinion, the thread in the *"Tuşak kesme"* ritual bears a similar sense.

According to H. Hustanaev's observations, among the Kazakhs in the Kyzylorda and Kazaly regions, in ancient times, a colorful thread was tied to a child's leg [17, 52]. This thread depicts the child's path from the upper world, and the journey to the middle world can be ended by cutting this thread, which signifies that the child standing on their feet becomes a permanent inhabitant of the world [18, 105]. Linguistic unit "ala" is a legendary feature widely prevalent in Kazakh folklore. "The colorful thread is also used as a vow for the child's feet. In this context, a vow is made for the child to stand up – the child passes from another world (a person born in Kazakh culture is considered 'not from here' for forty days or one to three years in the world) and to join the ranks of living people, the colorful thread must be cut, which symbolizes crossing the boundary" [14, 89].

The series of rituals performed before the baby's birth maintains the reverse character of the rituals performed after the child turns one year old and returns to the community. For example, taking the baby out of seclusion at forty days, giving them a forty-day outfit, a dog shirt, and a symbolic afterlife (shroud), performing a presentation ritual at one year old, and giving a one-year-old child a special gift.

Using the colorful thread as a symbol between two worlds in a funeral ceremony provides clear evidence for our conclusions.

According to Kazakh burial traditions, ensuring a *"clean white send-off"* and *"clean washing"* to avoid *"stains on the flesh and marks on the bones"* is a highly responsible task. During cremation, "there is a specific procedure for washing the body... The deceased body is cleaned and washed three times, then dried with a dry cloth. Afterwards, the body is wrapped three times for a man



and five times for a woman in a prepared shroud, each layer bound with a white cloth from the outside..." [19, 110].

One of the aims of the research is to examine the rituals in family folklore as a whole, to explore the nature of the interaction between folklore creations and rituals, and to identify common points in the repetition of ritual complexes. In this context, according to the concept of "rites of passage," the characteristics of the "presentation ceremony" when a baby turns one year old, which metaphorically resembles the "great feast" ritual in ceremonies marking one year, should also be considered. In the presentation song, the ritual of isolation from the upper world and inclusion in the new world is reflected. For example:

"Kaz-kaz, go on, my child  
Congratulations on your steps,  
Make a good step into new life  
May you have many achievements" (BS: 72.63).

Arnold van Gennep was the first to propose emphasizing the repetition and similarity of cultural complexes related to stages of human life. From the moment a person is born, they systematically pass through certain stages, transitioning from one social group to another. The French scholar, who unified these phenomena into a single system, called them "rites of passage" and divided them into three stages: "preliminalrites," which are rites of separation from the previous world; "liminal rites," which are performed during the transitional period; and "postliminalrites," which represent incorporation into the new world. Any rite of passage consists of three stages: the first is "rites of separation," the second is "rites of transition" or "liminal rites," and the third is "rites of incorporation" or "aggregation rites." Most of the initial rituals performed from the moment of a child's birth (such as cutting the umbilical cord, swaddling, dressing in a dogskin coat, placing in a cradle, etc.) are aimed at isolating the child from the upper world. Subsequent rituals (such as shaving, laying down, etc.) belong to the transitional period, while rituals performed as a child matures (such as cutting the hair, opening the tongue, cutting the cloth) can be classified as rites of incorporation, new environment, and socialization [20, 24]. The scope of rites of passage is also clearly defined in funeral ceremonies. For example, signs of the isolation of the deceased from this world (placing the deceased in a special house, making a curtain, covering the face, placing on the right side), the transitional period (embellishment, shrouding, mourning, carrying the deceased on a carpet, funeral ceremony, etc.), and rites of entry into the world of the dead (seventh day, fortieth day, and memorial meal on the anniversary of death). In our language, such expressions as "passed away," *"embarked on the final journey,"* or in the lament *"I trust in God beside my father"* are used. The lines *"In the long journey my suffering father undertook, may my tears illuminate his eyes!"* (BS:91.75), *"At thirty-two years old, you passed away from my wisdom"* (BS:91.114) indicate, according to ancient belief, that the deceased embark on a long journey to the other world. "According to ancient belief, after overcoming various obstacles, the soul of a deceased person reaches the other world and continues to live there just as they did on the earth. Some accounts suggest this journey takes a year" [19, 258]. According to the rites of incorporation or adaptation in the "rites of passage" section, if the ritual of joining a new environment coincides

with the baby's birthday, this ritual can be completed. In the case of the deceased, a large meal is given after a year they passed away to facilitate their incorporation into the world of the dead.

In contemporary Turkish folk culture, various practices associated with different beliefs concerning the three transitional periods are observed, which slightly vary within regions. "The beliefs and practices formed around these transitional periods are extremely important for understanding people's natural states and reactions to these stages or to life itself" [21, 30].

The belief of the Kazakh people that a young child comes into this world "standing free" is also reflected in the life cycle count. In Kazakh tradition, the first period of a twelve-year life cycle is considered to be 13 years. It is connected with the idea that the life of a young baby until one year old, that is, the life before birth, is not included in the count of their time in this world. After standing on their own feet and experiencing a special feeling, i.e., after they begin to stand freely and independently, a new phase of their life in this world begins.

Ancient people believed that all souls in this tripartite cosmos moved from one world to another in different forms. Therefore, death was believed to be a sign of transition from one form to another or from one world to another. According to the mythological worldview of the world's peoples, this understanding indicates that the first humans perceived the world as a whole, indivisible cosmos and divided it into three parts: the upper, middle, and lower worlds. Such mythological understanding also existed among the Kazakhs. According to divine understanding, it is believed that the soul of the deceased will transit to the next stage on the anniversary of their death. Until that moment, a ritual is performed to send the souls of the dead, who are underground, to the sky, which is considered the place inhabited by the gods. This ritual is carried out by sacrificing a gray mare (shorn horse) in the presence of a magician, who acts as a shaman and prays. During this time, the shaman grabs the dead man's hair from the top of his head, pulls him out from beneath the earth, and sends his soul to the sky, to the Sky God. This ritual has only reached us in the form of offering food to the souls of the dead [22, 73].

## **Conclusion**

After the presentation ceremony, the baby is considered to have been released from the bonds of other worlds and has become a soul that moves with its own free will. This concept is often confused with the idea that a deceased person's soul becomes free after one year.

Summarizing the etymological, ethnographic, and folkloric data presented above, and their analyses, the following conclusions can be reached:

- The linguistic representation of 'Kurmeu' ethnography in the ritual song possesses a national code character according to the concept of ancient magic.
- The code of the ritual leader's image (meaning) arises from the desire for a baby to have light and nimble feet.
- The object code (symbol) of the ritual is the concept of "colorful threads" that connect the three worlds, and it is demonstrated through the linguistic expression of the presentation song "Life Continues" (BS: 72.63), affirming baby's permanent residence in the world and its journey to the middle world.
- The texts of folkloric creations reflect an ancient worldview and ritual traditions, forming the basis of the content of texts, poems, and songs.

Our language has advanced to a new level suitable for spiritual and social modernization, where the essence of profound national knowledge and mentality has been transferred to the interests of the modern state, fostering the creation of a national terminology system through ethno-cultural linguistics. The symbol "tusau keser," stemming from its initial ethnographic concept, has acquired a terminological character.

In modern social life, one of the updated and newly recognized terms is "sunum" (presentation). Its Russian translation is "презентация," derived etymologically from the component "пре-" meaning "present" or "introduce." In Kazakh, its equivalent, "tusau keser" exemplifies the formation of the terminological system of national identity. "Sunum" is not merely a simple introduction; it encompasses the presentation of institutions, buildings, cases, etc. Expressions like "good luck," "best wishes," and similar phrases are names of traditions formed based on national knowledge. The term should not be constructed solely from artificial symbols familiar only to experts; rather, it should also consider updating historical and cultural memory codes of the people involved in its formation. Consequently, the creation of new meanings in language occurs through cognitive processes within the language structure or through the reprocessing action in linguistic consciousness and the cognitive continuity network in the language. This ensures the perpetuation of national consciousness without degradation or loss.

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### **Contribution of the authors**

**Muratkyzy M.** – providing consultation in the construction of the theoretical and methodological basis of the study, recommendations in the selection of literature on the topic of the article, editing the final version of the text; choosing the topic of the article and determining the purpose of the study, reviewing the literature, literary analysis of the material, determining the methodology, collecting and summarizing the results of the study, writing an article, formatting and correcting the text. **Altybayeva A.B.** – collecting the material, designing the text.

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## **SIGNS AND ABBREVIATIONS**

БС – Бабалар сөзі: Жүзтомдық (Т.72: Балалар фольклоры, Т.91: Ғұрыптық фольклор, Т.93: Магиялық фольклор). – Астана : Фолиант, 2008.

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ЭСТЯ – Севортян Э.В. Этимологический словарь тюркских языков. – М., 1978, 1980, 1989.

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## **Түркі халықтарының фольклорындағы ортақ ғұрыптардың лингвистикалық сипаты**

**Аңдатпа.** Мақалада отбасы ғұрып фольклорында ұлттық код ретінде қарастыруға тұратын этномәдени тілдік бірліктерді тілдік және мәдени код ретінде түйінін тарқатып ашу көзделген.

Фольклорлық мұраларды зерттеу барысында ұлттық таным негізінде түркі халықтарының тұрмыс-тіршілігі мен тарихында, әлеуметтік-қоғамдық саласында жоғары деңгейде орын алатын «ғұрып» категориясы жан-жақты зерделенді. Қарастырылып отырған отбасы ғұрып фольклорының тұсаукесер жырын талдау арқылы белгілі бір ғұрыпқа байлаулы ғұрып сөздері ғана емес, сонымен қатар отбасылық ғұрып фольклоры тілінен ғұрыптық рәсімдердің атқарымдық үдерісі терең орын алатындығы алға тартылды. Көптеген зерттеушілердің еңбектерін талдай келе, дүниежүзі халықтарының көне мифологиялық дүниетанымын салыстыра отырып, қазіргі күні үш жікке бөлінген ғұрыптық жүйе алғашқыда біртұтас циклден тұрғанын, «өтпелі ғұрыптар» ұғымына сәйкес адамның тууы, оның дүниеден қайтуы бір формадан, екінші формаға, не екінші дүниеге ауысуы түсінігі қарастырылды. Бүгінгі мәдениеттің дамуы барысында ғұрыптардың бастапқы болмысы жойылып бара жатқаны, не трансформацияланып, көмескіленуі де қарастырылады. Мақалада зерттеу нысаны ретінде фактологиялық материалдар: қазақтың ғұрыптық фольклорының мол үлгісі қамтылған «Бабалар сөзі» 100 томдығының 72-томындағы «Балалар фольклоры», 91-томындағы «Жерлеу ғұрпына қатысты фольклор», 93-томындағы «Магиялық фольклор» жинақтары қолданылды.

**Түйін сөздер:** фольклор, ғұрып, түркі әлемі, ұлттық код, мифология, этимология.

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### **Лингвистическое изложение общих ритуалов в фольклоре тюркских народов**

**Аннотация.** В статье предполагается раскрыть этнокультурные языковые единицы как лингвокультурный код, который следует рассматривать как национальный код в фольклоре семейного обряда. В ходе исследования фольклорного наследия всесторонне изучена категория «обряд», занимающая место на высоком уровне в жизни и истории тюркских народов на основе национальных знаний, в социально-социальной сфере. Анализируя тексты обряда «тұсау кесер» рассматриваемого семейно-обрядового фольклора, было подчеркнуто, что в глубине языка семейно-обрядового фольклора происходят не только обрядовые слова, относящиеся к определенному обряду, но и процесс исполнения обрядов. Анализируя работы многих исследователей, сравнивая древние мифологические мировоззрения тюркских народов, где считалось, что ритуальная система, которая в настоящее время разделена на три части, первоначально состояла из единого цикла, согласно концепции «переходных обрядов». В работе также рассматривается характер ритуалов и трансформация в современном обществе. Фактический материал как объект исследования в статье взят из 100 томов «Слова предков»: том 72 сборник «Детского фольклора», том 91 «Фольклор, связанный с погребальным обрядом» и том 93 «Магический фольклор».

**Ключевые слова:** фольклор, обряд, тюркский мир, национальный код, мифология, этимология.

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### SIGNS AND ABBREVIATIONS

BS – Babalar sozi (T.72: Balalar fol'klory, T.91: Gyryptyk fol'klor, T.93: Magiyalyk fol'klor,) [Words of the ancestors (Vol. 72: Children's folklore, Vol. 91: Ritual Folklore, Vol. 93: Magical folklore)] (Foliant, Astana, 2008)

KATS – Kazak adebi tilinin sozdigi. On bes tomdyk. 1-tom. / Kyrast. T.Zhanyzak, S.Omarbekov, A.Zhynysbek [Dictionary of the Kazakh literary language. Fifteen volumes. Vol.1.] (Almaty, 2011, 752 p.)

E'STYa – Sevortyan E.V. E'timologicheskij slovar' tyurkskix yazykov [Etymological dictionary of Turkic languages] (Москва, 1978, 1980, 1989).

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