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Oratorical Principles of Educating Youth Audiences in the Turkic Worldview

This article will make a pioneering attempt to perform a scientific analysis of the Turkic worldview in the context of oratory principles of educating youth audiences. We will analyze cultural upbringing attitudes and principles through the prism of the historical aspect. We consider it necessary to make a brief overview of the historical and logical background of the Eastern Muslim culture. History testifies that social, economic, political, and cultural life of Turkic peoples has been closely intertwined since ancient times. It goes without saying that the Eastern Muslim culture was nourished by the roots of the spiritual and cultural heritage of the ancient Turkic peoples. Every year more and more researchers are attracted to historical, social and political, philosophical, cultural and moral, literary and poetic, didactic, linguistic, pedagogical, and psychological aspects of the cultural heritage. It is the first time when the essence of the phenomenon of the Turkic-speaking cultural heritage expressed in the oratorical word as well as its cultural principles and attitudes become the object of cultural analysis. When analyzing the eastern peoples' standard of speech, literature, social life, architecture, and cultural aspects, we discover their similarities. If we look at the common ground of the Turkic society, i.e. the ancient Turkic culture and the art of speech in the context of Eastern culture, we easily reveal their shared historical roots. As evidence, archeological studies at hundreds of sites and settlements within the territory of modern Kazakhstan show cultural similarities with the eastern countries.

Keywords: Turkic worldview, oratory, audience, education, cultural phenomenon, overview, existence, value.

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Introduction

Many of the shared Turkic-speaking literary and cultural treasures pertaining to the art of the word dated between the fourth and ninth centuries have been already found. These include: 1. Monuments of the ancient Turks of the period from the sixth to the ninth centuries. These are the written monuments of Orkhon: the stone-carved poems of Kultegin, Bilge Kagan, and Tonyukok. The list can be extended by the Book of Korkyt (the eighth century), Oguz Name (the ninth century), and works by Al-Farabi. 2. Literary heritage of the Karakhanids dated to the 10–12th centuries, written in the Turkic language. Didactic dastan "Blessed Knowledge", Dictionary of Turkic Languages by Mahmud Kashgari, collection of poetic instructions "Diwani Hikmet" by Khoja Ahmet Yassawi, collection of didactic poems "Gift of Truth" by Ahmet Yugnaki, Suleimen Bakyrgani's collections of poems "Hakim Ata", "Zhuban Ata", "Holy Mary". 3. Literary heritage of the 13th and 14th centuries, being the epoch of Altyn Horde — Khorezm. Works of that period are written in the Kypchak (Chagatai) dialect. Codex Kumanikus (dictionary of the Kypchak language), Khorezmi's dastan "Makhabbat Name", "Zhusyp and Zliha" by Durbek, "Hissa Rabguzi" or "Hissa sul Anbiya" by Nasreddin Rabguzi, "Hisrov and Shirin" by Kutyp, dastans "Gulistan Bit Turik" by Sayfi Sarayi. We can also name here Kadyrgali Jalairi's "Zhamigat Taurih", Haidar Dulati's "Tarikhi Rashidi" and Zahiriddin Babur's "Babur Name", which were all written in the same period. Those pieces describe people's lives, along with their cultural and spiritual existence, and it is not difficult to see commonalities in them [1].

The above-mentioned works of art constitute cultural monuments not only of the Turkic world, but they rightfully occupy a prominent place in the global cultural arena. There are enough scientific studies and papers devoted to the cultural cognitive and moral significance as well as to the characterization of orator skills and language, but as to the cultural aspect, our work is the first in the row.

Let us start with the Orkhon-Yenisei writings. It is known that even researchers of the Turkic culture, famous scientists V. Bartold, V. Radlov, P. Melioransky, and S. Malov, identified the similarity of the linguistic composition and poetic structure of the heroic poems carved on stones and narrating about the rulers, who led the Turkic clans at that time, to the ancient Kazakh language.

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Researching methods

The methodological basis of the research are used anthropological, theoretical methods in the article. The study used methods of description, narration, observation, classification, comparison, induction, deduction. The cultural and historical analysis of the field of Turkic Worldview was carried out, including the methods of critical thinking were implemented. The research work used methods of structural analysis, systematization, with objective research through historical and philosophical research methods.

Discussion

The culture of speech of our ancestors, imprinted in writing reflected traditions and customs of oral narration. In particular, we can get acquainted with the orators' tolgau in the text of the poem about Kultegin. The following is a text excerpt from the poem. These stanzas show us the culture of the people and, at the same time, the culture of oratory. Iolyg-tegin is the author of the poem about Kultegin. As proof, we can say that there is a carved inscription at the end of the first stanza: "These writings are carved on behalf of Iolyg-tegin, the author" [2]. It once again proves the existence of both oral literature and written culture in the Turkic Khaganate, besides it is the evidence that their sources are oratory and improvisatory art. Let us pay attention to the cultural principle of the given political tolgau. Firstly, the passage recognizes the duality of the world, which means that the Turkic culture corresponds to the concept of Yin and Yang in the ancient spiritual realm of China. Secondly, it can be said that it indicates the principle of cultural regularity. Thirdly, recognizing the truth of the statement that humanity originated from the social and political creation means that social and political environment tends to acknowledge that the space of humanity's existence is the principle of cultural regularity. Fourthly, it says that the space of society is regularized by the existence of power, which should be represented by the noble class — beks, and this is the cultural regularity. Fifthly, the idea of the cultural constant of peace and enemy serves as a political concept of the essence of human existence, as a standard principle of this concept. Sixthly, we can clearly see cultural principles of the Turkic patriotism, national identity, and love for the land. Seventhly, we can trace the significance of the faith in the Turkic culture of oratorical tolgau. Here, faith is one of the parts of the continuum of human existence and it recognizes the compulsory existence of man on earth within the framework of cultural cognition. Eighthly, it is not difficult to notice that the word of oratory must be based on political-social reality, which is a cultural principle. Ninthly, analyzing the oratorical tolgau, we can feel the cultural principle that the ruler should be strong, which raises him to a cultural height. Tenthly, we are here introduced to the principle of perception in the Turkic heroic culture, communicated through oratorical language.

These lines of the poem "Kultegin" make it clear that there was a direction of military and political oratory. Before attacking, warriors were inspired to heroic deeds and to victory by fiery appeals in oratorical style, and it is not difficult to notice such cultural patterns in the text.

Ancient written monuments and works of oral folk art that have survived to our days show that our ancestors defined a good man by the culture of speech, by language. In other words, a person respected the language and used it only for good purposes. Therefore, we can define the following stylistic standards and principles:

- the word needs to be meaningful, substantial;
- the word should be simple and understandable;
- when speaking, it is necessary to take into account the state of the person, his peculiarities;
- the word should be expressive, full of beauty;
- the word should be logically clear;
- the word should be brief and precise;
- the speech should meet all these requirements and comply with ethical norms;
- the speech should be free from coarse words, it should be logically meaningful and be directed to the fulfillment of a certain task;
- the word should be perceivable and accurate, arousing trust;
- the language should be strong and powerful.

All the conditions listed above correspond to the lines of the tolgau, where it is said about the power of the word, which "makes the enemy bow his head, makes him fall on his knees", serving the cultural policy and revealing specific features of the ethnic and linguistic system [3].

Korkyt is a native of the Oguz-Kipchak tribe that lived on the banks of the Syr Darya River. He was an outstanding thinker, poet and orator, whose fame was known throughout Central Asia, the Caucasus and Ka-

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zakhstan. Researchers note that his works contain more than 400 words of edification, describing 366 heroes, 24 biys (elected judges), and 36 rulers.

Let us turn to his words of edification. "*Bitter grass that horses do not eat had better not sprout, bitter water that cannot be drunk had better not flow. A descendant that will not glorify the name of an ancestor had better not be born, a word generated by falsehood had better not appear"*, Korkyt says. In another passage he remarks: "*The racehorse is famous for his frisky legs, the poet for his verses. The arrogant is not pleasing to Tengri, wealth does not go to a weak-hearted dzhigit (man)". "Another man's child will not be an honorable son, do not expect anything good from him". "A horse will not recognize the road until it stumbles, an enemy will not retreat until he knows the dagger". "A daughter without a mother will not be sensible, a son without a father is not a gift". "A donkey will never become a tulpar, even if it's wearing a golden harness". "If you dress a slave in a khan's swan-trimmed coat, he will still remain a slave".*

The problem of a human being, his attitude to the world and essence of a human life constitutes the centerpiece of philosophy, being its principal issue. For instance, the present-day systemic crisis, which we all face, is a crisis of the radical attitude of the mankind to the world and a complicated human problem [4]. Let us try to analyze those words of edification by relating them to the topic of our study. For example, Korkyt firstly shows how to determine the human existences of useful and useless, suitable and unsuitable, valuable and devalued through rational thinking and using the culture of expressiveness of the oratorical word, as he shows examples of aphorisms in the system. Secondly, there are grounds to argue that Korkyt, by introducing the samples of suitable favorable traits of human beings, raised their perception to the degree of cultural principle. Thirdly, the sage, having formulated the cultural conceptual framework that "Arrogance is the latest in bad character", proposes a spiritual principle by which the cultural limits of detrimental attributes in human beings are measured. Fourthly, by defining the difference between fast and slow, advanced and backward, strong and powerless, near and far, willful and spineless, as well as by revealing the significance of cultural values, Korkyt created Turkic patterns in the principle system of oratorical culture. Fifthly, the seer, reasoning about human existence, puts forward the ethical principle and promotes the idea of harmonious relations in his environment and tolerance between people that should be highly valued.

Let us now consider another specimen of Korkyt's oratorical art in the genre of bata, i.e. the blessing. "*Listen to my word, Baibori-bek! The Creator has gifted you with a son, may his life be long! Let him be the support of the Oguzes, let him be a warrior that carries the banner! If he wishes to climb a high peak covered with eternal snows, let him reach the highest one! If he wishes to pass through rivers smelling of blood, let Tengri help him cross the turbulent waters! If the son gets among hordes of enemies, may Tengri help him with luck! You have named your son Bamish, let this son bear the name Bamsi-Bairak!*". This blessing of Korkyt reveals, first of all, the cultural concept of Tengri as the creator of the universe, the culture of Tengrianism, inherent in the Turkic culture. Secondly, it contains the definition of a son as a stronghold and a defender of the fatherland, recognizing his high dignity, and, thirdly, the sample of the cultural principle of a respectful attitude towards the heroic, warriorlike attributes of the son. Fourthly, there is one more cultural attitude within the framework of the Eastern worldview that a hero comes off as a banner, and fifthly, the blessing promotes such moral principle, which is actually common to the Eastern Muslim culture, as cultivating good qualities in young people and focusing them on good deeds.

The collapse of the Turkic Khaganate in the ninth and tenth centuries led to the rise of the Arab Caliphate and its unlimited power over the countries of Central Asia and, specifically, over the peoples living in the territory of modern Kazakhstan. The spiritual cognitive system, national consciousness as well as ethnical and pedagogical approach of the Kazakh, Uzbek, Turkish, Kyrgyz, Turkmen, Karakalpak and other Turkic-speaking countries are rooted in "Diwani Hikmet" [5].

The Arab civilization took the course of introducing the religion of Islam through education and science. Therefore, in the tenth and thirteenth centuries, scientists common to all Turkic peoples — ibn Sina, Biruni, Navoiy, Balasaguni, Kashkari, Yassawi, Ferdowsi, Farabi, Nizami and others — began to teach the Arabic language and to introduce the culture of the Arabs. The Arab Muslim world made a progress and scientific revolution in the territory of Central Asia. Institutions of religious knowledge were established in towns and villages, and the importance of education and science increased. "*Madrasahs, not limited to the study of religious doctrines, also taught arithmetic, medicine, falsafa, religious studies, astrology and other subjects of the global culture*" [5; 87]. B.G. Nurzhanov connects the main feature of culture with the fact that it is a historical phenomenon of human existence throughout the world [6]

Speaking about medieval oratory in that epoch, scholars, having encyclopedic knowledge in all fields of science, were excellent orators, fluent in the art of speech; they acted as connoisseurs of people's problems

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and defenders of people's interests, expressing their views on the solution of problems and the future of states and ordinary people. We know from history that Al-Farabi, nicknamed the second Aristotle, who united the cultures of East and West in the Middle Ages, was a famous and profound orator and poet.

Let us consider the works of one of the world's most prominent thinkers, Al-Farabi, related to the subject of oratory. He touched upon one of the main problems in his time — the culture of speech, that is, he spoke about the oratorical qualities of poets, rulers, imams. In Farabi's opinion, people and their graceful deeds should support the word, the culture of speech, and the art of oratory. In this regard, he stated a number of requirements.

A thinker who made a significant contribution to the world culture, a famous philosopher of Central Asia, a scientist with truly encyclopedic knowledge, he spoke more than 70 languages of the world. His name is associated not only with many scientific discoveries of the Middle Ages, but also with the development of enlightenment, social, cultural and philosophical ideas in the countries of the Middle and Central East. Farabi not only studied all the sciences of his time, but made a significant input into the development of each and every of them. His commentaries on the works of Greek philosophers were very highly appreciated. Those commentaries helped popularize the knowledge of Greek philosophy, and Farabi was called the Second Teacher. There are many studies of well-known European and Eastern scientists devoted to Al-Farabi and his treatises on Eastern philosophy, logic, medicine, mathematics, ethics and aesthetics, literature and linguistics, along with other natural and social sciences. The reason for this deep interest in Farabi's writings is that his works address cultural, social and ethical, and also social and cultural issues.

Considering Farabi's views on the issues of oratory, let us turn to his works on poetics, principles of the artistic word, and rhetoric. In particular, his ideas about the culture of speech, poetic word, peculiarities of language can be found in “The Book of Words and Letters”, “On the Meaning of the Word Philosophy”, “Words of Al-Farabi”, “The Book on the Art of Writing”, “The Book on Languages”, “On the Art of Verse Composition”, “On the Rules of the Art of Verse Composition”, and “The Virtuous City”. At the same time, it should be noted that in 1973, just before the anniversary celebrations dedicated to the 1100th anniversary of Al-Farabi's birth, A. Derbisaliev, a famous Turkic scholar, introduced everyone to the content of the philosopher's book “Treatise on the Principles of Poetic Art” [7].

Now let us turn to Al-Farabi's poems translated in 1971 by Ayan Nysanalin: “*When you find yourself far away from your homeland, from your relatives, even riding a fast horse is not helpful. I am tormented, yearning, my body is on fire, I am tired, my wings are sagging, and I am staring ceaselessly at the dusty road*”. In these lines we can see the principle of cultural imperative expressed through respect and love for the native land and native people, which is characteristic for the spiritual world of the Muslim Middle Ages. Here is another example: “*The honeysweet silence is all around, the stars have opened their night embrace. I am lying alone without sleep, the moonlight is enveloping me from all sides*”. This oratorical passage shows us the phenomenon of the art of words, showing the height of the sensual culture of nature compared to the paradise of the existent world. Also Farabi says, “*Be patient in life, no matter how many deceptions you see. Never reproach fate, even if the devil tempts you”*. And here are more lines of his poems: “*Seek for a true friend from among those who are your equals and matching your good deeds. There are many who call themselves friends, but do not be deceived by them”*. Let us draw attention to the system of cultural attitudes in this excerpt. Farabi, firstly, states the existential cultural principle that subordinates the mechanism of the word “existence” in the world as a cultural value. Secondly, he speaks of the reality of the principle that raises such attribute as “patience” to the level of a cultural value. Thirdly, Farabi designates the phenomenon of fate as a principle of the cultural universe. Indeed, the “fate”, if we call it the ethos of humanity's cultural existence, cannot be bypassed or defeated, and we acknowledge it as a cultural axiom attributed to the entire existence of mankind. Fourthly, there is the concept of “exemplarity”, i.e. of the exemplary morality, exemplary deed, exemplary existence, being a moral category that creates a way of life. If we compare it in accordance with our issue, it should be called a spiritual concept, which has cultural origins. Fifthly, we can see here a distinct cultural and philosophical position of Farabi with regard to enhancing the fundamental cultural status of the notion of “honesty”.

In his book “On the Views of the Inhabitants of the Virtuous City”, Farabi reflects: “*There is no stronger reproduction besides the living reproduction of language and its understanding”*. According to Farabi, a person who has realized this good and has decided to master it must have undoubtedly good qualities. In particular, “*the orator should be a person who knows how to respect knowledge and wise people”*. Analyzing what has been said, we do justice to Farabi's words that public speaking as a form of measurement of oratory

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is a basic idea. At the same time, we see that Farabi, recognizing oratory, education, and wisdom as spiritual values, along with cultural principles of paying respect to them, builds a cultural stratagem in the same row.

When specifying what kind of rulers, imams and writers should be in a virtuous city and what requirements they should meet, Al-Farabi emphasizes their views on language and oratorical skills. For example, the ruler of a virtuous city should be by nature a man of "*sharp mind, paying attention to the content of the word, quickly perceiving, able to convey his thoughts to the listener, for which he should have the ability to choose beautiful and expressive words"* [8]. Here Al-Farabi shows that the ruler standing at the head of the state must possess all these attributes, and that this is a cultural standard. He also points out that the clarity of thought and words directly depends on the artistry of words and linguistic perfection, defining this phenomenon as a manifestation of cultural norm. Farabi defines six virtuous qualities that the imam of a virtuous city should have: "*The fifth quality, which is needed to make the people in his parish obey the laws of the former imam and the laws of the present one, is that the imam should have eloquence, so that through heartfelt speeches he can compel the flock to listen, and he should be a master of oratory".* Analyzing these statement, we see the religious-conceptual idea of the cultural attitude that the fiery words of church workers call people to a certain motivation. The point here is that impassioned speeches as a cultural principle have a powerful spiritual force and effect.

Al-Farabi calls logic the third science. Speaking about philosophy, logic, cognition, consciousness, humanity, spirituality, etc. Al-Farabi pays special attention to the role and importance of language. Defining 12 qualities of a good man and associated requirements, he imposes the following expectations to language, speech culture and oratory: "*to quickly, clearly and correctly grasp the discussed problems, to go deep into their meaning, to be able to distinguish truth and untruth in the speaker's speeches, to know his real plans and motives, to convey his own opinion to the listener, to love those who are close to the truth and stand on the side of honest people, to hate lies and liars*". Judging from the words quoted — "to quickly and correctly grasp", we can, above all, say that receptivity is a cultural principle in oratory. Secondly, it is possible to raise the aspect of subtextual meaning to a cultural standard. Thirdly, the ability to distinguish truth from falsehood for the owner of oratorical skill also goes back to the level of cultural principle, and means the dependence of such concepts as accuracy, certainty and ingenuity on the art of speech. Here, truth is a cultural phenomenon as well as a measure of culture. Fourthly, the concept of "to love the truth and those who defend it, to hate lies and liars" brings us in context to Farabi's cultural principle that truth is an indicator of honesty and justice. Fifthly, "Love the truth" leads to the idea that it is a cultural pinnacle, while the concept "hate lies and liars" is a cultural principle of striving for spiritual purification.

Looking at the above passages, we notice that requirements that are assigned to the culture of speech are fully applicable in our time: to fully and deeply understand the speaker's speech, to grasp a major understanding of the speaker's task and purpose, to use precise, meaningful words, to speak clearly, without stammering, without pauses and stops, to speak the word based on truth, to reject those who use speech for gossip, lies or irrelevant news, to be sincere, etc. All of these can be used to write a spiritual script as an important cultural principle system in the modern transitional society.

Al-Farabi evaluates lies and falsity as follows: "Just as counterfeit money is not taken seriously, falsity and lies cannot be recognized as truth". As we can see, the great thinkers of the East left us as an immense cultural and spiritual inheritance, including the language, the art of word, the culture of speech, requirements to them, standards of use and interpretation of language, and other important achievements. One of the important tasks in linguistics and pedagogy resides in educating a present-day person in spiritual respect for the language and in the correct use of this priceless spiritual treasure.

Treating the language with respect and care, using it for reasonable purposes and in the right place, evaluating it as an instrument of education and human improvement — all of these are issues that have a very deep history. Our ancestors understood the usefulness of language and words since ancient times. They believed that words could lead a person to the right road, exert a good impact and could even change his life for the better. They assumed that a word could bring both happiness and misfortune, and there were special rules and principles for using language with special purpose and careful attitude to it. Preserving these norms and rules gradually formed the basics of speech culture. Nowadays, when we face the important task of educating a perfect human being, the problem of respect for language and culture cannot become less important for all of us. We believe that the heritage of wise ancestors, especially the works of Abu Nasir Al-Farabi, plays a great role in solving the said problem. In this regard, there is full scientific reason to believe that the above-mentioned views have become irrefutable cultural principles of oratory. If we combine them with another set of cultural principles that show the art of oratory, namely, speaking persuasively and lucidly, incul-

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cating the mind, speaking understandably, speaking evidently, showing the art of truthful speech and full knowledge, as well as using index words, all of them make it possible to explain the principle concepts in the system. There are two works dated to the tenth — thirteenth centuries that refer to the Turkic oratory of Central Asia, which were written on the land of Zhetysu in the Karakhanid era: "Gracious Knowledge" by Zhusup Balasaguni and the dictionary "Diwani Lugat at-Turk" by Mahmut Kashgari. Both are considered to be the first written samples composed in the language of the Turkic tribes living in the territory of Zhetysu.

If we refer to the problems of cultural attitudes of Balasaguni's oratorical art, let us first point out that the author was a highly educated scholar who spoke several languages (Turkic, Persian, Arabic, Chinese) and had extensive knowledge of the literature of the time, history, astronomy, geometry, etc. We consider it appropriate to share scholars' opinions and views on pertaining the "Graceful Knowledge" to oratorical works.

In the introduction to his book Zhusup Balasaguni states: "Sages of different nations give different names to our book. Chinese thinkers call it "Wise Rules for Rulers", Indian thinkers call it "The Book of Convenient Governance", Oriental sovereigns refer to it as "Ornament for Rulers", Persians say this book is "The Science of Happiness", while some others call it "The Book of Reference for Rulers". In the Turkic land it is known as "Graceful Knowledge". Askar Yegeubai, a scholar of ancient Turkic literature, calls this work an ethical dastan, a philosophical treatise, a political and didactic dastan, and sometimes didactic materials or sense-based reflections, i.e. a sensible dastan [9]. Zh. Zh. Moldabekov, a renowned scientist and philosopher, studied dialogues of Kuntoldy and Aitoldy, where they discuss the topics of governing the people by viziers or reflect on the rules, in which wise words are presented in the form of oratorical precepts, or when Ogdulmysh, the son of the vizier, and the khan communicate in the form of questions and answers. In fact, the majority of dialogues consist of questions and answers. Based on the fact that songs and tales of Turkic tribes at that time were composed and performed in the genre of reflections, song contests, and terme (a form of folk art), and there were certain requirements in the culture of language, the scientist writes: "*the structure of dialogues of characters as well as the development of thoughts through questions and answers offer more oratorical constructs than poetry. The truth is revealed through the answers of those who enter into dialog. The task of oratory is to convey the truth to the listeners not only through intelligent thoughts, but also through feelings and emotions. For Kazakhs, oratorical words were such words that could serve as a useful advice, a testament for people. In this regard, we may call "Graceful Knowledge" an oratorical dastan*".

Taking scholars' statements as a basis, defining the text of the dastan as a stylistic model, and recognizing the material it contains as cultural content, the dastan becomes a form of oratorical covenant, oratorical dedication, oratorical propaganda, oratorical sermon, and oratorical reflection in the political and social context. At the same time, paying attention to the requirements of the linguistic culture of dastan, we see the timeless search for answers to such questions as "How should hakims speak to commoners?", "How should palace people talk to the crowd?", "How should a child be brought up?", "How should a person speak at a holiday?", and the way they are handled in the form of samples of traditional culture proves that they are works of oratorical art.

Now let us try to give a brief culture-related overview of the principles of oratory in the dastan. Above all, allow us to focus on the concept of "generosity", which is the cultural and philosophical cornerstone. According to researchers, the notion of generosity is the center of principles leading to the teaching that has a thousand-year history in the Turkic space. The dastan is based on four pivotal cultural and moral ideas: 1. Justice (Kuntoldy). 2. Wealth, contentment (Aitoldy). 3. Reason and intelligence (Ogdulmish). 4. Moderation, endurance (Odgurmish). In this regard, the dastan rests on four cultural principles: justice, wealth, reason & intelligence, and restraint & moderate consumption. It is not difficult to see that these are the foundations of the cultural principles of oratory. While, for example, justice shows the cultural substantive principle of oratory, the sphere of reason and intellect speaks of the cultural strategic conceptual principle. The principle of temperance and moderation defines moral rules and attitudes in a stratagemic aspect.

Let us appeal to the oratorical precept in the text: "*No one can escape death. We must stop entertaining empty hopes. Leave all doubts behind, now I am leaving too"*. Here Balasaguni explains that the concept of "death" in traditional Muslim culture is a cultural axiom, a cultural constant; there is a limit to human existence, and this must be recognized as a rule. The author says: "*Brother, do not follow those who follow the wrong path, stay away from them, follow the road of justice. This world is not given to us forever, man is granted only a moment of a short life*". Justice here is the highest cultural value and a unicom goal — this is the core idea that lies at the heart of Balasaguni's words. In the following passage of the dastan he writes:

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"*Justice is a great treasure and value, it has reality and humanity in it. It will bring glory and honor as they will be embedded in humanity. There is no lack of humans, there is lack of humanity, while the number of just people is less".* As we see, such currents of oratorical exhortations embed the cultural system of the Eastern Muslim oratory universum. The analysis from the standpoint of cultural hermeneutics enables us to trace that justice is the substance of oratory culture, its meaning and functional task, the condition of oratory's existence, its rule and principle. Justice gives the space of honesty, and the realm of truth is the high rank of its cultural maxim. Justice is an eternal cultural phenomenon that defines the dignity of humanity, the basis of cultural principle. One more thing to remember: one can be quite confident in saying that oratorical reflections lead to the conclusion that there is a cultural constant of creation within the struggle between justice and fairness on the battlefield of humanity. This demonstrates the existence of a cognitive principled system in oratory. That is why justice is both a cultural treasure and a cultural value.

In addition, the religious and cultural paradigm of principles is divided into motifs of the earthly existence and eternal world. One could say that this is a cultural setting that reminds us of prescriptive constraints in the culture of thought and speech. In other words, it defines a cultural principled system that seeks to explain that there are earthly and eternal lives.

In Balasaguni's oratorical reflections, the main cultural-cognitive category is the concept of "wisdom". The semiotic credo of this concept, as it seems to us, is its political and cultural context. So, the author considers the wisdom of political power as the highest cultural attitude of the ruler. For example, he urges rulers to avoid five unpleasant habits: "*let the beks steer clear of them, if they have reason, if they have dignity. The first is vanity, the second is avarice, the third is anger and ignorance, the fourth is stubbornness, and the fifth is lying and falsehood. Let them all will be hidden under the ground. Becks, keep away from these five enemies, otherwise the bird of good fortune will fly away".* Here the eastern seer points out that the judge of these five poor traits is self-esteem or dignity, which in the eastern culture plays an important role in the eastern culture. At the same time, he puts forward the idea that ethos is the main cultural episteme. So, "dignity" is a very typical and specific concept of the eastern culture, and we have all reasons to define this concept as a cultural phenomenon of the entire Muslim oikumene.

Summarizing the cultural attitude of Balasaguni's oratory, we can connect his human cultural philosophy with the following elements: "Humanity, righteousness, truthfulness and love of humanity, devotion to language, knowledge, religion, reason and intellect, spiritual health, strong will, businesslike manner, leading by good example, defense of the motherland, assertion of honor, courage, upbringing of descendants, arrangement of marriage of sons and daughters, kindness to allies, severity to enemies, moderateness, friendliness, honesty". The episteme of cultural attitudes in Balasaguni's oratory can be defined through the characterization of moral images of beks, through the assessment of political rulers from the prism of morality, through allegorical images of the thinker, through deep analysis of human feelings and emotions, and through all these factors together to clarify the paradigm of evil and perfidy. And this is how the cultural humanistic ideas of the thinker manifest themselves.

Let us now speak about Mahmud Kashgari. He lived in the eleventh century and was a great philologist, collector of folklore, researcher-scientist and a famous traveler. It is known that he thoroughly knew both Turkic and Persian culture as well as many languages. He was the author of "Divani lugat at Turk", having created the first scientific basis of the grammar of Turkic languages. His work is not just a Turkic-Arabic explanatory dictionary, but also an unparalleled scientific work on the study of Turkic languages. The most valuable thing for us is that the author enriched the explanatory dictionary with samples of ancient folklore, especially with very valuable materials of his time — songs and poems on various topics, fairy tales and legends, proverbs and sayings, winged words, aphorisms, etc. [10]. Researcher Kh. Suyinshaliyev defines "Diwani Lugat at-Turk" as the first collection of ancient Turkic poetry. Askar Yegeubay calls this work the essence of spiritual treasure that has preserved its sacred qualities, serving as a sign of our culture, the language of literature and art, and even of the nation. At the same time, the scholar says that Kashgari was a master of eloquence, an orator with bold and daring thoughts. He was an unsurpassed orator, it is demonstrated by his own words: "Analyzing the activities of Turkic peoples from ancient times to our days, I have collected beautiful samples of words that have survived from the ancestors to subsequent generations. I have presented specimens of poems and songs reflecting life, along with deep thoughts containing joy, longing and sorrow expressed in proverbs and admonitions. Educated people, I hope, will use these pearls and transfer to their descendants afterwards. This way, my book will remain a valuable legacy to pass folk treasures from father to son and will be preserved for centuries to come. I am sending it on a long journey with this

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hope". This statement of Kashgari allows us to conclude that he was skillful with words, he was a warrior and orator, both witted and silver-tongued.

In the medieval period, in the works of Kashkari, we can see that the personality qualities that determine the formation system of human consciousness were analyzed [11]. At the same time, Kashgari describes pictures of life of his time, bringing together the best examples of literary culture and culture of speech. Let us highlight some of them and analyze them according to our subject of study. It should be noted that Kashgari's dictionary makes a masterful presentation of ideas and thoughts about science and education, ethics, and parenting, as well as various social and political, spiritual and cultural, moral and psychological humanistic characteristics, used as samples of oratorical propaganda.

In his work, the author criticizes such detrimental traits as greed, cowardice, careerism, meanness, indecisiveness, while such attributes as heroism, virtue, humanity, justice, friendliness are defined as a cultural and moral attitude, expressed through the system of oratory. Through the promotion of oratory, the sage calls the younger generation to heroism, bravery, patriotism and devotion. Thus, Kashgari is the creator of the system of principled values in the cultural and educational space of the Eastern Turkic culture.

Kashgari believes that the main distinguishing feature of a human being as a reasonable creature lies in his virtuous qualities: in his intelligence, knowledge, justice, pursuit of truth, kindness and humanity. Having harshly criticized greed and avarice, his sermons say that an educated man is kind and sympathetic, and if there is a lot of kindness in the nation, people will live in peace and harmony, helping the homeless and beggars. It is not difficult to see that the sage formulates the idea that the guarantor of people's unity resides in knowledge, intelligence and virtue as a cultural value.

For example, the following words of Kashgari: "*Why would a literate man collect good things? Property spoils a man, greed blinds him. An intelligent person cannot be arrogant, and yet if you praise an unintelligent person, he will go mad. Take intelligence from the knowledgeable, delve into the good word, memorize it. Do as many righteous deeds as you need with your own hands. If a sick or poor person comes to your door, welcome him kindly, feed him well, treat him with respect*", which are oratorical propaganda and sermons, confirm the presence of cultural devaluation and a system of values.

Here is another passage from the dastan: "*None of the kin lives forever. The world, the universe, the stars are born every day and extinguished every day. Wealth and fame become the main enemies of man. Only an educated man can survive from such an enemy*". It is clear from the passage that using oratorical admonitions, Kashgari shows the universe of eternal moral principles of the Muslim culture. Here, firstly, the relationship between the "eternal" and the "non-eternal" is defined, it is clarified that man is a creature existing between "is" and "is not", and secondly, he tries to explain what man should stay away from and what he should be closer to in terms of spiritual and cultural values.

It is noteworthy that Farsi-Dari poetry flourished in the Tajik culture in the tenth to twelfth centuries. Let us start with the legacy of Abu Abdullah Rudaki, the founder of Tajik classical literature, an outstanding representative and author of the early period of development of folklore and written culture in Persian within the territory of Central Asia. In all his works, Abu Abdullah Rudaki wrote that a man choosing his life path should not seek fame and fortune, but rely on his reason, honesty and courage, and from the line of his texts we discover his oratorical thoughts on the desires of mankind, on people's positive and negative traits, and on the content of cultural values.

To conclude, let us say that in this paper we have made an attempt to consider some aspects of the principles of oratory in the Eastern Muslim culture. Serving the people is the condition for the existence of eloquence, and revealing its cultural and attitudinal significance is the task of culturology [5; 46]. Oratorical art, no doubt, has every reason to be regarded as a true art that has a strong influence on the feelings and consciousness, imposing an indelible lasting impression on the entire spiritual life of humankind. The highest peak of oratorical art comes when "the orator fully masters the richness of thought, knows how to control his voice and emotions, and when he can influence the listener with his thoughts and words". We cannot but agree with this postulate [12].

Let us summarize the overall results.

1. When we treat oratory as a cultural and historical phenomenon, we find out that the natural essence of oratory lies in the following ethnogenesis conceptual postulates: "oratory is a civilizational phenomenon", "oratory is culture", "history is the mechanism of oratory", and "oratory is a continuum of historical space". At the same time we considered the cognitive purposes of the oratorical art of Greece, where theater and poetry appeared first. The oratory of Rome served the Roman Empire, protecting the interests of one particular group. Antique oratory, in turn, gave rise to religious oratory. Oratory was recognized as a cultural phenom-

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enon of mankind, distinguished by special national characteristics, nurtured in the spiritual space of good deeds. Oratory is a value that has never not lost its importance in modern times [13].

2. With the aim of determining the positions of oratory in the Western Christian culture, a historical-comparative analysis of the periods of oratory formation and its degrees has been carried out. We determined its place and role in culture as well as directions in the national development — social and political, social and domestic, academic, judicial and legal, religious and ecclesiastical. Thus, in the formation of cultural principles of oratory in the ancient period the measuring factor was the political and pragmatic demand of the society, while in the Middle Ages there was an overpowering of religious foundations and religious concepts. Having absorbed Christian dogmas, the art of oratory merged into the religious oratorical current of homiletics, which was intended to influence the minds and consciousness of the people. In the Renaissance oratory came to people as unlimited creative possibilities for the development of consciousness, feelings and freedom. Therefore, the main task resides in the formation of beliefs through the influence of words, oratorical propaganda, deterrence of linguistic aggression, and verbal conflicts.

3. Recognition of the following principles of oratory in the Turkic culture: the essence core of the oikumene, the "truth" of the social and political creation of humanity, political concept of "enmity" and "peace", Turkic cultural principle of patriotism and national identity, continuum of human life existence, that is "faith" in the Turkic culture, Turkic heroic culture, goodness, humanity, justice, love for humanity, "existence", "patience" — all of them as mechanisms of cultural values are recognized as existential cultural principles. Farabi distinguished the phenomenon of the "fate" as a principle of the cultural universe. Besides, he raised the notion of "honesty" to the status of a cultural principle, denoting the cultural identity of the Kazakh people.

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А.М. Маликова, А.Т. Мақұлбеков, Г.К. Абдалиева

Жастар аудиториясын шешендік өнер контексінде түркі дүниетанымында тәрбиелеудің ықпалы

Мақалада түркі мәдениетінде шешендік өнер контексіндегі жастар аудиториясын тәрбиелеудің ықпалын тарихи-мәдени ұстаным-қағидалар тұрғысынан талдауға қадам жасалған. Бұл мәселенің

өзіндік болмысына бойлайтын тұста, шығыс-мұсылмандық мәдениеттің тарихи-логикалық астарына қысқаша шолу жасауды жөн көреміз. Түркі халықтарының әлеуметтік, экономикалық, саяси, мәдени өмірі ежелден өзара байланыста болғанына тарих куә. Шығыс мұсылман мәдениетінің көне түркі тілдес халықтардың рухани-мәдени мұраларынан нәр алғаны анық. Бұл мәдени мұралардың тарихи, әлеуметтік, саяси, философиялық, мәдени-құндылықтық, әдеби-поэтикалық, дидактикалық, лингвистикалық, педагогикалық, психологиялық тұстарын этнотарих, этноәлеуметтану, этносаясаттану, ұлттық философия, этномәдени, ұлттық әдеби, этнолингвистика, этнопедагогика, этнопсихологиялық мәселе тұрғысынан зерттеулер қатары өсуде. Ал түркі тілдес мәдени мұраның шешендік сөз ретіндегі феномендік болмысы және ондағы мәдени қағидалық ұстанымдары алғаш рет талдау нысанына айналуда. Шығыс халықтарының сөйлеу мәдениетін, әдебиетін, әлеуметтік өмірін, архитектурасын, мәдениеттік аспектілерін зерделей келе ұқсас тұстарының бар болатыны анықталады. Шығыс мәдениеті контексіндегі түркі қауымына ортақ көне түркі мәдениеті мен сөз өнеріне көз жіберетін болсақ, олардың тарихи тамырластығын анық байқаймыз. Оған дәлел ретінде археологиялық зерттеулер барысында қазіргі Қазақстан территориясында жүздеген тұрақтар мен қоныстардың шығыс мемлекеттерге тән мәдени ұқсастығы бар.

Кілт сөздер: түркі дүниетанымы, шешендік өнер, аудитория, білім, тарихи құбылысы, шолу, болмыс, құндылық.

А.М. Маликова, А.Т. Мақұлбеков, Г.К. Абдалиева

Влияние ораторского искусства в контексте воспитания молодёжной аудитории в тюркском мировоззрении

Статья ставит целью проведение научного анализа в контексте ораторского искусства воспитания молодёжной аудитории в тюркском мировоззрении. В этой связи авторы проанализировали культурно-воспитательные установки и принципы в историческом аспекте. Считается необходимым составить краткий обзор историко-логической подоплеки восточно-мусульманской культуры. История свидетельствует, что социальная, экономическая, политическая и культурная стороны жизни тюркских народов издревле находятся в тесной взаимосвязи. Очевидно, что восточная мусульманская культура берет свое начало в духовно-культурном наследии древних тюркских народов. Исторические, социальные, политические, философские, культурно-ценностные, литературно-поэтические, дидактические, лингвистические, педагогические и психологические компоненты культурного наследия с каждым годом все активнее находят своих исследователей. Сущность феномена тюркоязычного культурного наследия, выраженного в ораторском слове, а также его культурные принципы и установки впервые становятся объектом культурологического анализа. При анализе структуры и норм речи восточных народов, литературы, социальной жизни, архитектуры и прочих культурных аспектов обнаруживается их значительное сходство. Если взглянуть сквозь призму восточной культуры на единую основу тюркского общества — древнюю тюркскую культуру и искусство слова, то увидим однозначную общность исторических корней. Среди прочих доказательств в ходе археологических исследований на сотнях стоянках и поселениях на территории современного Казахстана были выявлены культурные сходства с восточными государствами.

Ключевые слова: тюркское мировоззрение, ораторское искусство, аудитория, образование, исторический феномен, обзор, существование, ценность.

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