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## NATIONAL COSTUMES IN THE EPIC “THE BOOK OF DEDE GORGUD”

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### ABSTRACT

In the article the information about the history of the creation of the national costumes, which is found in the epic “The Book of Dede Gorgud” is given. From the study, it becomes clear that the national costumes in the epic were created by the Oghuz Turks, improved over thousands of years and from here they spread throughout the world. One of the most valuable information given in the epic is the idea that has come down to us about the types of clothing. The various dresses of the heroes and ladies at ceremonies, jewelry and jewels remain relevant. One of the main features of the epic “The Book of Dede Gorgud” is Dede’s giving clothes along with the name to the heroes for the courage shown by them. According to the disclosing the ethnographic richness the epic is a fundamental resource.

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### KEYWORDS

“The Book of Dede Gorgud”, Epic, Tradition, Oghuz, Family, Woman, Cloth, Epic, National Ceremony

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### Introduction.

The epic “The Book of Dede Gorgud”, which has been studied worldwide for millennia, is a magnificent monument bearing the deepest traces of Azerbaijani Turkic history. From this point of view, it lived in the national thought for centuries and was passed down from generation to generation, lived in the ozan-ashiq repertoire, spread in various versions. The epic reflects the way of life and life style of the ethnos of more ancient times, the ancient life of the Oghuz, representing the origin of the Azerbaijani people, the traditions of the spiritual world, the wars for their native land and various ceremonies. “First of all, it is an epic that tells about the generation” (3.7). The parts in the epic were written during the transition to Islam and preserved the social lifestyle and cultural life of that time and brought it to nowadays. “One of the main streams of Turkic spiritual culture in history is connected with Dede (Father) Gorgud and mythological and historical processes in his surroundings” (6.9). From this point of view, the epic “The Book of Dede Gorgud” is not only a unique literary monument, but also has a perfect value as a historical and ethnographic source.

As the epic gives a complete picture of the tribal coalitions of the Oghuz, the indivisible, perfect state of the tribal formations, it also forms a perfect picture of the farm, the houses in plain, tents decorated with carpets on the pastures of these tribes. The rich ethnographic and folklore materials about the fact that they trust in God, about the spiritual world are also included in it. “The Book of Dede Gorgud”, which has always been met with great interest since it became known to the scientific community, has been the subject of various types of the researches and has always opened the way for new investigations” (1.13).

One of the most valuable motifs in the parts of this epic is the imagination that has come down to us about the various costumes. The fact that the various costumes worn by the girls and boys during weddings and funerals and the ornaments of pearls and jewels have been protected and are still used in our days.

From the part “The Story of Salur Kazan’s Captivity” it turns out that Salur Kazan is one of the heroes that generous, merciful, valiant hero who keeps his word. He often organized great banquets and parties. He

didn't accept the plunder won in the battle. "He presented a fortress, dress, robe, cloak, etc. to the heroes differed in the battles with the infidels" (2.44).

In the proverb given in the preface of the epic "The Book of Dede Gorgud" it is said:

"Əski pambıq bez olmaz,

Qarı düşmən dost olmaz.

Qaraqoca qiymayınca yol alınmaz.

Qız anadan görməyincə öyüd almaz" (4.12)

(Translation: "Old cotton is of no use for making good cloth. An old enemy can't be a friend. Distances cannot be covered without spurring the horse. A girl cannot become a lady unless she has good breeding from her mother").

The valuable proverbs, sayings justified themselves on the life path of fathers, mothers and lived up to our time, and today they have not lost the same style of expression and the same essence.

"Ozan (the poet) tells by the name of Dede Gorgud so: "There are four types of wives: the first one who destroys the name of the tribe and generation; the second one is who always complains; the third one is the support of the house; the fourth one who is always rude" (2.20).

In the parts of the epic Dede Gorgud characterizes the women as the followings:

"Qarılar dörd dürlüdür:

Birisi solduran soydur.

Birisi dolduran toydur.

Birisi evin dayağıdır.

Birisi necə söylərsən bayağıdır." (4.14)

(Translation: There are four types of wives: the first one who destroys the name of the tribe, the second one is who always complains; the third one is the support of the house; the fourth one who is always rude).

In the sayings by Ozan "evin dayağı oldur ki, yazıdan-yabandan evə bir qonaq gəlsə, ər adam evdə olmasa, ol onu yedirər, içirər, ağırlar, əzizlər, göndərər. Ol Ayişə, Fatimə soyudur. Xanım onun bəbəkləri bitsin" (Translation: "The support of the house is the woman, when a stranger comes to the house she feeds him, gives him dinner as a guest and sends him away. Because she is a Muslim woman, from the lineage of Aisha and Fatima. May her children always be healthy, may her children grow" (4.14).

"Gəldin ol kim, solduran soydur: "sabahdanca yerindən uru durar, əlin-yüzün yumadan doqquz bazlamac ilə bir küvələk yoğurd güvəzlər, doyunca tıxa-basa yeyər, əlin böyrünə urar ayıdar: - Bu evi xarab olası, ərə varalıdan bəri dəxi qarnım doymadı, yüzüm gülmədi, ayağım başmaq, yüzüm yaşmaq görmədi..." (4.17) (Translation: She is the one who ruins the name of the family: "She wakes up from her sleep, eats nine loaves of bread and yogurt greedily without washing her hands and face, then she complains that this house have to be ruined, that since she got married, she didn't smile and she was very poor. She didn't have any shoes or veil").

"Gəldin ol kim dolduran toydur. "Təpədicə yerindən uru durdu. Əlin-üzün yumadan obanın ol ucundan bu ucuna, bu ucundan ol ucuna çarpışdırdı. Qu qıldı, dək dinlədi gəzdi, öylədən sonra evinə gəldi. Gördü kim, oğru köpək, yeyə-dada evini bir-birinə qatmış, toyuq komasına sığır damına dönmüş" (4.17). (Translation: "That woman barely wakes up from her sleep. She spreads the word from one end of the village to the other. When she comes home in the evening, she finds that the thief dog has broken into the house and have eaten everything").

"Gəldin ol kim, necə söylərsən, bayağıdır:

"Evinə yazıdan-yabandan bir udlu qonaq gəlsə, ər adam evdə olsa, (əri) ona desə ki, dur övrət ətmək gətir, yeyəin, bu da yesin. Bişmiş ətməyin bəqası olmaz, yemək gərəkdir.

Övrət aydır:

- Neyləyim? Bu yıxılacaq evdə un yox, ələk yox. Dəvə dəyirmandan gəlmədi-deyər. Nə gəlirsə mənim süfrəmə gəlsin deyü əlin... urar. Yönün anar və sağrısın ərinə döndərər.

Bin söyləsən birisini qoymaz, ərin sözün qulağına qoymaz". (4.14) (Translation: That woman is very rude and ignorant. If a good guest comes to her house from the different country and her husband asks her "Bring some food for our guest". The wife answers, "What can I do? There is no flour or sieve in the house. Why should he eat?" She never respects her husband and never listens to her husband)

In these examples Dede Gorgud in his time summarized the place, behavior, positive and negative characteristics of a woman in the family and even named all living things according to the ancient legend, later admitted that he did not put four names right:

*“Gəlinə ayran demədim mən Dədə Qorqud,  
Ayrana doyran demədim mən Dədə Qorqud,  
İynəyə tikən demədim mən Dədə Qorqud,  
Tikənə sökən demədim mən Dədə Qorqud”* (4.9)

(Translation: *As Dede Gorgud, I didn't call the bride as “a separator”, I didn't tell that the drink will satisfy as the food. I didn't call the needle as the prickle, I didn't call the needle as a destroyer.*)

In the part “The Story of Bugach Khan, Son of Dirse Khan” it is said: *“Bir gün Qam Fan oğlu Bayandır xan yerindən durmuşdu. Şami günlüyünü yer üzündə qurdurmuşdu. Hündür alaçığı göy üzünə dirənmişdi. Min yerdə ipək xalça döşənmişdi...*

*Xanlar xanı Bayandır xan ildə bir dəfə şadlıq edib, oğuz bəylərini qonaq edərdi. Yənə şadlıq məclisi qurub, atdan aygır, dəvədən buğra, qoyundan qoç qırdırılmışdı. Bir yerdə ağ otaq, bir yerdə qırmızı otaq, bir yerə qara otaq qurdurmuşdu. Oğlu olanı ağ otağa, qızı olanı qızıl otağa qondurun. “Kimin, oğlu-qızı yoxdursa, qara otaqda oturdun, altına qara keçə döşəyin, önünə qara qoyun ətinin qovurmasından gətirin. yeyir yesin, yemirsə - dursun getsin”. (5. 132) (Translation: “One day, Bayandır Khan, the son of Kam Fan, woke up. He had his Shami diary set up on the ground. His tall tent stood up to the sky. Silk carpets were spread in a thousand places... The Khan of Khans Bayandır Khan would hold a feast once a year and invite the Oghuz beys to his feast. He would again hold a feast and asked to cut a horse, a bull and a sheep. He had a white room built in one place, a red room in another and a black room in another. He would seat the one who has a son in the white room and the one who has a daughter in the golden room. “Whoever has neither son nor daughter, must sit in the black room, spread black felt under it, and bring a roast of black mutton in front of him. If he eats, let him eat; if he does not eat, let him leave”).*

Here the family laws of Oghuz tribes have taken the form of a number of customs, the parties of Oghuzs Beys in the house of Bayandır Khan, the decoration of houses with silk rugs, the attitude towards the son, the daughter, etc. have been described.

“One of the most important features that make each nation known in the world and distinguish it from other peoples is its customs and traditions, the fact that they have a high system of moral values in this plane” (8.5).

This kind of motifs gives a clear idea about the Oghuz families. Dede Gorgud even said about this young man, who was born later with vow-arms, won the title of Bughaj for defeating the bull and protected his father:

*“Hey Dirsə xan! Oğluna bəylik ver,  
Taxt ver, - güclüdü, ərdəmlidir!  
Qızıl tağlı hündür ev ver bu oğlana,  
Kölgə olsun, - ərdəmlidir!  
Çiyini quşlu cübbə- don ver sən bu oğlana,  
Qoy geyinsin - hünərlidir!”* (5.134.).

(Translation: *“O Dirse Khan! Give this young man a principality now. Give him a throne for the sake of his virtue. Give a large lavish tent with a golden pole, To provide him with shade. Give a suit to this man and a coat that has birds on its shoulders. Let him wear both of these; he has skill!”*)

From this phrase it becomes clear that young people who show bravery are assigned the rank and in addition to wealth, a dress of a special shape, with a hunting bird on it is also presented. In the ancient times a long, large, unbuttoned garment worn over the body was called a robe. It should be noted that in the part “The Story of Bugach Khan, Son of Dirse Khan”, Bugach, who was shot by his father on the orders of his enemies and left unconscious in the field, told that “Khizir (Ilyas), the man with a gray horse, came to me. He stroked my wound three times” (4.24).

The prophet Khizir (Ilyas), who was taken into the unseen world, is presented as a figure who protects those in need and is described as wearing a green robe. The description of the savior prophet in a green robe, undoubtedly, reflects the symbol of birth and creation in a mythical sense.

The part “The Sack of the House of Salur Kazan” begins as the following: *“Bir gün Tülü quşun balası, yazıqların ümüdi, Amit soyunun aslanı, Qaracığın qaplanı, Qonur atın yiyəsi, Uruz xanın ağası, Bayandır xanın kürəkəni, Qalın oğuzun dayağı, igidlərin arxası Ulaş oğlu Salur Qazan yerindən durmuşdu. Doxsan otaqlı uca evlərini qara yer üzərində tikdirmişdi. Doxsan yerdə böyük ipək xalı döşətdirmişdi. Səksən yerdə küplər qoyulmuşdu. Qızıl qədəhlər- sürahilər düzülmüşdü. Doqquz qara gözlü, göyçək üzülü, saçı arxada düyünlənmiş, köksü qızıl düyməli, əlləri biləyindən xınalı, barmaqları naxışlı, gözəl kafir qızları qalın Oğuz bəylərinə şərab paylayırdılar”* (5.140) (Translation: *“One day the son of Ulaş, the young of the feathering bird, the hope of the poor, the lion of Emet Stream, the tiger of the Karachuk Mountains, the owner*

of the chestnut-brown horse, the father of Khan Uruz, the son-in-law of Bayindir Khan, the pride of the crowded strong Oghuz people, the support of young warriors in distress, Salur Kazan roused himself. He had ninety large tents with golden tops erected on the black earth. He also had red silk carpets laid in ninety places. Big earthenware pots were set in eighty rooms where rows of golden cups and jugs were placed. Nine beautiful infidel girls with black eyes, lovely faces, and braided hair, their hands hennaed up to their wrists, their nails all painted, all wearing dresses with red buttons on the breast, were offering drinks to the strong Oghuz beys”).

In the part Kazan Khan's high houses with ninety rooms are described with colorful silk carpets. In this part the Oghuz beys who came to the help of Kazan Khan are presented with both their bravery and their clothing. It is said about Gara Budag: “*Bunun ardınca, xanım, görək kimlər yetişdi: Çalın-çarpaz çalmalı, çal qaraquş ərdəmli, qurama qurşaqlı; qulağı qızıl küpəli, Qalın Oğuz bəylərini bir-bir atından yıxan, Qazılıq qoca oğlu Yeynək bəy çaparaq yetişdi:*

“*Çal qılincini, bəyim, Qazan çatdım*” (5.148). (Translation: *Let us see, my khan, who came after him. There came Bey Yigenek, the son of Kazilik Koja, a handsome young man like the chalkara bird, wearing an embroidered belt and golden rings in his ears, a young man who could knock down all the Oghuz beys one by one from their horses. He said: “Here I am, my lord Kazan. Go on. Strike with your sword”*).

Here, a complete portrait of Budag Bey - along with his heroism, his family life - his marriage with Kazan Khan's daughter, his behavior in the presence of elders, his velvet clothing, his horse with tassels, etc. - is recreated.

In the text it is said about Kazan Khan's uncle Uruz Goja: “*Altmış təkə dərisindən olan kürkü topuqlarını örtməyən, altı erkək dərisindən papağı qulağı örtməyən, qolu-budu uzun, baldırları incə Qazan bəyin dayısı iri ağızlı Aruz Qoca çaparaq yetişdi*” (5. 148). (Translation: “*There came Kazan Khan's maternal uncle, the horse-mouthed Uruz Goja, who would not be able to cover his heels if he made a fur coat of the skin of sixty sheep, or his ears, if he made a cap out of the skin of six sheep, a man with huge limbs but slim legs*”).

In the epic the external portrait of the hero is controversially recreated. Doubting analogies are inherent in the art of ozan. A similar argument is also used about Alp Eran: “*...qırx cübbə bürünüb otuz yeddi qələ bəyinin məhəbub qızlarını çalib bir-bir boynun qucan, üzündən, dodağından öpən, elin Qoca oğlu Alp Ərən çapar yetdi*”. (5. 43)”. (Translation: “*... There came Alp Eren, the son of Eylik Goja, wrapped himself in forty gowns and stole the lovely daughters of the beys of thirty-seven castles, bared their breasts and kissed them on their lips*”).

In the part “The Sack of the House of Salur Kazan” Kazan Khan's house is described so: “*Kafirlər onun qızıl tağlı evlərini çalib-çapdılar, qaza bənzər qızını-gəlinini çıxışdırdılar. Tövlə-tövlə şahənə atlarını mindilər. Qatar-qatar qızılı dəvələrini yedəkləyib apardılar. Qiymətli xəzinəsini, bol pulunu talan etdilər. Qırx incəbelli qız ilə Boyu uzun Burla xatun əsir getdi. Qazan bəyin qarımış anası qara dəvə boynunda asılı getdi*” (5.141) (Translation: “*They destroyed his large, gold-topped house and terrified the snow-white girls and brides. They stole stablefuls of his fine horses and many of his red caravan camels. They plundered his rich treasury. They carried away Burla Hatun, the tall lady of his house and her forty narrow-waisted girls. Kazan Bey's old mother was taken along, hanging across the neck of a black camel*”).

Here, a great imagination is created about Kazan Khan's family, treasury, inheritance and even Burla Khatun.

One of the rich and perfect parts of the epic is “The Story of Bamsi Beyrek, Son of Bay Bure Bey”. This part begins with a description of Bayandır Khan's white-roofed house, “decorated with a thousand silk carpets”. Beyrek, who goes out to hunt, sees a red room in the green meadow. It turns out that this room belongs to Beyrek's fiancée, Banichichek. “When Beyrek recognized Banichichek, he took off the gold ring from his finger and put it on the girl's finger and said: “*Düyün qanlı olsun, xan qızı!*” (4.48). (Translation: “*Let your wedding be bloody, Khan's daughter!*”).

In different parts of the epic it is mentioned: “*Oğuz zamanında bir yigit ki, evlənsə ox atardı. Oxu nə yerdə düşsə onda gərdək tikərdi. Beyrək xan dəxi oxun atdı, dibinə gərdəyin tikdi. Adaxlısından ərgənlik bir qurmızı qaftan gəldi. Beyrək qaftanı geydi. Yoldaşlarına bu iş xoş gəlmədi. Səxt oldular.*

*Beyrək aydır:*

*-Yoldaşlar! Niyə səxt oldunuz? - dedi.*

*Aytdılar:*

*-Necə səxt olmayalım? Sən qızıl kaftan geyərsən, biz ağ qaftan geyəriz-dedilər.*

*Beyrək aydır:*

*- Bu qədər nəsnədən öləri niyə səxt olursuz? Bu gün mən geydim, yarın naibim geysin. Qırx günə təkin sıravardı geyəyin, ondan sonra bir dəriyə verəlim - dedi. (Bunların daxi könlü xoş oldu)”*

(4. 52)” (Translation: “During the time of the Oghuz, when a young man was to be married, he would shoot an arrow into the air, and, wherever the arrow fell, there he would have his nuptial tent erected. Beyrek Khan too shot his arrow and had his nuptial tent set up where it landed. A long red gown was sent to him as a gift from his betrothed. Beyrek put this on, but his companions did not seem to be pleased by this. Beyrek asked them, “Why are you displeased?” “Why should we not be? You are wearing a red gown while we are wearing white gowns”, they replied. “What a small thing to be offended by! I am wearing it today. Tomorrow let my deputy wear it, and then each of you wear it by turns for forty days. After that, let it be given to a poor dervish” said Beyrek”).

Thus, during the Oghuz period the engaged young men would wear a red robe sent by the girl. But others used to wear the white robe. “*Beyrək dustaq getdikdən sonra yeddi qız qardaşı ağ çıxardılar, qara donlar geydilər. Beyrəyin nişanlısı Banuçiçək də qaralar geydi, ağ qaftanı çıxardı. Beyrəyin yar-yoldaşları da, Qıyan Səlcuq oğlu Dəli Dondar ağ çıxarıb qara geydi. Qalın Oğuz bəyləri Beyrək üçün əzim yas tutdular, umud üzdülər*” (4.53). (Translation: “His seven sisters took off their white dresses and put on all black. When Beyrek’s fiancée, Banu Chichek, was informed of what had happened, she took off her white dress, put on black. All Beyrek’s friends and companions, Deli Dondar, son of Kiyani Seljuk also exchanged white garments for black”). Beyrek returns from the prison and first goes to his home. He asks his sisters for a coat to go to Banuchichek and Yalanjig’s wedding. “*Vardılar, Beyrəyin, qaftanı varmış, (gətirdilər) buna verdilər. Aldı geydi. Boyu boyuna yaqışdı, beli belinə (yaqışdı), qolu qoluna yaqışdı. Ulu qız qardaşı bunu Beyrəyə bənzətdi...*” (4.60) (Translation: “They brought a coat that had belonged to Beyrek, When he put it on, the length, the arm girth and the waist fitted him exactly. The oldest of the sisters thought he looked very much like Beyrek...”)

His sisters likened Ozan to Beyrek. In order not to be known he took off his robe and returned it to the girls. He took an old sack and put it around his neck. He showed himself crazy and went to the wedding. In the epic all the details of the wedding are described. The girls, who did not recognize Beyrek, danced one by one. They introduced themselves as Banuchichek. But Beyrek recognized them and told their faults. At last. Banuchichek dressed up in a red dress and danced. Beyrek demanded the ring he had given to her. “*Böylə digəc qız tanıdı- bildi kim, Beyrəkdir. Cübbəsilə-çuxasilə Beyrəğin ayağına düşdi. Beyrəkə dayələr qaftan geyürüb tonatdılar*” (4.65) (Translation: “She knew then that he was Beyrek. Dressed in her bridal gown, she fell at the feet of Beyrek. The nurses helped him to dress in a new coat”). The Oghuz warriors marched into the infidel’s homeland and rescued Beyrek’s companions. “*Quşun ala qatını, qumaşın urusunu, qızın gökcəğini, toquzlama çıxarıb çuxa xanlar xanı Bayandıra xana pəncək çıxardılar*”. “*Baybörə bəgin oğlanıcuğu Beyrək Baybican bəgin qızın aldı. Ağ- ban evinə, ağ otağına gerü döndü. Dügünə başladı*” (67) (Translation: “They presented rare birds, valuable goods, beautiful girls and cloth for nine suits to Bayandir Khan, the Khan of Khans”. “Beyrek, the son of Bay Bure, married the Baybican’s daughter and returned to his happy home, where he began his wedding ceremony”). In the epic the cloth robes, coats and other clothing worn by the enemy are also described in details.

In the part “The Story of the Capture of Uruz Bey, Son of Kazan Bey” Burla Khatun’s dressing is described as followings: “*Xan qızı Boyu uzun Burla xatun Qazanın gəldiyini eşitdi. Atdan ayğır, dəvədən buğra, qoynundan qoç kəsdirdi. Xan qızı gördü ki, Qazan gəlir, özünü yığışdırıb, yerindən cəld durdu. Samur cübbəsini əyninə geydi. Qazanın qarşısına gəlib, üz örtüyünü qaldırdı. Qazanın üzünə sarı baxdı*” (5.170). (Translation: “Tall Burla Khatun, the khan’s daughter, heard that Kazan was back. She had male horses, young camels and rams slaughtered. When she saw that Kazan was coming, she stood up, put her sable-fur coat across her shoulders. Standing in front of Kazan she raised her face veil and looked at Kazan”). Here, a complete artistic portrait of Burla Khatun with her sable-fur coat, face veil and behaviour has been created.

In the part of “The Story of Kan Turali, Son of Kanli Koja” both Kan Turali and Seljan Khatun wear special clothing at the square. “*The girl had built a pavilion in the square. All the girls near her were wearing red, but she was the only one wearing a yellow dress. She was watching from above*” (5.185). In this part of the epic it is noted that “in the Oghuzs four heroes were wearing veil. One of them was Kan Turali, the other was Karachekur and his son Kirkkinik, the other was Beyrek who had a grey horse” (5.185). From the plot of the epic, it appears that some unmarried young people in the Oghuz provinces wore veils.

“*Qanturalı buğa ilə döyüşə girərkən təkur əmr edir: “Bu yigidi anadan toğma soyun”! Soydular Qanturalı altunlu incə kətan bezini belinə sarıdı*” (5.87) (Translation: “As Kan Turali began the fight with the bull, the leader of the infidels ordered, “Undress this warrior”. They undressed him. Kan Turali tied the golden linen cloth around his waist”). In general, the Oghuz warriors used linen cloth wrapped around their

waists during battle to protect their spine from medical reasons rather than fashion. Even now, the athletes wear the wide belts while lifting weights to prevent the spine from falling.

In the part “The Story of Basat, Killer of the One-Eyed Giant” when Basat goes to fight with Tepegöz it is noted so: “*He took a bundle of arrows from the sleeve of his coat and put them in his belt. He girded his sword. He put his bow on his arm. He gathered up his skirts. He kissed the hands of his father and mother and left*” (5.199). In other words, Basat’s preparation for the journey is described in such detail that a vivid artistic image of a hero ready for battle is created in one sentence.

In the epic the heroes who return victorious from battle are also rewarded by Bayandir Khan and presented with various costumes: “*He gave a large country, robes and cloaks to those who showed heroism*” (5.176).

When a very sad event or death occurred among the Oghuz, they would take off their white clothes and wear black. In the part where Beyrek was killed, he said to the brave men:

*“İgidlərim, yerinizdən qalxın, durun!  
Boz atımın quyruğunu tutun. kəsin!  
Ala dağdan Arqubeli gecə aşın.  
İti axan gözəl suyu üzüb keçin.  
Qazan xanın divanına çapıb gedin.  
Siz hamınız ağ çıxarıb, qara geyin.  
“Qazan, tək sən sağ ol, Beyrək öldü! – deyin..”* (5.223)

(Translation: “*My brave men, rise up, stand up! Grab the tail of my gray horse. Cut it off! Cross the Argubeli mountain at night. Swim across the beautiful, fast-flowing water. Run to Kazan Khan’s area. All of you, take off your white clothes and put on black ones. Tell: “Kazan, live long, Beyrak is dead!”...*)

In the part of “Baybore’s Son Bamsi Beyrek” hearing the death “Seven siblings from Ich Oghuz put off their white clothes and put on the black ones. About forty-fifty heroes also put on black and dark dresses” (4.53).

### Conclusions

In general, a rich impression is created about the various ornaments and different clothes described in detail in the life of Oghuzs and various events in the epic “The Book of Dede Gorgud”. As Gara Namazov said, “Dede Gorgud is the main book of the people, its history, language, culture, customs and folk art are also contained in the everyday life in this epic. The monument Dede Gorgud is rich in such valuable materials that all generations must learn it, realize themselves as they learn the epic, rise and develop themselves”.

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