Meanings of Ancient Turkish Tamgas

#1

In this article, what the Ancient Turkish Runes are, their meanings, possible magical functions and uses will be discussed. However, the purpose of this article is not to present the Turkish Runes as an alternative to Futhark or other power words, but to ensure that this richness of Turkish culture is known. I do not claim that they are a better method than the Necronomicon, Futhark or mantras. Still, I would like someone to try these runes (for research purposes only) and share their experiences, because a large part of what is shared in the article is based on information from the language, the ideas of some occultists, my thoughts and rune shapes. In other words, more people's experience is needed to correct the mistakes. I want to emphasize again, this is just a request for research purposes. No one needs to change their current methods or force anyone to use these runes. I am just emphasizing that the experimentation and sharing of experiences by those who are curious will contribute positively to our knowledge. As a second warning, in order not to overextend the volume of the article, I will not explain the history of the Old Turkic Tamgas/Runes and the research done on the subject in detail. In summary, I will give a few pieces of information and express my own opinion, then I will move on to the runes. Those who are not curious about this part, which is still long despite being a summary, can directly move on to the analysis section.

This alphabet, known as the Orkhon Alphabet, Old Turkic Runes or Old Turkic Tamgas/Stamps, dates back to the 8th century AD. Although it seems like a very late period, we have archaeological data that the runes were found in Central Asia much earlier. As far as I know, according to Chinese sources, the Huns (a steppe confederation that included the Turks and according to some sources, they were the ancestors of the Turkic tribes) had a 39-character alphabet that was dated to the 2nd century AD and has not been fully deciphered. This alphabet is called the Xiongnu-Xianbei alphabet and shares many similar characters with the Old Turkic Runes/Tamgas. Moreover, although the close number of letters (38 in the Turks, 39 in the Huns, if I am not mistaken) does not fully prove the relationship, it is a remarkable similarity.

Even earlier, we see the Esik Kurgan, dated to the 5th century BC. A few examples of Saka script were found in this kurgan and we see that runic script was used, and even some of the characters found on the silver bowl resemble some characters in both the Xiongnu-Xianbei and Old Turkic Runes (𐰍,𐰸,𐰓). Although the Sakas do not claim to be Turks or Asians, we know from the fact that the mummy from the Pazyryk Kurgan (a Pazyryk Saka culture) looks Asian and from genetic archaeological studies related to the Eastern Scythians (the Saka/Scythians in the northern part of China) that the Eastern Sakas were Asiatic. On the other hand, the Scythians/Sakas who remained further west were white. This situation shows that the Saka-Scythians were a typical steppe confederation. It is often seen that a powerful tribe in the steppe defeated the others and spread its own culture, and that people from very different ethnic origins were gathered under one roof. The same collective dominance situation would continue historically in a superficial order as follows: Scythians/Sakas - Huns/Xiongnus - Turks - Mongols.

Another element that is the source of the ancient Turkish Runes is the tamgas/stamps. Tamga or stamp means seal, it can be thought of simply as symbols of the ruling lineage or a particular tribe. Tamga-like drawings date back to prehistoric rock drawings and are one of the possible sources of Turkish writing. For this reason, like some researchers, I prefer to define Turkish writing as Turkish Tamgas or Root Tamgas instead of Turkish Runes. In this article, both definitions will be used for those who are not familiar with the word tamga.

Before moving on to Turkish Tamgas/Runes, there are a few more things I need to mention. These letters are grouped in certain ways. The rules we call vowel harmony are seen in the languages ​​classified within the Ural-Altaic language family. There is also a harmony called major vowel harmony (or thick-thin harmony) in Turkish languages. If I need to explain this rule simply, all vowels in a word are either thick vowels or thin vowels. Some of the consonant tamgas are thick-thin polarized in accordance with this rule. If I need to explain it with a simple example, there is a thick ab (𐰉) tamga that matches the thin eb (𐰋) tamga. In short, words like "bars" and "bilge" start with the letter b in the Latin alphabet, but start with different letters in the Orkhon alphabet. In this respect, it is possible that there is a semantic relationship between the matching tamgas. This grouping expresses the masculine/feminine aspects (yin-yang or yaruk-kararug as it is called in Turks) or the opposition.