

SYMBOLISM AND ICONOGRAPHY OF THE UPPER REGIONS OF THE BEING IN TURKIC CULTURE

Abstract. In the paper the upper regions of the Being of Turkish culture reviewed both on the basis of artistic image and dijit codification. The first part of the paper dedicated to iconography of the sacred birds of Tukiish world, and the second part to the holy figure 9. All the birds were heraldic symbols, emblems of states or dynasties or are bieng existed. They are “birds of peak”, and seat with triumph on the top of the World mountain or World tree. Attributes of some of them, such as Turul and Simurg are devine fire-sword. On the iconography of the most birds has at least one element, fan-shaped tail that allows to identify a part of the image with peacock.

In Turkish tradition 9 is the figure of Tengri. In Mongolian shamanism residues of godliness preserve this tradition in the formof 9 or 99 Tengris. Sacred figure of 9 was reflected as well as in Turkish heraldic. For instance, in the Ottoman Empire, the nine-lined white “tuq-buncuq” is a symbol of high rank of Turkish sultan. The symbol of sacred bird and also figure 9 related to the marks as peak, altar, flame, and the Sun.

Key words: iconography, Turkish culture, sacred birds, symbols, figure 9.

Introduction. Symbolism of upper regions of the Being in Turkic culture is considered in the paper both on the basis of artistic-figurative and numerical codification. The first part of the paper is dedicated to iconography of sacred birds of the Turkic world, the second one to symbolism of the sacred number 9.

The bird in mythology is always the marker of the height and in this sense it symbolizes certain peculiarities of the upper regions of the Being. For the investigation of the Turkic outlook this circumstance is of exceptional significance because the historical reconstruction of the ideological complex of tengrism begins at present. Besides the bird embodies the totality of

qualities which can be the ideal for the man and the ethnos as a whole. It is the flight, the independence, the keen eye, the nobleness and etc.

The interpretation of the main material. It is known that all Turkic tribes had their totems. As a rule, birds were totems of royal, or at least, aristocratic origin. For example, “on the banner of Chingiskhan there is a bird which is a showing of nobility. But not of tsars! The falcon is considered to be a royal bird, but here is a raven” [1, p. 31]. Another example, the totem of the tribe sungur was “sungur” – gyrfalcon. At last there is hypothesis that the bird “girgi”, - the hawk was the totem of ancient Kyrghyzes. That’s to say Kyrghyzes came not of “forty girls” (“gyrkh gyz”) but of the hawk. It corresponds to the history and mentality of one of martial Turkic tribes. In other words, Kyrghyzes are “the people of the hawk”.

Heraldry is a showing of a tradition with which the culture identifies itself. Historical and modern emblems and banners of Turkic states, as well as Turkic autonomies witness that the hypertypical image of the sacred bird has for ever been immortalized in genetic memory of the Turkic world.

The Turkic heraldic tradition has a knowledge of, at least, four examples when birds were depicted on banners of ancient states. It is the flag of European empire of Huns with the picture of the eagle, the flag of Gaznevids with the picture of the peacock, the flag of Chingiskhan mentioned above, as well as the state symbol of Sefevids with the picture of fantastic bird Simourg. The state symbol of Hungarian dynasty of Arpads which was no doubt subjected to Turkic influence the bird Turul adjoins them.

Modern Turkic heraldry has got much images of birds and bird-like creatures. Pictures of eagles decorate the flag of Kazakhstan and Kyrgyzstan, legendary bird Khumo is depicted on the emblem of Uzbekistan. The emblem of Kazakhstan is decorated with a double composition of winged myphic horses – tulpars. State symbols of modern Turkic autonomies of Russia continue this tendency.

I have analyzed iconographic subject – matter regarding sacred Turkic birds [3, p. 3-21], as well as their similarity with the image of Hungarian bird Turul [4]. Therefore I’d like to present the result of my investigations. The community of images of sacred birds Tugra, Simourg, Khumo, Karacus, Ak-Shumkar and Turul, as well as their similar role in their national cultures is determined as follows:

1. All the birds were or go on being heraldic symbols, emblems of states or dynasties.

2. All the birds are sitting on the top of the World mountain or the World tree.
3. All the birds are antipodes of khtonic monsters – hydra, snake, dragon.
4. The attribute of some of them, for example, Turul and Simourg celestial (divine) flaming sword. It dates these images from the famous legend about heavenly attributes sent to tsarist Scythians.
5. In the iconography of majority of birds there is an element – fan-shaped tale, making it possible to identify a part of the picture with a peacock.

It is expedient to compare sacred Turkic birds with analogous images of Slavian mythology on the basis of typological peculiarities. The most famous birds of Russian and as a whole Slavian mythology are Gamayun, Semargl, Searin and Alkonost. The bird Gamayun as his Turkic fellows is also a heraldic figure. The picture of the bird Gamayun decorates the emblems of the town of Smolensk and Smolensk province, the town of Mikhailovsk and the town of Terbuny. In Russian heraldry Gamayun is “a mythic bird of happiness. It also symbolizes peace, wealth, prosperity, grandeur” [5]. It is considered that the image initially came from oriental (Persian) mythology. It was depicted with a women’s head and breast. In the mythology of ancient Iranians there is an analogue – the bird of joy Khumayun” [5]. As a whole, in Slavian mythology Gamayun is “a prophetic bird singing divine songs for the people and foretoking the future for those who can hear secrets. Gamayun knows everything in the world. When Gamayun flies from the sunrise there comes a fatal storm” [5]. The etymology of the word “gamayun” is derived from the word “gamayunit” – lull to sleep and explain that these legends served as tales for children at night [6]. But this etymologic interpretation is no good at all. It is evident that the Russian Gamayun is a relative of the Turkic Khumayun or the bird Khumo, probably even the goddess Khumay-Umay, the Most High Tengri’s wife. Close ties of the goddess Umay with the bird Khumo is also traced according to the name of snow griffin of Kazakhs – Kumay.

The word “Khumay-Khumayun” was borrowed from ancient Turks. The ethnonym “kumany”, as well as “kumandins” (subethnic group of northern altaians) and kumyks come of this theonym [7, p. 186-191]. “The adjective “khumayun” (in Russian “gamayun”) is translated into Russian as noble, flourishing, blessed, the highest, royal, successful, imperial. The word “humayun” means the quality which differs the bird Gamayun from other birds as the most regal” [8]. It is very interesting that the word “Gamayun” as an adjective was used for the expression of superlative degree when

addressing to the person of very high rank in diplomatic deeds. For example, Boris Godunov in his ambassadorial deed writes: "...his majesty...the most high gamayun, glorious sovereign of Persia and Shirvan lands, Iranian and Tiranian superior Abbas shah..." [9, p. 24-25]. To the point, the title "Tiranian", no doubt, means "Turanian", i.e. Turkic.

The fact that the appearance of Gamayun from the sunrise brings a fatal storm, finds analogues not only in corresponding myths of Turkic peoples of the Central Asia, but also in tales of Crimean Tatars, an extract of which N.Dyrenkova cites: "Black raven, so huge that when hi is flying, there comes the eclipse, even the earthquake, marries the tsar's junior daughter. When her junior brother needed to find the sun's daughter, the raven called all his dependent birds and one of them helped him to find the sun's daughter" [10, p. 125]. She also cites a complex of myths of Turkic peoples of Siberia about getting the fire where the birds appear. According to Yakut myth, in ancient times when all the people lived together the strong wind put out the fire got by the people. "Then various birds began to bring the fire for each clan separately: these clans began to consider them their idols. Among these birds are: swan, hawk and eagle [10].

The subject of the fire, the sun and natural cataclysm makes similar the bird Gamayun with the image of Semargl (Simargl). Semargl is not a bird, but a bird-like creature, sometimes it is a winged horse, but more often – a winged dog. It is considered that in his image "there is a tie with the Fire-bird", at night he is on the watch with a flaming sword [11]. There is a direct analogue with attributes of Simourg and Turul having a flaming divine sword.

One of primordial, initial images summing all the splendor of meanings of iconography and symbolism of sacred birds of Eurasia – to my mind is the picture on silver bowl from Bartym (region of Perm in Russia). Symmetrical composition of two peacocks standing at the bowl with elixir of life in details repeats the picture on the so-called Albanian capital discovered during excavations of the ancient settlement Sudaghylan near Mingachevir on the territory of Azerbaijan in 1949. The bowl was for the first time described by O.Bader [12], but in 1962 in L.Matsulevich's post-hunous publication it was supposed that Bartym bowl had a Transcaucasian origin. Bartym peacocks differ with their mixo-morphousness: the picture is as if compiled of fragments of various creatures including a man. These are traces of much more ancient syncretic image of a sacred bird common for peoples of Eurasia.

But the hypertypical image of the sacred bird and bird-like creatures crosses borders of Eurasia and takes us to Central America. The image of feathered snake – Kukulkan having many common features with sacred birds of the Turkic world appeared here. In the investigations of a series of western and Turkic scientists of the XIX-XX cc. such as O.Rerig, S.Vikander, B.Ferrario, A.Karimullin and others there was established that languages of American Indians, first of all, Sioux and Maya “belong to Ural-Altay family of languages and in this family they are closer to Turkic-Tatar group”. For example, in the language of Maya the falcon is called “tucan” which corresponds to Turkish “doğan” and ancient Turkic “togan”. But on this basis the above-mentioned researches came into conclusion that “American Indians are migrants from the Great Asia” [13, p. 24]. From our point of view, genetic affinity of languages, mythology, ornaments, rituals, martial code and other spheres of culture of Turkic, ugor and aboriginal peoples of America testify to community of their origin in remote historical past.

In the history of the world civilization Morris Kotrell drew attention to universal role of the sacred number 9. His researches began with the analysis of numerical meanings of various groups of objects discovered in the graves of the rulers of Central America. He ascertained that “coffin’s cover of the ruler Virakocha Pachakamak was fastened to sides with three triple stripes on each side (9,9,9,9). Corners were fastened together with such a number of stripes... The tomb became the last place of the rest of Virakocha Pachakamak and his 8 companions, in all 9 men. Corner cramps of tsar’s funeral carriage were nailed with nine tacks and there were 9 bronze plates in the carriage” [14, p. 290]. Such numerical appropriatenesses were discovered by M.Kotrell when investigating the tomb of Egyptian pharaoh Tutankhamen who was buried in 9 coffins put into each other.

Just M.Kotrell has for the first time made up his mind to understand the symbolic meaning of “migrant subject” of a whole series of ancient civilizations presenting the picture of 9 the so-called “prisoners”. Nine prisoners tied together by necks and in hands were depicted on the door stamps and on the stamps of objects from Tutankhamen’s tomb” [14, p. 291]. The fresco “Prisoners” from Waka Kasa Viekho in Peru depicting nine men following each other differs according to its iconography. Such a compositional scheme was reproduced on one of bareliefs of Kheti I in Egyptian Karnack. It depicts prisoners-shashu banished from Egypt together with gessoes. According

to L.Gumilyov, gessesoes are one of nomadic Turkic tribes who occupied Egypt. After the accession of “kings-shepherds” as gessesoes were called here, all spheres of social life were cardinally reformed in Egypt and there was introduced actual monotheism embodied in the image of the god Aton. These pages of history of Egypt are known as the epoch of pharaoh Ikhnaton. There appears such a question: didn't Turkic tribes bring monotheism to Egypt and isn't the number 9 one of attributes of the Most High?

In order to answer this question let's appeal to results of fundamental investigations of the Ambassador Extraordinary and Plenipotentiary of Azerbaijan Republic in the Republic of Poland Mr. Hasan Hasanov “Maiden Tower: Kimmery-Scythian sanctuary devoted to fire goddess Tabiti”. H.Hasanov's investigation being notable for radical statement of questions about historical origin of Azerbaijan culture and as a whole Turkic civilization is full of unexpected comparisons and parallels, masterly new interpretation of already well-known facts. In this book, as well as in unpublished work “Buta. Scythian-Saco-Turkic relic and ornament” (the author of the paper is a scientific editor of this work and has got acquainted with it in manuscript) H.Hasanov puts forward the hypothesis about the fact that Baku in ancient times was one of cities having the status of “the hub of the universe”. As it is known Heliopolis, Delphos, Babylon, later Rome and Jerusalem were such cities. In 714 B.C. in honour of victory of Kimmery-Scythian troops over the tsar of Urartu Rusa I there was built a temple in Baku devoted to Scythian fire goddess Tabiti dated officially from the VI-XII cc. A.D. Maiden Tower is a monumental eight-tiered construction which according to H.Hasanov's opinion has in plan a form of a well-known ornament buta. Buta symbolizes the fire, the Great Mother and a sacred plant of Turkic peoples – juniper. The flowers of the juniper have a surprising feature – it has 8 petals.

Thus in the VII c. B.C. tsarist Scythians migrated to Azerbaijan and merged with chimeras in a single Turkic people. As far Herodotus reminded about “pantheon consisted of eight gods” of Scythians. According to H.Hasanov, the Scythian pantheon consisted of eight gods “integrated kimmery-shaman tradition” [15, p. 6].

As Scythian pantheon consisted of eight gods is evidently in keeping with eight-tiered monument, the researcher masterly “settles” representatives of Scythian pantheon to the floors. Upwards it is as follows: on the first floor there “lived” the goddess Api, on the second – Tabiti, on the third – the god

Tagimasad, on the fourth – Argimpasa, on the fifth – Goytosir, on the sixth – Kerakle, on the seventh – Ares. The eighth floor occupied Scythian god Papey, the equivalent of Greek Zeus and all-Turkic Tengri. The settlement of each of them to the floors of the tower has its logic explanation. Let's cite a fragment as an example: “The settlement of the highest goddess Tabiti on the second floor is predetermined so that firstly altar – niches of the fire begin from the second floor, secondly, Tabiti as fire goddess can be placed between the Earth (Api) and the water (Tagimasad)” [15, p. 34]. Thus owing to H.Hasanov's investigation the architectural-planning structure of Maiden Tower has for the first time got comprehensive interpretation from the point of view of ancient-Turkic outlook.

The point is that in plan MT presents an exact form of nine. If to take into consideration this fact there is built the whole succession of numbers ended in nine. It is well known that 9 is the number of Tengri in Turkic tradition. Let's mentally build one more floor over MT. What is it? It is the sky. Everlasting Blue Sky – Tengri. The absent metaphysical ninth floor is seen to Tengri from the sky, to us in plan in the form of the number 9 or in aerial photography.

The recognition of 9 as a semantic culmination of the image of Maiden Tower opens new possibilities for conforming the conception of Turkic origin of the monument carried out by H.Hasanov. First of all we must remember that professor Davud Akhundov put forward the hypothesis about two tower temples identical in form on the territory of Baku, one of which is lost. It is well seen in his draft of the reconstruction of “the ancient town Atesh-i Baguan” [16, p. 75, pic. 98]. But in the draft both buttresses have similar orientation to cardinal points. In my opinion, the buttress of the lost temple had the opposite orientation regarding the analogic element of the preserved Maiden Tower. From the bird's eye it emerged as 69, i.e. eternal rotation, eternal movement, eternal change of seasons, yearly cycle, temporal cycles in general. That's to say, eternal calendar, if to express by means of traditional terminology – the first calendar appeared in the condition of polar hyperborean civilization. Some modern authors (F.Mouete, 2004; A.Dugin, 1993; A.Demin, 2004; A.Asov, 2004 and others) directly ascertain that Turks are hyperborians. From this point of view tengrism and shamanism is a fragment of polar hyperborean tradition.

Analysing the Scythian divine pantheon H.Hasanov compares it with gods of Egypt, in particular, carries out parallels between Tabiti and Tefnute,

Goytosir and Osiris. Indeed, in such a religious centre as Hermopolis the rule of ogdad, eight gods but there are no direct analogues of Scythian gods. But in Heliopolis which is known as “the hub of the universe”, there was revered the ennead, i.e. nine gods and the god-creator Ra-Atum headed it.

Then H.Hasanov shows that MT was built in the city which was considered to be “the hub of the universe” and comes to the conclusion that “Maiden Tower was built in the “Center of the World”, personified the “World mountain”, had the “World pillar” for vertical movement of shaman” [15, p. 29] and symbolically rested on Polar star, which to my mind once more affirms polar hyperborean origin of the Turkic civilization. There is no information indicating that Polar star is connected with the number 9, but it is known that 8 symbolizes the planet Venus.

At last one more argument can be adduced in favour of the fact that divine plan, upper regions of the Being which are embodied in the architecture of MT are symbolized by the number 9. Morris Kotrell reminds about biblical code of the devil – 666 and as the last is contrary to God, the researcher insists that divine code is 999. Just this opposition of codes could be reflected in the composition of two towers orientated to opposite cardinal points.

Fragments of tengrism in shamanism of Mongols preserved this tradition in the form of mentioning of 9 or 99 Tengri. It is, for example, “9 Sulde Tengri”. In the epos “Oghuz-name” there is told that Oghuz khan found his lost horse on the ninth day, “he placed ninety marquees with peaked domes on the earth, covered silk carpets in ninety places, nine tumans were paid him tribute from Georgia”, there was also reminded “nine black-eyed, bright-faced, tall girls” [17] etc.

Sacred number 9 is also reflected in the Turkic heraldry. Three closely placed circles making an equilateral triangle are depicted on the flag of Timur empire. This is a symbol of miraculous stone of Chantamani embodying vital cycles, keepers of which are 9 Strangers according to Indian mythology. Now this symbol in a slightly changed form is known as Roerich’s sign. Chingiskhan’s personal standard was white nine-legged toug (banner). In Ottoman Turkey there existed a tradition of honouring of the number 9: here “nine-spined white toug-bunchuk (or nine bunchuks) symbolized Turkish sultan’s dignity” [18, p. 39-40].

Conclusion. Completing this review I’d like to make a quotation from the Russian historian (kumyk by nationality) Murad Hajy: “The sky in Turks

was divided into nine tiers and there was profound meaning in it. Hence is the hierarchy in temples – tengrian priests had nine ranks. All from God, everything as in God... Nine was the number of Tengri. In it there is three in three times” [19, p. 156]. Thus the structure of Turkic outlook is based on objective principle of systematic triads known from thermodynamics.

As we made sure the image of a sacred bird and symbolism of the number 9 in Turkic culture are connected with such signs as height, divine being, fire, the Sun. The least evident, but more ancient layers of symbolic meanings should be considered to be geographic direction “north” and astronomic orientation towards the Polar star.

Turkic civilization side by side with some other cultures is one of successors of ancient initial (Primordial) Tradition. The community of certain symbols indicating upper regions of the Being in Turkic, Egyptian, Indian, especially Mesoamerican culture testify to a single source of their origin, but not about interinfluences of these cultures.

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Ərtegin Salamzadə (Azərbaycan)

Türk mədəniyyətində Varlığın üst qatlarının rəmzləri və ikonoqrafiyası

Türk mədəniyyətinin Varlığın üst qatlarının rəmzləri məqalədə həm bədii obraz, həm də rəqəm kodifikasiyası əsasında nəzərdən keçirilmişdir. Məqələnin birinci hissəsi Türk dünyasının müqəddəs quşlarının ikonoqrafiyasına, ikinci hissəsi isə müqəddəs rəqəm olan 9-a həsr olunmuşdur. Bütün quşlar heraldik rəmzləri, dövlətlərin yəhud sülalələrin gerbləri olmuş, ya da olmaqda davam edirlər. Onlar “zirvə quşlarıdır”, Dünya dağının və/yahud Dünya ağacının zirvəsində təntənə ilə əyləşirlər. Onlardan bəzilərinin, məsələn, Turul və Simurgun atributu ilahi odlu qılıncdır. Quşların əksəriyyətinin ikonoqrafiyasında heç olmazsa bir element – təsvirin bir hissəsini tovuz quşu ilə eyniləşdirməyə imkan verən yelpikvari quyruq var.

Türk ənənəsində 9 Tanrı rəqəmidir. Tanrıçılığın mongol şamanlığında girişləri bu ənənəni 9 yəhud 99 Tanrı formasında goruyub saxlayır. 9 müqəddəs rəqəmi həmçinin Türk heraldikasında əks olunmuşdur. Məsələn, Osman imperiyasında doqquzmilli ağ tuq-bunçuq Türk soltanının yüksək mənəbinin rəmzidir. Həm müqəddəs quş, həm də 9 rəqəminin simvolikası Türk mədəniyyətində zirvə, səcdəgah, alov, Günəş kimi əlamətlərlə bağlıdır.

Açar sözlər: ikonografiya, Türk mədəniyyəti, müqəddəs quşlar, rəmzlər, 9 rəqəmi.

Эртегин Саламзаде (Азербайджан)

Символика и иконография верхних регионов Бытия в тюркской культуре

Символизм верхних регионов бытия тюркской культуры рассматривается в статье как на основе художественно-образной, так и числовой кодификации. Первая часть статьи посвящена иконографии священных птиц тюркского мира, вторая – символике священного числа 9. Все птицы были или продолжают оставаться геральдическими символами, гербами государств или династий. Все птицы являются «вершинниками», восседают на вершине Мировой горы и/или Мирового древа. Атрибутом некоторых из них, например, Турула и Симурга, является небесный (божественный) огненный (пламенный) меч. В иконографии большинства птиц присутствует хотя бы один элемент – веерообразный хвост, позволяющий идентифицировать часть изображения с павлином.

В тюркской традиции 9 является числом Тенгри. Осколки тенгрианства в шаманизме монголов сохранили эту традицию в форме упоминания 9 или 99 Тенгри. Священное число 9 отражено также в тюркской геральдике. Например, в Османской империи девятишпильный белый туг-бунчук символизировал сан турецкого султана. И образ священной птицы, и символика числа 9 в тюркской культуре связаны, по крайней мере, с такими признаками, как верх, божество, огонь, Солнце.

Ключевые слова: иконография, тюркская культура, священные птицы, символика, число 9.