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IMAGES ON THE BODY IN ANCIENT KARABAKH CULTURE

Abstract. Since the historical background of the topic of the presented article is very broad, this study only covers the historical development of the tattooing tradition, the meaning of some signs and the custom of «khinayakhdi», the reasons for its implementation, etc. has been noted. Traces of both traditions in ancient cultures have been investigated, why they are applied to the body, and with what technique. The result of the research allows us to say that both tatu and henna tradition do not have the same goals, ideas and content as they did in ancient times. A modern man does not make a symbol, mark or mark, even a plot, based on any religious belief or imagination, which is tattooed or hennaed on the body. It is just used as an ornament, decoration and part of modern fashion. It is a good thing that there are a number of existing tribes that still keep these customs and traditions alive with their goals and tasks and pass them on to future generations. However, in all regions of Azerbaijan, and especially in Karabakh, «khinayakhdi», which is performed as a part of the wedding tradition, is carried out in a distorted manner. This in itself leads to the wrong information of the future generations, and the customs are not performed correctly.

Key words: Karabakh, tattoo, henna, symbol, image.

Introduction. Tattooing, a symbolic means of communication of an unwritten culture, is a tradition that has survived to this day and still maintains its unwavering popularity. The art of tattooing, which is defined as marking

the body with various symbols, occupies a special place in our lives with its symbolic meanings.

The word tattoo is derived from the Tahitian/Polynesian word «tatau» which means «to mark». Captain James Cook of the British Royal Navy first encountered tattooed people during his expedition to the islands of Tahiti between 1768 and 1771.

It is believed that the word was used long before James Cook - about 150 years ago. But Cook was the first person to introduce the word «tattoo» into terminology with the tattooed natives he brought with him to Europe and the official records he kept about tattoos.

The interpretation of the main material. From Egypt to Mesopotamia, from Central Europe to Southeast Asia, tattoo marks can be found all over the world. Tattooing, which has found its place in almost every culture, is a special tradition that has existed for thousands of years, albeit in different forms. The date of the tattoo is B.C. It is known that it happened in the 2000s. In the research conducted in ancient Egyptian societies, tattoo marks were found on mummies.

Similar mummies have been found in other regions. The mummy in the presented photo 1 was discovered in 1993 by the archaeologist N. Polosmak during the excavations of the kurgan in the south of Altai, on the Ukok plateau. The mummy belonged to a fairly tall (over 165 cm) 25-year-old woman of Caucasian type. The remains of 6 sacrificial horses were also found there. This alone indicates a fairly high status of women [4; 5].

On the prince's left shoulder is a mythological animal image consisting of a raven's beak, a goat's horns, and a deer. These images related to totemism were not only decorative, but also used as protective symbols.

However, in 1991 Ötzi, found in the Alps on today's Italy-Austria border, proved that the history of tattoos goes back to earlier years. Estimated to have lived around 3250 BC, Ötzi is considered to be the oldest tattooed person in the world.

Ötzi's tattoos are thought to have been made by making thin cuts in his skin and then rubbing the wounds with charcoal. When the areas where the tattoos were located were examined, it was thought that the application was made as a treatment for bone pain. In the light of all this information, it can be seen that the tradition of tattooing was practiced for very different purposes in the past than it is today. An example of this is the Maori people of New Zealand, who are of Polynesian origin and have

been keeping the tradition of tattooing their bodies since ancient times. In New Zealand, the Maori tribe and the Eskimos proved that they were warriors from adolescence to adulthood with painful tattoos on their faces. Another example is the female tattoos of the Koita tribe of Papua, New Guinea. Tattooing traditionally begins at the age of 5, and new tattoos are added every year. For example, a V-shaped tattoo on the chest symbolizes that a girl has reached marriageable age.

According to Herodotus, tattoos were used to distinguish social classes among the ancient Thracian people. For example, the names of their owners were engraved on the bodies of captives. We find a similar experience during Hitler's Germany. In the concentration camps, they stamped "numbers" on the arms of the prisoners, which they used as identification marks.

Louis Vivien de Saint-Martin, one of the famous French scientists, explains in his 80-page book about the Khazars that the ancient Khazarian Turks dyed not only their hair, but their entire body blue. Probably, the Khazar soldiers covered their bodies with tattoos from head to toe.

Tattoos have also been used as passwords throughout history. During the Mongol invasion, the treacherous vizier Ibn Alkami, who handed over Baghdad to Hulaku, resorted to this method, shaved his slave's hair, engraved the information of the invasion with a tattoo and sent it to Hulaku [6].

Tattoos used throughout history have had a symbolic meaning and some have been used in different meanings. Before getting married, women tattooed a «three-point motif» especially on their left palms to prevent their husbands from betraying them or to strengthen their family ties. Some say that doing it with the right hand is the opposite [7]. Three-point tattoos were usually put on the hands of people in prison to show that they trusted other criminals, meaning "I didn't see, I didn't hear, I don't know".

In conclusion, let's list some of the reasons for using a tattoo:

Tattooing in Hittite culture: It was tattooed as a sign of worship of the Mother Goddess;

In Mesopotamian culture: Can be seen on the body of slaves and animals as a sign of ownership and punishment;

In the Egyptian world: The sign of healing. Marking the body, believing that it will cure the disease. «Mentenu», which corresponds to the word tattoo, is found in expressions in ancient manuscripts found in Egypt. Egyptians are known to have used tattoos for a variety of purposes, including religious mystery, magic, healing, decoration, and discrimination.

In Asian culture: A symbol of bravery. Various animal-shaped tattoos have been found on the bodies of the Eskimos, one of the most remote peoples of Asia. In these tattoos deer, tiger, snake, mountain goat, fish etc. such mythical animals are depicted. Scars found on the arms, legs and shoulders of male and female warriors prove that tattoos were used as symbols of bravery in Asian culture [8].

Another image drawn on the body is henna application, which is still preserved both in Azerbaijan, especially in the customs of Karabakh, and in the customs of a number of countries. In terms of the wide geography and history of the henna plant, we witness that it was used for various purposes in the domestic life of ancient peoples.

Henna, which is a symbol of joy, happiness, freedom from stress, and regaining health, has been used for various purposes in people's social lives since ancient times.

The origin of the word "henna" is from the old Arabic word "al-hinna" as the name of the plant. This word was found for the first time in the book "Codex Kumanikus" prepared by Christian missionaries. In addition, in the epic "Kitabi Dede Gorgud", which is the oldest written monument of Azerbaijani folk literature, we find the word henna in the following examples:

1. Bayboren's son Bamsı Beyrek in "Boy":

The daughter-in-law's laughter stopped. They did not apply golden henna to white hands [2, p. 209].

2. In "Boy", where Uruz Bey, son of Gazan Bey, was a prisoner:

With nine black eyes, braided hair, hands with henna from the wrist, fingers patterned,... [2, p. 225].

In his 2013 book "Painting of the Qajar period" written by the art critic scientist Telman İbrahimov, he mentioned the henna on the wrists (fig. 2) as an indicator of belonging to the royal harem [3].

In general, if we look at history, we will see that applying henna was a thought related to sacrifice before Islam. According to ethnographers, applying henna on the bride's hand means sacrificing oneself to tomorrow. This tradition is believed to have started with Prophet Abraham. When Prophet Abraham was sacrificing his son Ishmael, a henna ram came and God said that this ram should be sacrificed instead of Ismael.

On the other hand, in Turkish beliefs, it was thought that the hennaed creature symbolizes the chosen and vowed one, and harming it will bring misfortune and disaster.

Studies conducted on this subject show that henna is used to prepare victims for slaughter, young men going to the army, brides going to another hearth, children to be circumcised, and even old people lying on their deathbeds for the afterlife. It is believed that the basis of applying henna to the victim is the joy of fulfilling one's duty before God by sacrificing in the way of God.

Applying henna on the head or hands of young people going to the military reminds that the soldier should accept his duty more wholeheartedly and that he can make sacrifices for his country when the time comes. Since circumcision is considered the first step towards manhood in Turkish culture, henna is applied to give circumcised children a clean start. The bride's family, especially according to Karabakh traditions, sends her daughter to a house other than her father's house, and henna is applied to the bride so that she can sacrifice herself to her husband and her new home. Since henna is also a symbol of purity, purity, goodness and abundance, the ceremony of applying henna is celebrated with enthusiasm and this ceremony is called henna night.

Khinayakhdi ceremony is held one day before the girl moves (most Turkic peoples organize this ceremony on Wednesday). In general, this paint has been considered a symbol of "happiness and bridehood" in the beliefs of our people for many centuries, and the word "khinali" or "hanali" has been accepted as the equivalent of the word "bride" [1, p. 107].

Studies show that shaman Turks painted their faces with henna on special days. Currently, the reasons why Yakut Turks paint in certain seasonal ceremonies have both cosmetic and mystical features. There is also a belief that humans and animals on which henna is applied are protected by invisible beings and make the owner invulnerable. For this reason, most Turkic peoples free the hennaed animal and paint themselves to protect themselves from supernatural beings.

Today's modern societies view body images as aesthetic body decoration. It has become a passion of many people. The number of people who cover all parts of their bodies with images is quite large.

Conclusion. Looking at the current situation, we can say that painting the body has never lost its validity. By tattooing or henna on their bodies, they transmit thoughts and ideas to the public in a certain sense by applying signs and symbols with different meanings. This art, in addition to being an ornament, also conveys important emotions for many people. The result of

the research allows us to say that both tatu and henna tradition do not have the same goals, ideas and content as they did in ancient times. A modern man does not make a symbol, mark or mark, even a plot, based on any religious belief or imagination, which is tattooed or hennaed on the body. Or he does not imagine that this image protects him, has extraordinary power. It is just used as an ornament, decoration and part of modern fashion. It is a good thing that there are a number of existing tribes that still keep these customs and traditions alive with their goals and tasks and pass them on to future generations. However, in all regions of Azerbaijan, «khinayakhdi», which is performed as a part of the wedding custom, is carried out in a distorted manner. This in itself leads to wrong information of the future generations and not living our customs correctly.

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QƏDİM QARABAĞ MƏDƏNİYYƏTİNDƏ BƏDƏN ÜSTÜNDƏKİ TƏSVİRLƏR

Təqdim olunan məqalənin mövzusunun tarixi fonu çox geniş olduğu üçün bu araşdırmaya yalnız döymə ənənəsinin tarixi inkişafı, bəzi işarələrin anlamı və “xınayaxdı” adəti, icra olunma səbəbləri və s. qeyd olunmuşdur. Hər iki ənənənin qədim mədəniyyətlərdə izləri araşdırılmış, bədənə nə üçün, hansı texnika ilə tətbiq olunma xüsusiyyətləri göstərilmişdir. Tədqiqatın nəticəsi onu deməyə imkan verir ki, həm tatu, həm də xınayaxdı ənənəsi qədimdə olduğu kimi, indiki zamanda da eyni məqsəd, ideya və məzmunu daşıyır. Mü-

asir insan bədəninə tatu və ya xına ilə vurulan simvol, işarə və ya damğanı, hətta süjetli təsviri hər hansısa dini inanc və ya təsəvvürə əsaslanaraq etmir. Sadəcə ornament, bəzək və müasir dəbin bir hissəsi kimi istifadə edir. Sevincdirici haldır ki, mövcud olan bir sıra qəbilələr vardır ki, bu adət və ənənələri hələdə öz məqsəd və vəzifələri ilə yaşadaraq gələcək nəsillərə ötürür. Lakin Azərbaycanın bütün bölgələrində və xüsusilə Qarabağın toy adətinin bir hissəsi kimi icra olunan “xınayaxdı” təhrif olunaraq həyata keçirilir. Bu işə özlüyündə gələcək nəsillərin səhv məlumatlanmasına, adətlərim doğru icra olunmamasına gətirib çıxardır.

Açar sözlər: Qarabağ, tatu, xınayaxdı, simvol, təsvir

Рамиль Гулиев (Азербайджан)

ИЗОБРАЖЕНИЯ НА ТЕЛЕ В ДРЕВНЕЙ КАРАБАХСКОЙ КУЛЬТУРЕ

С учетом того, что исторический фон темы представленной статьи очень широк, в данном исследовании отмечены лишь историческое развитие традиции татуировки, значение некоторых знаков и обычаев «хна яхты», причины его проведения и т.д. Исследованы следы обеих традиций в древних культурах, показаны причины и техника нанесения на тело. Результат исследования позволяет сказать, что и тату, и традиция хны не имеют тех целей, идей и содержания, что было в древности. Современный человек не делает на теле татуировкой либо хной символ, знак, печать или даже сюжет, основанный на каком-либо религиозном веровании или воображении. Их просто используют как орнамент, украшение и часть современной моды. Хорошо, что существует ряд племен, которые до сих пор сохраняют эти обычаи и традиции со своими целями и задачами и передают их будущим поколениям. Однако во всех регионах Азербайджана, и особенно в Карабахе, «хна яхты», исполняемое как часть свадебной традиции, проводится в искаженном виде. Это само по себе приводит к неверному информированию будущих поколений, и обряды исполняются неправильно.

Ключевые слова: Карабах, татуировка, хна яхты, символ, изображение.

FIGURES



Fig. 1. Prince of Altai or Ukok. The age of the mummy is 2500 years.



Fig. 2. Images with henna hands in the painting of the Qajar period.