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SYMBOLIC MODELS OF “CALENDAR” IN THE TURKIC WORLD

Abstract. The article examines the symbolic models of the calendar in common Turkic thought, talks about the modeling of the materialization of the concept of time and its division according to biological classification. The perception of time in the image of a person in anthropomorphic modeling is noted, which is shown by the example of the work “Four Colors of Time” by sculptor Omar Eldarov, where the seasons are presented as images of women at different ages. In addition, facts about zoomorphic and biomorphic modeling were given, the features of the creation of the Turkic calendar with twelve animals, the symbolic properties of animals, their place and perception in the Turkic world were noted.

Keywords: Turkic world, calendar, symbol, zoomorphic, anthropomorphic.

Introduction. The concept of Time is materialized and modeled in the All-Turkish mythic thinking. That is, it is perceived in the appearance of material beings. In primitive times, people understood the concept of time from the specific perspective of mythological thinking. During mythological thinking, which perceives the surrounding world in a syncretic (unified) form, it materializes or models it by grasping it with the help of material beings.

In contrast to philosophical thinking, in mythological thinking, which is considered to be the first stage of consciousness, the concept of time is not perceived as an abstract process, as we have already mentioned, but in the form of concrete material entities.

The interpretation of the main material. Time models, materialized and perceived in the form of living material beings, are divided into three parts

according to biological classification [4, p. 12]. However, in some sources we also find 4 and 5.

Zoomorphic modeling;
Anthropomorphic modeling;
Biomorphic (plant) modeling;
Modeling with inanimate beings (astral-material).

Anthropomorphic modeling: Anthropomorphic modeling of time means the perception, imagining and presentation of time in a human image in mythological thought.

In our mythological texts, time is symbolized by specific anthropomorphic models. The most common anthropomorphic model symbolizing the winter season is presented in the form of an old woman. An example of this in Azerbaijani fine art is the work of sculptor Omar Eldarov “Four colors of time”. In the composition, four chapters are reflected in the four developmental stages of human age. We see winter as an old woman.



Fig. 1. O. Eldarov. The four colors of time. 1973. The walnut tree.

Kosa anthropomorphic time model. The main archaic main line of the game is the conflict between Kosa and the goat, which is reflected in the game: “Kosa and the goat are fighting over stakes. Kosa noisily drives the goat out of the assembly. After sending the goat away, Kosa lies down and sleeps under a tree to rest before the journey. The goat approaches the sleeping Kosa and suddenly strikes him with a blow and kills Kosa.

The departure of winter and the arrival of summer, the first spring are described. Its participants are the Kosa, the goat and the assistants of the Kosa. The bowl is a symbol of winter, its anthropomorphism, a personified image of winter. Goat here is a zoomorphism of spring, an animalized image of spring. It is no coincidence that the struggle is presented in the images of Kosa (winter) and goat (spring). Kosa is a person who does not grow hair on his face or has very little hair. Giving winter in the form of a bowl is a sign of the lack of harvest in winter, useful and productive plants not growing and ripening.



Fig. 2. Azim Azimzade. Kos kosa. 1930. Paper, watercolor.

Biomorphic (plant) modeling: Prof. K.Abdulla also notes: “In the imaginations of the peoples of the Far East and the Siberian Turks, the mythical Tree is a huge creature that connects the sky with the earth and the bottom of the earth, and shamans climb branch by branch and make their way to the upper layer of the sky – to the Sky God” [2, p. 260].

Thus, the shaman’s acquisition of magical power, especially the quality of foresight, often occurs after reaching the upper layer of the tree. This means that the shaman actually travels to the “future” by going to the top of the tree. The top layer of the tree is actually the future itself in terms of time. The fact that the shaman has foresight and the ability to tell the future after climbing the top layer of the tree also shows that the top layer of the tree’s branches can tell the future.

Modeling with inanimate beings (astral-material): in Azerbaijani mythological texts and other examples of folklore, those astral images are of special importance in this regard. In our mythological texts, the image of the Sun models the discrete part of time from dawn to dusk.

In one of our folklore texts, the Ülkar star is characterized as a beautiful girl and reflects calendar encounters. According to that belief, the Ulkar star does not leave the sky until his father wakes up and tells his father how long it is until spring [2, p. 34]. In another mythological telling, the “star of Dan” models the dawn of time. This star is also known as the Yellow Star and the Shepherd Star.

Zoomorphic Modeling: Zoomorphic modeling of time appears widely among calendrical myths. We can witness this in the example of the twelve-year calendar system named after the twelve animals used by the ancient Turkic peoples. Mahmud Kashgari talks about that calendar in his magnificent book “Divanilugat-it turk”:

“One of the Turkish khagans wanted to learn about a war that happened a few years before him, but he was wrong about the history of that war. In this case, the khan gathered a council with his people for this matter and said at the congress: “Just as we were wrong in this history, so will those who come after us be wrong.” Therefore, let us now name each year according to the twelve constellations and twelve months of the sky, and let us understand our calculation by the passing of these years. Let this be an unforgettable memory between us.” “Ulus” accepted this proposal of the Khagan. After that, the khagan went hunting and ordered to drive the wild animals towards Ilisu. It is a big river. The people pushed these

animals and drove them to the river and started hunting. Some of the animals jumped into the water and twelve crossed the river. Each animal crossing the water was named after a year [3, p. 354].” The first of these animals is a mouse. Since it is this animal that crosses the water before all others, the first of the years was named after this name and it was called the year of the rat. The names of the animals that passed the water after him are given in order of years:

Sıçğanyılı: year of the mouse
Udyılı: year of cattle (cow).
Pars yılı: year of the tiger.
Tavışğanyılı: year of the rabbit.
Nəkyılı: the year of the crocodile (dragon).
Yılyanyılı: Year of the Snake.
Yundyılı: year of the horse.
Koyyılı: year of the sheep.
Biçinyılı: year of the monkey.
Takağuyılı: Year of the Rooster.
İt yılı: Year of the Dog.
Tonquzyılı: the year of the pig.

When the number reaches the year of the pig, it turns around and starts again with the year of the mouse.

Turkish people look at dozens of horoscopes, believing that there is wisdom in each of these years.

It should be noted that this calendar is widely used by the Turks, as evidenced by old Turkish written monuments.

“Turkish years and falnama” includes beliefs about animals representing each year of the twelve-year ancient Turkish calendar, predictions about the abundance or scarcity of sustenance, people’s characters, weather, harsh or mild seasons, etc. beliefs are reflected.



Fig. 3. Calendar of the Turkic people with twelve animals

Year of the Mouse: In the old meetings of the ancient Turkic peoples, the mouse is characterized as a symbol of wisdom.

Year of the Ox: In the sources it is mentioned that the bicorn is a sign of divinity, and the unicorn is a sign of chthonic power.

Fuzuli Bayat notes in his studies that “the ox is an attribute of the mythological mother, the son of God, and a symbol of power.

In the ancient “İkichayarasi”, Central Asia, Iran and ancient Indian traditions, the bull was above all in the image of the moon god.

Year of the Tiger: In mythopoetic imaginations, the Tiger often acts as the ruler of animals and the owner of the forest. In China, the tiger was considered not only the ruler of animals, but also the prey of demons. Kyrgyz shamans used to turn to the white tiger for help when they practiced shamanism.

Year of the Rabbit: In a legend of the Mongolian Khitans, the black rabbit is the bearer of the ancestral function. Another mythological function of the image of the rabbit is revealed in the fantasy of the American Indians. This mythical function is related to fire. It is connected with the influence of ancient Chinese mythology meetings.

Year of the Dragon: Like the snake, the dragon is usually associated with fertility and the element of water, and although it appears as a protector, according to the belief of the Turkic peoples, the year of the dragon will bring misfortune to people. People's peace will be disturbed.

Year of the Snake: Ancient Turks characterize the year of the snake with such belief that one must be very careful in the year of the snake. Ordinary carelessness will lead to trouble. Sometimes the snake that came out of the "world egg" and is associated with the original creation is seen as a representative of chaos, in addition to having the character of an ancestor-totem.

Year of the Horse: As it is known, it is impossible to imagine the old Turk-Oghuz world without a horse. This loyal animal, which holds an important place in the life of the ancient Turks, who considered the horse as their brother and the most reliable friend, deeply affected their worldviews and oral folk creativity.

In Rashideddin's "Oghuznama", the image of a horse whose flesh is divided into twelve parts is established as a materialized model of the twelve divisions of time (calendar) in the form of a horse (skin) in mythical thought.

Year of the Sheep: In the book "Shajarei-Tarakim" Gun Khan slaughtered a sheep and divided it into twelve shares. In Turkish mythological thought, the image of a sheep divided into 12 parts symbolizes the world as a whole, the cosmos (time-space continuum).

Year of the Monkey: It is characterized by its wildness in Turkic mythological ideology. We do not find examples of mythological encounters with monkeys in our national and Turkish mythology. In Chinese and Indian mythology, the image of a monkey combines multiple mythical functions as a mythological image.

Year of the chicken or rooster: In the mythical worldview of the Turks, the images of birds (Simurg, Humay, Sungar, etc.) occupy one of the important and important places. Takagu: a name given to a hen and a rooster. A rooster is called a "male takagu" and a hen is called a "female takagu". The image of a chicken symbolizes the upper layer, the sky, the bright world in the dual vertical division of the world.

Year of the Dog: Mythological functions – savior and fruitful. In Azerbaijani mythological texts, the image of a dog appears as a symbol of sustenance and blessing. In the old Turkish worldview, the dog also expressed the ancestor cult. For example, "according to a legend, the Kyrgyz descended from a Tatar prince with a red dog."

Year of the Pig: Turks did not keep pigs. The main domesticated animal of the Proto-Mongols was the pig. Tunuk'songo was a pig: – “In the epic whose ongo was a pig, Sarı Khan would sacrifice a piglet at the beginning of winter.”

Conclusion. Since the calendar myths contain the ethnos' mythological views related to time, the perception and presentation of the concept of time in the Azerbaijani-Turkish mythological thought, along with the special ethnic specificity, are determined by common features with other mythical views. It turns out that, as in other mythological systems, the concept of time is materialized and modeled and presented in the Turkish mythical system. In Turkish mythic thinking, time is divided into two parts based on the classification of living and non-living material entities, which are modeled as models. It is determined that the modeling of time in the appearance of living beings also takes place in three directions based on the threefold division of living material beings. Some sources refer to the Chinese twelve-animal Turkish calendar. However, based on Mahmud Kashgari's book, as well as by studying the place of those twelve animals in the minds of the Turkic peoples, we can say that this calendar belongs to the Turkic people without a doubt.

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TÜRK DÜNYASINDA “TƏQVİM”İN SİMVOLİK MODELƏRİ

Təqdim olunan məqalədə Ümumtürk təfəkküründə təqvimin simvolik modelləri araşdırılmış, zaman məfhumu maddiləşərək modelləşməsi və bioloji təsnifata uyğun olaraq bölgülərindən bəhs edilmişdir. Antropomorfik modelləşmədə zamanın insan obrazında qavranılması qeyd edilərək heykəltəraş Ömər Eldarovun “Zamanın dörd rəngi” əsəri nümunə olaraq

göstərilərək fəsilərin fərqli yaşlarda qadın obrazı kimi təqdim olunması göstərilmişdir. Bununla yanaşı, zoomorfik, biomorfikmodelləşmədən də faktlar gətirilərək, on iki heyvanlı türk təqviminin yaranması, heyvanların simvolik xüsusiyyətləri, türk dünyasında yeri, anlamı haqqında qeydlər aparılmışdır.

Açar sözlər: Türk dünyası, təqvim, simvol, zoomorfik, antropomorfik.

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СИМВОЛИЧЕСКИЕ МОДЕЛИ «КАЛЕНДАРЯ» В ТЮРКСКОМ МИРЕ

В представленной статье исследованы символические модели календаря в общетюркской мысли, рассказано о моделировании материализации понятия времени и его делении согласно биологической классификации. Отмечено восприятие времени в образе человека в антропоморфическом моделировании, что показано на примере произведения «Четыре цвета времени» работы скульптора Омара Эльдарова, где времена года представлены как образы женщин в разном возрасте. Помимо этого, были приведены факты о зооморфном и биоморфном моделировании, отмечены особенности создания тюркского календаря с двенадцатью животными, символические свойства животных, их место и восприятие в тюркском мире.

Ключевые слова: тюркский мир, календарь, символ, зооморфный, антропоморфный.