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## ИЗВЕСТИЯ

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК  
РЕСПУБЛИКИ КАЗАХСТАН  
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## NEWS

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**ARCHETYPES IN THE ANCIENT  
TURKIC PAGAN BELIEFS**

**Abstract.** In this article, the author attempted to analyze the archetypes in the ancient Turkic pagan beliefs. Reveal the problems of shamanism. The shamans played an important role in the life of archaic societies, they performed certain rituals, asking for the good wishes of the gods; made sacrifices for this purpose, predicted the future, trying to link it to the person's present and past, treated people, because they knew herbs and minerals that they used as medicines, as well as hypnosis techniques. The article also reveals the emergence of the ethnonym "Turk". The deification of the surrounding nature by the ancient Turks, which is the oldest archetype, not left without attention either. A pronounced example of the veneration of flora and fauna we can trace in the ancient Turkic manuscript Yryk Bitig. The main, supreme deity they had was "Sky" - Tengri (the word designating both "sky" and "god"). The deity of Tengri, not having an anthropomorphic appearance, thought of as being located above. The Turks from more ancient times inherited the cult of Heaven. The ancient Jyrki also worshiped the goddess Umair, who personified the feminine birth principle, but endowed with a punitive function. It considered the patron of women in labor, children and the keeper of the hearth. Among the Turks, the cult of ancestors spread, because following the "laws of ancestors" was considered the main virtue of the ancient Turks. The Turks believed in the afterlife, which they imagined were similar to the earth. During archeological excavations, numerous finds testify to the popularity of ornamental art among the ancient Turks. Metal, bone, wooden, leather and felt products decorated with ornaments. The ancient Turkic stone sculpture, the so-called "stone women", well known, although these sculptures often depict men - to either their full height, or only their heads and faces. The sculptures show details of clothing, hats, hairstyles, belts, decorated with plaques, weapons. Ancient Turkic art is represented by rock drawings and petroglyphs. They depict mainly mountain goats, and in a certain stylistic manner. Most often they shown jumping, i.e. in motion, their figures depicted in profile and, mainly, by lines, their bodies and separate parts are devoid of bulk. Byzantine historians tell us that in the daily life of the Turks fire occupied an important place, they also worshiped air, water and earth. However, the Turks deified the creator of heaven and earth: they sacrificed horses, oxen and sheep to him.

**Key words:** Turks, archetypes, Yryk Bitig, shamanism, culture, religion.

The ancient Turks for their religious convictions were shamanists. They deified the surrounding nature. Shamanism is a later stage of the deification of the forces of nature, when a special priest appears - a shaman or a shaman, who acts as an intermediary between man and the supernatural worlds - the heavenly (upper), underground (lower) and the spirits of the earth (middle). [1, p.48] If in pre shamanic cults, an ordinary person could lead the rite and ritual, only the most honored, say the elder of the clan, and then when a shamanistic cult administered, only a shaman could lead it - an elected person. He elected for this role by the deities themselves. A person could live to a certain age and suddenly feel that he must become a shaman, and this mean, that you need to change your usual life. There were cases when a person understood that he had to become a shaman (this happened in his youth or in a more mature period), and resisted, not wanting to change his life. However, he had to come to terms with the will of the gods, otherwise he would start to get sick, and in his life, he still could not do anything. Sometimes shaman's skills inherited. To become a shaman means completely devoting oneself to a difficult task, requiring the full return of physical and mental forces.

Shamans played an important role in the life of archaic societies, they performed certain rituals, asking for the wishes of the gods; made sacrifices for this purpose, predicted the future, trying to link it with the person's present and past, treated people, because they knew herbs and minerals that they used as medicines, as well as hypnosis techniques. The shamans were close to the people, to the individual, they knew how to help him as priestly servants, and as healers. Therefore, shamanism, as a serious, inspiring religion, has survived to our days, despite some exotic, from the point of view of the Europeanized taste of people, features. Therefore, knowing its influence on the people, the disseminators of Buddhism (with the general peacefulness of this religion) fought against shamanism to the extent that they physically destroyed the shamans. [2, p.269-273]

Shamanism absorbed archaic beliefs of the ancient Turks, totemic notions, consisting in the fact that clans or tribes considered their origin from totems any animals or plants that revered as sacred. Totemic was common to all nations of the world and preserved as remnants in all religions.

The totemic views of the ancient Turks, in addition to cave paintings, can also be traced in their genealogical legends. According to one of them, ten genera of Turks, including the most notable of them, the Ashina clan, whose representative created the Turkic kaganate, came from a she-wolf who gave birth to ten sons from a miracle who escaped death in a battle with neighboring tribes of a ten-year-old boy. She-wolf fed and raised him, bore him ten sons, they grew up, created offspring, and separate clans of Turks went from them. In other legends, other events are told, but in them, the Turks and the genus Ashina are descended from a she-wolf. Therefore, the golden wolf's head depicted on the banners of the troops and the standards of the kagan, which placed at his yurt. The bodyguards of the kagan called the word for "wolf." All this testifies to the veneration of this animal. [3, p.56-61]

The ancient Turks deified the surrounding nature, which is the oldest archetype. A pronounced example of the veneration of flora and fauna we can trace in the ancient Turkic manuscript *Yryk Bitig*. The main, supreme deity they had was "Sky" - Tengri (the word designating both "sky" and "god"). The deity of Tengri, not having an anthropomorphic appearance, was conceived of as being located above (the upper, non-heavenly world of the mythological model of space vertically). [4, p.26] "Sky" had a creative, patronizing, but also punitive, punishing function. It was the manager of the fate of both the individual and whole nations and states.

The Turks from more ancient times inherited the cult of Heaven. Chinese historical sources point to the existence of a deviation to Heaven among the Huns of the last centuries BC and a number of ancient Turkic and Mongolian peoples of Central and Central Asia in the first centuries of our era. Later, in the era of distribution among the Turkic-speaking peoples of Islam from the ninth century. (in the Middle Ages), in the Turkic manuscripts of Central Asia, the word Tengri ("Sky") began to be used as an equal synonym for the word Allah.

It is also interesting that among the Turkic-speaking peoples of the Sayano-Altai Highland, the cult of Heaven has survived until the beginning and in some places until the middle of the 20th century. As a generic, pre shamanist cult. The prayer to Heaven performed with the sacrifice of domestic animals without a shaman; the most respected member of society led the ritual. The cult of Heaven preserved as an archaic relic of the ancient religions of the people, not losing, however, its relevance. [5, p. 634-636]

The Turks had a tradition to deify mountains, rocks, rivers, lakes, which were located in the habitat of one or another kind or tribe. They called "Sacred Earth-Water." The Chinese dynastic chronicles also confirm the antiquity of the cult of the "Sacred Earth-Water", where it speaks of the worship of the earth by the Huns in the last centuries BC. The deities of earth and water also possessed beneficent and punishing functions; they should have performed prayers with the offering of domestic animals.

The cult of the spirits of the earth and water existed until relatively recently among the Kirghiz and in the best preserved form among the Altaians, each generation of which had its own mountain, rock, river, or lake as a clan patron. Such spirits were revered as "pure spirits"; the total number of such ancestral spirits among the Altai people is quite large, and their habitats extend far beyond the Altai - into Mongolia and to the north along the Yenisei. The cult of the land-water refers to the worship of the mountains, which in a number of peoples of the Sayano-Altai Highland has a separate ritual - prayer to the mountains. [6, 716-

724] Adoration of the spirits of the earth-water is an ancient, pre-Shamanistic cult, which, like the cult of Heaven, entered the shamanistic religious tradition.

The ancient archetypal cult of "Sacred Earth-Water" shows the genetic connection between honoring tribal mountains and the original territories of a clan or tribe and forms the concept of "homeland" as a place where people and their ancestral spirits patrons live.

The ancient Jyrki also worshiped the goddess Umay, who personified the female birth principle, but also endowed with a punitive function. The cult of the goddess Umai has been preserved in the beliefs of the peoples of the Sayano-Altai Highlands, as well as among Kyrgyz, Kazakhs and Uzbeks, who consider Umai to be a mother of women in labor, children and worth keeping of the hearth.

According to indirect data of the ancient Turkic texts, it can be concluded that among the Turks the cult of ancestors spread, because following the "laws of ancestors" considered the main virtue of the ancient Turk. Confirmation of the importance and prevalence of this cult is the information of Chinese historical studies, which say that all Mongolian and Turkic-speaking peoples of antiquity, starting with the Huns, existed a cult of ancestors, which preserved in later times.

The Turks believed in the afterlife, which they imagined were similar to the earth. Therefore, when they buried the departed, they provided with everything that they used during their lives (horse, weapon, clothing, and household items). They also believed that their connection, i.e. living people, with the dead does not stop, and ancestors are able to influence the course of life events.

With archaeological excavations, numerous finds testify to the popularity of ornamental art among the ancient Turks. Metal, bone, wooden, leather and felt products decorated with ornaments. Ornament on felt applied with stitches, on leather - embossed, on wood and bark - with a knife. The figured plaques of gold, silver, bronze and wood made skillfully and in a certain stylistic tradition.

The ancient Turkic stone sculpture, the so-called "stone women", well known, although these sculptures often depict men - to either their full height, or only the head and face. The sculptures show details of clothing, hats, hairstyles, belts, decorated with plaques, weapons. Known image of a warrior with a vessel in his right hand. Some of these sculptural portraits are associated with the rite of burial and, as many scholars believe, depict the dead themselves. Most of these sculptures installed near stone memorial fences; many made with great art.

Ancient Turkic art is represented by petroglyphs on-rock drawings. They are depicted mainly mountain goats, and in a certain stylistic manner. Most often they shown jumping, i.e. in motion, their figures depicted in profile and, mainly, by lines, their bodies and separate parts are devoid of bulk. Images made in straight lines, with the exception of the steeply curved horns. Most often, jumping mountain goats depicted outside of any scenes; however, there are petroglyphs in which goats participate in hunting scenes. A famous hunting pattern with dogs traps and trap pits shown. There are also images of the hunters themselves, armed with bows. One of the images of mountain goats - next to the horned, apparently shamanic, faces - testifies that the rocks on which such drawings applied considered sacred. It should be taken into account that the ancient Turkic hieroglyphs are interspersed in more ancient complexes of cava painting belonging to the middle of the first millennium BC and the first centuries AD. In addition, the first centuries of our era. Thus, from century to century, petroglyphs appeared in places that served as sanctuaries, and reflected the totemic representations of the tribes living in archaic times.

Byzantine historians tell us that in the daily life of the Turks, fire occupied an important place; they also worshiped air, water and earth. However, the Turks deified the creator of heaven and earth: they sacrificed him to horses, oxen and sheep.

In Chinese sources and Turkic inscriptions, it said that the Turkic rulers were constantly oriented toward the east. The rulers called "divine" (or "heavenly," Tengri) and revered as "like heaven" or "created heaven." The "god of heaven" called the "Tengri Turk". According to their beliefs, he, being "high" and "blue", gave people strength. Tengri punished death for refusing to submit to the rightful ruler. However, the inscriptions show that there also existed a "god of time," independent and part of Heaven. Sources also say that the creator created the sky, "When the blue sky above the earth and the red-brown earth below were created, between the two people were created." Along with Tengri, the inscriptions of the Turks also

mention the goddess Umai. Umai still revered among the Kazakhs, some Turkic peoples in the Altai Territory and the Tunguz: it considered to protect the monastery and the unborn and unborn child. [7, p.321-329]

From the inscriptions we know that in the Turks the rivers were considered holy; Chinese sources report that they gathered on one of the ramparts to offer sacrifice to Tengri on the 18th day of the fifth month (approximately between the end of May and mid-June - the beginning of summer). Sources show that Tengri Turks act together with the "holy land and water of the land of the Turks"; these data also indicate that the holiness of the mountain, called Oryukan, is largely due to the presence of the forest. On the other hand, Chinese historians say that the Turks have another holy mountain devoid of vegetation: it called the "god of the earth." Narrative sources show that the Turks also worshiped stones, which often referred to as "eternal". Their cosmic ideas, expressed in numerical symbols, reflected in the Chinese sources about the ceremonies: the new ruler rotates nine times on a felt blanket, and the bereaved seven times circle the tent of the deceased.

Holy places naturally appear in Chinese sources as a place of sacrifice for the Turks. The bridge, for example, used to conclude an alliance treaty before which a white horse sacrificed. The Turkic ruler annually visited the cave of the ancestors, where he sacrifices the nobles. It believed that the ruler comes from a wolf. Chinese dynastic letters tell the myth of a beggar with a wolf's head. The shepherd and his wife give him food, and she (but not the husband) notices his peculiar shape of the head. Out of curiosity, they follow him and reach the sacred mountain Otyukan, where a beggar prophesies that their tribe will be destroyed. This myth reflects another option, according to which the Turks descended from a she-wolf, hiding in a cave. According to Chinese sources, the boy Xun-nu thrown into a swamp, rescued by a she-wolf and brought up by her. After that, they become the ancestors of the Turks. When the wolf became pregnant, she began to overtake the danger of death. As a result, she fled to a mountain cave, where she bore ten sons. One of them became king, on the flag of which the wolf's head depicted. This king with the emblem of a wolf's head clearly correlated with the celestial sphere [8, p.395-400]. It is said of him that he possessed supernatural gifts that could cause wind and rain; he married two wives — the daughters of the god of summer and the god of winter. He gave birth to four sons who belonged to the space between heaven and earth [9, p.107-109]: one of them turned into a white swan, while the others established their kingdoms on the banks of the rivers and the mountainside. His numerous grandchildren belonged to the surface of the earth [10, p.565-567]. In order to decide which of the grandchildren succeed as king, a competition held to establish, «who can jump the most from the foot of a large tree? »

As for the symbolism of wolves, it should note that the royal guards of the Turks called "wolves" in memory of their partly animal origin. According to Chinese historians, it was believed that the Turkic warrior more honorable to die in battle than from the disease, which was considered a shame. It is important to note that the same attitudes regarding a warrior existed in the Middle Ages among many nations of the world. The Turks despised men who remained alive in old age.[11, p. 223-229] For the enemies whom they killed, the inscriptions speak about the specific Altai practice of initiation of the enemy (or one of his various souls) to the Turks, m. in the next life in the future they were to serve. In this regard, the special word "balbal" is used to refer to either the killed enemy (or his soul) and the stone monument, which should represent him. Thus, the enemy turns into a ballad, he becomes a stone monument. Accordingly, a Turkic nobleman (or one of his souls) will live in his own grave, organized like a house, and various enemies will serve him in another world. His wives, as the Chinese say, will marry his surviving sons (excluding their own mothers) and younger brothers. [12, p. 25-27]

As mentioned above, the Turks sacrificed animals in honor of the memory for their ancestors. The beginning of the ancestor cult for the Turks began from the very burial, which occurred several months after his death, in the fall, if he died in spring or summer, if he died in summer or winter, then on the 27th day of the month. Chinese dynastic documents say that in the sixth century, the Turks burned a corpse before the funeral, along with the horse, clothes and personal belongings of the deceased. [13, p.67-72] By the seventh century, the custom of burning a corpse largely abandoned. At the funeral, the Turks sacrificed a large number of slaves. These slaves instructed to transmit a message to the dead. Gold and silver buried



with the departed. For more noble Turks, magnificent tombs built, and hundreds of balbalas stood around in the form of roughly hewn stones. The graves of the Turkic rulers were not well preserved, but archaeologists found tens of thousands of Balbals in large groups. When obtaining a new title, the Turkic rulers, as we have already noted, had to perform a special ritual, which, as Sinor notes, probably ignored in real life and very much resembled the one attributed to the Khazars. After nine-fold rotation on a felt blanket, the new ruler needed to make a detour on a horse, and then with the help of suffocation he brought to an unconscious state and asked the question: "How long will you be our ruler?" The incoherent muttering that he said in return interpreted as predicting the duration of his reign. [14, p.64-78]

We have already mentioned the use of the numbers seven and nine in the numerical symbolism of the Turks. The Chinese historian Tang Ji published a detailed description of this symbolism in 1989. He points out that the Turks, in addition to the numbers seven and nine, also used numbers that included seven: 17, 70 and 700. Chinese sources say that one of the ancestors of the Turks had 17 brothers, and the inscriptions say that The Turkic ruler went with 17 men, and then others joined him repeatedly, so that his forces numbered 70, and then 700 soldiers. The manuscripts also state that one prince died on the 17th day of the year at the age of 47. [15, p.256] In Chinese documents, we also encounter the symbolism of the arrow used to denote chiefs and tribes. The drum (along with the wolf's head) looks like a symbol of royal power granted by the Chinese to the rulers of the Turks. [16, p. 149-155]

In 744 to 840, a new Uighur Empire emerged on the territory of Mongolia. Inscriptions and Chinese testimonies about this period are less rich, but u have a report from an Arab traveler. The adoption of Manichaeism by the Uighurs in 762 naturally reduces the value of the material for the study of the local ancient Turkic religion (officially banned in 763 in this territory). [17, p.194-195]

The Chinese sources, presented by Makerras, show us that the Uighurs had shamans, who in 765 (two years after the official ban of the old national faith) led to their leaders to predict the fate of the military expedition. These shamans taken with them on an expedition and allegedly caused wind and snow when it considered advantageous. [18, p. 99-105] Undoubtedly, they did this with the help of the famous Turkic rain stone, since the Arab traveler Tamim ibn Bahr, who visited the Uighurs around 821, long before their conversion to Manichayism. He believes that one ruler owned stones of this kind that could produce rain, snow, cold, and so on.[19, p.53-58] Obviously, the stones moved from the forbidden shamans to the ruler himself. The ruler (before turning into Manichaeism) calls himself "divine" (Tengri) in his inscriptions. He identifies God with Heaven (Tengri), but says that the earth has a certain power: "Because everything is predetermined in the high blue sky, because it controls the Dark Earth ..." [20, p.70-76] The Uigur ruler, like his predecessors, spends the summer high in the mountains of Othukan and visits the holy rivers. Obviously, Otukan Forest was important for sacrificial purposes: a Chinese historian said that the Uigurs galloped forest trees around the trees during sacrifices and, if they were in a treeless area, they would instead have planted willow branches in the ground. It seems that the most important sacrifice offered at the time of the winter solstice. The inscriptions indicate that the shamans were involved in the sacrifice, especially in the preliminary ritual, which included writing magical texts and tying the sacrifices with spirits in a dangerous place. Here, the final recipient is named as Tengri himself, while the spirits below him ask, "so that there is no war," "good reception," "good way," and "good luck." These spirits called "wise masters of life and good luck" and "fathers." [21, p.387-388]

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