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**PHILOSOPHICAL HERITAGE OF THE TURKIC PEOPLES.
SACRED ANIMALS IN THE LIFE OF TURKIC WORLD,
IN KAZAKHSTAN AND KYRGYZSTAN**

The article provides a philosophical analysis of famous Kazakh and Kyrgyz poets and writers on the theme of their reflection in their work of the specifics of the Scythian and Turkic culture of "animalism". The author asks why animals are so sacred in the Turkic world? How are sacred animals represented in Scythian and Turkic art? One of the hypotheses is that the open-air distance steppe, sung by local poets, is something other than closed spaces of European civilization. And the animals here have always served people as favorite companions in the long nomads and connects it with the natural world, which made his life the most harmonious. In such historical conditions described by Abay, Ch. Aitmatov, O. Suleimenov, M. Auezov and others, animals acquire symbolic concepts of strength, endurance and loyalty.

Key words: sacred animals, Scythians, Turks, steppe creativity, symbols.

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**Философиялық түркі халықтарының нәсілін.
Қазақстан және Қырғызстан елдеріндегі түркі әлеміне
тән тіршілік жануарлары**

Мақалада атақты қазақ және қырғыз ақын-жазушыларының шығармаларындағы скифтік және түркілік мәдениеттеріндегі «анимализмнің» көрініс табуы жайында философиялық сараптама беріледі. Авторды неліктен түркі әлемінде жан-жануарлар соншалықты киелі екендігі туралы сұрақ қызықтыруда. Скифтік және түркілік шығармашылықта киелі жан-жануарлар қалай көрініс тапқан? Гипотезалардың бірі жергілікті ақын-жазушылардың шығармаларына арқау болған кең жазық дала, ашық аспан осының барлығы еуропалық өркениетке тән жабық кеңістікке қарағанда өзгеше нәрсе екендігі. Ал жануарлар бұл жерде адамдарға алыс сапарлы саяхатты көшіп қону барысында үнемі жақсы көретін серіктестер іспеттесі болды, осы тұрғыдан олардың өмірлері анағұрлым гармонияға толы. Абай, Ш. Айтматов, О. Сүлейменов, М. Әуезов және т.б. сипаттаған тарихи жағдайларда жануарлар күштің, шыдамдылықтың, сенімділіктің символдық түсінігіне ие.

Түйін сөздер: киелі жануарлар, скифтер, түркілер, далалық шығармашылық, символдар.

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**Философское наследие тюркских народов.
Священные животные в жизни тюркского мира
на примере Казахстана и Кыргызстана**

В статье проводится философский анализ знаменитых казахских и кыргызских поэтов и писателей на тему отражения ими в их творчестве специфики скифской и тюркской культуры «анимализма». Автор задается вопросом, почему животные столь священны в тюркском мире? Как священные животные представлены в скифском и тюркском творчестве? Одной из гипотез является то, что раздольная степь с открытым небом, воспетые местными поэтами, это нечто другое, чем закрытые пространства европейской цивилизации. А животные здесь всегда служили людям любимыми компаньонами в долгих кочевьях и связывали его с миром природы, что делало его жизнь наиболее гармоничной. В таких исторических условиях, описанных Абаем, Ч. Айтматовым, О. Сулейменовым, М. Ауэзовым и др., животные приобретают символические понятия силы, выносливости и верности.

Ключевые слова: священные животные, скифы, тюрки, степное творчество, символы.

«Beauty is a promise of happiness», this sentence from the French writer Stendhal on XIXth century has an echo with this one of the diplomat-poet Oljas Souleimenov, who wrote: «...we do not know in which far land we search the beauty...». We also listen the same from the kyrgyz writer Ch. Aïtmatov, when he described the beauty of the steppe: «mute space, without limits, it was the steppe out of sight...» («A day longer than a century»).

Beauty of world for the man from turkic world and specially for the man in the steppe of central Asia, where the «animal art» was a speciality of the cultures of scythian and turkic peoples. Here, in antiquity period, this art was the fruit of a society without writing very spread and where the animal was judged so worthy to be sacralized and to permit understanding for everybody.

Giving for examples Kyrgyzstan and Kazakhstan, because these two lands honor the «royal eagles» with opened-winged, the first land in his national emblem and the second on its national flag, I rely on the following plan: Why the animal is sacred in the turkic world? How the sacred animals are represented in art? Nowadays, certain animals are always considered as sacred in turkic world and so, are protected.

The steppe was at different periods a genuine fascination for European peoples living in limited spaces. A spot near the sky, a space apparently without limits.

Follow Tch. Aïtmatov when he wrote in «Un Jour plus long qu'un siècle»: «Kazangap made a great effort to keep in his lungs the longer time possible, this winter air from the immensity of Sara

Ozek». Or the kazakh writer M. Aouezov, when he described the mind of his master, baï, on XIXth century, when he was young: «Steppe without limit, my steppe for me, my lovely steppe. On his horse, really master of the space, the steppe is flying to the meeting with Abaï and the grasses in the wind, sing an hymn to the strength of the life...» («Le chemin d'Abai»).

So, in this space it was necessary to organize it, because as people say: «if the sedentary peoples master the time, the nomad peoples master the space». And for that, animals are designed and consecrated to show the upper world, all sorts of birds and specially the eagle: «..in the twirling glide of an solitary eagle, by the heights of the steppe, hear Danyar's songs...» («Djamilia»-T. Aïtmatov).

If to meant the world in relations with men: the four-footed animals and specially the horse and the camel and also the wild antilop«saïga» and the wild donkey «kulan», or the ancient deer, the «maral» well recalled in the Ch. Aïtmatov's roman «It was a white boat», in which the author described with emotion the high relation human-animal and specially the mythological origin of kyrgyz people through the «Mother of Maral». When turkic shows the underground world, the fishes and the reptiles are designed.

In case of the hell world: the felines and, specially the snow leopard («barce»). It was well described in one of the last book of Ch. Aïtmatov: «le Léopard des neiges». Here, Aïtmatov associated man, Arsene Samanchine and animal – leopard Jaabarss in their destiny, which pushed both linked in the death...

In other part, any animals are sacred in this world because they symbolize strength, endurance and fidelity so, a traveller in Central Asia on XIXth century, B. Zalevsky wrote: «...the horse is the essential companion for the men of this region, the emblem of their strengths, the symbol of a civilization...».

Thus, the horses and even the camels are considered as kings of the steppe and specially the horse with a certain mythology is taken as a genuine creature sent by God.. !In this way it is not surprising that during the periplus on XIIIth century to Karakorum, metropolis of Mongol Empire, the franciscan monk, Guillaume de Rubrouck, sent by the king of France, Louis IX th, wrote these words:

«...the dragoon horses of Ferghana, sweat pearls of blood !...». It is also necessary to remember the importance, given in the Firdusi's book on X century, the «Shah Nameh» to Rustam's horse, Raksh: «...his miraculous horse which participates to the exploits of its master!» For the camel, in Aïmatov's book «Un jour plus long qu'un siècle», people can read: «...Karanar is owned with an indomitable strength ; it is the czar, the sovereign, it knows neither tired nor fear.. !»

Here, it is a revelation of an particular aspect of the tradition in Turkic world: the anthropomorphism, which reveals the privileged contacts between man and nature, this last, either very violent or charming. So, very tight relations link man and animals like in the book of Sabit Dossanov «Arouana la Blanche», in which this kazakh writer describes the tight and affectuous relations between a she-camel, «Aruana» and a man. For suming up this part, say that, the large steppic space has favoured during historic periods the great historic rides in a noisy nature under the wind, with conflicted meetings or promising relations in which, horses, camels and also the herds, like Prejivalsky horses herds, as presented in the museum near Issyk Kul Lake, were playing a great and sanctified part.

By many ways, the animal consecrations are seen in Turkic world, first, of course, by the vocabulary. People says, that in Kazakh or Kirgыз languages there are more than one hundred words to describe the coat of a horse or a camel or the aspects of the eagle:

«.. my extraordinary «Toulpan» (horse of elite) said Makhambet Outemisouly, the Kazakh knight-poet on XIXth centenary ;

«...my eagle with bronze wings»: said the famous poet Abai ;

«...the fiery camel «kara Nar» (the black camel), said Chingyuz Aïmatov, the great kyrgyz writer.

Here it is necessary to add that the words concerning the animals are often used to describe the human beauty:

«...my akmaral» (white hind) to show a loved young girl..

Second way to express the sacramental aspect of animals it is by littérature.

In past periods with Al-Farabi, Firdusi or in recent period with M. Aouezov or Ch. Aïmatov, we have already quoted, it is necessary to add other great writers who glorify the sacred animals in turcic world. Makhambet Outemisouly in the beginning of XIXth century, for example, in one of his poem: «My brave royal eagle – my incomparable. If I could stoke you with my hands !..» Or Abay Kounanbaïouly in the middle of this century: «This eagle with its eight talons as words. Files down as an epic hurricane..»

Or, at our epoch, Oljas Souleïmenov: «...the barbaric is not the horse started in the steppe..»

The music composition participate also to the glory of sacred animals, because the musical melodies can imitate the animal movements or cries thank to the rhythms. For example, in the Kazakh composer Kurmangazy 's «kuis», which permit to imagine these sacred creatures in his compositions as: «Kich Kentai», « Ksen Achkan» or even in the famous «Sary Arka», where animals and men are met in fantastic rides through the large steppe.

Add that certain traditional intruments can imitate the animals noises in using pieces of animals, for example, the «tuyak tass», musical instrument composed with genuine hoofs of horses to imitate the gallop of the animal running swiftly in the steppe...If Al Ghazali could write with a certain bitterness: «... this one, who is not moved by the spring flowers and the music of the lute, has a corrupted mind and it not exists any remedy against that...» The great author explained so that, music in particular plays a huge role to describe the beauty in the world .

People can add, that, an other way, very important was used to glorify the sacred animals in turcic world: the visual arts as jewellery . Here appears one of the most fabulous artistic example in art: the «Steppe art». In this art, the realism and the fantastic are used to glorify the sacred animals and this originality from this art is inherited from Scythian and Turkic inspirations. This art gives visibility to the invisible world. By this way the artists built the lively strength of the animals to emphasise the speed and the flying gallops of animals. The artists show rolled animals on themselves in the frame as they occupy the whole space in sinuous movements. It is

an art of appropriation of space like ancient nomad civilizations liked.

The other particularity is that most of these jewellerys are made in gold metal and show by this way a prestigious aspect as to give homage to the real animals as leopard.

Listen to Ch. Aïtmatov, when he described the snow leopard Jarbars: «...its thick an silky coat was brought by the Khans and the Shamans and peoples song that in the romances..» Homage to the eagles also and the mythical animals as gryphons, which were discovered in Pazyryk or Solokha tombs in Central Asia.

Finally, this art of the steppe devoted to the sacred animal is a coded language, an suggestive art: an large eye in the central point to report a feline and a crooked beak to let imagine a bird of prey like eagle of falcon.

The two capitals of the Lands taken for examples, bring famous demonstration of the essential role of sacred animals in the current life of the turkic world. On central architectural axis of the capital of Kazakhstan, Astana, here are disposed several buildings with an audacious architectural style and, in the middle, gets up the very astonishing monument for its symbolism: the «Bayterek». It resembles to a mythical tree with its branches as opened to receive the «world-egg» disposed by the legendary sacred bird»Samruk», for bringing to the humanity a message of peace.

In Bishkek, the capital of Kyrgyztan, the monument of the « Batyr Kaba Uulu Kozhomkul» shows this hero bringing with herculean strength a fiery horse. Symbol of the tigh relation between man and animal and the respect given by man to animal.

Two examples demonstrate this relation as always present in the consciousness of the people, who is proud to keep these specific traditions.

In this vein, I am glad to recall that in my city in France, Fontainebleau, a city with a famous castle, which keeps the remember of the kings of France and even Napoleon, on June 2009, at the occasion of the festival «Nature and Venerly», in this city, which has a traditional habit of riding and hunting, we have organized the coming of a horse of a Kazakh hunter with an eagle, a «berkoutch» ! By the speaker,

before more than 3000 spectators, I was happy to explain to the french public, the importance of this sort of hunting so popular in the turkic world with the trilogy: man, horse, eagle. . During this moment, the public heard about the «baldak» (the holder for the eagle), or the « tamaga» (the hood of protection for the eagle). Few weeks after, we were going with my spouse, in the south-east of Kazakhstan, in Nura where is shown a museum for this sort of hunting, which is again, since independance, very popular. At the occasion of our visit in Nura, the «berkout», Kuanysh, offered s..an eagle ! We had called it «Madal» for Madeleine and Albert !..Of course, Madal goes on to live in Nura, it is only our «godson» !

To conclude, it is necessary to say, that this ancestral tradition of the sacred animals in turkic world to gloryfy the animals goes on Animals are always loving companions for men in nature, there, they can develop an duet to the glory of life. For man, it is a glance of admiration and also a desire he throws on these animals. So, we understand and we greet the actions undertaken in Kyrgyzstan to save the «Przewalski horse», one of the more ancient domesticated horse, or the «Tcharat» horse (White dress with black points)and in Kazakhstan the old savage donkey, the «Koulan» and even the gazelle «saïga». All precious animals which were on the point to disappear..

If a kyrgyz proverb says that: «..Horses are wings of Kyrgyz men !..»

Another very similar in Kazakhstan, proclaims that: «Horse and dombra are the two wings of the man !..»

So, permit me to add that now in any turkic lands, the inspired artists, who sing the beauty of animals and of this one of human life are the successors of the famous « Akyns» on XIX th century, Abay or Tattienbet and on XXth, Ch. Aïtmatov or O. Souleïmenov. Their lyric works make links between two world, that one of animals and that one of humanity to regard both as sacred !

So sacred that Kyrgyzstan Republic organizes from 2014 every two years the «world nomadic games» where, horses, eagles, falcons are honored: Congratulations !

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