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**Ancient Kyrgyz writing  
(from ancient times to the 10th century A.D.)**

**Abstract.** The article deals with the ancient Kyrgyz writings as pictography, logography, identification marks (en tamga) and phonography. The object of the research is the Yenisei written monuments: Minusinsk and Tuvanian. The Minusinsk written monuments are characterized by the so-called «animal style», the predominant style of art of the Scythian era, especially characterized by the depiction of animals.

Petroglyphs of the Scythian-Siberian animal style were found in an ancient grave on the high mountain Bai-Dag of Tuva. The article analyzes the graphic styles of the Karasuk and Tagar cultures, in which wild animals were totem symbols, and focuses on written monuments found in Kopen, Kapchaly and Uybat, which have preserved in the style of Scythian-Siberian traditions. The “animal style” is also characteristic of the monuments of the Kazylgan culture. So, on the Syyn-Churek rock, petroglyphs of about 300 animals, drawings of people and solar signs are captured.

The author also analyzes a new type of communication in the form of symbol, tamga signs, which arose because of the development of cattle breeding and were used by the Min-sui nomadic herders at the beginning of the 1st millennium BC. Generic and family of tamga signs were passed down from generation to generation, one of the reasons for the appearance was the marking of animals. Over time, their function has expanded. Later, in the 4th-10th centuries, tamga signs spread widely over the vast territories of Steppe Eurasia.

The article traces the continuity of logographic writing in the culture of the Turkic peoples. The article considers the Khakass ornament in the Chaatas culture and in the Tyukhtyat culture, as well as Tuvan ornaments and their Kyrgyz origin. The author also explores ornaments at the burial grounds of Sagly-Bazhy II, Kazylgan, Kokel; reveals the semantics of geometric, plant, zoomorphic patterns. The narrative character of the patterns, historicity, realism and musicality of Kyrgyz ornaments are noted.

An important point in the article is the definition of the phonographic character of the Orkhon-Yenisei writing used by the ancient Turks in the 6th-10th centuries. The author believes that the Orkhon-Yenisei writing is based on the Yenisei writing of the ancient Kyrgyz. The Yenisei writing is graphically and in content very close to the Talas runic graphemes.

**Keywords:** ancient Kyrgyz writing, semasiography, pictographic writing, tamga signs, logographic writing, “animal style”, ornament, phonography, Yenisei writing, Orkhon-Yenisei writing.

**Introduction**

The article deals with the ancient Kyrgyz scripts as semasiography: pictography, logography, identification marks (entamga) and phonography. The author analyzes pictographic and logographic scripts, investigates the function and meaning of tamga signs, characterizes phonography: Yenisei writing (V century), Orkhon-Yenisei writing (VI-X century).

**Materials and research methods.** The research material is the ancient Kyrgyz writing. The study used empirical-theoretical, diachronic and synchronous methods, analysis and synthesis, inductive and deductive research methods.

The degree of study of the topic: on the topic “History of the development of Kyrgyz writing (from ancient times to the 10th century AD)”, a doctoral dissertation was defended (2014), a monograph “History of the Kyrgyz and Kyrgyz writing (from ancient times to the 10th century AD) was published” Volume I, II (2014), “Ancient Kyrgyz language” (2016).

### **Analysis**

**Graphic method: pictographic writing.** Pictographic writing occurred based on the fine arts. However, in comparison with the fine arts pictographic writing performs communicative function (registration of information, information transfer, storage, etc.).

Pictograms can be met on rocks, stones, horns and bones of animal, horse outfits, weapons of war and household items, etc.

A.P. Okladnikov emphasized that paintings depicted on the rock of the Khoit Tsenkher Cave that is on the Mongolian Altai were made during the Paleolithic Period. The habitants of Central Asia began to use pictograms and other pictures in the period of Late Paleolithic and Mesolithic Periods. According to K. Sartkozhauly, authors of the drawings on the rock of Khoit Tsenkher Cave were the ancient Altaians and ancestors of the succeeding Turkic peoples [1, c.5].

On pictographic writings during the era of the early nomadic peoples left traces of a fundamentally new phenomenon-called “Scythian-Siberian animal style.”

Traces appeared in material culture of the “Scythian triad” remained in pictographic writings of Scythian culture [2, p.83].

In the regional culture of the Saka monuments and pictographic writing with components of Scythian triad such as a ringed belt buckle with drawings of goats and wild animals, and some parts of a bridle were found on the territory of northern Kyrgyzstan and in the South-East of Kazakhstan (which capital was Zheti-Suu). On the territory of Chui Region and coast of Issyk-Kul Lake several deer stones on which depicts of deer, boars and similar animals, and contours of a dagger and bow were depicted were found [2, p.108]. They demonstrate that inhabitants of that time led a military life and were engaged in hunting.

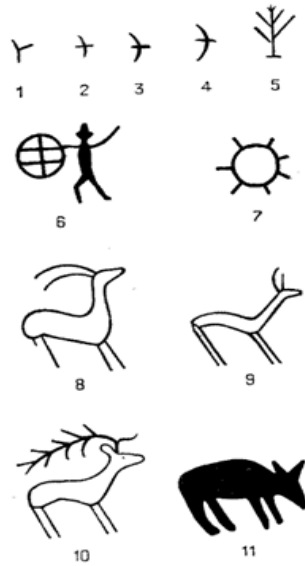
Monuments of the Yenisei valley are divided into two types: Minusinsk and Tuvinian.

There is a number of depictions of “animal style” on the rock sides, gravestones, arms, horse outfits and other objects located in Minusinsk Basin.

The “animal style” can be seen on monuments of the Karasuk culture. Among accessories found at cemeteries, particular importance was given to knives on which handles totems – upper part of wild animals – were depicted. The ram was considered as the Kyrgyz totem. The sun was considered as the saint source of all living things [3, p. 165, 531]. The composition “ram-sun” displays solar and totemic beliefs of the people. All those promoted development during the Scythian Era (the 7th – 3rd centuries BC).

Kyrgyz in the I-VIII centuries with the help of a ram’s head or animal hooves, they decorated the bit. The tradition has continued since the time of the ancient Scythian-Tagars.

The Kyrgyz people had totems: deer, mountain goat, bear, leopard, etc [3, p. 532]. The feature of a totem is that a part of people connects their origin with a certain species of animals. When hunting, during battles and military campaigns members of the society asked for help, support and favor from totems.



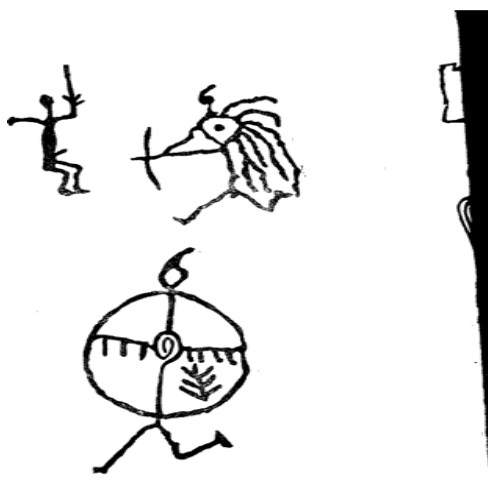
Picture 1a.



Picture 1b.

Picture 1a. An ancient burial ground in the resort village of Shira. Tagarsky Kurgan. The slab is at the Krasnoyarsk Museum. Drawings on the slab: 1-4.flying birds, 5.tree, 6.shaman with a tambourine, 7.sun, 8.goat, 9.roe deer, 10.deer, 11.bear (L.R. Kyzlasov, N.V. Leontiev. 1980, 11).

Picture 1b. Khizil-Khaya. Images of animals engraved on the rock.



Picture 2a.



Picture 2b.

Picture 2a. Oglahy. Animal world.

Picture 2b. Composition and signs of tamga on the Khizil-Khaya rock in a tributary of the Sos river (Savenkov, 1910) L.R. Kyzlasov, N. V. Leontiev. «Folk drawings of the Khakas». – Moscow: “Science”, 1980.

The period of prosperity of small bronze sculptures and images refers to the period of Tagar culture in the 7th-1st centuries BC. Most of the totems were wild animals, as symbols of strength and power. Besides, there are drawings of pets depicted with outfits on rocks, and drawings of bronze objects: swords, knives, arrows, etc. There are many pictures of animals in Scythian “animal “style”.

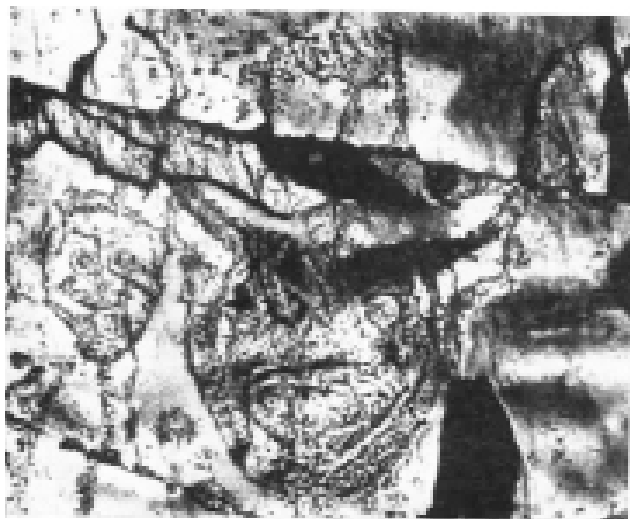
In the hidden rooms of burial hills No. 6 and No. 7 of Kopyon artefacts *masks with depictures of wild animals were found*. “Animal style” drawings depicted on the valuable gold plates found on Kopyon barrows were combined with other elements of ornament [4, p.78].

Pictographic writing on the monuments found in Kopyon, Kapchaly and Uibat was made in the style of the Scythian-Siberian traditions, with the influence of Western Iranian and East Chinese art.

History of the *Tuvinian petroglyphs* is deep. During the period of the Bronze Age (3500-1200 BC) the territories of Tuva regions were inhabited by semi-nomadic and sedentary farmers and cattle-farmers; and transition of household to cattle breeding and agriculture influenced development of new types of depictions [5, p. 13].

On the territories of the southern regions of Tuva the monuments remained from representatives of Afanasievo culture were found (the 3<sup>rd</sup>– 2<sup>nd</sup> millennium BC). At one of Erzin cemeteries, a stick in the form of a cigarette made of jasper with the head of an elk was found. Tribes living in the period of the Okunev culture (the first half of the 2nd millennia BC) produced monumental stone monuments. Masks are stylized, sometimes they made masks of people and animals with symbolic signs [5, p. 13]. Okunev masks arose in result of tattoo.

Petroglyphs of the period of the Bronze Age are in sacred mazar Mugur-Sargol situated on the left banks of Yenisei [5, p.15]. There are drawings belonging to the Scythian Era and the subsequent late Mongolian period. Many of them are horned masks.



Picture 3a.



Picture 3b.

Picture 3a. Urotsische Mugur-Sargol. Petroglyph: Disguise.

Picture 3b. The bull and the masks (from the archive of the Sayano-Tuva expedition of the Academy of Sciences of the USSR (photo from STEAN archive). SI Vainshtein, 1974: 16).

Depictions in the style of the Scythian-Siberian animals were found on stones of Bai-Dag Mount of Tuva, on barrows near Turan, in the ancient grave of the high mountain located in Sagly-Bazhy.

Monuments of the Kazylgan culture are first of all characterized by the “animal style”. Deer stones of such and Turan take a special place among them [5, p. 31]. According to scientists, these deer stones are special constructions performing special protective function.

Petroglyphs carved on the rock: *Syyn-Chyurek (doe heart)* looks like a pyramid. About 300 animals, pictures of people and solar signs are depicted on these petroglyphs. Animals among which are tigers, horses, mountain goats, antelopes are depicted in the A zone. They are depicted in real form. *Pictures of people and animals, and multifigured compositions* are depicted in the B zone [5, p.15].



Picture 4. Petroglyphs of Mount Syyn-Churek Zone A (Photo by S.I. Weinstein).



Picture 5. Capricorn and solar sign (Photo by S.I. Vainshtein)



Picture 6a.



Picture 6b.

Picture 6a. Drawings of Tuvan inscriptions (writings), written by ocher in the village of Teeli (Collection of TRM): 1- the image of a mountain goat, a deer, two hunters, and an elk - at the bottom left.

Picture 6b. Deer hunting: hunter and deer (S.I. Vainshtein, 1974:164).

Drawings of Tuvan inscriptions (writings), written by ocher in the village of Teeli (Collection of TRM): 1 – the image of a mountain goat, a deer, two hunters, and an elk – at the bottom left. 2 – Deer hunting: hunter and deer.

Schematic drawings of mountain goats are met on some Tuva monuments, and in the runic writings depicted on the rocks of in Minusinsk and Mongolia Basins. The same drawings are depicted at the bottom of the silver plates found on one of fences of the regions of Yustyd in Altai Mountains.

*Talas* is rich with pictographic writings. Since 1956 under the leadership of V.M. Gaponenko pictographic writings were found on rocks of mountain gorges of Teke-Tash, Kurgan-Tash, Terek, Kulan, Karakol, Kuganda, Kurkuro-Suu, Ur-Maral [6, p. 101].



Picture 7a.



Picture 7b.



Picture 7c.



Picture 7d.



Picture 7e.

Picture 7a. Dogs running in the middle, two goats on each side. Picture 7b. Hunters chase fleeing goats with dogs. Picture 7c. Running mountain goat. Picture 7d. Multi-figured scene: wild boar, bear, mountain goat, archer, mountain goats, bull, enlarged image of mountain goat, etc. Picture 7e. An image of a running deer.

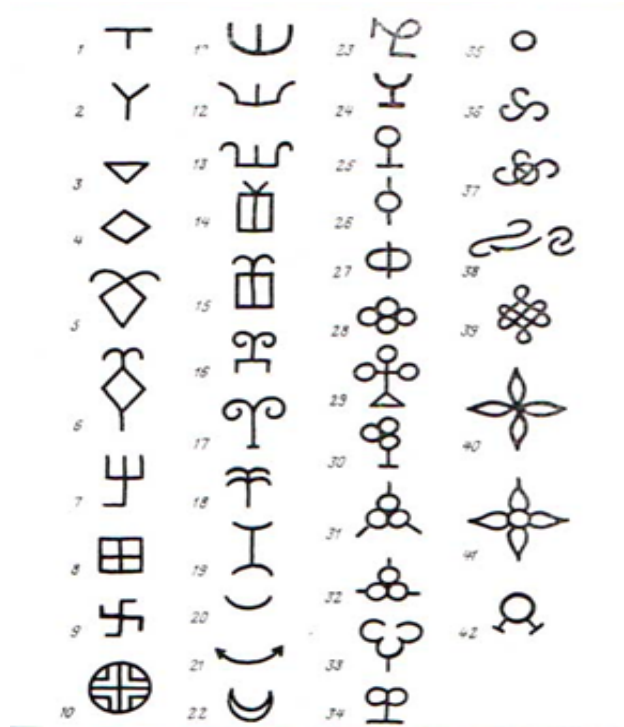
Deer carcass of two mountain goats (Gaponenko V.M., 1963: 101-110).

### Identification and mnemonic technique: tamga signs

Tamga signs are an identification and mnemonic method of information giving. The purpose of tamga sign does not consist in narration and description of any history but in help at remembering or identification of an object or creature [7, p. 186]. First of all the constant bond between certain symbols is developed, and then between certain objects and living beings, and a new type of communications as the *tamga signs* used by the Kyrgyz people arisen due to development of cattle breeding revealed itself.

I	II	III	IV	V	VI	VII	VIII
+	☉	Y	∇	ω	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	☺	☺
X	☾	☺	∩	☉		☺	☺
+	☺	☺	☺	☺		☺	☺
1	3	6	8	10	11	12	14
2	4	7	9	19		13	15
18	5		20				16
							17

Picture 8. IV-X centuries Tamga signs on pasud. 1 - Koibaly, 2, 3, 7 - Tasheba; 4, 11 - Uybat chaats; Capchala I; 6, 13, 20 - tes; 8, 14 - Grishkin's log; 9, 16 - Mikhailovskoe ancient cemetery; 12, 17 - Yesos; 15 - Copen; 18, 19 - Station Minusin (Kyzlasov L.R., Tsar G.G., 1990, p. 26).



Picture 9. Tuvan tamgas. Some of them: 5 – iron arrow; 8 – door; 9 – goose; 10 – two moons; 22 – moon; 25 – hammer; 40 – flower; 36 – lead; 42 – war, etc. (Weinstein S.I., 1974, 145).

In the period of the Karasuk culture (the beginning of the 1st millennium BC) the wealth of patriarchal family proliferated. The wealth was at that time measured by quantity of the cattle. To distinguish own cattle from the stranger's, *each family marked animals*. Later, marking animals became the reason of emergence of letters.

On monuments of the Chaatas culture, tamga signs indicated by double letters are met. Tamga signs relating to the Chaatas and Tyukhtyat cultures are depicted on over 20 dishwares.

Tamga signs which Min-Suui nomadic cattle-farmers started to use at the beginning of the 1st millennium BC were passed down for generations, and widely spread on extensive territories in the 4th-10th centuries. Besides, in the 19th-20th centuries tamga signs were put by locals. The Khakas and Tuvian tamga signs are heritage of the ancient Kyrgyz people.

Area of spread of tamga signs is a hollow of Hakas-Min-Suu, Tuva, Altai Mountains, Mongolia, Kyrgyzstan, the Crimean peninsula, Hungary, etc.



Picture 10. Tamga signs of Gorny Altai.

Semantics of tamga signs: 1. Tamga signs for fauna: deer tamga, wolf tamga, black elk, Eurasian hobby, goose, etc. 2. Tamga signs for the nature: lunar tamga, flower, etc. 3. Tamga signs for weapon: tamga of bow, sword; 4. Tamga signs for certain household items: tamga on counting frame, axe, adze, on white and gray leather, scissors, a brand on a sickle, hammer, leather bottle; 5. the Tamga under various names: tamga of irrigation canal, round tamga on a dry bone, on doorstep, double tamga, upper, external signs, lower, etc. 6. Tamga signs for names of tribes: Sayak tamga, Serik tamga, Adygene, Kara Bargy, Kupchak, etc [8, p.287].

The holy places where there are many of tamgas and drawings are Khaya-Bazhy in Tuva, Sulek and Tepsey Rocks in Khakassia.

Tamga signs were used in Altai on carpets of the Fergana Kyrgyz people. Tamga signs are met in the monuments found in Talas and Kochkor.

### Verbal method: logographic writing

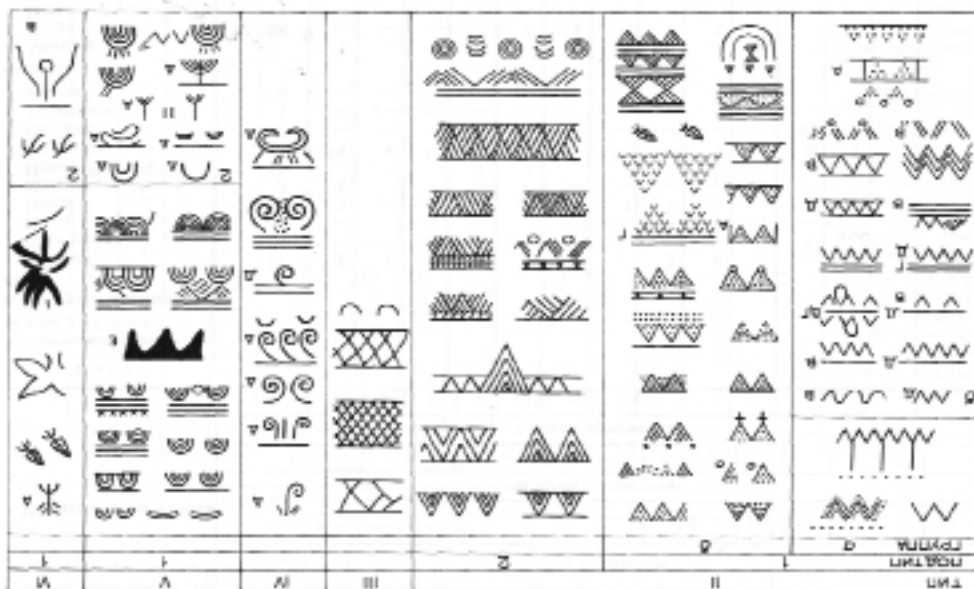
In logographic writing the idea is not rendered with depictures but with by conventional signs (logogram) for understanding of the sense of words. In comparison with pictographic writing, the logogram is advanced.

On Neolithic ceramics besides drawings simple *geometrical figures, fir-trees* and linear ornaments in the form of brackets are depicted. Representatives of the Okunev culture developed ornaments of the Neolithic Period (stamp, straight lines, and netlike ornaments). In the period of the Andronovo culture in the 2nd millennium BC geometrical figures were depicted on ceramic ware [5, p.14].

The ornaments belonging to the Bronze Age were not met only on ceramic ware but also on the clothes and items made of birch bark. The Khakas has completely kept such ornaments. In the period of the Karasuk culture metallurgy was well developed. Items were decorated with geometrical ornaments. In the period of the Scythian Era in the field of the cattle-farmers' art ornamental art was developed.

**Khakass ornament.** In the Tashtyk culture, there was a variety of ceramic dishes.

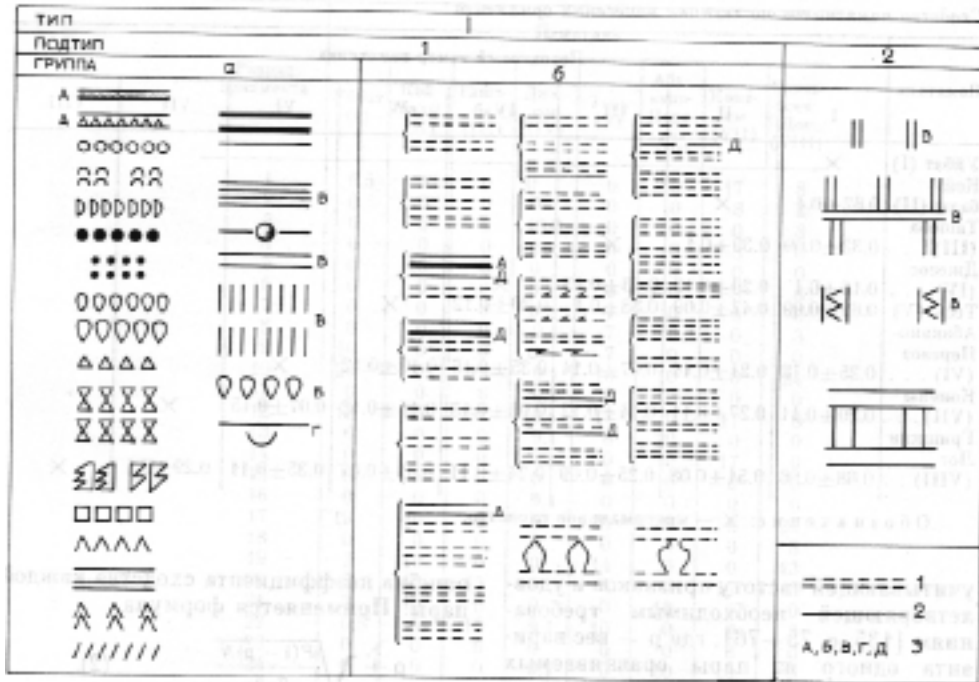
Tashtyk ornament is geometrical. The main part (80%) was composed of straight-line motives. Such ornaments widely spread on the right and left banks of Yenisei [9, p.16].



Picture 11. Ornaments of the Tashtyk culture. Tashtyk ceramics ornamentation typologies (Kyzlasov L.R., Korol G.G., 1990: 16-17).

In the period of the Chaatas culture (the 6th – the middle of the 11th centuries), ornaments were depicted on items made of metal, and ceramic ware.

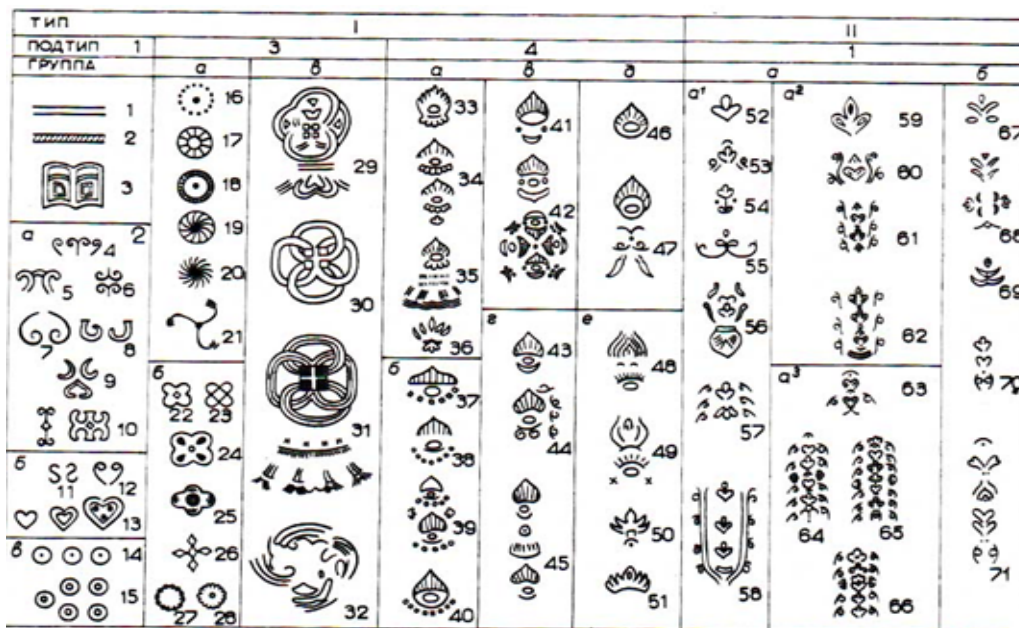




Picture 12. Ornaments on ceramics of the Chaatas culture. Typology of Ornaments in the Chaatas Culture. Table III (b). 1. Stamped ornament stripes.

S.V. Kiselyov and L.A. Evtyukhova investigated origin and history of some motives, and technology of display of ornaments on the items found in Kopyon Chaatas burial mounds.

In the period of the Tyukhtyat culture (the 9th-10th centuries) geometric, plant and zoomorphic ornaments predominated [9, p.98-100].



Picture 13. Typology of ornaments on metal products of the Tyukhtyat culture. (Kyzlasov L.R., Korol G.G., 1990: 99-100).

**Tuvinian ornaments and their Kyrgyz origin.** The Kyrgyz skilled workers and handicraftsmen depicted Tuvinian ornaments.

Ornaments during the Scythian period, as well as other complexes in Tuva, were dug out at the cemetery, on Sagly-Bazhy II and Kazyrgan burial grounds. In the frozen earth under the barrow of thousands of years, not damaged objects made of wood, leather, fur, cloth were preserved [10, 5, 19]. Ornamental elements of that time are *geometrical and plant motives*.

Ornaments during the Huns-Sarmatians period. Ceramic and wooden items, jewelry made of gold and bronze and felt things were *decorated with patterns and applied ornament*.

On Kokel grave in Tuva the wooden ware, jewelry made of gold, bronze and bone were found. Geometrical ornaments were on them. Sometimes such ornaments were combined with zoomorphic motives [5, 44].

Ornaments during the **Turkic people period** were depicted on horse equipments, arms and jewelry. The most widespread motives are *four-leaved and eight-leaved rosaces, strapwork, ornaments in the form of a cross, figures in the form of a horn, spiral line, circled motives, centralized circles, waves, zigzag ornaments, etc* [5, 64]. In the ornaments of the Turkic period, focus was put on a stamp, circles and spirals.

In the **Kyrgyz period** in ornamentation of the Kyrgyz people particular importance was given to plant motive. *Zoomorphic motives* were added to them. In decorative *compositions riders, scenes of hunting with multiple figures* are observed. *Sometimes stylized drawings of tigers, boars and dogs were met*. During the Kyrgyz period, horse equipment were decorated with plant ornament on which incrustation was used.

The Kyrgyz people used gold and silver ware decorated with difficult and beautiful plant ornaments [11, p. 53]. The Kyrgyz people decorated *wooden items, horns and bones* with ornaments. Kyrgyz vases had ornaments of a triangle, *rhomb, square, dotted line (dashed line), and fir-tree*.

**The national ornament is a written source.** V. Chepelev noted that the national ornament is a “figurative story”. Chepelev wrote: “Figurative language of art of the past is equivalent to a written language of historical documents” [12, p.36]. The Kyrgyz ornaments are a written source giving reliable information about stages of development of the Kyrgyz people. Basis of the Kyrgyz ornaments are realistic drawings. Kyrgyz ornaments by contents consist of narrative patterns. M.V. Ryndin explained a narration feature of the Kyrgyz ornaments [13, p. 145].

M.V. Ryndin called the Kyrgyz ornaments as illustrating folklore. Kyrgyz ornaments are not repeated; they are asymmetric because of graphic text and narration on ornaments. A.Akmataliev compared artistic ornamentation with a poem, and considered it as writing of the Kyrgyz people of a certain period. Kyrgyz ornaments as well as Epic of “Manas” are extremely volume and epic. Each element of ornamentation can reach astronomical numbers. A.N. Bernshtam said that Kyrgyz ornaments by volume and scale are equal to the volume of the Epic of “Manas” [3, p. 639]. A.N. Bernshtam also noted musicality of ornaments.

**Semantics of Kyrgyz ornaments is rich.** There are such ornaments as a horn of a mountain goat, a horn of a white deer, a deer horn, a big large-horned deer, cow horns, hoofs, new moon, almonds, pheasant, flower, golden eagle, Umay picture, necklace, groove, carpet picture, etc [3, p. 641-642].

## PHONOGRAPHY: YENISEI WRITING

Following logographic writing such writings as dictionary and syllabic, syllabic, and as a result a new type of writing – alphabetic system – appeared. The alphabet is written signs meaning some sounds. The word “alphabet” appeared based on the very first letter of the Greek alphabet.

In the alphabet, one symbol means only one sound, and one sound is identified by one constant symbol. K. Sartkozhalay said that the ancient Turkic runic writing, having passed morphogram, came to phonogram [1, p. 103]. S. Sydykov notes that the ancient Turkic alphabet is based on the morphological principle [14, p. 240]. N. Useev noted that the ancient Turkic writing had a mixed system [15, p. 18]. We also believe that the ancient Turkic writing is a mixed system.

**The Orkhon-Yenisei writing.** In the 6th-10th centuries written literary language was widespread among Turkic tribes. As written monuments were found on the territory of Yenisei and Orkhon, the writing began to be called Orkhon-Yenisei.

S.E. Malov believed that the Yenisei texts belong to the 5th century [1959: 74]. S.E. Malov, speaking at the congress of Turkologists held in Baku on February 28, 1926, said that compared to the Orkhon-Selengi monuments, the dates on the Yenisei monuments are dated 2-3 millennia earlier [16, p. 12]. Melioransky noted the archaic character of the Yenisei writing in comparison with the Orkhon one [17, p.200]. Y. Batmanov expressed the same opinion.

S.E. Malov said that the **Yenisei writing belongs to the Kyrgyz people**. He told that following the recognized academicians such as V.V. Radlov and Professor V. Thomsen he had no grounds to say that these Yenisei writings not belong to the Kyrgyz people [18, p. 4]. Scientists E.R. Tenishev, I.V. Kormushin, A.V. Erzhilasun, S.G. Klyashtorny, D.D. Vasiliev, Ch. Zhumagulov, etc. have the same opinion.

Based on the Yenisei writings languages of the Kyrgyz, Tuvinians, Shors, Khakas and others were developed. Based on Oguz (Orkhon) writing the Turkmen and Azerbaijani languages were developed.

S.E. Malov noted that **runic writings in Talas** by tier character of letters and contents remind the Yenisei writings [19, p. 58]. V.V. Bartold and P.M. Melioransky noted that the Talas written monuments are graphically very close to the Yenisei monuments. S.V. Kiselyov also shared the same opinion.

Талас эстеликтеринде	Енисей эстеликтеринде	Орхон эстеликтеринде
1 1	1 1 1 X 1	1 1
1 1	1 1 1 0 0 1	1 1
> <	> <	> { }
1 1	1 1 1 1 1 1 1 1 1 1	1 1 1 1
J	J J J C 7 0 8 X J J J J J X	J J J J J X
Q	Q Q Q Q Q Q Q Q Q Q	Q Q Q Q Q
^	^ ^ Y	^ Y (L G)
» »	» » » » » » » »	» x
x	x x + ⊕ ⊕ »	x x +
» x	» » » » » » » »	» » » »
1 3	1 1 1 1 1 1 1 1 1 1	1 1 1 1
( D	( D O D D 9 9 D D 9 9 9	D 9 9 9
	9 9 9 9 9 9 9 9 9 9	9 9
NN И	N 1 1 1 1 1 1 1 1 1 1	N 1 1 1
	↓ ↑	↓
	▷ ▷ ▷ ▽	▷ ▷
1 1	1 1 1 1 1 1 1 1 1 1	1 1 1
	8 8 8 8 8 8 8 8 8 8	8 8 8 8 8
1 1	1 1 1 1 1 1 1 1 1 1	1 1
Y	Y	Y

Талас эстеликтеринде	Енисей эстеликтеринде	Орхон эстеликтеринде
» » » » » » » » » »	» » » » » » » » » »	» » » » » »
) (	) ( 1 1 1 1	) 1
1 1 1 1	1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1
	1 1 1 1 1 1 1 1 1 1	1 1 1 1
Y	Y 1 0 0 0 0 1	
1	1 1 1 1	
1 1 1 1	1 1 1 1 1 1 1 1 1 1	1 1 1 1
1 1	1 1 1 1 1 1 1 1 1 1	1 1
Y Y	Y Y Y Y Y 1 1 1 1 1 1 1 1 1 1	Y Y Y Y Y 1
1 1	1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1
^	^ Y 1 1 1 1 1 1 1 1 1 1	^ Y 1
^	^ ^ ^ 1 1 1 1 1 1 1 1 1 1	^ 1 1 1 1 1 1 1 1 1 1
И	И 1 1 1 1 1 1 1 1 1 1	И 1 1 1
» » » » » » » » » »	» » » » » » » » » »	» » » » » »
	M	M
⊙	⊙ ⊙ ⊙	⊙ ⊙ ⊙ ⊙ ⊙ ⊙
	» » » » » » » » » »	» » » » » »
	» » » » » » » » » »	» » » » » »
1 1 1 1	1 1 1 1 1 1 1 1 1 1	1 1 1 1

Picture 14. Talas, Yenisei, Orkhon inscriptions

A.N. Bernshtam told that the Yenisei writings by paleography and stylistics are very close to the Talas texts, and that they make one uniform group [20, p.79]. A. Batmanov expressed the similar opinion. S.E. Malov told that **Talas runic writings belong to the 5th century**. Academician I.A. Batmanov supported such opinion.

Runic writings are met on the monuments found in Talas, Isyk-Kul, Kochkor, Batken, Chui, Fergana and Sogda (handwritten manuscript). Written monuments are on the territory of Kyrgyzstan till the present day.

In 1799, “the hoard of gold plate” with runic letter was found in Saint Nikolay’s village in *Hungary*. S.E. Malov emphasized that the writing on this plates is similar to the Talas runic writing. In its turn, it means that monuments on Yenisei, Orkhon and Talas have to be considered as an integral part of each other. The “hoard of gold plate” that was found in Hungary can be included into this list. (See Appendix on the Yenisei, Orkhon-Yenisei scripts).

### **Results**

The ancient Yenisei Kyrgyz from the earliest times used the ancient form of writing as semasiography: pictography, identification marks (entamga), logography and phonography. The Minusinsk and Tuvan written monuments are characterized by the so-called «animal style», the prevailing style of art of the Scythian era. Identification marks (tamga signs), which arose because of the development of cattle breeding (the beginning of the 1st millennium BC), were passed on from generation to generation. Later, the reason for the appearance of letters was the marking of animals.

Logographic writing, i.e. Khakass ornament during the period of the Chaatas culture, during the period of the Tyukhtyat culture, as well as Tuvan ornaments are of Kyrgyz origin. They are characterized by storytelling, historicity, realism and musicality. Phonography, i.e. Orkhon-Yenisei writing was used by the Turkic tribes in the VI-X centuries. The Yenisei writing belongs to the 5th century and belongs to the Yenisei Kyrgyz. It is graphically and in content very close to the monuments of Talas, which dates back to the 5th century. The Orkhon-Yenisei writing (VI-X centuries) is based on the Yenisei writing of the Kyrgyz (V century). In addition, tamga signs are the basis of the Orkhon-Yenisei writing.

### **Conclusion**

The semasiography and phonography used by the ancient Kyrgyz from ancient times to the 10th century have been investigated. The pictographic and logographic scripts are analyzed, the functions and meanings of tamga signs are determined, the phonography is characterized: the Yenisei script of the Kyrgyz (V century), the Orkhon-Yenisei script (VI-X centuries), their relationship.

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### **Ежелгі Кыргыз жазуы (көне замандардан б.з. X ғасырына дейін)**

**Аннотация.** Мақалада ежелгі қырғыз жазуының пиктография, логография, ен таңба (эн тамга) және фонография сияқты бейвербалды бастаулары қарастырылады. Зерттеу нысаны ретінде Минусинскінің және Тываның Енисей жазба ескерткіштері алынды. Минусинск жазба ескерткіштеріне сақ-скиф дәуірінің «аң стилі» тән, онда әсіресе хайуанаттарды бейнелеуімен ерекшеленетін өнер нақышы басым боп келеді. Скиф-сібір аң стилі таңбаланған петроглифтер Тывадағы Бай-Даг биік тауындағы ежелгі бейіттен табылды. Мақалада жабайы аңдар тотемдік символ ретінде көрінген қарасұқ және тағар мәдениеттерінің графикалық стильдері талданып, сондай-ақ скиф-сібір дәстүрінің стилін сақтаған, Көпен, Қапшалы мен Ұйбаттан табылған жазба ескерткіштерге де назар аударылған. Қазылған мәдениеті (Тыва) ескерткіштеріне де «аң стилі» тән. Айталық, Сыын-Чурек жартасында 300-ге жуық жануардың петроглифтері, адам мен күн бейнелері таңбаланған.

Мақала авторы бақташылықтың дамуы нәтижесінде пайда болған және б.з. бұрынғы I мыңжылдықтың басында Минсу көшпелі малшылары қолданған қарым-қатынастың жаңа түрі – символдар мен таңбаларға да талдау жасайды. Рулық және әулеттік таңбалар ұрпақтан-ұрпаққа беріліп отырды, ал олардың пайда болу себептерінің бірі ретінде малға ен салу көрсетіледі. Уақыт өте келе олардың қызметі кеңейді. Кейінірек, IV-X ғасырларда ен-таңбалар Далалық Еуразияның ұланғайыр аумағына барынша таралған.

Мақалада түркі халықтары мәдениетіндегі логографиялық жазудың сабақтастығы зерделенеді. Чаатас және тухтят мәдениеттеріндегі хакас ою-өрнегі, сондай-ақ тывалық ою-өрнектер және олардың төркіні қырғыздардан шығуы мүмкін екендігі қарастырылады. Мақала авторы II Сағлы-Бажы, Қазылған, Көкел қорымдарының ою-өрнектерін де зерттейді; геометриялық, өсімдік пішінді, зооморфтық өрнектердің семантикасын ашады. Қырғыз ою-өрнектерінің баянгерлік сипаты, тарихилығы, шынайылығы мен әуезділігі аталып өтеді

Мақалада VI-X ғасырларда көне түркілер қолданған Орхон-Енисей жазуының фонографиялық сипатына анықтама берілді. Автор Орхон-Енисей жазуы ежелгі қырғыздардың Енисей жазуына негізделген деп есептейді. Енисей жазуы графикалық тұрғыдан және мазмұны жағынан Талас руникалық графемаларына өте жақын.

**Кілт сөздер:** ежелгі қырғыз жазуы, семасиография, пиктографиялық жазу, таңбалық белгілер, логографиялық жазу, «аң стилі», ою-өрнек, фонография, Енисей жазуы, Орхон-Енисей жазуы.

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### **Древняя кыргызская письменность (с древнейших времен до X века н.э.)**

**Аннотация.** В статье речь идет о невербальных истоках древней письменности кыргызов таких, как пиктография, логография, идентификационные метки (эн тамга) и фонография.

Объектом исследования являются енисейские письменные памятники: минусинские и тувинские. Минусинским письменным памятникам присущи так называемый «звериный стиль», преобладающий стиль искусства скифской эпохи, особенно характерный в изображении животных. Петроглифы скифо-сибирского звериного стиля обнаружены в древней могиле на высокой горе Бай-Даг в Туве. В статье анализируются графические стили карасукской и тагарской культур, в которых дикие животные были тотемными символами, а также внимание уделяется письменным памятникам, найденным в Копёне, Капчалы и Уйбате, сохранившим стиль скифо-сибирских традиций. Памятникам казылганской культуры (тувинским) также характерны «звериный стиль». Так, на скале Сыын-Чюрек запечатлены петроглифы около 300 животных, изображения людей и солярные знаки.

Автор статьи также анализирует новый тип коммуникаций – символы, знаки тамг, возникшие вследствие развития скотоводства и используемые минусинскими кочевыми скотоводами в начале I тысячелетия до н.э. Родовые и семейные тамговые знаки передавались из поколения в поколение, одной из причин появления их считается маркировка животных. Со временем их функция расширилась. Позже в IV-X вв. тамговые знаки широко распространились на обширных территориях Степной Евразии.

В статье прослеживается преемственность логографического письма в культуре тюркских народов. Рассматривается хакасский орнамент в культуре чаатас и в тюхтятской культуре, а также тувинские орнаменты и их киргизское происхождение. Автор статьи также исследует орнаменты на могильниках Саглы-Бажы II, Казылган, Кокель; раскрывает семантику геометрических, растительных, зооморфных узоров. Отмечается повествовательный характер узоров, историчность, реалистичность и музыкальность киргизских орнаментов.

Важным в статье является определение фонографического характера орхоно-енисейской письменности, использованная древними тюрками в VI-X вв. Автор полагает, что в основе орхоно-енисейской письменности лежит енисейская письменность древних киргизов. Енисейская письменность графически и по содержанию очень близка к Таласским руническим графемам.

**Ключевые слова:** древняя киргизская письменность, семасиография, пиктографические письмена, тамговые знаки, логографические письмена, «звериный стиль», орнамент, фонография, енисейская письменность, орхоно-енисейская письменность.

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