

Death in ancient time and a compare of GILGAMESH WILD DUMRUL and JAVAT BIY images

Aynur Gazanfargizi*

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[Abstract]

*Lecturer of Khazar University, aynurqezenferqizi@yahoo.com

Human has always been tried to be eternity, since was appeared the concept of life and death. There are many similar conceptions about the death and sometimes about angel of death in sacred books. Some of these ideas are consist in Turkic myths as well.

There are subjects about the immortality in Sumerian and Turkic such as Azerbaijan and Kumykian folkloric texts. Azrael – the angel of death is a famous figure of death in Muslim societies. This figure appeared in Turkic societies under the influence of Islamic religion. As we know, Islam altered the idea of death, but the ideas before the Islam still consist in unconscious and mentality of Turkic people. In ancient times, Azrael called and conceived differently. One of the famous name of Azrael in Turkic mythology is Erlik. Gilgamesh, the famous Sumerian image, seek for immortality. In addition, Wild Dumrul, the famous Turkic image, wanted to fight against the Azrael/Erlik for immortality. Javatbiy, the famous Kumykian image, wanted to fight with Azrael, on his sickbed. As far as can be seen, despite motive is different, mission of these images are same: to find the immortality.

It will be seek the attitude of these images about immortality and death. Also will be seek the role of ancient Shamanic believes on Turkic people. Sumerian Gilgamesh will compared with Turkic Wild Dumrul and sometimes with Kumykian Javatbiy.

Key words: folklore, mythology, Gilgamesh, Wild Dumrul, Javatbiy, the angel of death, death, Azrael, immortality

Intorduction

Eternity was an important concept of humanity for centuries. Death intimidate people. To find a way through eternity people assimilate different hypos. For example, in Turkic mythology, in the beginning earth and sky was close to each other, people could connect with god and angels. However, when human had many sins and God got nervous and separated them(Acaloğlu, 2005:28), or about African mythology, in the beginning there was not death as well. A supreme being makes people young again when they grow old; people die but go to heaven to live. “Death was not part of the original human condition, or maybe because of it, traditional African societies are laden with rituals, beliefs, and practices that acknowledge, affirm, grieve, and heal the inevitable effects of death”(Molefietc, 2009:191). Even in an ancient Greek myth, death is a consequence of the disagreement between Zeus and Prometheus.

According to researchers there are three main causes of death: aging, disease and physical trauma(Lin, 2004:19),but in the text which had analyzed, death is unexpected, and it makes heroes afraid of death and to find eternity. Dancy and Davis(Dancy, 2006: 191) assert that, death is a “universal, natural, persistent, inescapable, unavoidable, and undeniable fact of life.” People is aware of this. They fight against the death, because of unexpected death(Rabi etc., 2016:370). In the course of time, deathtransformed, under

the influence of religions. For example, according to Christianity, death is a consequence of the fall of man from a prior state of innocence(Green, 2008:22). Alternatively, according to Islam, death is a resignation to Allah(Altuntaş, 2011). In short, let us say that, religions offer heaven, in other words eternity. Modern believing human believe in that, prayer can give him/er eternity, but ancient man had another view about death. We can see it, on the history of Gilgamesh, who looked for eternity. On the other hand,let's talk about Wild Dumrul, who want to kill Azrael, the Islamic death angel.

1. The concept of religion\Godin Turkic mythology

Death is one of the most important concept of religion. Religion makes people to believe in hereafter world. Otherwise, people cannot to get over the heaviness of death. As one of the ancient eponym, Turks have so many expressions about religion. Their religion relationship's history divides into some parts. First part named "Traditional Turkic Religion", and second part named "Universal Religions". Analyzing the traditional Turkic religion, we can see that, first part must be GökTanrı – Tengri.

A. GökTanrı–Tengri

The belief in God has such a constant feature that, at first sight, we can express that, the belief in God compose the basis archetype and the relationship of Turks with God is ancient.

Much as we haven't written document, it's possible to talk about the ancient history of Tenrgri belief between the Turks. Researchers mentioned the paralelism between Dingir, – the Sumerian God and GökTanrı, the Turkic God(Nemeth 1946:85).

B. Widespread blessed

The historical studies of religions show that the dominant GökTengri, which have emerged since the Neolithic Age, have become more dynamic, more personalized and closer to human, or “deusotiosus” parallel to the emergence of “hierophanies”(Güngör, 2002).

GökTanrıalso include in this period within history of traditional Turkic religion. Essentially, period does not appear as a onetime event within the religion history of particular society or within the religion history. It would appear that,the changing history and sociocultural conditions can re-process the process with both sides. J.P.Roux, shows the GökTanrı's passivation by moving away from intervention to the world and taking the position of deusotiosus as a recurring process in the Turkic religion history (Roux, 1984:110). Either way, GökTanrı of Yakutians took on the deusotiosus identity.

C. Believe in Nature power

Eberhard, determines the traditional Turkic religion as “Turkic Gok\Sky religion composed of Sun and Moon cults”(Eberhard, 1964: 87).

We can meet the naturalist beliefs of ancient Turks as “Yersub”

on the Orkhon inscriptions. YerSus are “iduk” in a word sacred. Much as it is impossible to determine the naturalist beliefs with the functional relationships of Turks, especially, when it comes to YerSu, it can partly appear. It has understood that, the beliefs of YerSu about mountain, forest, river and etc, turned into the cult of native during the empire period between the Turks(Güngör, 2002:466). “idukÖtüken”, the centre ofKagan and “Tamagidukbaş” source of Tamir water set an example of this.

In addition to this, the main representators of YerSu are mountains in Turkic religion history. In fact, “mountain cult” of Turks is related with a belief ofGökTanrı. The names of mountains of Central Asia were mentioned as Han Tanrı, Buztağata, Iduk, Art, Kuttağ, which are containing the meaning sacredness, greatness, khaganand etc. The naming of mountains with the names of Khan, Ata in ancient Turks, expressed their sanctification of them within an animist meaning.

D. Cult of Ancestors

The belief and tradition of revering the dead ancestors and sacrification for them, is one of the main elements of Traditional Turkic history. Cult of Ancestors or manism is a special religion event, which is especially appeared in the patriarchal societies. That’s why, the belief that the souls of the deceased ancestors, and especially of the fathers, could be touched by the good or the evil of those left behind, the feeling to gratitude to them, underline the cult of ancestors. In addition to this, the spirit and therefore the grave

of every ancestor who died in the cult of the ancestors is not a cult, only respectable people could achieve it. In this sense, we have to differ the cult of dead with the cult of ancestors.

E. Cosmology

The ways of perceiving the universe and life in traditional Turkic religion, based on religion beliefs. Actually, these meanings and perceivings changed in time. In fact, we can tell that, external factors turned them on the syncretic identity. In addition to this, we have to mention that, many archaic elements continue their validity as archetypes. Even, as the traditional Turkish religion tends to be a universal system with the cult of GökTanrı belief, with the cult of YerSu and with the cult of ancestors, Turk understands of universe, named as universalism. Someone wants to show this relationship between sky and earth, with two principles, as dichotomically and that is why they named this meaning as a dichotomist universalism.

F. Cosmogony

Turkic cosmogony reflected the external cultural factors as a Turkic cosmology. In addition to this, on the Orkhon inscriptions, which are formed deist, meaning talks about the “*üzekökten riasra yagzyirkilindik daekin arakişioğlıkilindiğindan*”¹⁾, and it shows the first cosmogonist principals.

The myths about the creation are belongs to later period. While, the mind of creation never come into prominence. The concept of

1) Blue sky was created above, and dark earth was created below

creation come to Turkic mind from Sami religions. The creation of God is about form the existing material, but not about make something out of nothing in legends. The motive of diving into the water is one of the important elements of creation legends.

G. The end of the life

Ancient Turks interested with doomsday lesser than cosmogony. There aren't a concrete informations about the end of the life on inscriptions. It seems like that, the concept of doomsday was created under the influence of Buddhism, Christianity and Islam. We will talk about it widely below. Russian researchers are of the opinion that, this belief is syncretic(Gumilev, 1999:122;Gumilev, 1994:54; Barthold, 1994:58a; Taştan, 1986:41; Denisov, 1959:76). Altai Turks named the doomsday like “Kalğançıçak”, and other Turkic societies named it like “Uluğkün”.

H. Worship

Historical sources talk about that, every year Hun Turks celebrated a holiday because of the changing of season, and Chinese source talk about that, there are places of worship, named “Fuyunse” in GokTurks. We have also to mention that, Turkic tents are the place of worship of Turks.

2. The concept of death - in Turkic mythology

The meaning or reality of death is different in every society. The reality of death is the leaving of soul the body. The alternative of the concept of soul is [tin] in ancient Turkic beliefs exist in every lively. For this purpose, Altai Turks create different categories about soul. Altaic people believe in that, soul in lively, “süne” must express only human, and “kut” can express every other thing. In addition, Altaic people believe in that, there is also “yula”(meaning is equal) and yula can leave body during the sleeping. This act named “üzüt” between Altaic people:Yakuts call it as “üöz”, Kazan Turks as “ürek” (Gülensoy, 2011:214).

Turks, never call death with its directly meaning. They express the death act with the indirectly expressions such as “can verdi”, “uçtu”, “kaybettim”²⁾(Roux, 1994:211). In ancient Turkic language, the act of death expressed with the word of “kergekbuldi”³⁾. This word used very often in ancient Turkic language(Roux, 1999:65). Ancient Turks believe in that, death grounded on “kötüruhlar”⁴⁾. Altaic people believe in that, Erlik the God of underworld, sends his servers named “üzüt” and they take the soul of people and make them to die. Yakut people believe in that, “iör”, the bad souls eat human souls and make them to die.Ancient Turks believe in that, until kam(shaman) takes the soul of deceased with a special ritual to the underworld, soul can aimlessly damage relatives and

2) All of them mean death

3) meet with necessity

4) bad souls

kinspersons of deceased. That's why deceased was put out of action with a special rituals(Gülensoy, 2011:214). According to the hereafter believes of Turks, deceased dressed with best clothes, all his lovely things, weapons, different foods even horse buried with itself. The meaning of this ritual is that, Turkic people believe in the hereafter and prepare the deceased to the hereafter life. Completely believes, traditions, rituals and conventionalities about the death, divided into three groups. First of all, to make simplify the going away of deceased to hereafter world. That's why whole his\er lovely things and important necessity buried with him\er. Second of all, the ritual which make to suppress the comeback and damage to the kinsperson of deceased. Third, is about to cheer the kinspersons of deceased up and to socialize them again(Çıblak, 2002:607).

For Shaman death seems to be an avoided event. He strives for life and organizes the rituals to resolve the death act, which happened under the influence of bad souls(Gülensoy, 2011:214). As we understand from the sentences of "While Lamas talks only about death, shaman talks only about life"(Roux, 1999:29), shaman values the life, and as he don't hold with death, even never talks about it. For example, there are determinations about it in Altai Turks. The eternity is very strong in Altai societies. Death is a tragic, sorry event as a natural result of living. That's why, Altaic people using all meansaskedfor fear of death(Ölmez, 2008:13-14). During the White holiday, the Altai national holiday, people tried to find the eternity. Shaman after the praying tells: "Make Tengri save our master and let us to live long and happy". Tatar Turks also

prays to Tengri and want them to save their newborn babe, make rituals, sing songs. As death is tragedy for Crygyzian, they tell: "I was very happy. Everything was good. But then happened a tragedy. I was dead. That's really sorry" (Roux, 1999:50, 62-63). Another ritual against the death is very interesting: "Relatives of deaths and persons who lives in his/her house, were purged with fire... Humans, animals and tents had to carry over two fires. Two women sang a song with sacred words dabbling a water to one and other sides" (Roux, 1999:101-102). The escape of Shaman from death represented with Dada Korkutas well. However, as Dada Korkut escaped from death for himself, shaman made his struggle from death for society. Moreover, it's not a coincidence that, Wild Dumrul's escaping from death represented shaman escaping from death (Feyzioğlu, 2004: 54).

A. Wild Dumrul image

The attitude about death is ambiguous in Sumerian and Turkic mythologies. If Gilgamesh was touched of death of Enkidu, Wild Dumrul was upset that, young man was dead in his land. Both of these images wanted to fight against death and find the immortality. Nevertheless, Wild Dumrul under the influence of his ancestors – shamans, want to fight for society, to save people from death.

Wild Dumrul, the famous image of "The Dada Korkut" saga, was a crazy, brave man. That is why he could not reconciled with young man's death and wanted to fight against the Azrael.

The history goes on: "One day a portion of tribe encamped

on the slope of the bridge. They were weeping. He asked them the reason. ‘Lord’, they answered, ‘a fine warrior of ours is died by Azrael, it was ordered by God Most High, we weep for him’(Geoffrey, 1974:108). Wild Dumrul was surprised, as he firstly listen about the Azrael and immediately want to fight against him. “And who is this person you call Azrael, who takes men’s lives?”(Geoffrey, 1974:108) “I may fight and struggle, and wrestle with him and save that fine warrior’s life”(Geoffrey, 1974:108). The interesting fact is that, in saga Wild Dumrul does not know that, Azrael is angel of death. He even get an information about him for the first time, and it means that, he had another imagining about the death.

I have to mention that, in Islam such imaginations are not available. In Islam Allah is an absolute power. Allah decides everything about the fortune of human, and according to belief, must happen whatever Allah orders.

B. Gilgamesh image

Wild Dumrul wanted to win the Azrael, to attain the everlasting life. The same motive is available in the epic of Gilgamesh. Gilgamesh, the hero of the epic, influenced of the death of Enkidu, close friend of his, and tried to find the everlasting life: “How can I rest, how can I be at peace? Despair is in my heart. What my brother is now, that shall I be when I am dead. Because I am afraid of death I will go as best I can to find Utnapishtim, whom they call the Faraway, for he has entered the assembly of the gods.”(Sandars,

1964:13).

So Gilgamesh travelled over the wilderness, he wandered over the grasslands, a long journey, in search of Utnapishtim, whom the gods took after the deluge; and they set him to live in the land of Dilmun, in the garden of the sun; and to him alone of men they gave everlasting life(Sandars,1964: 16).

C. Javatbiy image

Javatbiy, the folkloric image of Kumykian folklore, wanted to win the Azrael, to attain the everlasting life as well. He wanted to win Azrael, because he was ill and was waiting for the angel for killing him. That is why he got ready to save his life. The history goes on that, one day,Javatbiy, who is the brave and fellow man, was ill and Azrael want to kill him, but he took his sword and tried to fight against the Azrael. Javatbiy like Wild Dumrul and Gilgamesh thinks that, they can win the death, in other words, they can kill Azrael.

We can see these lines in yir: “Javatbiy was ill and was waiting for the Azrael”(Pekaçar, 2002:45). It’s clear from these lines that, indeed Wild Dumrul,Javatbiy knows who is Azrael. Javatbiy knows what death is and who Azrael is. That is why he is ready to fight against the Azrael with his sword: “Javatbiy prepared his sword and was waiting for the Azrael”⁵⁾(Pekaçar, 2002:45) so, the hero opposed against the death, and indeed Gilgamesh and Wild Dumrul, haven’t close to deal with Azrael. He sent away the Azrael to threat: Come to me Azrael! I have a sword and can win you”(Pekaçar, 2002:46).

5) Gelsene, Azireyil, gelsene! Savutlarım - qarasavatxmcalım,

We can see the same topic in Wild Dumrul saga as well: “He drew his black sword and lunged at Azrael⁶⁾(Geoffrey, 1974:110).Both of the heroes tried to intimidate the death with the force of sword in both topics.

The fighting of motive of, Wild Dumrul, Gilgamesh and Javatbiy is similar, but the reason of their fighting is different. Wild Dumrul fought against the Azrael to defend the life of other fine warriors, Gilgamesh want to find the flower of eternity, because was afraid of death, but Javatbiy fought, as he thought that, it's not time to die: “It's not time to die”(Pekaçar... 2002:67). Therefore, these facts show that, hero made a decision to die himself. He decided the death time by himself. That's why he had fought against the Azrael. It helps us to compare the traces of shamanism in saga, in epic and in yir. Let's say that, shamans fight against the Erlig to defend their ill and take back the soul of sick w/man. Thus, the time of death, made a decision not by Erlig, but by shamans.

As a result of this part, we can say that, in generally, the motives of escape from the death, interest to the eternity are seen in Gilgamesh saga as well. Gilgamesh who looked for the eternity had found it. So, according to believe the eternity is existing. That's why, Javatbiy and Wild Dumrul had fought against Azrael. Both images wanted an eternity like Gilgamesh.

D. Angel of Death

I have to mention that, despite Turks accept the Islam more than

6) (Qaraqılıncısıyırdıelineləldi, Əzrayılıçalmağahəmləqıldı.)” (ANAR, 2000:75).

thousand years; they still don't change the imagination about the angel of death. Turks believe the eternity of mortality of human. We can see this on Orkhon inscriptions like this: "ödtengriyasar, kişioglı kop ölüglütörümüş" thus "Tengri appreciate the time; humankind was created to die"(KT-fil0). Within this belief, Turks tried to explain death with different words. These are the words, describing the death, and which were used in ancient Turkic inscriptions: to explain the death of variable persons used "kergek bolmak"³, "uçabarmak"⁴ "adrılmak", for explaining the death of enemy of commons used the word of "ölti", and sometimes "adrılmak".

Today between the Turkic people Death saved it's pre-Islamic statue. Even the imagination about gods is elementary. Allah is kind, forgiving, but "Allah" in saga is different. He is insidious, rancorous. For example:Dumrul's words were not pleasing to God Most High. "See, see" said. "This crazy pimp knows not my Unity..." then he orders to Azrael: "Go, Azrael, appears before the eyes of that crazy pimp, turn his face pale, make his soul yelp and bring it here"⁷⁾ (Geoffrey, 1974:108-109). It means that, Allah wants to revenge. G.Yolloghlu, the turkologist mentioned that, the death penalty of Wild Dumrul, was given because of God's caprice.(Yoloğlu... 1999: 18). It means that, the God Most High in saga is a trace of Goddess in Shamanism.

According to G.Yolloghlu, the root of the searching of everlasting life of Wild Dumrul, is connected with Shamanism as well. Because

7) ("HaqTaallayaDomrulunsözixəşgəlmədi... Əzrayılabuyruqələdiki, yaƏzrayıl, vardəxi o dəliqavatingözünəgörünğil, bənzinsaratğil, - dedi, ağılıncanınıxırlatğil, alğil - dedi.") (ANAR, 2000:76)

Shamans have an imagination that, the world divides into three parts: sky/heaven, earth, underground world. Shamans try to frighten and to deviate Erlig, the king of the underground world, if it doesn't work, then Shaman began kill as a sacrifice and entreat to give back the life of deceased. If it doesn't work again, then they must fight against the Erlig and return back the life of deceased (Yoloğlu... 1999:18).

Erlig and Azrael are the same in Wild Dumrul's imagination. Because he demands Allah to kill him by himself, he doesn't want Azrael to kill him. We can see it in his entreat to God as well: "If you will take my soul, take it Yourself, Don't let Azrael take it"⁸⁾ (Geoffrey, 1974:111)

The motive which is Wild Dumrul fought against the Azrael is the same with the motive of the fight of Gilgamesh, who want to find the eternity. The attitude of Wild Dumrul to fight against to Azrael is not different from the attitude of Gilgamesh. Wild Dumrul's fight is the same motive with the search of eternity of Gilgamesh. The motive of Gilgamesh and Wild Dumrul is same with Javatbiy's motive in Kumykian folklore.

3. The imaginations about the view of Azrael in Kumykian yir, Azerbaijanian saga and Sumerian epic

The view of Azrael is similar in Dada Korkut sagas and

8) "Mənim canımı alursənənalğıl, Əzrayıla almağa qoymağıl!" (ANAR, 2000: 76)

Kumykianyirs. Even the motive, which is, Javatbiy drive out of Azrael, very similar with the motive of Wild Dumrul's fighting with Azrael. For example: "Javatbiy drew the sword, Azrael run away from the window⁹⁾" (Абдулхаким, 2001:1897). As you can see, the motive which, Azrael run away from the window is the same motive of Wild Dumrul's frightened away the Azrael: "Azrael became a dove and flew out of the smoke-hole¹⁰⁾" (Geoffrey, 1974:108) So, Azrael became a bird in both examples.

A. The imagination of death angel

The imagination about the view of Azrael is still interesting. Azrael imagined in the shape of bird, white-bearded or in a shape of snake. Azrael is described like a bird in both of the examples. Thus, we can meet with the folkloric examples, where talks about that, doves are Azrael. In ancient Turkic language the word of "uçmaq"¹¹⁾ meaning the paradise. There is a strong concern of this word with the transition of Azrael into bird. B. Tuncay writes about ancient word of "uçmaq" that, the term of "uçmaq" which is meaning of the paradise and was used on Orkhon – Yenisei inscriptions, or in classic Azerbaijan literature, is related with former mythological beliefs and this mythological notion was created as a result of imagining the soul like a bird, and people of hereafter like bird winged (Tuncay, 2009:68), and after, G. Yükkay talking about the death on his book named "Uçmağavarmak", described dying

9) "Mənim canımı alursən ənalğıl, Əzrayıla almağa qoymağıl!" (ANAR, 2000: 76)

10) ("Əzrayıl bir gögərçin oldı, pəncərədən uçdı getdi) (ANAR, 2002: 75).

11) To fly

like “uç-uçmak”(Yüksekkaya, 2014:18). We have to mention the Tuna’s research: “We can understand form Orkhon inscriptions that, according to ancient Turkic beliefs, the soul of human can shift into the bird or beetle. About the dead man we tell “uçdı”¹²⁾. It’s known that, Western Turks even after the accepting of Islam use the word of “şunkarboldı” thus “became a hawk” instead of die”(Tuna, 1960,131-148). A.İnanhas the similar opinion about it: “... Manas’ life, like fly, died and he went to his ral home”(İnan, 2000: 182). And FuatKöprülü, told an important things about the relating of the legends of “kuşolmak\became a bird” to shamanism in Yesevism and Bektashism on his work named “İlkMutasavvışar”(2016).Some of the sayings about death in our modern language such as:canıçıxdı, ömürquşmisaligələr-gedər, quşkimiuçdu – are the traces of traditional Turkic religion.

We can meet with this in the part of WildDumrul: “Azrael, of the red wings, has taken that man’s life¹³⁾”(Geoffrey, 1974:108), or let us draw attention to another example: The folkloric text collected by Ali Shamil during the folklore expedition to Shaki-Zagatala, the region of Azerbaijan Republic, is very valuable. The name of material is “AshugRustam’s vision of death”. The text is about that,AshugRustam saw a man in white dress when he was sleeping under the nut tree. Because, according to beliefs, the sleeping under the nut tree, make or mar somebody. History is going on: “AshugRustam was going to play on his saz, (saz – the national

12) Had flied

13) “Al qanatluƏzrayılıolyigidincanunaldı” (ANAR, 2002: 75).

instrument of Azerbaijan) was asleep under the nut tree. When he awaked up, saw a man in white clothes¹⁴”(Şamil, 2003:111). Let us to draw attention, to the scene of the meeting of Wild Dumrul and Azrael: “Say, what dreadful old man are you?¹⁵”(Geoffrey, 1974:109). In addition, Azrael is white-bearded. The reason of the whitening of his beard is his killing of fine warriors. “Does it then displace you that my beard is white? Many souls have I taken of white-bearded, and black bearded warriors, that is my beard is white¹⁶”(Geoffrey, 1974:109). Therefore, it’s not a feature unique to angel. Because, angel in Islam not setscrew and not whitening the beard. The Angels not growing old or not growing young again. This feature is characteristic for human. The interesting fact is that, the Islamic motives, in part of WildDumrul, are consist of some expressions like to the direction of Mecca¹⁷”, to ablute¹⁸”.

There is a legend about the escape of Dada Korkut from the death, but he was conquered to death when was asleep. Azrael killed him in shape of snake(Sadiq, 2011: 10). Interesting that, Azraelshifted into a snake very often in Turkic legends. In addition, snake steeled the flower of everlasting life/immortality from Gilgamesh(Sadiq, 2011:10). Therefore,it’s possible to say that, Turkish imagination about death is the trace of ancient beliefs.

14) “AşixRustamyenə sazqoltuğundagedirmişaşixlıxeləməyə, yoldayorulur. Bir qozağacınınaltındayadırAyılandagörürki, qavağındabirağpaltar var.

15) “Mərənəheybətliqocasan?” (ANAR, 2000:75).

16) (“Saqqalimağarduğınnəbəgənməzsən? Ağsaqqalu, qarasaqqalluyigitlər incanınçoğalmışam! Saqqalimağarduğınınmənasıbudur! – dedi) (ANAR, 2000:75).

17) “üzüqivləyə sarı

18) “dəstəmazalmaq

[한국어 초록]

고대 시대 죽음과 길가메쉬(GILGAMESH) 서사시에서
야생 뚝물(DUMRUL) 및 자밧비이(JAVAT BIY)의 이미지 비교

아이누르 가잔파르기지(Aynur Gazanfargizi)
(아제르바이잔, 카자르 대학교 어문학과 강사)

인간은 언제나 삶과 죽음의 개념을 넘어선 영원을 추구해 왔다. 성서에는 죽음에 대한 유사한 개념이 많이 있으며 때로는 죽음의 천사에 대한 개념이 있다. 이러한 개념은 투르크 신화에서도 나타난다. 아제르바이잔과 쿠미키아 민속학과 같은 수메르어와 투르크어 텍스트에는 불멸에 관한 주제가 있다. "아즈라엘(Azrael)"은 이슬람 사회에서 유명한 죽음의 천사이다. 이러한 믿음은 이슬람의 영향을 받는 투르크 사회에도 여전히 나타났다. 이슬람의 영향을 받아 변화가 있지만 이슬람을 받아들이기 이전 투르크 사람들의 무의식과 정신에도 아즈라엘이 다른 이름으로 존재하고 있다. 투르크 신화에서 아즈라엘의 다른 이름 중 하나는 에르릭(Erlik)이다. 수메르 길가메쉬는 불멸을 추구한다. 투르크 영웅 와일드 뚝물(Wild Dumrul)도 불멸을 얻기 위해 아즈라엘/에르릭(Azrael/Erlik)과 싸우고자 한다. 쿠무키안(Kumyikian) 영웅 자밧비이(Javatbiy)는 병상에서 아즈라엘과 싸운다. 동기는 다르지만 이 영웅들의 사명은 동일합니다. 불멸을 찾는 것이다. 본 논문에서는 불멸과 죽음에 대한 이러한 이미지와 투르크인들의 고대 샤머니즘의 나타난 불멸과 죽음의 이미지를 비교하였으며, 이를 위하여 수메르의 길가메쉬와 투르크의 와일드 뚝물 혹은 쿠무키안 자밧비이와 비교하였다.

주제어: 민속, 신화, 길가메쉬, 와일드 뚝물, 자밧비이, 죽음의 천사, 죽음, 아즈라엘, 불멸

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