

**“TURFAN VE KOMŞU BÖLGELERDEKİ RUNİK YAZITLARLA İLGİLİ EPİGRAFİK
VE FOTOGRAFETRİK ARAŞTIRMALAR” ADLI PROJE KAPSAMINDA
2010 YILINDA YAPILAN ÇALIŞMALAR***

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Özet

Çin Halk Cumhuriyeti, eski Türk kültür ve uygarlığı açısından büyük önem taşıyan ülkelerden biridir. Nitekim bu ülke sınırları içinde eski Türk boy ve topluluklarına ait tarihî eserler, mimari yapılar, anıtlar, yazıtlar, süs ve kullanım eşyaları bulunmaktadır.

Çin Halk Cumhuriyeti Uygur Özerk Bölgesindeki eski Türk kültür ve uygarlık eserlerini ortaya çıkarmak amacıyla 2009 yılından beri Atatürk Üniversitesi ve Pekin Üniversitesi arasında “Turfan ve Komşu Bölgelerdeki Runik Yazıtlarla İlgili Epigrafik ve Fotogrametrik Araştırmalar” adlı ortak bir bilimsel araştırma projesi sürdürülmektedir.

Türkiye Cumhuriyeti adına Cengiz ALYILMAZ’ın Çin Halk Cumhuriyeti adına Luo XIN’in başkanlık ettikleri projede öncelikle Turfan ve çevresindeki Köktürk harfli yazıtların epigrafik belgelenmeleri yapılmış; sonra da diğer bölgelerdeki (Urumçi, Jimsar, Altay, Karamay, İli, Changji...) eski Türk kültür ve uygarlık eserleri ile ilgili yüzey araştırmaları gerçekleştirilmiştir.

Bu makale, söz konusu proje kapsamında Türk - Çin Bilim Heyetinin 2010 yılında yapmış oldukları çalışmaları konu edinmektedir.

Anahtar sözcükler: Atatürk Üniversitesi, Pekin Üniversitesi, proje, Turfan, Eski Türk kültür ve uygarlık eserleri, eski Türk Yazıtları.

**THE STUDIES CONDUCTED IN 2010 WITHIN THE SCOPE
OF THE PROJECT OF “EPIGRAPHIC AND
PHOTOGRAMMETRIC RESEARCHES ON THE RUNIC
INSCRIPTIONS IN TURPAN AND NEIGHBORING REGIONS”**

Abstract

People’s Republic of China is one of the countries having great significance in terms of ancient Turkish culture and civilization. As a matter of fact, there are historical works, architectural structures, monuments, inscriptions, ornaments and utilities of ancient Turkish tribes and communities within the boundaries of this country.

A shared scientific research project has been carried on since 2009 by Atatürk University and Peking University for the purpose of revealing the ancient Turkish culture and civilization works in People’s Republic of China, Uigur Autonomous Region named “Epigraphic and Photogrammetric

* Bu makale 13-15 Ekim 2010 tarihinde Afyon Kocatepe Üniversitesi tarafından düzenlenen *Uluslararası Zeki Velidi TOGAN ve Türk Kültürü Sempozyumu*’nda bildiri olarak sunulmuş; Dr. Cengiz ALYILMAZ tarafından düzenlemeler yapıp yayıma hazır hâle getirilmiştir.

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Researches on the Runic Inscriptions in Turpan and Neighboring Regions”.

In the project presided by Cengiz ALYILMAZ on behalf of Republic of Turkey and by Luo XIN on behalf of People’s Republic of China, firstly the epigraphic documentation of inscriptions in Turpan and the neighboring regions written with Gokturk alphabet and then the surface researches on ancient Turkish culture and civilization works other regions (Urumqi, Jimsar, Altay, Karamay, Ili, Changji...) were performed.

This article deals with the works performed by Turkish – Science Scientific Committee in 2010 within the scope the project in question.

Keywords: Atatürk University, Peking University, project, Turpan, ancient Turkish culture and civilization works, ancient Turkish Inscriptions.

The vast Jungar basin between Altay Mt. and Tianshan Mt. is a significant area for Euraisan Nomadic peoples. It stands between Mongolian Steppe which is the powerful political and military center and central Asian steppes which absorbs economic energy and technical innovations from Iranian speaking world. South of it lies prosperous but weak Tarim oases and Turfan basin. The latter is always a gate linking the regions on two sides of Tianshan Mt. and connecting Xinjiang and other parts of China. Since it was dominated by Uyghurs from 9th century, it could also be regarded as part of Eurasian world. In all these regions, scientific archaeological investigations and excavations starts only from 1950s, and new relics are discovered every year. At present, our knowledge of northern Xinjiang is far away to match its historical importance. If Xinjiang is a big book to understand, the necessary way to read it is to walk into it. In this August, I participated a joint program which was carried out by Atatürk University , Bureau of Culture relics of Turfan and Peking University, basically in order to study the new found Runic Turkic Inscriptions in Turfan and northern Xinjiang, and ultimately to understand and interpret the history of Normadic civilization in northern Xingjiang in a new level which is the real ambition. We worked on the inscriptions in Turfan for 3 days, then we made a circle trip along the edge of Jungar Baisin for 10 days. The route of the latter trip was Urumqi - Jimsar - Altay - Karamay - Ili - Changji - Urumqi. On the way we focus on the culture relics of normadic peoples, including inscriptions, stone statues, and rock paintings. Here I want to introduce the culture relics we had visited on the way.

1. Inscriptions

Three inscriptions could be introduced here. The first one is the cave inscription in Turfan. It was written in Runic Turkic on inner walls of two caves on a cliff in Yargol village in Turfan. This inscription was mentioned in only a few words and two fragmentary pictures by Radloff (1898), then published and translated by Feng Jiasheng (1963). Feng (1963) treated it as a new discovered material, but his reading was based just on two versions of counterdraws and two obscure photos which were very incomplete. According to our investigation, in cave No.6,



on three sides of walls see Runic inscriptions which starts from western side to southern side then ends on eastern side. And Runic inscriptions could also be found in cave No.7, on its southern and eastern walls.

These caves were originally buddhist, as proved by the remains of the wall paintings and some Chinese colophons. One of the colophon was written in the years of Yongzheng (1723-1735), but its lower part , as well as the big area beneath it where used to be a buddhist statue, were cut. Therefore the time when they were stolen should be at least later than 1720s, most probably in 20th century.

We spend two days in the cave, taking photos and making notes. Prof. Cengiz has recorded all runic letters and Mr. Murat has measured every thing he could measure in the cave. Now they are working on the translation of the whole inscription, and we hope a book will be published next year.

The second inscription is located in Jimsar, which was called Beš Baliq or city of Qayan's Futu可汗浮图城. It was found on a mesa deep in upper Ergong river valley in front of Tianshan Mt. by Wu Xinhua in 2006. In June 2008, Luo xin and Wu Xinhua investigated the mesa again. Luo xin published an article about this investigation and the runic inscription on the stone(Luo xin 2008). According to this article, the stone has been broken not for a long time, and the text would be longer than what we could see at present. The mesa is covered by deep vegetation, and the soil accumulation should also be very thick. On the same mesa lies another stone, which is badly eroded and no letter can be found on, and on another mesa on the opposite bank of river can see an erected stone about 1 meter high. All these evidences remind us this area probably buries more than one important tombs of ancient Turkic people.

The stone had been moved into the meseum of Beš Baliq when we arrived there. Zhang Ding, a local archaeologist, tells us they found the stone was stolen and moved down to the river last year, thus they decided to move it to museum to protect it. That means we don't get a chance to see the mesa at this time.



The inscription is very short, only 7 letters and a tamyā. Luo (2008) read it as ‘↓↯↯↯↯↯↯’ ‘öngüş tutuq’. According to what we observe from the stone, the seven letters should be as following:

↑ ǎ > ǎ ǎ ǎ ǎ ǎ

‘y m š T W T uQ’, it could be read as ‘yemiš tutuq’. Tutuq is a very usual title in Turkic language. Yemiš means “fruit” as in the Etymological Dictionary of Clauson. It’s hard to understand why fruit can be used as an appellation. There is probably no similar appellation in our Turkic literature. Here I want to raise a hypothesis: it may come from the Buddhist term skt. *phala* and Chin. *guo*, which has a derived meaning of charism (like gift of grace in Christian theology) and a root meaning of fruit. It might not be a coincidence that ‘yemiš’ appeared in Uygur Buddhist text (ET. 938) corresponding *phala* and *guo*. Moreover, Mochuo Qayan (Qapyan) has a title as ‘*tien-shang de guo-bao tien-nan tu-jue sheng-tian gu-duo-lu da ke-han*’ 天上得果报天男突厥圣天骨咄禄默啜大可汗, which was translated by Pelliot as ‘the Qayan Mocho, who obtained in Heaven the reward, the son of Heaven, holy god of the Türk, guduolu’,

and translated back into Turkic as ‘teŋride qut bulmiř... Türk teŋriken qutluŷ bāg-čor qayan’(Rybatzki 2000, 225) Here *guo* (or *guo-bao*) was interpreted as ‘qut’, meaning ‘reward’. It suggests that the Buddhist term ‘yemiř’ may correspond to Old Turkic ‘qut’ or ‘qut bulmiř’(Chin. *gu momishi* 汨 没蜜施) as could be found in the appellations of Uygur Qayans. Therefore *yemiř tutuq* can be understood as ‘qutluŷ tutuq’. Last but not least, as we know Buddhism had already spread its influence to Turkic people in 6th century, so it is not a big surprise to see a Buddhist term in Runic script, but this kind of materials are very limited, especially in Runic. I hope the excavation on the mesa in the future will prove my hypothesis and bring us more information.

The *tamya* on the lower part of the stone is also mentioned by Luo (2008), but he didn’t describe it in detail. Based on our observation, it is very possible to be a *tamya* of a male wolf, at least a wolf. The relationship between Türks and Wolf doesn’t need a repetition here, but we have to notice the point that the legendary ancestor of Türk is a she-wolf, not a male. This contradiction calls for a better explanation which I can’t give in the moment.



tamya

2. Stone Statues (Taş adamlar)



The stone statue at Little Khonakhai

The stone statue at Little Khonakhai was known to academy from 1950s. Local archeologist Wu Bolun 武伯伦 found and reported it in 1953. In the same year, with a rubbing copy Feng Jiasheng clarified that the inscription on the stone statue was not Turkic but Sogdian, which he couldn't read (Lin 2005). Three years later in 1956, the Bugut Inscription was found in Mongol, then researchers began to accept that the official script in the first Türk Qaghanate was Sogdian. The real reading of this inscription started from 1990, when Japanese Iranologist Yoshida Yutaka received a photo and a rubbing of it. After then, Japanese researchers like Hayashi, Osawa, 7 in total, visited, investigated and measured the cemetery in Little Khonakhai for 5 times, and Yoshida innovated his reading several times. According to his reading, this inscription mentioned that 'Muhan Qayan reigned the state for 21 years', '26 years later grandson of Muhan Qayan, godly Niri Qayan became Great Qayan in rabbit year' as well as 'Qatun'. Thus Osawa (1999, 351-352) agrees that the inscription belonged to Niri Qayan and built by his son Chuluo Qayan. And the Qatun mentioned most probably referred to the wife of Niri Qayan and mother of Chuluo Qayan, who is a Chinese woman with the surname Xiang.

Some pottery fragments were found around the stone statue in 2002, and according to the analysis by Lin Meicun (Lin 2005, 215), some of them were part of typical Turkic Jam and others were fragments of tiles. Therefore Lin inferred that there were Chinese style Pavilion and other buildings over the cemetery and they might remind us the influences of Chinese immigrants in that region, and the Qatun Xiang was one of them.

As for the stone Statue, since the inscription seems perfectly in harmony with the carving, both Osawa (1999, 355) and Hayashi (2005, 100) think that the inscription and the stone statue belong to the same person – Niri Qayan. In this way, it becomes the first statue of Turkic Qayan. The crown on his head is unique, maybe only has some similarities with the crown of Bilgä Qayan.

Hayashi (1993) points out that the finger gesture of this statue shows the influence of Sogdian culture, and stone Statue which refer to tomb owner might began from Western region of Turkic Empire under the influence of Sogdians too, then spread eastward in later period. Therefore, the stone Statue in Little Khonakhai is regarded as the earliest tomb owner style stone Statue we have ever found (Hayashi 2005,102).

The reading of the inscription is restricted by two facts. The first one is that the stone Statue has a big part buried underground, where the end of every line is carved. The second one is that researchers need better photos and rubbings to work on. As Lin stated, at the time when he took the picture, the inscription was just tracing with ink by a staff of Ili Museum. And he is not sure whether he traced it all in the right way. In our team, Prof. Cengiz is an expert on epigraphy, who invents more than 20 methods to make the inscription clearer. Four of them were used on that day, I have to say it's green and magic, and we brought back nice photos, which, hopefully, will be researched by some experts on Sogdian language.

Stone statue study are a specific subject, and I am not eligible to introduce it. We do meet a lot of stone statues on the way. Some of them are exhibited in Museums, and others are still in the open air. The latter ones are not undoubtedly in the original position. As we see in little Khonakhai, 9 stone statues, including the one with inscription, are standing on the same cemetery. The director of the county museum tell us that all the other 8 statues are moved from somewhere nearby in recent years because they plan to build a museum of stone statues just on that ground. That's why in Hayashi's photo of the year 1992 can be found only one single stone statue (Hayashi 2005, 101). Some others may stay roughly in the old place, but its orientation has been redesigned. For instance, the five statues in Hainar, which cost us an hour, get its present look in 1990s. In 1991, as we can see in Hayashi's picture (Hayashi 2005, 161), only two of them stood up and the other three lied or got half buried in the ground. Since the

direction and position are very important in the study of stone statues, we have to bear in mind what we see may be not the original image.

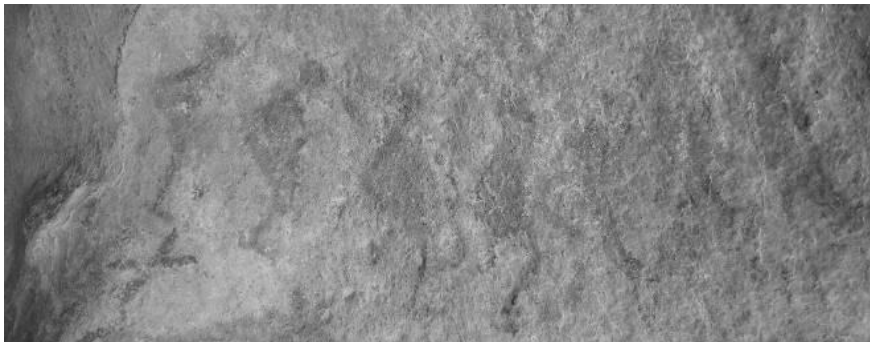
Classification is the basic way to study stone statues. Some researchers try to find the correspondence between the format type and date. They even arrange different types in a chronological way (Hayashi 2005, 12-16). That would be a risk since the differences between stone Statues can be influenced by their times, and also can be ascribe to the regions, fuctions, the classes and wealth of their owners and so on. Sometimes it cannot be explained by any of these facts but individuality.

3. Rock paintings

Rock paintings are the arts of Nomads. In Altay Mt. and Tianshan Mt., ancient rockpaintings are abundant. Just in the district of Altay, more than 40 sites of rock paintings are found (Zhao 1987). We visit only a small part of them in this trip. Most of them are about livestock and wild animals, about pasturing and hunting. It is too normal to mention it. So I will just intoude two special ones here.

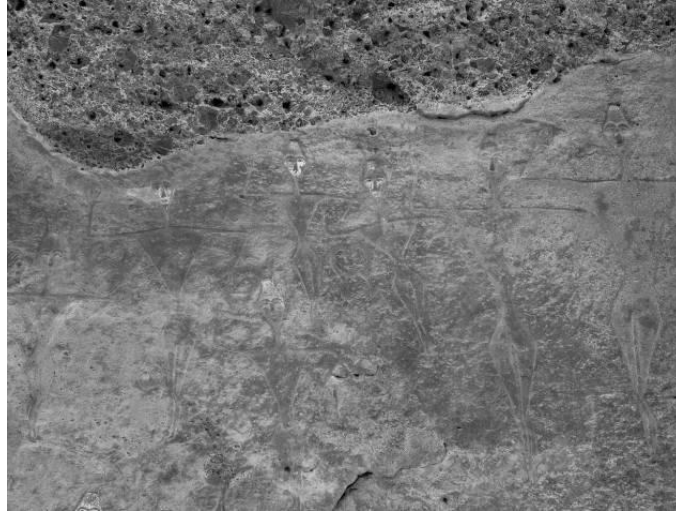


Rock painting of Dunde bulaq (detail 1)



Rock painting of Dunde bulaq (detail 2)

The first one is called Dunde bulaq Rock painting according to the village where it's located, on the south slope of Altay Mt.. It's famous because some reseachers argue this is a picture about skiing hunting. And they go futher to claim that ski was first invented in Altay region in about 10,000 B.P. (Wang Bo, 2009) . I am not sure whether they are right. But at least, in 8-9th century three Turkic tribes were called Wooden horse Türk by Chinese histories, and their skiing was recorded in an exzaggerated way.



The Rock painting of Kangjia shimenzi

The second one is the rock painting in Kangjia shimenzi. It is a giant picture. The painting is about 14 metres long and 9 metres high, the lowest part is 2.5m up from ground, and the highest part is more than 10m up from ground. In the picture, a great number of people are dancing and making sexual intercourses. It seems to be an ancient ritual about fertility worship, as prof. Wang Binghua, who is the primary reseacher of it, proves in his paper.(Wang 1993) In these intercoursing pairs, the men are drawn much bigger than the women, and some man has another head in his chest which may stand for the child. Wang (1993) regards these details as the symbols of patrilineal power, and infers its date to be in the patrilineal society which would be before 3rd century BC in this region. Wang (1993) guesses the owner of this painting was the Saka people. But Lin Meicun(1998) dosen't agree on this point. Lin notices the double-horse partern in the painting, and he considers it to be the ancient Tokharian god Nasatya. This is one of the earliest gods in the ancient Indo- European religion, which has nearly the same name in Mitanni Aryan, Indian Aryan, old Persian and Tokharian. The artistic image of it appeared first in Yamnaya culure between 3600-2200 BC, and could be found in many acient rock paintings of the Tianshan and Yinshan mountains, as well as in the animal style metal plaques. Therefore, the rockpainting of Kangjia shimenzi is one of these remains of Nasatya worship, and its owner must be ancient Tokharians.

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