

## The Issik Kurgan

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Central Asia was inhabited by many Saka tribes who spoke a common language closely related to the Proto-Language (see Chapter 4, **The Asiatic Scythians**). These people of Uighur origin buried their leaders in specially designed wooden chambers some 8 to 10 ms under the earth. Such a **kurgan** was excavated in Kazakhstan, not far from the city of Almaty. The dig revealed a young man buried in full clothing decorated with gold plaques and golden ornaments. On his pointed hat a couple of golden ibexes, several golden arrows and a golden **Okh** symbol could be seen. He was wearing a golden ring shown below. A sword and a dagger were in their sheath decorated with gold. Two silver vases were placed along



the wall of the room, one of which had 26 incised signs, whose meaning is still debated (1). According to Carbon-14 dating done on the remains, the **Golden Man** lived during 5<sup>th</sup> or 6<sup>th</sup> centuries BC. Since the characters of the scripture on the vase are very similar to the ones belonging to the **Orhun syllabary**, shown in Chapter 21, it is quite logical to try deciphering the short text with the help of the ancient Turkic language. This task has been carried out by Kazım Mirşan who deciphered the scripture as follows (2):

**We request that the ancestors take in the rising soul of this horned Okh leader.**

These words tell us that the Saka people venerated their ancestors and considered their leader as an incarnation of the solar deity. We reach such a conclusion from the figure on his ring, which is representing the sun, the couple of ibexes as well as the arrows on his hat. The reason for these symbolic objects being made out of gold is that gold, with its yellow color has been the preferred metal of sun-worshipping cultures.

It was believed by the ancient Asiatic cultures that their ancestors as well as the sky-god Tengri resided in a mystical or mythical realm of the sky. This belief is found in many cultures that spread from Asia (see Chapter 8, **The double-edged ax**). The shaman was responsible for making a mystic contact with the sky-god and in order to perform a spiritual flight towards the sky he clad in birdlike clothes and wear a headdress made out of bird feathers. Pictures of Central Asiatic shamans as well as a shaman dress can be seen below. The strings and ropes hanging from the dress represent the feathers of the bird.



**Shamans from the Central Asiatic Tuva republic**

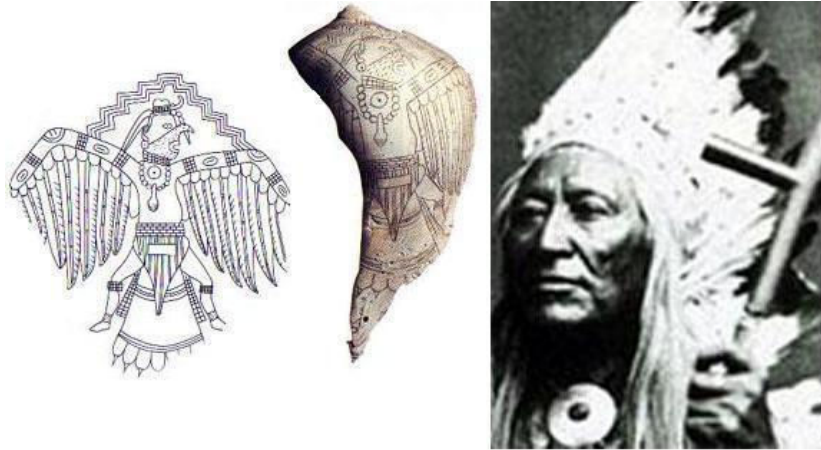
**A shaman dress**

The drum is the main instrument of the shaman whose vibrating sound helps the shaman to enter a state of heightened awareness, which is a kind of ecstatic trance. A shaman is able to perceive spirits and gain special knowledge of the supernatural realm. Nevill Drury who wrote a book on Shamanism says (3):

**A shaman is ever alert to the intrinsic perils of human existence, of the magical forces which lie waiting to trap the unwary, or which give rise to disease, famine or misfortune. But the shaman also takes the role of an active intermediary – a negotiator in both directions.**

Shamanism was the ancient religion of the **Okh** people. Their symbols can still be found on different objects. On the third picture from the left above we see the Okh symbol which ornate the cushions on the floor (see Chapter 8).

Asiatic tribes who migrated to North, Central and South America carried their shamanistic culture and used it for venturing among spirits and obtaining information necessary to the benefit of their society. This is why the leader of the tribe, who is responsible for the future existence and wellbeing of the tribe, wears a shamanic headdress made out of bird feathers. Observe the clear similarity between the dress of the shaman (above) and the drawing made some 500 years ago by a North-American so called 'Indian' on the object shown below (4). Washakie (1808-1900) the Shoshone tribe leader in his official attire is on the right.



The circular object with a dot at its center seen on the breast of both figures (above) symbolizes the sun. This symbolism uniting the **Okh** leader and the sun has been discussed in several previous chapters. Examples of the **Onkh** seals (below) found in northern, central and southern American cultures are clear indications of their Asiatic origin.



## References

- (1) Ref. 1 of Chapter 4, page 204.
- (2) Ref. 2 of Chapter 5.
- (3) **Shamanism**, Nevill Drury, Element books, page 11, 1996, USA.
- (4) **Geheimnisvolle Indianer Kulturen**, ISBN 3 934519 75 X, 1993, Germany.