

## DRAWING MOTIVES OF THE BRONZE AGE CERAMICS NAHKCHIVAN

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### *Abstract*

*In the Bronze Age, as a result of the development of ceramics such as other artistic areas, varieties of ceramic products made by human beings have also been changed by being cooked, as well as being decorated. In the decoration of ceramics technical methods have been used. "S", "M", horn, etc. Various signs, spiral, zigzag, swastika, angles, wavy, straight line, triangle, quadrilateral and so on. Geometric patterns are used. They are sometimes simple, sometimes compounded by drawing together with other pictures. In each design used in decoration, ceramics have a profound meaning as well as artistry ability, taste, religion-ideological views are important place. Patterns have both local characteristics and similarities with other cultures. During the scientific research on the subject, the patterns on Nakhchivan in the Bronze Age ceramics were divided into two groups. A group of patterns used in decorate is a local feature. A group of patterns spread widely. The designs are scattered throughout Azerbaijan as well as on various lands of the world. They are used as symbols and stamps besides reflecting people's religious-ideological views. In addition to the local patterns decorated with similar features to other cultures, the different region proves that people are similar in their religious-ideological views, in their material and maniac cultures. The patterns used in the decoration of the ceramics of the Bronze Age of Nakhchivan include the territories where the prototypical culture is spread more, the use of the emblem and symbol in the prototypical culture is to prove that the Nakhchivan region is the land of turtles.*

**Key Words:** *Bronze Age, Nakhchivan, Motiv, Symbol*

### **INTRODUCTION**

The Nakhchivan Autonomous Republic is an autonomous state within the borders of the Republic of Azerbaijan. Armenia in the north and east (246 km), Turkey (11 km) in the west and south, and Iran Islamic Republics (204 km). The Autonomous Republic's Armenian natural border is mainly the Zangezur and Dereleyiz mountains, while the Turkish and Iranian border is the Aras river. Arasi lies at a distance of 158 km from northwest to southeast. A large number of ceramics were found from the Bronze Age settlements on the lands of the Nakhchivan Autonomous Republic. They are adorned with many technical methods. In addition to the craftsmanship of the ceramicists, the patterns used in decoration are deeply meaningful. Examination of their meaning and spreading area holds an

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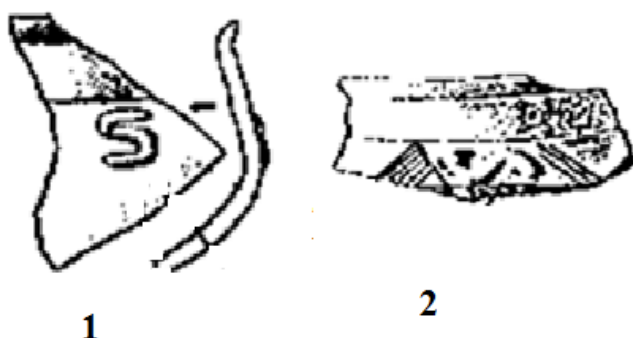
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important place in Azerbaijan archeology. Since the subject has not yet been investigated in a complex way, it has been examined by us. During the research, the designs on the ceramics found in the Bronze Age settlements in Nakhchivan were systematized and studied comparatively.

#### **From Nahçivan's Pattern Motifs of Bronze Age Ceramics**

Like the other artistic areas in the Bronze Age, the varieties of ceramic products made by the ending human beings of the development of ceramics have been changed by the cooking, as well as by the cooking. Various designs were used to decorate the ceramics. In unpainted ceramics, patterns are drawn, pressed, cut, scraped, tattooed, embossed, etc. Were made by technical methods. The painted ceramics were decorated with various paints on the brush. The patterns were drawn to the trunk of the containers, to the throat. Geometry, zoomorph, neat, anthropomorphic etc. Patterns were used. They are simple and complex composition. Each pattern used in decoration has profound meaning.

A group of patterns drawn on the Bronze Age clay vessels of the Nakhchivan region is of the "S" shape (table I).



*1, 2-II Kültepe (Seyidov, 2003)*

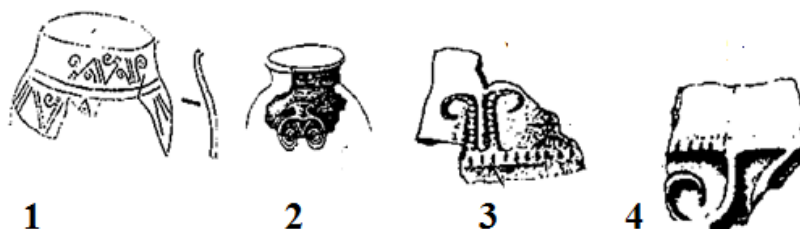
#### **Tablo I.**

Old patterns of this pattern were found on clay vessels belonging to Tripolye (eneolite) culture (B.C VII-VI millennium BC). The metal materials of the Scythians' Saka (Apasiak) tribes (VI-IV centuries B.C), on the metal camel figure in the area called Anshka-Kalı in the Karakalpak soil of Uzbekistan (I century B.C to I century), Çirik - There are such patterns in the ceramic cups of the Rebat Cultural Museum, in the Harezmi coins (II century) and in the architectural elements of South Turkmenistan (X-XI centuries) (Алламурастов, 1977: 45). It is evident during the researches on the meaning of these patterns that the "S" pattern has a wide spreading range, and various symbolic meanings. This pattern called "karmak" in

Azerbaijan and "çengel" in Anatolia remains in the designs of Azerbaijan carpets and also in the name of "akarsu". In Azerbaijan and Anatolian carpet symbolism, it is the motif used to save people from danger and bad eyes. (Qurbanov, 2013: 260). There are various names in Central Asia, such as a stamp mark. The Kazakhs mean "bota moyın" (corner neck), "gas moyın" (gas neck), Kyrgyz "it kuyrukşa", Uzbek and Karakalpak "kumırska beli". The Chuvash thinks it is the symbol of the sunlight, the sunlight. Some of the stamps of the "S" were used in Kazakhs ([http://www.sanat.orexca.com/rus/archive/2-09/irina\\_bogoslovskaya.shtml](http://www.sanat.orexca.com/rus/archive/2-09/irina_bogoslovskaya.shtml)).

There is also information about this pattern in Mahmoud Kashgar's "Divan-Lugat-it Türk". There, different forms of this type of sign are used as markers of Oghuzes Begdili (Kaşgarlı, 2011: 227), Üregirler, Iğdir (Xəlilov, 2009: 20). In "Gecereyi-Terakkime", this mark is similar to the stamps of the Oğuzlar's Iğdir, Kızı, Yasiir, Avank. A barren illusion, whatever it is, will destroy it. Iğdir is meaningless, meaning that the meaning of Avan is high (Ebulqazi, 2002, 100, Abulgazi, 1974: 49-51). These types of signs are also found in the rock paintings of Bolkarstan (Yengi, Tuncay, 2013: 77), Gamikaya (Müseyibli, 2004: 271, daş в "475) settlements. These types of signs are also found on the rocky pictures in the settlements. Two "S" shaped signs made together in the smokers' piktokrams are read as "siqu" (Elimirzeyev, 2011: 190).

A group of patterns on the Bronze Age ceramics of Nakhchivan are in the form of coach horns (table II).



1-1 Mahta (Seyidov, 2003); 2- I Kültepe (Абибуллаев, 1982);  
3, 4 II Kültepe (Сеидов, 1993)

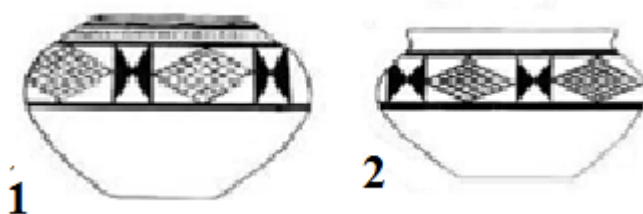
#### Tablo II.

In addition to Nakhchivan's Early Bronze settlements (Mahta, I Kültepe, II Kültepe, etc.), these ornamental ceramics are found in other lands of Azerbaijan (Babadervis etc.) and in Eastern Georgia (Anakiya etc.) (Кушнарєва, Марковин, 1994: 19) were found (table III, 1-7). During the researches on the meaning and spreading of this pattern, we can see that the coach is very widespread in the old Turkish mythological minds. The coach

was on the one hand meant "abundance" and "fertility", on the other hand, from the sacred creatures that delivered the souls of the deceased to the place of God. For this reason, among the sacrifices sacrificed to God, white ram and white ram also have a special place. The earliest examples of this pattern are seen on clay vessels belonging to Tripolye Culture (VII-VI millennium BC). Kocboynuzu is common in ceramic products as well as in metal products, carpets, and rock paintings. In addition to Azerbaijan, Anatolia, Turkmen, Karakalpak, Dagestan, and especially Tabasaran, there are various forms of horn pattern. This pattern is widespread in Karabağ (Malibeyli) carpets in Azerbaijan carpet art. There are various thoughts about the meaning of your coach horn. At the sources the coach was used in different names such as "qoçkar, köçkar, kaçkar". As a stamp, there are "koçkar", "köçkar", "koç muyuzu" (ram horn) in Anatolia, South and North Caucasus, Central Asia, Crimea, Volga, East Siberia, , "Koçkarok", "kayabaran" (rock baran) and so on in Altay and "kulya" (ram horn). (Qurbanov, 2013: 259, 305, 307) of the Karachayas living in the North Caucasus are the mark of recognition and differentiation of the tribes of the Kazakhs and of the Karakirey tribes. During the stamps of Orhun Yenisei stone inscriptions, there are also such signs (Tekin, 2010: 110). Karakoyunlu and Akkoyunlu state flags of the coach was drawn.

The geometric patterns on ceramic products found in the Bronze Age settlements of Nakhichevan consist of triangles, angles, circles, wavy lines, straight lines and other pictures. These ornaments are simple and drawn in a composite compound.

The most common geometric designation on the bronze age ceramics of the triangular Nakhchivan (tabl III). They are drawn in one and adjacent to each other.



1-Qızılburun; 2-II Kültepe (Başçeliev, 2004)

**Tablo III.**

A.A.Vayman stated that the triangular pattern is the symbol of women in the Sumerian culture (Энеолит СССР, 1982: 60), and A. Bulling noted that it also symbolizes the mountains as zigzags (Евсюков, 1988: 16). There are information about the health of the two triangles adjacent to each other, the

two triangles that are up and down, the water, the underworld, the rulership, the man, the ode, the divine forces, the divine power of intertwined triangles, the combination of fire and water (Мифы народов мира, 1991 : 272-273; Рыбаков, 1966: 25). The triangles of ceramics from the archeological settlements of the Southern Caucasus were named as the local choice of the painted ceramics В. Kuftin Middle East painted (Куфтин, 1941: 136). Such ornamented painted ceramics are also found on the pottery of the Hittite culture found in the Bosphorus (Захаров, 1927: 147). The triangular ornament is one of the symbols symbolizing the Humayan Ancient, and has a large place in the Turkish mythology (Qurbanov, 2013: 161). In carpeting, this pattern is known as "elibelinde", "amulet". The triangles painted on the adjoining legs were found in a large number of lands where the prototypical cult was spread (table V). In the petrographs of Göyce (Qurbanov, 2013: 67), II Kültepe, Kızılburun (Bahşeliyev, 2004: 118, figs. 28, 3, 10), Erzurum, Iranian ceramics, Shumer, Elam mark (Elimirzeyevv, 2011: 189), Tripoly culture (Qurbanov, 2013: 67), Orhun-Yenisey alphabet. The Orhun-Yenisey alphabet this sign indicates the letter "k", the letter "u" (Recebli, 2009: 45, Gülensoy, 1989: 7).

Some of the interesting patterns drawn on Nakhchivan's Bronze Age ceramics produce half-concentric circles. Çalhankale, Karachuk, Şahtahtı (Baxəliyev, 2004: 106, fig. 16, 3-7). These types of ceramics were found in the settlement of the marble (table IV).



1-Karaçuk (Bahşeliyev, 2004), 2-(Halilov T.)

**Table V.**

We will see that the design is similar to the skyrocket during the survey of the meaning of this image. Therefore, it can be considered as an official astral picture. During his research on the area of the spread of the halfconcentric pattern, his earliest specimens were found in Sumer, Elamic signs (in his piktoqrams), Tripoly culture (B.C VII-VI millennia) (Qurbanov, 2013: 67) , Tuncay, 2013: 77). In the "Divan-Lugat-it Turk" work of Mahmud of Kashgar, the stems of the oghuz carabors, the sacks (Xəlilov, 2009: 20, 21). Among the interesting designs drawn on the clay pots of the Bronze Age of Nakhchivan, the pictures of the combination of the angles are also of scientific importance (table VI). (Museyibli, 1980:

487), Mingeçevir (Асланов, 1959: 191 с) during the survey, which is based on the spread of the pattern of the combination of the patterns of the combination of the Bronze Age vessels of the Late Bronze Age found in Culfa nékro , Table XLI, 11), ceramics Iranian , residences Turkmenistan .

### **CONCLUSION**

As a result of examining the decoration method and pattern motifs of the Bronze Age ceramics of Nakhchivan, it is possible to say the following: This age is a process of drawing, pressing, brushing etc. Technical methods, "S", "M", horn, etc. Various signs, spiral, zigzag, swastika, angles, wavy, straight line, triangle, quadrilateral and so on. Such as geometric patterns are used. They are sometimes simple, sometimes compounded by drawing together with other pictures. In each design used in decoration, ceramics have a profound meaning as well as artistry ability, taste, religion-ideological views are important place. A group of patterns used in decorate is a local feature. A group of patterns spread widely. In addition to the local patterns decorated with similar features to other cultures, the different region proves that people are similar in their religious-ideological views, in their material and maniac cultures. The patterns used in the decoration of the ceramics of the Bronze Age of Nakhchivan are more proof of the territories where the prototypical culture is spread, the use of the mark and symbol on the prototypical culture is to prove that the Nakhchivan region is the land of turf.

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