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COMPARATIVE AND SYMBOLIC ANALYSIS OF “SUN-SERPENT” CONCEPTS IN
TURKISH CULTURE

Abstract

The concepts of the sun and the serpent are symbolic elements of the Turkish cultural tradition. In verbal narration types, the concepts of the sun and serpent are given as meeting various values. The problem of our research is what values the concepts of the sun and serpent that have been included in Turkish culture. The limitations of our research are myths, tales, legends, and epics, which are types of verbal narration. Based on the expressions in these genres, it is aimed to analyze the symbolic values. Symbolic values reflect the subconscious elements of society. It is aimed to determine the thoughts and values of societies based on the expansions of the sun and serpent concepts in the texts.

Keywords: The Symbols, Cultural Symbolism, Turkish Culture, Sun, Serpent.

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ТҮРІК МӘДЕНИЕТІНДЕГІ “ЖЫЛАН-КҮН” ҰҒЫМДАРЫНЫҢ САЛЫСТЫРМАЛЫ
ЖӘНЕ СИМВОЛДЫҚ ТАЛДАУЫ

Аңдатпа

Күн мен жылан ұғымдары түрік мәдени дәстүрінің символдық элементтері болып табылады. Ауызша баяндау түрлерінде күн мен жылан ұғымдары әртүрлі құндылықтарға сәйкес келеді. Біздің зерттеуіміздің проблемасы-түрік мәдениетіне енген күн мен жылан ұғымдарын бағалау. Біздің зерттеуіміздің шектеулері-мифтер, ертегілер, аңыздар мен эпостар, олар ауызша баяндаудың бір түрі. Осы жанрлардағы өрнектерге сүйене отырып, ол символдық мағыналарды талдауға бағытталған. Символдық құндылықтар қоғамның подсознание элементтерін көрсетеді. Ол мәтіндердегі күн мен жылан ұғымдарын кеңейтуге негізделген қоғамдардың ойлары мен құндылықтарын анықтауға бағытталған.

Түйінді сөздер: рәміздер, мәдени рәміздер, Түрік мәдениеті, күн, жылан.

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СРАВНИТЕЛЬНЫЙ И СИМВОЛИЧЕСКИЙ АНАЛИЗ КОНЦЕПЦИЙ "ЗМЕЯ-СОЛНЦЕ" В ТУРЕЦКОЙ КУЛЬТУРЕ

Аннотация

Концепции солнца и змеи являются символическими элементами турецкой культурной традиции. В вербальных типах повествования понятия солнца и змея приводятся как отвечающие различным ценностям. Проблема нашего исследования заключается в том, что ценит понятия солнца и змеи, которые были включены в турецкую культуру. Ограничениями нашего исследования являются мифы, сказки, легенды и былины, которые являются типами устного повествования. Основываясь на выражениях в этих жанрах, он направлен на анализ символических значений. Символические ценности отражают подсознательные элементы общества. Он направлен на определение мыслей и ценностей обществ, основанных на расширении концепций солнца и змея в текстах.

Ключевые слова: Символы, Культурная символика, турецкая культура, Солнце, Змея.

Introduction. The Turkish people have always kept their admiration and curiosity for nature alive. They ascribed their feelings to the elements of nature and used them in every period of their lives. The purpose of people attributing their feelings to the elements of nature is related to the divinity of the creature. Human beings have always kept their curiosity alive for the divine. They have added this to their life and preserved its value. The uses, which have undergone cultural changes over time, have not disappeared, but have continued to exist by changing/evolving. Considering the belief systems of the Turkish people; Beliefs in pre-Islamic times preserved their existence in culture. Beliefs that existed with the acceptance of Islam continued to exist by changing. Turkish people have preserved the behaviors and beliefs that they have adopted in their own culture.

Methods. The concepts of "sun, and serpent" in mythical narratives and cults are examples of this consideration. The Turkish people use these terms frequently. The presence of a God in heaven is one reason why the sun and moon are sanctified. In addition, the sun, which is an energy source, has similar expressions not only for Turkish society but also for other societies. The sun is a symbol of God for some societies and a symbol of the sacred for others. It is thought to have feminine characteristics. The serpent is both poison and antidote for every society. Healing features are symbolized by the "serpent". For example, this is why hospital emblems are serpents. The serpent is also a symbol of punishment due to its reptilianness and silence. According to the myths and narratives, God gave it this state as a result of punishment. Evil elements in societies can also be attributed to the serpent. The most obvious example of this is that the concept of "sneaky" is attributed to the serpent. For some societies, the serpent is considered a god. Rice fields, an economic livelihood in China, are full of rats and serpents. Mice damage to rice and malicious symbols are attributed to them. On the other hand, the serpent that feeds on mice is considered to be God. Therefore, society attributes a sacredness to the serpent because it eliminates this animal that harms the economy.

Research results. The belief that every being has a soul has also increased the value of these concepts. Respect for the sacred has shaped people's lives. Thus it has a place in the world of thought of people. Thoughts reflected on life, determined the uses and practices. In Turkish culture,

the sun and the serpent came to life as a motif. From carpet weaving to paintings, these motifs have been given meanings. These motifs, which take their place in the tradition, are of great importance to the Turkish people. We can easily come across these motifs in narratives. All these factors lead us to think about these concepts. These concepts, which represent a value for every society, have a symbolic value. We will make comparative expansions on these concepts within the framework of Turkish narrative tradition and religious beliefs.

1) THE CONCEPTS OF THE SUN AND THE SERPENT IN TURKISH CULTURE

The sun is the source of life. The existence of nature depends on the energy of the sun. The heat and light energy of the sun has enabled nature to come to life. The fact that it is important for life, its size, and its being in motion have led people to think. For the person who thinks, the existence of the sun is a source of holiness. The serpent also has a place in the human thought system. As with the sun, different expansions have been attributed to the serpent. These concepts, which took their place in the narrative tradition, kept their importance alive. The views of Roux about the sun are as follows:

“Kün: The Sun. Worshiping the sun is very old among Turkish people. According to Chinese reports, the Turkish people inherited this cult from the Hiung-nu. In terms of its importance, the cult of the sun is much more important than the cult of the moon. Since the sun is the main source of life, it was perceived as feminine. As stated in ancient sources, it is the sun that brings out the moon because it illuminates it with its rays. As the moon does, the sun often intervenes with the moon in the human world. The purpose of this is to bring the empire builders and heroes to life. Sun worship is frequently mentioned, especially by foreign observers. Respectively; the rising, shining or setting sun can be worshiped; this reflects different understandings and therefore a certain development” (p. 94).

Giving life is perceived as feminine. “Light” is its most important function. Even the existence of the moon depends on the light of the sun. The existence of nature depends on the existence of light. “Light” is thought of as divine. Worshiping him is a sign of respect and admiration and was considered a cult. “Beginning in the first century AD, the “cult of the heaven. The situation is not different for the serpent. Shamans adopted the serpent motif. Using this motif, they drew attention to its religious aspect. “Pallas speaks of shaman women with long hair that reaches down to the ground and represents serpents.” "Serpent" is used as a representation and attention is drawn to its religious aspect. Having hair like a serpent is an expression of adopting it or being like it. It can be considered an auxiliary element. It can be thought that the belief that every living thing has a soul may be a factor in this, as well as the verbal characteristics of the serpent. Shamans resort to symbolic expressions in rituals. Another example of symbolizing the serpent is given in Bilgili's work:

“Meander symbols also symbolize the serpent and rebirth because the serpent changes its skin. The serpent is associated with the moon and waters and is one of the manifestations of the mother goddess. The three-horned or three-slice crown of the Goddess Umay Ana and the horned serpent and crowned serpent myths in Turkish tales are also related to each other”.

The serpent is perceived as a sacred being. Ögel evaluated in the context of totems:

“Again, according to ancient Central Asian and Siberian beliefs, these sacred animals, which were considered totems or Ongon, brought evil as well as good to people. For example, diseases always came from them. For this, the shaman gathered the shapes and bones of animals living on land, sea, and air and begged for their help. This ceremony, which started at midnight, was generally held in tents. In this ceremony, the Shaman takes the wolf skins on his left side; on his right side, he had various kinds of fish, serpents, and a bearskin” [3, 55].

Considering a living thing holy and using it in rituals is undoubtedly an indication of respect and belief in the existence of divine power. It is aimed to reach the holiness of the creative power through creation.

The cult of the sun is evident not only in Turkish people but also in other societies. Different societies may have the same thoughts with or without interaction. Unlike other societies, Turkish people do not have an understanding of polytheism. Some societies that adopt this, on the other hand, think that the sun or light is superior to other gods. Roux gives the following views on the aforementioned issue:

“The existence of the cult of the sun in the pre-Slavic Bulgarians, Kyrgyz; Kimeks, Kara Khitans, Mongols of the Genghis Khan period in the 12th century, and also in the 14th century is well documented. Especially among the Khitans, the sun is considered “the greatest of the gods”, whereas the moon, which is an ominous element, is not a cult subject” [7,15].

Shamans can attribute different meanings to the sun and the moon and describe them. The moon and the sun are often used together. Sometimes the sun is held superior to the moon. While shamans make sense of all these, they also take into account the spirits. “According to the beliefs of shamans, the sun and the moon, evil spirits attempt to fight. Sometimes they catch them and drag them into dark worlds. This is why the sun and moon are eclipsed.” (İnan 2000: 29) Shamans came to this judgment according to the movements of the moon and sun. “Some of the shamans, especially their chiefs, are knowledgeable in astronomy and foretell the eclipses of the moon and the sun [5,52].

Discussion. Shamans symbolize the divine phenomena in the cosmogony and use them in their ceremonies. It is aimed to benefit from God's holiness, be purified from evil spirits, or be protected. They embroider the symbols of the cosmos on the tools they use in rituals. It is aimed to benefit from their holiness. “Shamanism is fond of metal discs, the robes of priests are adorned with them; these discs represent the sun, the moon, and sometimes the earth with them. On the shaman's drums, pictures are very often drawn, many of which are now thoroughly interpreted, and many of them designate the celestial bodies” The situation is the same in ruby. The feelings of respect and curiosity towards the celestial have not lost their importance. “Er-Sogotoh saluted the sun three times before he went to the Tree of Life. According to Er-Sogotoh, the sun was more important than the Tree of Life”. The existence of the Tree of Life is of divine origin. It is a symbol of the cosmos. Another important point here is the number three. The trilogy is indispensable for the Turkish people. The symbols it meets can be thought of as "birth-life-death". The expression "Allah's rights are three" in Islam is an example of this. The Trinity is a sign of reverence for the holy. It represents the creation. If we look at other societies and religions, this situation will emerge again. In Christianity, "father-son-holy spirit" can be given as an example.

The concepts of the sun and the serpent appear in religious texts or narratives during the creation phase. They are located somewhere in the formation phase of the cosmos. For example, the serpent appears in the Epic of Creation as the violator of a ban. The information given by Ögel on the subject is as follows:

“The guard gave the dog a serpent next to him: 'If the Devil comes, put Satan right away!' The devil entered slowly, into the serpent, and gave a mind to the serpent, whatever suits his work. He said – 'Serpent don't sleep! Climb and climb the tree.’” The serpent started suddenly, climbed the dense tree. The serpent tasted these forbidden fruits for the first time, and by the will of Satan, it made itself bad” [4,112].

As can be seen, the serpent violated a prohibition during the creation phase. The serpent has acquired a malevolent character. In another narrative, the serpent was punished for breaking the ban. Demir's work includes the following information:

“No matter how much the serpent asks for forgiveness, it is in vain... It has been kicked out of heaven once. God goes to the dog and exalts its place on earth in return

for its obedience. They say that dogs' help and loyalty to people as guards remain from that day. The serpent then goes to the devil and tells the events. And Satan said: 'Since you are ungrateful to God, whom will you not betray? You would do the same to me! Take your punishment, he says. The serpent begins to crawl on the earth. That day continues today' [3, 267-268].

Texts are elements that affect the mentality of society. The expression "like a serpent" in society also meets malicious features. People's beliefs are somehow reflected in their lives. For this reason, the malicious features of the serpent are seen in social life as well as in religious beliefs. "Bektashis believed that bad people could be seen in the form of a rabbit or a serpent at the second coming into the world". The beliefs of Bektashis can be given as an example for society to adopt religious beliefs. It is also seen in Islam that the serpent has malicious features. The serpent is the factor in the realization of sin. It appears with a demonic character. "The man, Adam, used his will. However, Eve, the woman with a weak will, was deceived by the serpent's word and dragged her husband into disaster". Although the serpent has malevolent features, it appears as a god in some societies. It was revered as a symbol of holiness. "The serpent, which was considered close to the dragon and was their king, was not killed by the Bulgarians, and the Bashkirs no doubt counted it among their twelve gods, meaning twelve ancestral tribes". Like the serpent, the sun also has a place in religious narratives. Turkish people adopted the belief of Tengri before Islam. Tengri made it necessary to think about the concepts of heaven and light. Searching and making sense of what exists in heaven is the basis of this belief. Roux gives the following views on the aforementioned issue:

"No matter how much the serpent asks for forgiveness, it is in vain... It has been kicked out of heaven once. God goes to the dog and exalts its place on earth in return for its obedience. They say that dogs' help and loyalty to people as guards remain from that day. The serpent then goes to the devil and tells the events. And Satan said: 'Since you are ungrateful to God, whom will you not betray? You would do the same to me! Take your punishment, he says. The serpent begins to crawl on the earth. That day continues today' (p. 267-268).

"The name Tengri is the oldest Turkish-Mongolian word we know", "It appears as "Tenggeri" in Mongolian. This term, which is a candidate to take its place in all religious systems to which Turkish people and Mongols are attached, on the one hand, means the heaven, whose existence is expressed in its material form as follows; 'The sun is in the heaven'; 'The sun and the moon both shine in the heaven'; and on the other hand, it describes the Tengri of all Altaians".

God's presence in heaven draws attention to the light, the sun, and the moon. For example, in Altai mythology, Suyla is described as follows: "It was created from the crumbs of the Sun and the Moon. According to the Altai Turkish people, Suyla has horse eyes, eagle's beak, donkey ears, and serpent hair. Woodpecker is the symbol of Suyla". Since the Turkish people believed that every being has a soul and respected them, they accepted that nature or everything that exists is alive as the first stage in the process of understanding and defining them. Heaven also takes its place in this thought. For example; "For the Altaians, the stars, and especially the sun and the moon, have always been beings living a human-like life. When talking about their birth, the verb 'to be born' is used almost unanimously. It is said "kün togdi", 'the sun has born' to mean the sun has risen". In Altaians, the sun's being like a human is also seen differently. Being a source of life has made it possible to attribute feminine features to it. "According to the belief of the Altaians, "Gün Ana" (Mother Sun) lives on the sixth floor of the heaven". The most important condition for the revival of nature is the availability of solar heat and light. The Turkish people organized some of their ceremonies for the sun by adding feminine features to the sun and being aware of its effectiveness in the revival of nature. "Turkish peoples used to attribute holiness to the Sun and attributed the coming of spring to it. The people who live with the belief that 'abundance comes from the sun to the earth', called the sun by organizing various ceremonies".

The active role of the sun in the revival of nature has led people to make sense of their creations. This situation occurred before religious beliefs. “According to a Kipchak tradition, the origin of the first male Ay Atam, 'my moon father', is a piece of clay heated by the sun”. The vitality of light and heat is a factor in this belief. Light is thought to be of divine dimension. This is the equivalent of "divine light" in Islam. The Turkish people, in their pre-Islamic beliefs, tried to make sense of the vitality of light and its connection with its role in their formation. The information provided by Roux on the subject is as follows:

“It is known in the world that the perfect partner of divinity is light, and this light manifests itself in the birth of heroes and holy persons. In Turkish and Mongolian legends, light is perceived as life-giving heat as conveyed by Biruni, a power entering the woman's belly as in Genghis Khan's, or a girl of divine origin with a change in gender and function. We encounter one of these in contemporary times in Altai; in the story, on the eagle's advice, a khan marries a young girl who is 'like the sun and the moon'; another of these stories we find in the Kalmyks, where the khan's daughter named Sunbeam spends the night near a tree with a priest called the Moon; and the radiant Khan there marries two women named Sunbeam and Moonbeam”.

The beginning of the generation through the sun or light has also found a place in the epics. Here, light appears as a symbol of divine or divine power. This situation also suggests that the existing or occurring generation is sacred. Roux's [1,52].study includes the following information:

“One day, Oğuz Kağan was begging God somewhere. A blue light descended from heaven. This light was brighter than the sun and the moon. Oğuz Kağan approached and saw that there was a girl in the middle of this light. The girl was sitting alone. She was an extremely beautiful girl. She had a mole on her head made of flame and light. This pole was like the Pole Star. This girl was so beautiful that if she laughed, Kök Tengri would laugh too, and if she cried, Kök Tengri would cry too. Oğuz lost his mind when he saw her... He loved her. He took her and slept with her... After days and nights passed, she gave birth to three sons. They named the first child the Sun and called it Kun, the second the Moon, and the third the Stars” [3,11].

As can be seen in the Oğuz Kağan epic, there is the existence of creative power. It provided the generation of Oğuz with light. It is reported that the ones created based on the names are for the Turkish people. There is a reference to the cosmogony in naming. This situation is not limited to the Oğuz Kağan epic in Turkish people. “Cosmogony, that is, beliefs and understandings about space and the world, form the basis of Turkish mythology. Kökçe-Han had two valiant sons named Ak-Kuyas and Kök-Kuyas. The meanings of these names are 'White Sun' and 'Heaven Sun'. Being pregnant through light is also important for Turkish people. Again, it shows holiness. This situation is observed in fairy tales. In the Kyrgyz fairy tale, the expression "They put Altın-Bel Han's daughter, who was pregnant by sunlight, in a chest and threw them into the river" can be given as an example.

There is a belief in Kut based on the state structure of the Turkish people. It is believed that the power to rule is given to the ruler by God. “According to the beliefs of the Oğuzs, Heaven and the Sun give the khanate to Hakan and they take it back again”. This sanctity has brought along several practices. “When a new ruler was to be elected, the dignitaries of the state would put him in felt and put him in his new place. Following the direction in which the sun is traveling, they turn it 9 times, and every time he is turned, everyone following him bows respectfully and greets him”. It is seen that respect is given to the sun. The ceremony of veneration towards the sun is undoubtedly directed toward God. Another example of sun-related ceremonies is the archery ceremonies. “They would come out of the tent and dress them in ceremonial dresses from a chest that the attendants carried in their hands. From now on, the ceremony would begin and the emperor would shoot arrows against the sun 4 times”. Shooting arrows against the sun can be interpreted as the declaration of sovereignty and the beginning of conquests. It is aimed to establish an empire where the sun never

sets. The fact that the sun is a source of direction and movement is also reflected in the narratives. In the narratives, the sun is associated with light. Roux conveys the expression of light in the Oğuz Kağan epic as follows:

“After two marriages, Oğuz begins the conquest of the world when he ascends the throne. Then, at dawn, a light like the sun entered Oğuz Kağan's tent. A wolf with blue fur and a blue mane emerged from this light. This wolf stood in front of Oüuz Kağan and called out to him... Oğuz, I will walk in front of you”.

The wolf is the representation of the sacred for the Turkish people. The guiding image is given through the light and the wolf. “The wolf and the lion, in most Turkish people, are the symbolic, animal incarnations of the sun. Since the wolf represents the sun, it is essentially given with the light in mythological legends”. There is also an example of the sun taking the form of an animal in the epic of Descent. “Bozkurt, who married one of the very beautiful daughters of one of the chiefs of the Oğuzs in the Descent Epic, is the animal form of the Heaven God, the Sun”.

The serpent can also appear as a dragon in the narratives. Information provided by Bilgili on the subject is as follows:

“In a Uighur text, there is the concept of '5 Celestial Dragons' related to 5 elements and directions. These are probably the constellations Cosmos Dragon (east), Pars Dragon (west), Serpent Dragon (north), and Bird Dragon (south), positioned in 4 directions. It is assumed that these are constantly spinning the universe. The 5th dragon is placed in the center. Probably the celestial counterpart of this central dragon is the Draco constellation in the middle he heaven. Because it is located right next to the Pole Star, which is thought to be in the center of the heaven” [3,13].

In Christianity, the concepts of serpent and dragon appear. “The Holy Cross, known as the tree of atonement, is also associated with the idea of the world tree or tree of life. The serpent entwined with the cross in Christian iconographies is related to the idea of a serpent or dragon waiting for the tree of life in mythology and legends”.

The concept of the sun is also reflected in the policies of states. The rulers positioned the important units of the state to the east, which is the rising direction of the sun. They integrated the vitality of the sun with the sanctity of the state. “The side where the sun rises is east. The most sacred direction for the Turkish people is this direction. Although the main Turkish masses were in the west, the important sides of the state were the eastern parts”. The organization is not limited to this. Apart from the positioning of the administrative units, some actions were taken based on the sun. Societies have shaped the concept of time based on the sun. “It is directed towards the rising, setting sun or the sun passing through the zenith in the direction of the cardinal directions; moving with the months”. The fact that the sun is a source of heat and light has caused people to attribute eternity to it. Permanence is symbolized by the sun. The color yellow, the color of the sun, has been the representation of eternity and judgment. “Red or yellow pieces were considered the color of the sun. Since the sun is the sign of eternity, the reddish color that indicates the eternity of the khan is considered the color peculiar to the judge”.

The solar eclipse also affected the members of society. They have entered into understanding and making sense of this with several practices within the tradition. The legend in Demir's work includes the following statements:

“According to the stories, the sun is a heavenly boy; the moon was a beautiful girl. The moon falls in love with the sun one day. On a day when he is fifteen, the sun reveals its love to the moon. The moon is already in love with the sun and cannot express this love. Encouraged by the sun's words, she says she loves him too. Every fifteenth of the month, the moon and the sun meet, and they dream sweet dreams of their future. They even decided to get married on their last date. There is a witch woman who is jealous that they love each other like this. This woman goes to the sun, giving false information about the moon and alienating it from the moon. The moon, on the other hand, wanders

around the sun, unaware of what is going on, but is very upset that the sun does not talk to her. One day the sun said to the moon: 'don't go around behind me for anything, I won't marry you. He says, 'Give up hope on me'. The moon, who cannot make sense of these words, says: 'I will not give up hope on you until the end of the day, one day you will realize that I am innocent'. Thus, the relationship between the moon and the sun comes to an end. However, the moon cannot forget the sun. Every time she is fifteen, she wants to look at the sun with longing, but the sun prevents her from seeing by putting her fingers in her eyes. According to this belief, this is the reason why people cannot look at the sun. Sun, who is very handsome and valiant, used to stretch his fingers out of the light so as not to show himself. It turned out that the lights that pierce one's eyes when looking at the sun are her thin fingers" [1,62].

There are also beliefs about the solar eclipse in Turkish societies. Arık conveys the beliefs of the Gagauz about the moon and the sun as follows:

"The lunar and solar eclipses are among the natural events that frighten the Gagauzes. There is a widespread belief among the Gagauz that lunar and solar eclipses are caused by the influence of extraordinary beings. The beliefs accepted by the Gagauz as the cause of lunar and solar eclipses can be listed as follows: During the eclipse, the moon and the sun drink milk from a winged serpent. The comet's tail closes to the moon and sun. Witch women sit on the moon".

These beliefs continue to exist in the culture. Arık conveys the information that these beliefs continue today as follows:

"Today, there are some beliefs and practices in Anatolia in the case of solar and lunar eclipses. There are beliefs that the moon and the sun are held by demons, captured by the devil, that Allah has carried out this event to warn people of the increase of injustice among people, and that the forty waylayers stand in front of the sun and the moon. There are also beliefs that the eclipse of the sun and the moon indicates that one of the great men will die, that there will be war, that the apocalypse will soon break".

Beliefs also bring some practices. There are applications related to the solar eclipse in Muğla. "Various applications are performed against solar and lunar eclipses. Bullets are fired into heaven, and tins and drums are played. It is believed that the air opens when the gun is thrown. Feathers are hung on the doors of the houses and on some of the pillars, prayers are read".

The concepts of the sun and the serpent also appear in funeral ceremonies. Divinity continues in death as it does in life. "There are legendary heaven eagles found in the tombs of Basadar and Tuyakta of the Altai Hun age and embroidered on fabrics. Below it are the symbols of the moon, the sun, and night and day". The serpent is used in sacrificial ceremonies. "Bodies sacrificed by serpent bites or venoms, at least without scarring, were found in Pazyryk cairns".

The sun and the serpent have also found a place in oral literature. In fairy tales, epics and legends, they have sometimes been an auxiliary element and sometimes a symbol of a punishment/reward of the divine. Ögel's work includes the following statements:

"Bilge-Buka's ancestor took off his clothes and shoes and slept under a tree. A little while later, a bird came to the tree and began to sing. The man lying at the foot of the tree got bored of it and got up wearing his clothes. But the bird didn't stop there and went down from the tree three times and scratched the man. When the man got angry, he caught the bird. He caught it, but at that moment, he saw a poisonous serpent coming down from the tree. Thereupon, he left the bird and escaped from the serpent's bite. For this reason, he bequeathed to his descendants not to kill this bird and to respect it. For centuries, the Uyghurs regarded this bird as a god".

The concept of the serpent is also given as an auxiliary element of the heroes in verbal expression products. "In epic literature, for example, the Saltukname, the basis of the action is that the hero goes up a mountain and seeks out youths kidnapped by sorcerers. This hero is immune to flames;

guided by the fairies, he fought the sorcerers who mounted on lions and dogs, waving serpents in their hands”. The concept of the sun also appears as an auxiliary element. “In the Tepegöz tale, the sun is depicted as a zoomorphic tong, so much so that in this tale, the lion feeds the son of Kamer Hanım, İskender, who was thrown into the well, with his milk, and this valiant kills Tepegöz with a sword kneaded with the lion's milk. Here, both the lion and the sword are the sun”. The sun is given as a symbol of power and dominance. For this reason, it also appears on state flags. “Undoubtedly, the most striking shape in Islamic lands, starting from the 18th century, is the half-sun placed on the back of a lion, which will later become the coat of arms of Iran.”. The sun is also used in the flag of Kazakhstan.

The serpent also appears in legends. The Anatolian legend in Demir's work contains the following information:

“The serpent pours its venom into the milk jug in the kitchen. There is milk for children to drink in the container in which the poison is emptied. The serpent then goes away. The woman realizes that this serpent is the mother of the serpent she abducted. When the woman sees these, she realizes that the serpent is about to take terrible revenge on her. The woman immediately takes the baby serpent and leaves it next to the serpent that puts poison in the milk. On the way back to her house, she says to herself: 'I'll pour that milk as soon as I go back so that no one will drink it'. However, when the woman returns home, she experiences her second biggest surprise. The mother serpent is in the kitchen again. The woman watches without any interference. The serpent wraps around the milk jug from which it has emptied its venom. It begins to spin around the container she surrounds. Then it pours the milk into the bowl. Then the woman sees that the serpent has ceased to take its revenge”.

The serpent's not forgetting its revenge is expressed in different ways among the people. It is common among people that when a serpent is killed, its mate will come and take revenge on it. The concept of the serpent is also associated with friendship and goodness. The expressions in Demir's work are as follows:

“According to the legend told in Kangal, the serpent gives birth in spring in a corner of the house where it lives. When the bride of the house sees that the serpent is pupating, she fears that it will be harmful and poisonous, and takes the puppies away and throws them to another place. When her mother-in-law sees this situation, she says to her daughter-in-law: 'Daughter, why did you throw away the cubs of the serpent? Bring them and leave them in their nest. They are tiny puppies. If they cannot reunite with their mother, they die.’” In the meantime, when the serpent cannot see its young, it pours its poison into the milk in the cauldron there. It intends to harm the family that throws their offspring out. However, the bride listens to her mother and brings the young of serpent back to its place. After that, when the serpent sees its young again, it knocks over the poisonous milk in the cauldron. Thus, it prevents the household from being harmed”.

The serpent is intertwined with humans in some legends. It appears as a source of healing in the expressions in Demir's work:

“Yılanlıkaya is the name of a village in Yıldızeli. A stream called the Orhun River flows near the village. The village got its name from the rock a little further on. The peculiarity of this rock is the serpents that come out from under it in a certain month of the year. These large and small serpents come out of their places on the fifteenth of April every year and come into the village. The village people learned to share life with the serpents that entered the houses. They say that the rock is a place to visit and heals diseases. They bring non-walking children and brides without children to this rock and wish them to be healed” [6,512]

There are also legends in Yılanlıkaya where serpents are associated with holiness. “According to the public; serpents grow and develop over time, and after they develop a lot, they are drawn the heaven” . In Demir's work, it is seen that the serpent is treated with the motif of turning into stone:

“Many years ago, in a village, people who were going to go to the highland gathered and set out. After going for a while, a very long and terrible serpent appeared in front of them and everyone fled. A pregnant woman is left behind. She started to pray to Allah out of fear. ‘Oh My Allah! Stone this serpent!’ Allah accepted the pregnant woman's prayers and turned the serpent into stone. The place where this event took place is called the 'Serpent Stone' today” [2,122].

Being a stone means the end of existence. Its life was terminated by God. There is a punishment or a lesson. There are also narratives about the protection of the serpent. Demir relates the legend about serpents in the Pazarcık district of Kahramanmaraş as follows:

“It is said that one of the villagers went to the forest and cut down a young pine tree without permission. The cut pine tree is a long and thin pine tree. The man turns the tree into logs and leaves them there and comes home. In the morning, he goes to get the logs of the tree. But on top of the logs lies a serpent big enough to swallow a man. When he goes near it, the serpent raises its head and looks in dread. The peasant is very afraid. The peasant cuts the serpent in the middle with his big axe and throws it into the lake. The lake takes on a red color. The man who cuts the tree and kills the serpent that awaits the forest first becomes blind. Then he loses all his property. He dies after an ordeal life”.

The serpent has taken its place among the people as a symbol of good luck and bad luck. “Seeing a serpent on the way to work is auspicious. It is believed that the work done will flow like a serpent”. The fluidity of the serpent is used as an element of simile. It means that the work is flowing and that it ends quickly. “Killing a serpent or seeing a dead serpent is not considered lucky”. It is reported that the serpent is a bad luck symbol.

Conclusion. It is seen that the concepts of the sun and serpent are preserved in cultural memories. They have been transferred to future generations by using them in verbal narration products. Based on the narratives, it is seen that the aforementioned concepts have different qualities. Qualifications vary from society to society. They have gained the representation of the sacred, starting from the process of man's understanding of the created. The reason why the concept of the sun is associated with power is holiness. The sacred is the source and owner of power. Societies that use the sun as a symbol have processed these concepts to convey their dominance and superiority. To gain the protection of the sacred, they positioned the formations of the states according to the sun. Beliefs have laid the groundwork for various practices. It is seen that there are practices related to the sun to show respect to the holy one. People have been protected and purified from evil qualities with these practices.

As can be seen in the examples in our study, the concept of the serpent also has different qualities. It is seen that the serpent is generally associated with punishment and sanctity. Its use as a symbol of power is associated with holiness. The serpent is also reported as the source of healing and poison in the narratives. The serpent itself is both poison and antidote. The appearance of the serpent in the emblems related to health also symbolizes the antidote. Based on the examples we gave in our study, the concept of the serpent generally contains malicious features. The reason why it has malicious features is also of divine origin. The serpent is given as a protector in the Tree of Life. The Tree of Life is the representation of cosmogony. Therefore, the concept of the serpent is also associated with cosmogony. It is also reported in the narratives that the serpent is an outcast animal. In myths, legends, and fairy tales, the serpent is always given as an exclusion. The reason why people exclude the serpent is again related to holiness. The elements excluded by the sacred are also excluded by the members of the society. Since the aforementioned concepts are seen in

different cultures, symbolic and semantic riches are formed. This richness is also seen in the examples in our study. We hope that this analyzes will be a source for future symbolic studies.

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