



JOURNAL OF SOCIAL AND HUMANITIES SCIENCES RESEARCH (JSHSR)

Uluslararası Sosyal ve Beşeri Bilimler Araştırma Dergisi



ISSN:2459-1149

Article Type
Research Article

Received / Makale Geliş
03.10.2020

Published / Yayımlanma
30.11.2020



<http://dx.doi.org/10.26450/jshsr.2142>



Research Assistant Hasan AKSOY

Selçuk University, Faculty of Literature, History Department, Department of General Turkish History, Konya / TURKEY

Citation: Aksoy, H. (2020). An overview of the cosmological dimension of the universe in Turks. *Journal of Social and Humanities Sciences Research*, 7(61), 3250-3257.

AN OVERVIEW OF THE COSMOLOGICAL DIMENSION OF THE UNIVERSE IN TURKS

ABSTRACT

The sense of cosmology that comes into existence in the subconscious of a person questioning nature has been tried to be explained through humane feelings. Although tangible objects in nature were used during the endeavor for defining the universe, unknown cosmic factors had to combine with the humane imagination. Thus, such a sense, which tries to explain all aspects of the universe, first emerged in the Turkistan moorlands.

Religious life is an important factor in the enhancement of a sense of the universe and the mentality. The existence and power of God, cosmic phenomena on the earth, and unidentified objects in the sky have had a direct impact on the sense of universe and mentality. Man has strived to understand and identify the universe in which he lives since the very moment he is born. Having become meaningful as a result of long-standing questionings, cosmic factors were systematized.

The first community to come up with the idea of a universe was the Zhou (1050-249 BCE), who established a political unit in Northern China and who are considered to be proto-Turks. Among the Turks, Zhou people proposed the first original approach to cosmology, imagining that the universe comprised the earth and the heavens, which were thought to be opposites that complemented each other. This approach was later adopted by the Huns, the Kök Turks, and other semi-nomadic tribes in the 6th and 8th centuries.

Mythology and epics provide substantial shreds of evidence on the sense of cosmology prevailing in the nations they belong to. Cosmic motives and symbols were dealt with in Turkish mythology and epics during the pre-Islamic period. This study aims to correlate such elements with the Turkish sense of the universe and to identify the role and meaning of them within the sense of cosmology.

Keywords: Cosmology, universe, sky, earth, mythology, epic

1. INTRODUCTION

The order of the universe consists of three layers in the texts collected from the Turkish communities of the Altai shaman culture. These layers are described in great detail in the texts. Above is the heavenly realm consisting of seventeen fold, and below the realm of darkness consisting of seven or nine-fold. The sky and the underworld affect the earth on which human lives. Creator, all of the protective gods and good spirits are in the realm of heaven; evil gods, gins, and spirits are in the realms of darkness (Radloff, 1986: 3; İnan, 1998: 390). A central axis connects these three layers. It was believed that religious wise men travel between the realms thanks to this axis (Eliade, 1999: 291). The expression “After the creation of the blue sky at the top and dark soil below, the man was created between them” on the eastern front of the Kül-Tigin Monument of the Kök Turk Monuments is the best example of the three-layered understanding of the universe (Ergin, 2006: 20).

It is asserted that instead of ordinary people who cannot communicate directly with the sacred beings in heaven and underworld, shamans or *kams* communicated with these divine beings. The first type of oral literature after the myths which was put forward by these powerful and knowledgeable shamans or *kams*, who we can describe as intermediaries followed by epics. Epics narrated their traces in a legendary way and transferred primary information about mental designs from generation to generation throughout their historical journey. Thus, it allows them to be acculturated. Therefore, we see the universe designs

of Turkish society and the reflections of these designs that emerged in different periods and different social-cultural conditions in epics (Arslan, 2005: 66).

Epics usually describe the extraordinary fight between the middle world and the lower world. Sacred beings such as God, shamans, priests, etc. are in the upper world, people and heroes are in the middle world, and dark forces trying to cause sedition is in the lower world. For this reason, the lower world has always been at the target of the upper and middle realms. Therefore, in epics, the holiness of the upper world generally trained the heroes to fight against the lower world (Ergun, 2013: 455)¹.

2. HEAVEN (*The Upper World*)

Zhou people have a nomadic origin, and these people likened the universe to a cylindrical tent or a two-wheeled car with a tent or umbrella. The umbrella with 28 slices represented 28 signs in Chinese astrology, and the two wheels of the car represented Sun and Moon. In China, the sky was likened to a large dome and earth² was likened to a four or eight-sided plain floating on the sea. The dome of the sky was believed to consist of nine palaces. Pole Star which was known as the palace of the God of Heavens (*Altun-Temür Kazuk*) in the center, four in the main direction, and the other four in intermediate directions. These palaces were in the dome and the dome was carried by the mountains which were placed in the center and spread to four directions (Esin, 2001: 39; Çoruhlu, 2002: 92-93; Ögel, 2014, II: 583). The Pole Star was considered as a kind of a pillar of the sky (Eliade, 1999: 293). It was believed that all the planets and stars, including the earth, were moving around the Pole Star which is stable-not moving (Ögel, 2014, II: 214).

The concept of the universe in the Zhou period was likewise similar to those of the Eastern Turks of Kök Turk (550-745) and Uighur (745-1212) khanates period, and the dome of the sky was likened to cylindrical shape khan's tent. It was believed that the dome of the sky was made of green-blue stones and the stars were made of white jade stones. Belief about the earth, on the other hand, was almost the same as the belief in China. It used to be considered as a four corner flat³ floating in the sea (Ögel, 1982: 4; Esin, 2001: 40; Günay-Güngör, 2003: 87; Çoruhlu, 2002: 89; Ögel, 2014, II: 316). Again in n Uighur texts, the universe was depicted as a tent and it is stated that an eight-cornered pole that looks like a tree column in the middle of the tent supports the earth which was above the water. The eight-cornered universe concept was an old thought of Indian cosmology (Esin, 2001: 40-41).

According to Chinese astrology, the position of heavenly *Tengri* (the ruler of heaven), was supposed to be the Pole Star, the stars around this star were likened to the ruler's family and the people around him. It was recorded that the Ursa Major was considered as the cart of heavenly God and it moves in the sky during the seasons and the Pole Star was the guide of that movement. Thus the annual calendar was formed. The best reflection of this idea is the Turkish Twelve-Year Animal Cycle Calendar, covering twelve years⁴. As Pole Star moves during the year, the Turks perform a religious ceremony by lighting a candle on a specific day of that year (Esin, 2001: 41). There are stone reliefs on the tombs in China. These reliefs depict the Ursa Major as a God's cart (God was mounted on the cart). Kök Turk grave drawing shows that the Sun and Moon gods also mounted on this cart. Two-wheeled carts (ox-carts) are assigned only for Gods and monarchs in China. They were also used by Kök Turk khans (Esin, 2001: 42).

God, creator in the upper world, and his assistants, shamans, priests, etc. are in the upper world (Ergun, 2013: 455). The only goal of the upper world is to conquer the lower world. The heroes of the epic came to the world miraculously, trained by the holiness of the upper world to stand against the forces of the lower world at a certain time after birth (Ergun, 2013: 456). These training motives vary according to epics. In some epics, heroes are ascended to the heavens and in some epics, they are trained by the holiness of God in the middle world. Epic of Oghuz Khan depicts the motif of being trained by God.

¹ Turks' view of the universe consisted of the upper, middle, and lower worlds and they believed that the tree of life connects these realms. For this reason, heroes in epics could travel among these three realms.

² The Turks separated the "air" from the other celestial beings. The air was not as holy as the sky. As the earth was created for people and other creatures to live, the air was created for the birds to live. Therefore, the air was like a part of the earth (Ögel, 2014, I: 194).

³ As a result of the Islamic influences four-pointed world image transformed into a round shape. This is seen in Kaşgarlı who is a Turkish chronicler who lived in the 11th century (Günay-Güngör, 2003: 88).

⁴ For detailed information on this calendar, can look Turan, 2009.

Oghuz Khan was not trained in the upper world, but by the holiness sent by God in the Middle World. Then Oghuz Khan fought against evil in the middle world.

God who resides in the upper world had many assistants, prophets, and apostles in service. These servants, in time, transform into various beings and descended into the middle world, accompanied by great natural disasters. Here they would transfer to people the commands they received from God (Ergun, 2013: 457).

The heavens are the layers of the idea of the universe whose design is defined in the human mind. The unique creator, guardian gods, and spirits reside in the Heavens (Arslan, 2005: 66). Humans thought that Heavens gathered all the equipment that will meet Human requirements on earth (Arslan, 2005: 67). That is why, the heavens, where humans seek help throughout their lives, have been called the world of lights. Heavens are believed to be the place of God. Heavens have been wondered by mankind. Besides, the fact that the heavens contain the visible sky, the Sun, the Moon, and the stars has increased this curiosity. The brightness and heat of the sun and the light of the moon are examples of being referred to as the world of lights. Celestial bodies have a specific function, these functions are also used when describing the characteristics of heroes in epics (Arslan, 2005: 67).

Maaday Kara Epic of Altai Turks depicts the hero as gold and silver his birth. This motif is "*His chest was pure gold from top to bottom, his back was pure silver*". In this motif, gold represents the Moon and silver represents the Sun. The tree of life is a poplar tree with one hundred branches. Its leaves on the side facing the moon are gold, and those on the side facing the Sun are silver. This tree enlivens and rose with sunlight. Therefore, the "*tree of life*", the symbol of life, vitality, and dynamism, finds and completes itself in the celestial elements. Kögüdey-Mergen is the hero of the epic. His wife was depicted as *the Moon but beautiful than the Moon, as gold and the Sun but beautiful than the sun. She was shining like silver*⁵.

The only creator God, guardian, and intermediary divine beings, good spirits, and sometimes even evil spirits belonging to the underworld is in the heavenly realm. *Kara-Kula*, the ruler of the underworld, and the spirits of his horse was at the lastest layer of the earth. At the end of the epic, we see the idea of flying to the heavenly realm. Kögüdey-Mergen and his wife flew into the sky to be a star. After defeating evils and the underground spirits that might harm his homeland Kögüdey-Mergen wanted to be in peace. He also desires to be in a star by rising to the sky. For this, he took his wife along with him and became a star and reached peace in the depths of the heavenly realm (Arslan, 2005: 67).

Shamans, *kams*, heroes, etc. who have superior qualities, able to pass among the three cosmic realms that seem superior to society. Altai Turks did not consider ascension to the heavens as death; they believed that someone who ascended into the heavens could reach the eternal future without encountering death. Because, according to their belief, there was a place on the third floor of the sky that could coincide with the concept of "heaven" where good spirits and angels live and where there are eternal wealth and abundance. It was thought that every star in the heavenly realm was the image of those who achieved good deeds on earth (Arslan, 2005: 67). Today there is a belief that a star falls whenever someone from the world dies. Maybe this is a different version of this thought.

In Oghuz Khan Epic there are expressions and affiliations about the celestial realm. Symbolic elements also appear in a concrete form. When Oghuz was born his face is in the color of heavens. This reflects his character and emphasizes that Oghuz was under the protection of beings resides in the heavenly realm (Ögel, 2014, I: 133). It was the reflection of "*tengri tek tengride bolmuş-Tanrı gibi, Tanrıdan olmuş Türk Bilge Khan*" (*tengri tek tengride bolmuş- God-like, became Turk Bilge Khan out of God*) concept in Bilge Khan monument. The sanctification of carrying a trace from the heavens has reached the present day with the effect of changing social-cultural conditions in form of an evil eye talisman. The celestial elements that complete Oghuz's superior qualities and equipment appear during his first marriage and expeditions (Arslan, 2005: 67). "*One day when Oghuz Khan was begging to God, suddenly darkness set in and a light came down from the heavens. It was brighter than the sun and the moon ... There was a beautiful girl in the light. A fiery and bright spot on her head was like a Pole Star. That girl was so beautiful that if she laughs God would laugh and if she cries God would cry. Oghuz Khan*

⁵ For detailed information on Maaday Kara Epic, can look *Altay Destanı Maaday Kara*, 1999.

loved her and chose her as his wife. When the day was lit up, a ball of light such as the Sun entered their tent. A big male wolf whose hair like the color of the sky came out of that light..." said Oghuz, "you want to walk on Urum, I want to walk in front of you". It is understood that the heavens guides and protects the hero (Arslan, 2005: 68).

Spiritual people communicate with the celestial realm by using tools such as light, dream, *bozkurt* (a mythological sacred animal), wise old man. Oghuz's integration with the heavens was completed with his three children named *Gün*, *Ay* (Moon), and *Yıldız* (Star) who were from his wife who descended from the sky in the light. This is due to the idea that humanity has the power of the earth and the sky in itself, which is present in the idea of the existence of the Oghuz Turks. In this thought, the highest layer and the most abstract is the sacred heaven. This is the piece that completes the earth. Humans pray only to Holy Heavens and also to *Tengri* (God) to maintain the materialistic life of the world, the desire to live in the ideal order, and to be successful. Because the sky is the ideal example of universal law and order. There is no irregularity in this place, which is the position of the god of heaven.

In Oghuz Khan Epic the sky was perceived as an objective part of the universe. The phrase which he told his people and in his great aim "*The sun becomes plume, the sky become tent*" and name of his children from his second wife are the sky, mountain and sea which is believed to be sacred, confirms the thought which is mentioned in the sentence above (Arslan, 2005: 68). The sky or skydome is considered as a tent that covers the earth. Milky Way is considered as stitches that hold the tent together and stars are considered as holes of the tent where the light penetrates through them. When the winds blow through the tent it was believed that superb people are ascending to the heavens by gliding from the tent as a wind blow (Eliade, 1999: 292).

To sum up, the sky has two functions. First, it is a sacred space that accommodates God and souls, second, it is the ideal form and source of universal law and order with its central position in the formation of the universe. In the epics, the sky is often portrayed as a space with mountains, seas, rivers, and trees in its infinite depth. The universe in the sky is running through a hierarchical system that is like on earth. But this system operates in the ideal law and order. Generally, the heroes in the epics, strive for dominance of order of the sky on the earth.

3. EARTH (*Middle World*)

Chinese and Zhou people believe that dome of the sky was carried by a total of nine pillars. One in the middle of the earth, four in the main directions, and four in the intermediate directions (Esin, 2001: 47). The bright dome called *Ming-t'ang* was considered the seat of a heavenly ruler or a legendary person who light the first fire. Earthly *Ming-t'ang* was a threshold and ritual place for the stove. The shape of this place was in the plan attributed to the earth. It was built as a one in the center, four at the axes, and four at the corners. It was a four corner with nine parts. The 7th century China, this place was designed as a three-story structure to represent an environment of the sky. The structure was in a pool as it was a symbol of the seas on earth (Esin, 2001: 48).

The khan's tent (*otağ*) marquee, military camp, city, mansions, and temples were located in the center of the universe. These were within the universe plan. In other words, the city of khan is a "small universe" in the form of the earth (Esin, 2003: 36). These dwellings were nine-cell structures one in the center, four on the axis, and four at the corners (Esin, 2001: 48; Esin, 2003: 36; Roux, 2001: 108). In other words, universalist cosmology has been expressed in the architecture by taking its place in these dwellings. Marquee symbolizes the universe according to Turks. There was a tripod stove in the middle of the marquee. This tripod stove is exactly under the smoke hole (*tügünük*) in the center of the dome. In the ancient nomadic tradition of Inner Asia, cooking and fire rituals are performed on the stove (Esin, 2001: 49; Gömeç, 2011: 54).

Turks thought that space has ten sides. The uppermost part was the sky. The threshold was the last step of the lower direction. There were four main directions, this was called a *tört yingak*, and the four intermediate directions were called *tört bulung* (Esin, 2001: 49-50; Ögel, 2014, II: 323).

Epics depicted the middle world as an ideal homeland created by God for the people to live a peaceful and happy life. In this realm, God has created everything required to experience a good life. The people

desired to have a family and live happily with their children, away from dangers and threats. However, they thought that they would not be able to live a peaceful life unless the forces of the lower world (as they were trying to break this order) were terminated (Ergun, 2013: 458).

Throughout history, humans have tried to understand the place they live on. To achieve this, he first tried to establish a regular relationship with other beings he would live together. They stepped on earth. Earth provide their basic needs. After these, it occupied the minds of humans. Then different universe designs emerged according to the conditions of each society (Arslan, 2005: 72)⁶.

The Turkish belief system was heavily influenced by nature and the events taking place in nature. It was believed that the beings in nature have some hidden powers. Elements such as mountains, hills, rivers, caves, and trees all had a sacred feature. Members of the heavens the sun, moon, and stars also had the sacred feature. The elements in the sky and the earth complement each other by the ideal law and order. The Sun, Moon, stars, thunder, etc. events belong to the heavens, but their perception from the earth proves their holiness and unifying properties. The sky and the earth are integrated with these events. Likewise, elements in nature such as the mountain, hill, river, tree, etc. also communicate with the heavenly world. These elements, perceived as earth-water gods in the Turkistan belief system. It was believed that they were coming from the heavens. They were helping people by dwelling on the earth to resist the dark forces of the underworld. In other words, the earth was the merging area between the sky and the underworld, and at the same time, it was the scene of the fight of the gods and spirits in these realms.

Maaday-Kara Epic describes the earth is in detail. “*Seven-peaked fertile Çeret-Çemen Mountain, nine-peaked Çemeten-Tuu Mountain, Ala Mountain spreading under the moon, twilight forest spreading under the sun, white river, seventy-armed sky river, herds of animals spread over pastures and hills and the white-blue flowered Altai*” these were created for human to live in harmony with other living things. However, in this realm, the ideal law and order established by the center is a must for creatures to live in peace. If this is broken, abundance and wealth will end on the earth, and instead of good and light, evil and darkness prevail. This domination will inevitably leave its place to troubles and chaos (Arslan, 2005: 73).

When these sacred earth-waters on earth came back, they improve human health. For example, when Kögüdey-Mergen was injured, his horse took him to the holy water and there he recovers. Apart from that, these sacred elements also have different functions. In the epic, Ala Mountain is shown as "ancestor" and the twilight forest was shown as "mother". Maaday-Kara left his son Kögüdey-Mergen under the beech tree to protect him from the dark forces of the underworld and said, “*Mountain be your ancestor, tree be your mother*”. As the origins of these two elements are based on the celestial realm, he has to help the hero, who has the ideal human characteristics, against other dark forces (Arslan, 2005: 73).

Epic of Oghuz Khan depicts the earth with concrete descriptions. Dangerous monsters and enemies are against nature which is surrounded by large forests, mountains, seas, streams, herds, and game animals. As long as mankind struggled with these, he could sustain his life. In the epic, Oghuz Khan, who has ideal human characteristics, thanks his mind and courage, killed the monster that tormented the herds and society. With his mind and intelligence, he survived difficult situations. He campaigned against those who do not comply with the sky-based and centered ideal law and order. This ideal law and order prove that the earth is not only a concrete space but a belief of design beyond it. In the epic, the emergence of Oghuz Khan’s second wife is the clearest example of this. His wife confronts him in a tree hole in the middle of the water. This symbolizes the union of earth and sky. Thus, Oghuz Khan brought ideal law and order of the sky to the earth. He shares out the earth, which is believed to have four corners, among his sons who represent the symbols of the sky and the earth.

4. UNDERWORLD (*Lower World*)

Universal Turk cosmology understanding had based on two foundations. These were sky and earth. And this has transformed into a three-layered understanding after a certain period after adding the concept of

⁶ Humans tried to understand everything in the most primitive way after their first step on the earth.

the underground. This concept has manifested itself from the period when Turks were strongly influenced by other religions. Especially after the 10th century, we can see its existence (Güney-Güngör, 2003: 87-88; Eliade, 1999: 291).

Epics depict the lower world as a place where humans cannot survive. It is a world where the sun and the moon are dull, the sky is greyish, and every being is lifeless and dry. In this realm, some forces were hostile to those living in the middle world (Ergun, 2013: 462).

Normal people could not descend into the lower world. Only heroes who have gained power from God have come here. The entrance to this realm was located at the point where the earth and sky meet. Magical and wild guards were on the way to this world. Unless a command came from God, the hero could not move into this realm on his own. The role of the hero was to follow orders from the upper world (Ergun, 2013: 463).

Unlike the heavenly realm, this realm, which is at the lowest layer of the universe design, is the place of evil gods and spirits. This realm consists of seven or nine layers. There are devils, giants, and terrible creatures and the ruler/khan of this realm. Creation epics narrate that *Erlık*, who is the ruler of this world, was in the heavenly world with God and other well-intentioned spirits. However, due to his egoistic attitude and bad behavior he showed here, he was sent to *Tamu* (hell) by the laws and rules that were followed in order not to break the order of the world. He established his law and order here and entered into a fight against the sacrednesses in the heavenly realm. The most important rule of this war was to deceive the beings in the objective world, especially human beings, taking them out of the right way, and then dominate them. On the other hand, not all celestial and divine powers in the underworld are evil and demonic (Arslan, 2005: 69)⁷. In some universe design thoughts, it is stated in various sources that there is a living space underground similar to the earth, but inverted. One can reach here from the channels opened for the ventilation (Eliade, 1999: 237-238; Arslan, 2005: 70).

Maaday Kara Epic contains very detailed information about the underworld. *Kögüdey-Mergen*, the hero of the epic, descent underground to solve the secret of life, to bring his parents from the land of the dead to the realm of the object, and to save their herds and livestock. Since the underground is outside the objective realm, it is a dimension beyond human nature. This realm is ruled by spirits, dead people, and dark forces. *Kara-Kula*, is the main ruler of the underworld, married to the daughter of *Erlık*, left the seventh layer of the underground. *Kara-Kula* wanted to take over the objective world and persecuted the people. The description of *Kara-Kula* is very severe in the epic. It is told that his breath breaks the planted trees, freezes the mountains, and leaves no stems and roots on the earth. Thus, it is seen that the balance of nature is disturbed and humans and other creatures on earth are exposed to disasters (Arslan, 2005: 70).

In the Maaday Kara Epic, the underworld consists of seven layers. On each layer, there are obstacles such as "seventy black dogs, ninety black bulls, black mountains" etc. These are appointed to protect their affiliated layers. At the lowest layer, there is a poison yellow sea that is believed to keep the earth standing. In the epic, the arrow shot by *Kögüdey-Mergen* passes through the seven black wolves and pierces seven black mountains, thus passing through the seven layers of the earth, falling into the sea in the lowest layer and boils its water. One end of this sea is connected to Toybodım River. On the other hand, the roots of the poplar tree, which was known as the pillar of the sky, also reaches the underground. Similar descriptions show that the underground can use the earth as an intermediate and integrate with the sky (Arslan, 2005: 70).

In the epic, it is seen that evil and ugly forces living underground can sometimes enter into beautiful and magnificent forms to deceive people. *Erlık* was able to transform a seventy yard (Turkish yard) long snake into a pacer (horse). With this horse, he managed to trick *Kögüdey-Mergen* and so he pulled him down into the underworld. Beings living in the underworld also has requirements Like beings in the objective realm, such as eating, drinking, sleeping, having a family, etc. However, good food, drinks, clothing are prohibited here. For this reason, when those here liked an object on earth, they attempted to fight mankind to get it. The epic narrates this subject as follows; The son of *Erlık*, *Obur Kuvakaycı*,

⁷ In the design of the "underwater world" mentioned in some epics of the *Başkurt* and *Tuva* Turks, the character of sacred powers of this world is good and benevolent.

also liked the Golden-Crowbar (*Altın-Küskü*) which was likened by Kögüdey-Mergen. Obur Kuvakaycı desired it. Thus, the two start fighting. However, these Obur Kuvakaycı lost all fights. Thereupon, it resorted to cheating, deception, and oppression, which are the main features of the underworld. But he still cannot prevail against Kögüdey-Mergen. Because the dark forces of the underworld could only prevail and rule over weak, unequipped people and beings. However, Kögüdey-Mergen was invincible against evil and wicked people as long as the earth obeyed the ideal law and order (Arslan, 2005: 70). *Kara-Kula*, who came to create trouble on the earth, could not disrupt the flow of the seventy-armed river, could not destroy the seven mighty mountains, could not kill the cuckoos, the symbol of peace and happiness, and could not fell down the pillar of the sky and the tree of life. These are the main principles of existence in the design of the universe when one breaks down, disorder and chaos will arise. These foundations could only be broken by the will of God. Throughout Kögüdey-Mergen's journey to the underground, some forces helped him to overcome obstacles. These forces saved the hero when he faces difficulties. It means that not all forces in the underworld were malicious (Arslan, 2005: 71).

Epic of Oghuz Khan does not contain detailed information about the features of the underworld. When we first take a look at the epic, we can see that there is a dual universe design, the sky, and the earth. Heavenly world is considered as the main foundation of goodness, truth, and beauty. The earth realm is where this order is tried to be placed. The last realm is the underworld which is a symbol of evil, wrong, and ugliness. The underworld is not seen clearly because humans prioritize true ideals. Another reason for this ambiguity is there are deficiencies in various parts of the epic. The epic narrates that dark forces used intermediary forces to reach their goals on earth. These intermediary forces reside in the underworld. One of these intermediary forces is the rhino, which kills humans and animals. The most important feature of the semi-nomadic culture is living in harmony with nature. The basic requirements of this harmony are forests, animals, rivers, hills, and herds. The rhino is an obstacle to reach these basic requirements. It should be considered as a symbol of evil and disaster. Only Oghuz Khan has finished this evil that nobody can overcome. In addition to the rhino, the khans who do not obey the ideal law and order of the earth are also symbols of dark forces. Oghuz Khan fight against these and tried to show the right way. Thus, he won the love of God, succeeded in placing God's laws and order on earth. In the epic, all the symbols that oppose the ideal law and order of the heavenly world belong to the underworld which represents darkness and catastrophe.

5. CONCLUSION

Turks have a semi-nomadic lifestyle integrated with steppe culture. There are many factors for Turks to gain an understanding of the universe. The One God belief of the Turks is similar to the One God understanding in the religious teachings of the period. The God belief in the Turks forms the basis of religious understanding. Order and stability in the universe stem from Turk's God perception. The religious thinking system developed within this framework revealed an original culture. Other religious teachings thought that the universe is an area of conflict of two opposite poles. According to the Turks, this idea has left its place in the field of harmony and accordance. The Turk cosmology understanding has drawn attention to the harmony and accordance in nature. So it has tried to preserve this order in the understanding of the state. As a matter of fact, in the marriages of Oghuz Khan, the elements of the universe and the earth are together.

It is understood that the Turks have an understanding of One God in the early period within the steppe culture. It is seen that religious teachings take shape within the perception of God. God has always helped Turkish society to rise and survive. Other sacred powers are seen besides God. The basis of religious and intellectual life is based on the perception of God. Other divine powers besides God do not overshadow the belief in One God. On the contrary, it shows the power of God. Because God used some arguments to achieve harmony and accordance between the universe and the world.

Within the cosmology understanding, the concept of space was built on material foundations. It is seen that the Turks applied the objects they saw in the sky to their spiritual lives. The fact that they compare their marquees in which they live to the sky clearly shows the effect of religious beliefs on social life. They could also measure time thanks to objects in the sky.

REFERENCES

- GÜRSOY NASKALİ, E. (Ed.) (1999). *Altay Destanı Maaday Kara*. İstanbul: Yapı Kredi.
- ARSLAN, M. (2005). Türk Destanlarında Evren Tasarımı. Gürer Gülsevin-Metin Arıkan (Ed.), *Prof. Dr. Fikret Türkmen Armağanı* (pp. 65-75). İzmir: Kanyılmaz.
- ÇORUHLU, Y. (2002). *Türk Mitolojisinin Anahatları*. İstanbul: Kabalıcı.
- ELIADE, M. (1999). *Şamanizm*. İsmet Birkan (Trans.), İstanbul: İmge.
- ERGİN, M. (2006). *Orhun Abideleri*. İstanbul: Boğaziçi.
- ERGUN, M. (2013). *Yakut Destan Geleneği ve Er Sogotoh*. Ankara: TDK.
- ESİN, E. (2001). *Türk Kozmolojisine Giriş*. İstanbul: Kabalıcı.
- ESİN, E. (2003). *Türklerde Maddi Kültürün Oluşumu*. İstanbul: Kabalıcı.
- GÖMEÇ, S. (2011). *Şamanizm ve Eski Türk Dini*. Ankara: Berikan.
- GÜNAY, Ü. & GÜNGÖR, H. (2003). *Başlangıçlarından Günümüze Türklerin Dini Tarihi*. İstanbul: Rağbet.
- İNAN, A. (1998). Türk Şamanizmi Hakkında. *Makaleler ve İncelemeler-I* (pp. 389-396). Ankara: TTK.
- ÖGEL, B. (1982). *Türklerde Devlet Anlayışı (13. Yüzyıl Sonlarına Kadar)*. Ankara: Başbakanlık.
- ÖGEL, B. (2014). *Türk Mitolojisi (Kaynakları ve Açıklamaları İle Destanlar) I-II*. Ankara: TTK.
- RADLOFF, W. (1986). *Sibiryadan Seçmeler-III*. Ahmet Temir (Trans.), İstanbul: Kültür ve Turizm Bakanlığı.
- ROUX, J. P. (2001). *Türklerin ve Moğolların Eski Dini*. Aykut Kazancıgil (Trans.), İstanbul: Kabalıcı.