

EXPRESSION UP-SIDE DOWN IN ANCIENT EGYPTIAN LANGUAGE: SIGNS A29, P(1) EXAMPLES

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ABSTRACT

Among the vast number of signs that were used in the ancient Egyptian language was the corpus of upside-down signs. This paper focuses on two models of it, namely the signs A29 and P(1) in Gardiner's Sign List. The present study investigates these signs as determinatives or phonograms in textual sources. It examines how the upside-down signs give an opposite meaning to words in accordance with their upside-down position. The subject of the present work examines the meanings of the most well-known words written with A29 and P(I) signs in order to trace the contexts in which such words were used. This study, based on linguistic sources, presents more documentation of these models of signs to serve as the basis for further research.

KEYWORDS

Upside down signs, determinative, Hieroglyphs, ancient Egyptian language, Gardiner's Sign List.

INTRODUCTION

Hieroglyphic writing consists of picture signs; each hieroglyph is, in fact, a representation of a thing in the world of the ancient Egyptians (Malaise and Winand 1999, 25). The individual pictures of the hieroglyphic writing system are used in different ways (Allen 2014, 3). This system is constructed on images resulting in icons that result from visual experience and learned techniques reworked under graphic conventions (Iannarilli 2018, 38). Therefore, some

المخلص

تُعد العلامات المقلوبة رأساً على عقب واحدة من أهم مجموعات العلامات التي استخدمت في اللغة المصرية القديمة. وتُركز هذه الدراسة على نموذجين من تلك العلامات، وهما العلامتان A29 و P(1) في قائمة العلامات الخاصة بجاردنر؛ لتسلط الضوء على دور هذه العلامات بوصفها مُخصصات أو علامات صوتية في المصادر النصية المختلفة، وتوضح كيف تُعبر العلامات المقلوبة عن معاني عكسية للكلمات التي وردت بها. تهدف الدراسة إلى رصد أهم الكلمات التي تمت كتابتها باستخدام العلامتين A29 و P(1)، وتتبع السياق الذي استخدمت فيه هذه الكلمات؛ للوقوف على المعاني المختلفة لها. وقد تناول الباحث ذلك من خلال دراسة للمصادر اللغوية؛ لتقديم مزيد من التوثيق لهذين النموذجين من العلامات المقلوبة على أمل أن تكون بمثابة أساس لمزيد من البحث في مجال دراسة اللغة المصرية القديمة.

الكلمات الدالة

رأساً على عقب، المخصص، الهيروغليفية، اللغة المصرية القديمة، قائمة علامات جاردنر.

hieroglyphs denote the idea or concept shown in the hieroglyphic picture (ideograms). Other hieroglyphs refer to sounds that are spelt spelled out (phonograms) (Depuydt 2012, 49).

The ancient Egyptians used these picture-signs on two different pictorial scales since the Proto-dynastic visual narratives: the large pictures depict a “scene” and refer to the word (acts), and the small images include names; therefore they identify components of a scene and refer to language (names) (Assmann 1994, 19-20). Thereafter, the writing system developed into its maturity when the “small” and “large” pictures came to be integrated into the same formal system to create the determinatives (Hare 1999, 70).

The determinative is the ideogram that follows one or more phonograms and ends the word (Gardiner 1957, 31) (Goldwasser 1999, 49-50). In the same regard, some scholars explained that the determinative is a sign that has no phonetic value, which means that it is not “pronounced” (Englund 1995, 2) (Selden 2013, 24). According to Assmann, the determinative is originally nothing more than a “picture” reduced to script size that joins the phonogram as annotation (Assmann 1994, 20). The ideogram is substantially in accordance with the signs of the current study “A29, P(1).” They have been distinctly portrayed in different tombs as large pictures that depict a scene, and they are also used as determinatives and phonograms in miniature picture-signs in texts.

The tomb of Ramses VI, the third register from the right wall of the corridor “C,” included a scene of four figures in an upside-down position (Piankoff 1954, 77 (fig. 13); II: portfolio of plates, 23), with hands raised on either side of their heads (fig. 1), the same figure of the sign A29. On the other hand, painted wall scenes from a prehistoric tomb in Hierakonpolis included a ground hunting scene, and large boats (fig. 2) (Quibell and Green 1902, 21, pl. LXXVI), the exact figure of the sign P1, which has an opposite figure “sign P(1).”

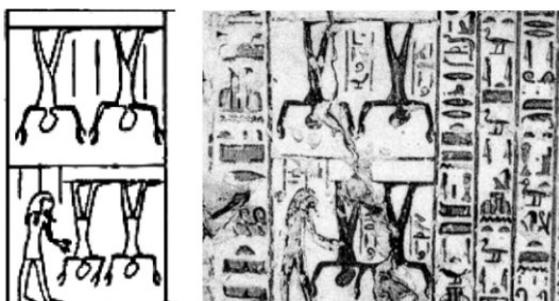


Fig. 1. Upside down figures (A29) - Ramesses VI.
Piankoff, *Ramesses VI*, I, (fig. 13); II, pl. 23.



Fig. 2. Sign P1, opposite sign is P(1), Hierakonpolis.
Quibell, *Hierakonpolis II*, pl. LXXVI.

It is noteworthy that Fischer mentioned: “that among the repertory of hieroglyphs in common use, as represented in Gardiner’s Sign List, there are a few exceptions to the usual orientation. The most perplexing of these are the inverted signs” (Fischer 1977, 112). However, the present paper will not tackle the reasons for changing the direction of signs in Hieroglyphic scripts (from right to left or vice versa). It will instead focus on examining reversals in the upside-down position, namely signs A29 and P(1), that were used as a regular determinative and occasionally a phonogram to express “inversion/reversal” meanings for the same signs in the standard and fixed form. Also, to declare the meaning of words in context that appear with the determinative (texts). The concern is over examples from Old, Middle, and Late Egyptian that enhance and illustrate the upside-down meaning of those signs. The investigation here is controlled by context, not according to the chronological sequence.

THE SIGN A29

This sign represents a man upside down  in Gardiner's Sign List. It is the opposite form of sign A28 , a man standing, raising his hands on either side of his head (Gardiner 1957, 445 (A28, A29)). It is used as a determinative in some words, such as   *phd*, which means “be turned upside down” (*Wb.* IV, 499.1) (Faulkner 1991, 87, 93). In addition, Gardiner mentioned that  is a determinative in the word  *shd*, which means “be upside down,” (Gardiner 1957, 445 (A29), 591), “walk upside down”, or “tilt a face” (D. Meeks 1977, 343 (no. 77.3839); II, 347 (no. 78.3786)) (Faulkner 1991, 244).

shd was written either with  or  as ,  with the same determinative , and other determinatives as ,  (Hannig 2005, 814 {29981}) (Lesko and Barbara 1987, 92). It was also written in the form of a man upside down as  (*Wb.* IV, 265.8-9), which means that this sign, however, has the sound value *shd*. In this respect, *shd* is considered one of the best-known words that highlights the consequences of upside-down signs as a regular determinative and a phonogram.

Interpretation of the meanings of this sign and its significance has been overwhelmingly centered on its imagery being written upside-down, where it performs a significant function that expresses the opposite meaning of the sign representing a man standing, raising his hands on either side of his head. Therefore, these two signs ,  are used in textual sources to represent meaning and the reversal of it. The following text distinctly clarifies this antonym,   (the reversal)   (Wreszinski 1908, taf. V, line 6), *hy.k r pt* (the opposite) *shd.k r dw3t*, “you ascend to the sky...you descend (upside down) to the Netherworld” (Koenig 1992, 126) (Drioton 1941, 126). In this passage, the sign  represents the sound value for the word  *hy*, while the sign  represents the sound value for the word  *shd* (Wreszinski 1908, 117), which confirms that it instead was used as a sound sign in some contexts.

The context of p.Westcar and p.Berlin 3033, 10.2, suggest a meaning in the sense of upside down, where it describes how the goddesses, who would soon act as midwives, came to Rawoser's house and found him “standing *d3iw shd*: standing with his loincloth upside-down” (Hall 1985, 240). The upside-down sign A29 is used in the word  in the phrase,                                   

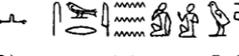
the same time, Hall believes that the literal translation of *shd* (upside down) to be unacceptable in this context. Therefore, she rendered a different interpretation of *shd* in this passage: namely, “reversed” (i.e., inside-out) (Hall 1985, 240-1). A further meaning was mentioned by Lepper, where she translated it (das kleid auf dem kopf), “the dress is on his head, (i.e., wrong way around) (Lepper 2008, 48, 10.2).

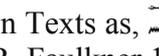
As further noted by the author, the colloquial Arabic includes an expression used with clothes in the same manner as (مقلوب/مشقلب *mešklb*). While it refers to clothes in an “upside down” position, it literally means “inside-out.” Taking into consideration the close ties between the ancient Egyptian language and the Arabic Language, one might argue that the meaning of *shd* as “inside-out=بالمقلوب *mḳlob*,” is intended here.

Textual evidence for the use of A29 in the religious context is abundant, where it is used as a reference for certain dead characters in the Netherworld (*Wb*. IV, 266.11), referring to the inhabitants of it who walk head downwards, which may cause them anger (Shmakov 2012, 115 n. 58). Spell 44 of Coffin Texts mentioned,  (CT I, spell 44, 188d), *nhm.sn.tw m ʿdnd n mwtw šmw [s]hdy*, “may they save you from the rage of the dead who walk head-downwards” (R. Faulkner 1973, 36, Spell 44 (188)). In the same context, it is used to refer to the dead in the Netherworld in plural  with the determinative of legs walking upside-down  (Hannig 2005, 814, {29984}), as an indication that they walk upside down. In the same manner, the groups of gods responsible for punishing those who are upside down are known as  *shdw* (C. Leitz 2002, 593) with the determinative of a seated God in the plural. In this regard, the Papyrus of Nu, BM EA 10477, 26.1/chapter 144 of the Book of the Dead refers to the name of one guardian of the gates of Osiris. The one whose face is downward in the passage, , (Budge 1898, 327, ch. 144, 26.1) (Lapp 1997, pl. 74) *ʿrryt tpt shd hr ʿš3w irw*, (Quirke 2013, 324) “First gate: (The name of) him who is at the first gate is Face-downward, Numerous of Shapes” (T. G. Allen 1974, 121) (Barguet 1967, 190). Meanwhile, Quirke translated it as “inverted-face, many formed” (Quirke 2013, 324), who crouches at a gate with two knives in his hands (C. Leitz 2002, 592). In this face downward context, P. BM EA 10477, 21.5/chapter 99 of the Book of the Dead refers to the Stars downwards upon their faces by using the sign ,  (Budge 1898, 204, ch. 99, 21.5) (Munro 1994, taf. 64, 123-4), *shdw im hr hrw.sn*, “the overturned stars fall on their faces” (Quirke 2013, 218). Allen translated it: “the topsy-turvy stars fall (on) their faces” (T. G. Allen 1974, 80). Barguet also mentioned that the determinative of the word indicates “The stars that have fallen upon their faces” (Barguet 1967, 135, 136 (footnote 1)). Renouf mentioned the same meaning “the starry ones fall headlong upon their faces” (Renouf 1904, 167, 170).

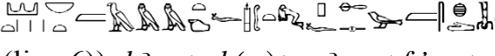
It must be further noted that the sign  is the most significant among the spells of the Netherworld for not walking upside down in the Realm of the Dead and not to eat faeces or drink urine because the Netherworld's reversed order elicited the deceased's fear of consuming excrement (Hussein 2010, 200). Spell 184 of The Coffin Texts shows,  (CT III, Spell 184, 79b-c) (Lacau 1906, 126), *tm wnm ḥs m ḥrt-nṯr tm šm shd*, “not to eat faeces in the cemetery, not to walk upside-down” (R. Faulkner 1973, 154, spell 184 (79)) Other spells referred to the same meaning by using . For instance, spell 21, , *nn ir.k šmt shd*, (CT I, spell 21, 60b) “You shall not walk upside down” (R. Faulkner 1973, 12, spell 21 (60)) Also, Spell 397 renounces the idea of

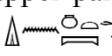
walking upside down,  (CT V, spell 367, 29g), *n šm .i shd*, “I will not walk upside down” (R. Faulkner 1977, 7, spell 367 (29)).

The context of the Book of the Dead also emphasizes the use of the sign  in regard to the deceased's fear of drinking urine in the Netherworld because of his position. P. BM EA 10477, 11.3/chapter 53 mentioned,  (Budge 1898, 125, ch. 53, 11.3) (Lapp 1997, pl. 33), *n swri.i wsšt [n] šm.i shd*, “I will not drink urine, I will not go upside down” (Hornung 1979, 124) (Quirke 2013, 134) *مش حشرب الوسخ ومش حمشي بالمقلوب*.

In addition, being in an upside-down position deprives the deceased of being with his Gods. Accordingly, sign A29 is used in this context as an order not to walk upside down to be among the followers of Osiris of Djedu, as attested in Spell 156 of the Coffin Texts,  (CT II, Spell 156, 310b-d), *dd mdw wnn m šmsw n Wsir n dddw shm m mw tm šm shd*, “recitation for being among the followers of Osiris of Djedu, having power over water, not walking downwards” (R. Faulkner 1973, 134, spell 156 (310-312)). In the same manner, Spell 211 expresses the same meaning but in the presence of Re,  (CT III, Spell 211, 168d-f), *šm.f hr rdwy.f n šm.f shd im R*, “He walks on his feet, He is not upside down in the presence of Re” (R. Faulkner 1973, 169, Spell 211 (168)). In the same context, a rare orthography for *shd* has been attested. The writing of *shd* with the letter  instead of , is met with on Spell 407 of the Coffin Texts as, , *nn šm. i shd*, (CT V, spell 407, 224h), “I will not go upside down” (R. Faulkner 1977, 58, spell 407 (224)).

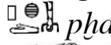
According to textual sources, A29 is used in the compound expression *m-shd* since the 18th Dynasty with the orthographies, , ,  (*Wb.* IV, 265.12). It refers to the dead people expressing their status, as their heads are positioned downward (Faulkner 1991, 244) (D. Meeks 1979, 270 (no. 79.2754)). P. BM EA 10477, 27.5/chapter 101 of the Book of the Dead concerning protection of the park of Re mentioned,  (Budge 1898, 213, ch. 101, 27.5) (Lapp 1997, pl. 55), *ir sw3.k hr ntyw im mwt m shd*, “if you pass by the dead who are there, inverted” (Quirke 2013, 226), Hornung and Barguet translated *shd* with upside-down meaning “when you walk past those there who are turned upside down” (Hornung 1979, 200) (Barguet 1967, 138). According to Allen: “if thou passest by them that are yonder head downward” (T. G. Allen 1974, 83).

In addition to the examples mentioned above, A29, in the previous compound form, has been recognized in texts of victory celebration as a reference for enemies of the king (who are upside down). The biography of Ahmose, son of Ibana, during the first campaign of Thutmose I in Nubia, mentioned,  (*Urk* IV 1914, 9.4-5) (LD III 1900, 12b (line 6)), *h3swt nb(w)t m 3mmt.f iwntyw styw lftyw pf hsy m shd m hct bik n hm.f*, “all foreign lands in his grasp, and that wretched Nubian Bowman head downward at the bow of his majesty's ship” (M. Lichtheim 1976, 14).

Moreover, the sign  is used in the form *shdhhd* , and another orthography is  (Hannig 2005, 814 {29990}). *shdhhd* is formed through the reduplication of the simplex *hd*, which means “overturn, become upside down, hang, dangle,” more often in the full reduplicated form *shdhhd*. (Shmakov 2012, 36) (D. Meeks 1978, 347 (no. 78.3786)). In Pyramid Text 697, only the upper part of the sign was written. In this case, *shdhhd* has been translated as “hang down,”  (Sethe 1910, 697, §2171a), *di.n Nwt wy.s r.k N 3wt šny shdhhd mndwi*, (J. Allen 2013, 697, 2171a), “Nut has laid her hands on you, O king, even she whose hair is long and whose breasts hang down” (R. Faulkner 1969, 304, Utterance 697, §2171) (Allen and Der Manuelian 2005, 298 (recitation

564)). The exact meaning is expressed in the complete form of the sign in Spell 1011 of the Coffin Texts,  (CT VII, Spell, 1011, 226f), *hsnkt.i shdhdt*, “My braid is hanging down” (Shmakov 2012, 381). Again, a colloquial Arabic word has the same meaning with the same idea of reduplication, which is “=shdhhd.” What is particularly interesting here is that the Arabic word is used in the same context and meaning as the ancient texts, with breast and hair.

Since *shdhhd* is derived and parallel to *shd*, it was also used in textual sources to refer to the dead in the Netherworld, who walk upside-down. Spell 21 of the Coffin Texts mentioned  (CT I, spell 21, 60b), *šmt hr rdwy.k n ir.k šmt shdhdt*, “You shall walk upon your feet, you shall not walk head downwards” (R. Faulkner 1969, 12, spell 21 (60)). Accordingly, the dead who are in this awkward posture, *šm shdhhd* walk with their feet against the ceiling in the Netherworld, their human organs and their natural functions would be reversed, and all digestive products flow toward the head (Mueller 1972, 120). Therefore, *shdhhd* is also used in the context of spells renouncing the idea of walking upside down, and eating faeces or drinking urine (CT VI, spell 581, 197q-s) (R. Faulkner 1973, 184, spell 581 (197)).

The significant role of the sign A29 as a prominent determinative is used in several words. Thus, it is used as a determinative in  *phd* (Faulkner 1991, 87), mentioned earlier in the article, another orthographic form is  *p3hd* (*Wb.* I, 499.1). It means “be turned upside down” (Faulkner 1991, 93) or “to fall, throw, to the ground” (D. Meeks 1977, 137 (no. 77.1474)). The Papyrus of Edwin Smith, case 8 concerning a hidden skull fracture, enhances the meaning of “fall” in the phrase, , *r šmt gnn.ty p3hd.ty*, “[it is not easy for him] to walk, when it (the sole) is feeble and turned over” (Breasted 1930, 210, C8 (IV 13-15)). Allen explained that the subject’s walking was described as being weak and dangling (J. Allen 2006, 79). As tackled earlier in the article, “dangle” is one of the meanings of *shdhhd* by using the sign . It could also be postulated that the concept of the passage here enhances the meaning of “fatigue,” which leads to the imbalance of the injured person while walking until falling (*phd* on his face), as *shd* also expressed the same meaning.

Case 34, from the same papyrus, included the same meaning when examining a man having a dislocation in his two collarbones, , *gm m kʿhʿf phd.wy*, “finding of his two shoulders turned over” (Breasted 1930, 343, C34, line 18 (XI 17-118); 338, C33 (XI 9-12); 341 (XI 15-17)), or “his clavicles are twisted” (J. Allen 2006, 93). Both meanings refer to the reverse direction of the collarbones, which is in accordance with the upside-down position of the sign A29.

However, the other upside-down determinative, which is used in the word *phd*, is especially interesting. It represents an upside-down boat in the form , meaning “be turned upside down” (Faulkner 1991, 87), similar writing  (*Wb.* I, 499.1) (Hannig 2005, 749) appeared in Pyramid Text 390,  (Sethe 1908, 390, §685a), *hr hr.k p3hd* (J. Allen 2013, 390, 685a) “down on your face, be turned upside down” (R. Faulkner 1969, 128, Utterance 390, §685) (Hays 2012, 511, PT 390, §685a). This is of interest because it illuminates the significance of the upside-down determinatives. Whatever their form, the most significant element is the upside down position.

In addition, the sign A29 appeared as a determinative in the word *shr* , on the Papyrus of Nebseny, BM EA 9900, 23-24.39/chapter 64 of the Book of the Dead. It expresses the same meaning (Budge 1898, 139, ch. 64, 23-24.39). Since *shr* with the determinative  expresses a similar meaning to sign A29, which is, to throw down (Faulkner 1991, 242), it

seems probable that  is replaced by  as a metathesis between the two determinatives. A29 is also used as a determinative for  *dhn* since Dynasty 22, which means to stoop to a low standing (bend one's head or body downward) (*Wb.* V, 485,1), also, in the word  *dbgdk* with the meaning of upside down and immerse (*Wb.* V, 568,7) (Hannig 2005, 1080 {39979}), and of the word  *hrp* which means “return” (*CT* VI, Spell 515, 102i).

It is also notable that the sign  is used in personal names. In 1910, when A. Kamal resumed the excavation between Deirout in the North and Deir-El-Ganadlanh (Assiut Governorate), he opened an intact tomb that was still closed. Among the artefacts he has found a few pieces of linen bearing the names of several people. Kamal assumed they were probably relatives or friends who had attended the funeral. Between these names appears a name of a person called  *shtw* المقلوب (Kamal 1912, 101) (Ranke 1935, 320 no.6).

THE SIGN P(1)

This sign represents a boat upside down  in Gardiner's Sign List. It means the inverse form of the sign P1  boat on the water. Gardiner mentioned that it is a determinative in *pn^c*  (Gardiner 1957, 498 (P1)). Hannig and Faulkner rendered it in the form  with the determinatives ,  (Hannig 2005, 293 {10576}). The orthographies, , ,  *Wb*(I, 508.10) for the word *pn^c* varies slightly from the writing , where they are followed by other determinatives, which suggest different meanings for the word, as will be discussed later. In the orthography  the other form of the boat with a different portable seat (or shrine) and without the oar is used. It is employed in line 103 on the front side of the coffin (No. 28118) for  *Msh*t from Asyut, dating back to before the New Kingdom (Lacau 1906, 119, line 103). Particularly interesting is the abbreviation  for *pn^c* (*Wb.* I, 508.11) which points in the direction of it being used as a phonogram as well.

In fact, the textual sources included various meanings of the sign  *pn^c* in different contexts, clarifying the use of it as a determinative or a phonogram which has a significant functional role in expressing the upside-down meaning in accordance with its position, such as “turn upside-down” (Dickson 2006, 177) (Théodoridès 1967, 111-12), “upset,” “overturn” (Gardiner 1957, 498 (P1), 565) and “return” (D. Meeks 1977, 129 (no. 77.1395)).

Pyramid Text 226, which makes demands against snakes and scorpions, refers to the meaning “turn round” or “overturn”     (Sethe 1908, 226, §226b), *hf3w pn^c m33 tw R^c* (J. Allen 2013, 226, 226b), “O snake, turn round, for Re sees you” (R. Faulkner 1969, 226, §226). The same meaning was mentioned by Piankoff (A. Piankoff 1968, 65, §226, pl. 68) and Leitz (C. Leitz 1996, 392). Meanwhile, Allen and Der Manuelian translated it as: “snake, overturn, that the Sun may see you!” (Allen and Der Manuelian 2005, 17 (recitation 1)). Hays also translated *pn^c* as “overturn yourself” (Hays 2012, 511, PT 226, §226b). Pyramid Text 322 has the same meaning in,  (Sethe 1908, 322, §518c), *pn^c.k n.f* (J. Allen 2013, 8, PT 322, §518c) “may you be overturned for him” (Hays 2012, 511, 322, §518c). A similar meaning, i.e., “overturned on back/lay down on back” is observable in p. Harris 500, BM EA10060, 8.3, which denotes the upside down position of the snake in The Tale of the Doomed Prince, when the wife of the prince placed bowls before the snake until it became drunk (M. Lichtheim 1976, 202) (Peet 1925, 228-9), then the text mentioned the outcome for the snake which according to the translations of Gardiner, Hannig and Peet,    (A. Gardiner 1932, 8.1) (Hannig 2005, 294 {10596}), *sdr hr pn^ct*, “sleep on its back” (Peet 1925, 228-9). The translation of *pn^ct* in this passage has been discussed by scholars. They rendered similar meanings. It is translated as “upside-down,” as “it reclined

turning upside down” (Wente 2003, 79). Guglielmi translated it as: “turned around on (its) back” (Guglielmi 1983, 155.g) (Schüssler 2003, 108-14). The same meaning, but used in another way, the text is mentioned by Galán as “lay belly up” (Galán 2005, 115).

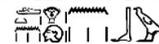
The context of the Coffin Texts emphasizes the meaning of upside-down by using the sign P(1). Spell 942 provides,  (CT VII, Spell 942, 1551), *Stš pn^c t3*, “Seth who turned the land upside-down” (R. Faulkner 1978, 81, Spell 942 (155)). It is used in the same context in Spell 358 to refer to *H^cpy*, who turns the land upside down (CT V, Spell 358, 10b). Also, Spell 997 related to the bark of Re mentioned,  (CT VII, Spell 997, 214i), *pn^c.n.i pt*, “I have overturned the sky” (R. Faulkner 1978, III, 104, Spell 997 (214)). Spell 540 mentioned,  (CT V, Spell 450, 319k-l), *pn^c w3dw tn*, “overturn your pillars” (R. Faulkner 1977, 83, Spell 450, (319)). In addition, Spell 448 refers to “overturn your altars,” , *pn^c h3wt tn* (CT V, 448, 317k-l).

In the same manner, chapter 39 of the Book of the Dead, “Papyrus of Mes-em-ner”, illuminates the same meaning,  (Budge 1898, 105, ch. 39) (Munro 1994, taf. 4), *R^c mdw.k pn^c hr.k in ntrw*, “words are overthrown, your face capsized by the gods” (Quirke 2013, 113) Meanwhile, Allen translated *pn^c* with the upside down meaning, “Re overthrown the words, your face has been turned upside down by the gods” (T. G. Allen 1974, 46). Barguet translated “turned” as “your face will be turned by the gods” (Barguet 1967, 81). The same meaning was rendered by Renouf “Ra flingeth down thy words, thy face is twisted round by the gods” (Renouf 1904, 88).

In another context, the text to a Wayward Son/Letter of Admonition from Menna to his Son (Ostracon no. 12074) or “Menna's Lament” as it is known, contains a long series of remonstrances made by the draughtsman Menna to his son and assistant, the scribe Peroy (Černý 1955, 162). It includes different meanings of *pn^c* with the sign P(1), which all serve in the direction of inverse meanings. In the passage, , *ptri pn^c.k tw.i r sip mdwt.i*, Guglielmi translated it as “behold, you should turn around/back to check my words” (Guglielmi 1983, 149 verso (line 9); 153) (KRI VI 1983, 217.9). It is also translated as; “to turn to someone” and “to turn to” (Goedicke 1987, 69 (no. 22), 75 (no. 58)). Meanwhile, Foster translated it as “you should take care to weigh my words” (Foster 1984, 88-9) (Foster 2001, 54), which it is more of a literary translation. According to Caminos, it seems unparalleled in the sense of “to turn a (person) over” or “to a place” (Caminos 1954, 243 [13.6]).

However, the context of p.Sallier IV, BM EA 10184, 5.4, in Praise of Thoth, suggests this meaning to *pn^c* with the sign P(1) followed by a determinative of a man striking in the passage  (A. Gardiner 1937, 92, line 15), *iw.f r pn^c.f hft smi.i n.f*, “He (i.e. the Sem priest) will turn round (to me) when I report to him” (Caminos 1954, 350).

The writing of *pn^c* in the previous form  on p.Anastasi V, BM EA 10244, 13.6, suggests a new extended meaning; that is “divert”  (A. Gardiner 1937, 63, line 5), *iw.i hr pn^c f r p3 htm*, “I am turning him over to the fortress” (Caminos 1954, 242) in the sense of sending (diversion) in the reverse direction.

Among the remarkable meaning of *pn^c*, is the expression , *pn^c ir.t r*, which means “to turn eyes against someone” (*Wb.* I, 508.13) (Hannig 2005, 293 {10577}). Spell 160 of Coffin Texts mentioned,  (CT II, Spell 160, 379b), “He will turn his eye against Re” (R. Faulkner 1973, 138, Spell 160 (380)). Moreover, the texts of the Second Libyan War in the Temple of Ramesses III at Medinet Habu represent the same meaning. The Inscriptions of the 11th year stated,  (KRI V 1983,

64.14), *dr(w)t.n hr tp(w).n bw [p]n^c.f bw nw.f n dw3t.n*, “Our hands are on our heads, but he did not turn aside (‘over’), he disregarded our adoration” (Kitchen 2008, 50 (64:14)). It should be noted that Kitchen translated *pn^c* as “turn aside (over),” as an indication that the king ignored them, in the sense of “turn eyes against someone.”

In addition, the sign is used to express the act of overthrowing a ruler or an enemy in *pn^c hr* (Faulkner 1991, 88) (D. Meeks 1977, 129 (no. 77.1395)) or tearing down a city (*Wb. I*, 508.15-17). A stela from Karnak dates to King Amenhotep II and refers to rescuing a garrison of his troops from the treachery of the revolting town of Ikathi and punishing its inhabitants (Breasted 1912, 323-24), in the passage, (*Urk IV* 1914, 1312.11) (Daressy 1903, 13-14 (line 8)), *r pn^c hr p3 ity n Tk3ti nty hr mw n hm.f*, “overthrow ruler of Ikathi, loyal to his majesty.”

Apart from the meanings of the sign P(1) in a physical way (upside-down, overturn, lay on back...etc.), it is also expressed in corporeal meanings. In the context of the tale of the Two Brothers, p.D'Orbiney, BM EA 10183, 7.6, when the young brother argued with his elder brother that his wife did not tell him the truth, he said, (A. Gardiner 1932, 16, line 13), *hr ptrj pn^c [.st] sw n.k m kth*, “but look, she has been turned about for you into another thing” (M. Lichtheim 1976, 206). *pn^c* in this context is also translated as “twisted” (Pierret 1992, 25) (Galán 2005, 112) and “distorted” (Wente 2003, 84), which is hard to accept in this context, because what happened is not a distortion in words. However, the wife attributed the words to her husband's brother.. It has to be taken into consideration that the exact meaning is used in colloquial Arabic, “*yeqleb* / يعكس الكلام,” “lit. upside-down words,” i.e., reversing a dialogue between two persons by attributing someone else's words to another and vice versa. Therefore, one might presume the meaning “capsized [words/dialogue] for you,” is intended here.

Similar meaning, i.e., retract the deal/plan, is attested in the text of p.Boulaq XIII, Cairo Museum no. 648, dating to the Ramesside period or earlier (Haikal 1983, 216). The orthography of the word *pn^c*, i.e., is particularly interesting, where the sign P(1) is followed by a papyrus scroll determinative being an abstract concept (Allen 2014, 504 (Y1)) (Wilson 2003, 24), which corresponds to the meaning that was intended to be expressed in the phrase, *pn^c.k shrw*. “You have turned the conditions/plans [of the deal] upside down” (Haikal 1983, 244, fragment XIII, pl. XLIX) (Mariette 1872, pl. 8). Therefore, the same orthography in addition to the determinative of a man striking, is used in the text of p.Salt 825, BM EA 10051, I.1, to express another abstract concept, (*Derchain 1965, I.1 (line 5)*), *p3 B pn^c*, “overturning of the Earth” (Herbin 1988, 112, X+VI.4).

On the other hand, the word *pn^c* was also used to refer to another incorporeal/abstract meaning in the expression, *pn^c r mdt*, which means “to turn away from a deal” (*Wb. I*, 509.9). It seems that not only the individual words of upside-down are similar in meaning to the colloquial Arabic, but the expressions are also the same. Where the Arabic expression “*yerg^c* / يرجع في كلامه,” “lit. return in words” matches the same meaning and intent. This expression is attested in the text of the Ostrakon 5625 in the British Museum, dating back to the fourth year of the reign of Ramesses IV, in the phrase, *[m]tw.i pn^c r mdt* “I go back to contradict it” (Balckman 1924, 181-2, pl. 36 (verso, line 12)) (*KRI VI* 1983, 253.2).

As in the case of the reduplicated form *shdhhd*, a similar form is created to the word *pn^c*, i.e., *pn^cn^c* . It means “turn over and over” (Faulkner 1991, 88) “turn over several times, on yourself.” Different contexts suggest the meaning of “making circular movements by going back to your starting point” (D. Meeks 1977, 129 (no. 77.1397)). The

(Budge 1920, 800). This word appears in the Pyramid Text of Teti 377, on the east wall of the antechamber in the passage (Allen and Der Manuelian 2005, 88 (recitation 232)),  (Sethe 1908, 377, §662b), *g33.k m rn.k n Igsi*, (J. Allen 2013, 377, 662b) “may you be overturned of your name of *Igsi*” (R. Faulkner 1969, 125, Utterance 377, §662). Allen and Der Manuelian translated it: “you shall capsize in your identity of *Igai*.” (Allen and Der Manuelian 2005, 88 (recitation 232)). One, however, could construe that Budge may render it with the determinative of the sacred bark, where it is relevant to a god such as *Igai*.

The limestone stela from the Middle Kingdom, bearing the name of Sesostri I, provides textual evidence for using the sign P(1) as a phonogram and has the phonetic value *pn^c*. The Stela of Ḥor, Louvre C2, includes *wr pn^c*  (Simpson 1974, 19 (ANOC 29.1)). Hannig mentioned it as an honorary title of a civil servant without suggesting a full translation. He translated it as “the great of (?) (epithet)” (Hannig 2005, 294 {10596}). However, the title could be translated, considering different meanings for the sign . The ninth line includes the phrase,  (Gayet 1886, 1, pl. II, line 9) (Pierret 1992, 108 (C2), line 5), *wr pn^cw^c nmty, ???? nb.t, (j)r(y)-Nhn, hm-ntr M3^c.t* “the great one who turns over the arm of the executioner (?), ????, the guardian of Nekhen, the priest of Maât” (http://www.sothis-egypte.com/textes/louvre_c2/louvre_c2.htm> accessed 29.11.2020). Meanwhile, Obsomer suggests the transliteration *wr pn^c nmty db^cw* for the first part with similar meaning (Obsomer 1991, 312, 553-4).

The same explanation is applied to the 12th Dynasty stela of Intef, Louvre C167 (Gayet 1886, 12, pl. LV, lines 10-11) (Landgráfová 2011, 138 sq, 150 sq), describing the career of Intef and his moral personality (M. Lichtheim 1992, 33 (no. 28)). Noteworthy here, the title is written in the full form  (Freed 1996, 322 (fig. 8b)) with the same meaning.

Based on the previous information, it needs to be kept in mind, that the title did not have a fixed form to write with the sign P(1). In addition, the author may deduce that this honorific title begins with the formula *wr pn^c(w)*, which means “great one who turns over, or overthrows...etc.,” according to the meaning of *pn^c* in the context of the text itself. Thereafter, the title is followed by a mission. Accordingly, what was done by Ḥor and Intef, has been added here.

More instructive, however, is the occurrence of this sign in the context of imagery. In the Tomb of Baqt III (No. 15) at Beni Hassan, the sign  is used as a phonogram *pn^c* in the fourth register from the north wall, the main chamber, scene of Sandal-makers (fig. 3). (Newberry 1893, 47, pl. IV) (Drenkhahn 1976, 9, 10). It is attested in the phrase, , *pn^c dbht* which means “capsize/immersion in the Stir container (tanning)” as it associated with the leather workers (Hannig 2005, 1048 {38789}). Since P(1)  represents the inverse form of the sign P1  boat on water. So, the reversal is under water/liquid. Therefore, the action of the capsizing/immersion of sandals in the tanning liquid by the manufacturer, is intended here.



Fig. 3. Sign P(1)  as a phonogram *pn^c* - scene of sandal-makers - Tomb of Baqt III
<https://www.meretsegerbooks.com/gallery/402/tomb-no15-baqt-iii>> Accessed 04.09.2022

CONCLUSIONS

The foregoing discussion demonstrates that the ancient Egyptian language included signs used as a determinative, phonogram, or sometimes both. The study focused on specific examples of upside down signs. The evidence presented here indicates that the signs of the current study expressed meanings consistent with the posture of the object depicted. As seen above, upside down signs played a prominent role in determining the meaning of the word. Rather, some spells were named according to the posture of the upside-down sign.

Signs A29 and P(1) provide the meaning of upside down, and everything related to reversals. They represent the concept of inversion without specifying its direction (standing→upside down/ go→return / face→back / inside→outside / above water→under water...etc.)

The archaeological data examined in the present study show that signs A29 and P(1) have been used in textual sources and imagery contexts. One might say that sign A29 was used to express the meaning of upside-down in a more physical manner, as it refers to the inhabitants of the Netherworld who walk upside down in the cemetery, referring to their fear of drinking urine because of their bad posture. The deceased who walk upside down in the presence of Gods, which can prevent him to be with his Gods. In addition, it was also used with clothes, where it expresses the notion of wearing a piece of clothing the wrong way up, where the inside be outside بالمقلوب.

In the context of the physical manner, the sign A29 was also used in the compound expression *m-shd*, referring to the dead people who were positioned downward. Moreover, the fully reduplicated form *shdhd* which means “hang down” that matches مدلل in the Arabic dialect. In addition, this sign was used in personal names.

Meanwhile, the sign P(1) was used to express the same meaning either in a physical manner, such as: “turn upside down,” “turn around,” “upset,” “overturn,” “overturn on back,” and “return.” Or in a corporeal manner through the meaning of “turn away from a deal,” “turn conditions/plans upside down,” “reversing a dialogue,” and in abstract concepts as “upside down the land/the Earth,” “overturned the sky...etc.”

The same idea of full reduplication has been used with the sign P(1) in the form of *pn^cn^c* to express the meaning of “turn over and over,” “turn over several time on yourself”, which corresponds to the Arabic dialect with يلف، يلف ويدور. It is indeed significant that the sign P(1) has been used in the leather works, where it expresses capsizing/immersion of something in the stirring container by the manufacturer.

As seen above, in comparison with the Arabic language, it should be noted that some meanings are similar, having a the same way of thinking. This is not only helpful for a better understanding of the commonality of the common expressions, but also for rendering better translations for specific expressions in the hieroglyphic script.

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