
Comparative Analysis of Mythology of Arab and Turkic Peoples

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Annotation: The article for the first time, analyzes the mythology of the Arab peoples in world folklore. It gives reasons for the emergence of common mythological representations through consideration of the ancient peoples' lifestyle of the patterns of artistic understanding of nature, reveals the initial form of the plot. The work is divided into types of research of myths of the Turkic peoples of Central Asia according to the thematic direction and purpose of the work.

Speaking about the ancient roots and the epic development of myth in the folklore of Kazakhs, Uzbeks, Kyrgyz and Turkmen, the author considers it as an integral part of the common Turkic mythology. In the scientific work, three mythological groups are analyzed - Turkic myths that arose in that era.

Keywords: myth, conscious art, unconscious art, cosmogonical beliefs, mytholohaema, "The wolf legend".

Introduction

Certainly, the worldview of ancient man and symbolical depiction by him the reality through specific subjects or objects is complex psychosocial phenomenon. The ancient man, who did not have an objective insight of the origins of material world, about its certain state, reasons of origins of natural phenomena, relations of man and nature, attempted to mythically explain the reality. These primitive, instinctive-artistic processes served as a basis for one of the most ancient ways of artistic understanding of the world to emerge - the thought, based on myths. The roots of tradition to comprehend the reality through artistic characters are in fact also related to these ideas. The myth is an expression of emotional attitude of the primitive man towards reality.

Materials and Methods

We assess myth, as a product of instinctive artistic activity of primitive man and this, has its ground. Since our ancestors, while attempting to conceive the secrets of the surrounding material world, understand the essence of the natural phenomena, the reasons of which they were not aware of perceived the world in full with its good and evil. The unconscious man, who could not logically explain some phenomenon or thing, just expressed his feeling to them. And, the use of characters and artistic symbols, is a sign, which belongs to creative art, that is, the result of conscious feeling of reality. The following words of H.G. Geine hereby confirm the notion that myth is a product of unconscious art: "The ignorance of the reasons of natural phenomena makes up the basis of mythology"(1977, 36). Whilst revealing the essence of notions of conscious and unconscious art, we can say that interpreting of primitive man, who didn't understand the essence of reality, is considered to be an unconscious creative process. S.N. Abzelov, while offering classification of folklore genres, firstly, divided them into the products of conscious art and products of unconscious art. In his opinion, the invented stories, perceived by primitive man as statement of real events, are called as a

product of unconscious art. The knowledge of falseness and invention of the narrated story by a performer, that is, explanation of reality through artistic characters and symbols, is peculiarity pertaining to a conscious creative process (1965, 18-20).

The mythological ideas explained the origin of the world, emergence of flora and fauna, creation of man by way of the invented, false, but despite that, they were perceived by their creators and performers as a statement of real events, truly to have taken place. In this regard, M.I.Steblyn-Kamenskly said: "The myth is a narration, which in the place, where it emerged existed, it was perceived as true, however it would look like an improbable"(1976, 4).

The one, who studies myths, indeed doesn't believe in them. Therefore, in modern society the myth isn't considered to be a reflection of true reality. Thus, the researcher forms his own notion about myth, the essence of which is that it is an invention. And in the environment, where the myth, emerged and existed, it was perceived as true reality"(1976, 5).

As T. Khaydarov, who analyzed various meanings of the word "sav", cited in the work by Makhmud Qashghary, "Devonu lughat at-turk" this term on its three features corresponds with the Greek term of "myth": **first**, the term has been in the use since the ancient times; **second**, the meanings and notions, expressed through this term, are of the generalized character; **third**, the expressed meanings acquire a generalized sense. This case underscores that at some stage of social development, the Turkic peoples also had the "sav" (myth) and "savchilik" (variety of mythological art) as a natural social phenomenon, belonging to all peoples of the world"(1993, 10).

This word, that is, the term "sav" is used as generalized name of mythological texts in the oral art of the old-Turkic tribes (or as a name of genre). If this is the case, then it is a well-founded opinion of S.Kaskabasov, who thought the myths of Kazakh folklore as "samples of the ancient mythic genre, which were preserved up to date in the form of remnants"(1990, 74-110).

It is no secret that the way of life of an ancient man, patterns of artistic perception of nature served as a reason of emerging of general mythological notions:

First, despite the fact that the most ancient myths took a place in the system of epic genres of folklore of various peoples, they preserved, their initial motives - their backbone. Based on comparing common features in traditional motives, which are considered to be main parts of an epic theme, we can recreate the initial plot, that is, to reveal the initial look of the plot backbone.

Second, the system of mythological perceptions of related peoples, which is brought to a single backbone, also traces back to common epic basics. Since, the myth is a product of the epoch, when the certain peoples have not been formed as nation, yet. Therefore, the entire number of myths, composed by the old-Turkic tribes (for instance, totemic legends about wolf, honored as a totem-patron) later became as a common plot of folklore of Uzbeks, Kazakhs, Turkmens, Kyrgyzs, Bashkirs, Tatars, and Azeris, which were formed as separate independent nations. The myths, which came about before the national folklore traditions were formed, are considered to be a common epic heritage. Such legends get improved and developed both in common and national folklore. The originality of common folklore makes up the system of common signs, which unite the plots of national folklore into a single epic system(1982, 26).

Third, there is a closeness and similarity in mythological beliefs, system of characters, plots and motives of folklore of the peoples, who have lived as neighbors from of old (although on their origin they belong to various ethnic groups). For example, as a result of cultural-economic relations, creative inter-influence and links of folklore traditions, plots of some

myths, which trace back to the Turkic epic foundations, have penetrated into the folklore of Tajiks. In its turn, certain plots of ancient myths of Persian speaking tribes, such as Saks, Massagets, Soghdians, which have been preserved up to date through the oral art of Tajiks, became a common epic phenomenon for the Turkic peoples, as well. And, this explains the existence of such characters, as Semurgh, azhdar, peri, Akhriman, dev, Khurmuz, Siyawush, chiltan, childukhtaron, Khizr, and adjina in the folklore of the Central Asian peoples.

Fourth, the commonality of patterns, which ensure the development of genre system of oral folk art, also gives birth to commonality of mythological tractates. Certainly, the primitive man, when he started to perceive himself apart from the nature, he understood that there were certain differences between him and surrounding world, and wanted to learn the reasons. The reasons of such differences, conceive nature's secrets, the secrets of "another world, not similar to him", and attempted to explain by way of invented narratives. Hence, the myths about natural phenomena, heavenly bodies, creation of flora and fauna have emerged. The similarity in cosmogonical beliefs of the peoples, belonging to various ethnic groups and residing in different corners of the world, based on observations over the movement of heavenly bodies, begot common mythic plots. In particular, many peoples of the world explain the solar and lunar eclipses as a result of encroachment of mythic creatures upon them.

Fifth, the ethnic and language commonality, territorial proximity, and cultural - economic relations are not the single factors, which generate the system of common myths. One of the social phenomena, giving birth to an epic community - is a commonality of religion. It is no secret that Islam during its emergence embodied the traditions of Arab folklore and positive sides of other religious teachings. Later, when the Muslim religion was widespread in the countries of the East with various nations and peoples embracing Islam, many traditional plots of the local folklore of these peoples, while going through certain changes, have penetrated into the system of Islamic myths. As a result, the Islamic mythology has acted as an important source, which enriched the folklore of all of the peoples embracing Islam, on the one hand, and itself has improved under the influence of epic traditions of the local folklore of the conquered nations, on the other.

Therefore, the religious commonality is considered to be a main factor, which gave birth to the community in the mythology of Arab and Turkic peoples, having nothing in common on their ethnic origins. "Concomitantly, the study of myths in comparative - historical aspect shows that in spite of several distinctive features the mythological prose of the peoples of the world, has some commonality, similar systems of characters and motives"(Tokarev 1992, 1).

The main reason for the religious commonality becoming a main factor, which has begotten a common thing in the system of mythological plots, is that historical myth and religion are closely interrelated. The myth has made up the system of the ancient religious views. The traditional mythic thought was used in interpreting the religious notions. Henceforward, the religious sources acquire important significance along the study of historical foundations and stages of development of the certain myth.

Some researchers, equal myth with religious views. In particular, A. Timme, while comparing the folk tales with myths and sayings, concluded as follows: "The myth is an expression of religious ideas about God and supernatural things. But the saying is a story about historical personalities, abiding in specific space and time, and about the events to have taken place in true reality. The tale isn't related to any views and it doesn't portray the real events in specific space and time. On its free time and space coverage of development of events, the tale is thus different from myth and saying" (Kvarsov 1973, 79).

There are two rightly made judgments in Timme's theoretical conclusion: that is, the researcher has rightly defined the original nature of plot of the tale and genre peculiarities of sayings. But some things are to be argued about his views about myth and tale. For instance, A. Timme equals myth to "religious view". In doing so, he just sharply narrows the essence of myth. Although, the religious characters and religious ideas are reflected in myth, but as a whole, the latter doesn't reflect the main essence of religion, but primitive views of the ancient man towards nature and society.

Comparative mythology, which covers many urgent issues, requiring the special study, has not been duly developed yet as a special direction of folklore studies. M.Muller researched the emergence of myths based on language factors in the speech of primitive man. He became one of the founders of "naturalistic theory", and at the same time, he established the comparative - historical direction in analyzing the sources (Muller 1963, V5). V.V.Evsyukov (1988), I.M.Dyakonov (1990), and A.N.Afanasyev(1985, 69) also engaged in comparative study of myths of the West and East.

A.N.Veselovsky's theoretical teachings on the methods of comparative study of Slavic myths with plots of the world myths occupy a special place in elaboration of methodology and of research in the aspect of comparative mythology (1983, 10).

From such viewpoint, we should note that, comparative study of the Arab-Islamic and Turkic myths, hasn't been studied, yet. And this is in spite of that comparative - historical analysis of Arab and Turkic myths would allow reveal original features, sources, processes of formation, stages of artistic improvement, topical and image systems, their common and distinctive features, creative inter-influence and cultural ties of these peoples on their historical roots, which trace back to ancient tribes, belonging to different language families.

After conquest of Central Asia by Arabs, the Islamic mythology, embodying ancient Arabic mythology and traditional plots of other peoples of the East, who embraced Islam, has taken shape of improved artistic system and also influenced upon the oral art of the Turkic peoples. On its history of formation and multi-layer disposition of plots, the Islamic – Arab mythology had a generalizing nature. The generalization of plots in the framework of oral creative work of the certain people, with the former belonging to historically different epic areas, or display of myths of various peoples in the mixed form, has begotten the multi-layer nature in development of Turkic epic tradition. The mytholohaemas as epic plots, characters, and motives, which came from the Arab - Islamic mythology, make up the certain system of group of "adopted of mytholohaemas" in the poetic row of Turkic folk myths. Therefore, we have a full right to state that the main part of "adopted layer" in the mythology of Turkic peoples of

Central Asia is comprised of Arab - Islamic myths. The research of the role of this epic tradition in historical - folklore process is of the urgent tasks of comparative mythology.

Results and Discussions

In the folklore studies of Turkic peoples of Central Asia, the mythological texts so far have neither been collected, nor studied, yet. It is due to the fact, that myth hasn't been preserved in the system of folklore prose, as a sample of complete system, that is, the main part of mythological elements penetrated into the system of epos, tale, legend, oral narrative, song, riddle, ritual folklore, and as much as into various customs and beliefs. In order to study Kazakh, Turkmen, Kyrgyz, Karakalpak, and Uzbek myths as a complete system, above all, we need to record the remnants of myths, preserved in the oral creative art of these peoples, gather mytholohaemas - the units, carrying out a poetic function in the topical build-up of the folklore works, as a separate motive, image, or poetic tool.

It is no secret that mytholohaema is a backbone of the plot of myth. As I.M.Dyakonov underscored: "the mytholohaema is a tool, which determines the main essence of plot of myth, participating in artistic build-up of the folklore work, as a plot-making epic character or traditional motive"(1990, 191).

Consequently, the first stage of comparative analysis, aimed at comparing the artistry of Arab and Turkic myths, envisages revealing originality of mythic rows in the folklore traditions of both peoples.

The myths of the Turkic peoples of Central Asia were not analyzed in detail in the aspect of folklore studies. Up to date, a number of scientific works has been written on the research of myths of the Turkic peoples, residing in this area. On their thematic directions and purposes, they can be divided into following types:

- 1) **Mythology and its relation to folklore genres.** The scientists, such as S.A.Kaskabasov (1990, 74-110), A.Baimyradov (1992, 10-33), K.Baijigitov(1985), M.Juraev(1996), and J.Yusupov (1997, 53-54) are known to have researched the original nature of Turkic myths, peculiarities of the system of mythological views, preserved in each national folklore tradition and the role of myth among folklore genres;
- 2) **Emergence of ancient mythological plots, stages of their development, classification and their artistic role in the folk dastans (epics).** The scholars, such as B.Sarymsakov (1981, 97-148), Kh.G.Akramov (1977, 39-41), M.Juraev (1996, 8-12), T.Khaidarov (1993), and T.Rakhmanov (1993, 17-21) devoted the special attention on the research of emergence of myths, their varieties and relation to a ritual folklore, myth and its penetration into works of folklore, and patterns of turning of mythological views into the elements of artistic thought.
- 3) **Comparative research of Turkic myths. This is relatively a new direction in mythology.** M.Juraev (1986, 8-16), T.Mirzaev (2001, 30-38), and Sh.Shamusalov (1997) are known to have authored initial scientific works in this direction, where they had engaged in comparative studies of Turkic myths with ancient written sources, as well as with mythology of some peoples of the East, particularly, of Arabs.

The study of myth, as a phenomenon, reflecting the worldview of primitive man or as an aggregate of primitive views, united into a single gradual system, makes up one of the main directions in Turkic mythology. The textbook "Uzbek oral folk poetic creative act", published in 1980, has a separate chapter, namely "Ancient myths". That chapter offers the following definition of myth: "Myth is a Greek word, the invented legend about gods and epic heroes.

The myth is considered to be a result of primitive man's strife to conceive the nature. Indeed, the feebleness of man in the fight against nature made him to explain somehow the phenomena, unknown to him, and nurture certain ideas and views. Thus, the primitive views emerged about the world, and in their turn, they have begotten myths about heaven, sun, moon, various creatures, gods, epic heroes with supernatural powers" (Khatamov, Sarymsakov 1978, 185-186).

In this definition, the author generally, rightly uncovered the essence and nature of myth. He supports his theoretical view with analysis of myths about Ardvisur Anaheet, Jamshid, and Qayumars. However, it is difficult to share the opinion of K.Imamov, the author of the aforementioned chapter, on that the "evil forces were depicted through negative myths about dragon, genie, and diva" (Khatamov, Sarymsakov 1978, 185).

First, the world mythology doesn't have a practice of dividing the myths into "positive" and "negative" ones. The myths about some evil forces may bring about negative emotions in the

soul of man, but it cannot serve as a basis for such classification and division of myths into two opposite poles. It seems that here, the author meant the characters, interpreted as symbols of evil, but instead of the term of “negative mythological characters” he used the word combination of “negative myths”.

Second, in his conclusion, the author mixed up two different notions: the myth (genre, reflecting the ancient beliefs) and mythological character (to put it truer, character, belonging to a “low mythology”). And, as a result, the “dragon, genie, and diva” are assessed as “negative myths”.

Despite that, K.Imamov’s scientific views, as initial steps in Uzbek mythology, are of important theoretical significance.

N.Khatamov and B.Sarymsakov offered the most detailed and true interpretation of the term of “myth”. “Myths - are the views of primitive men, reflecting their beliefs and notions about gods, mythic heroes, and phenomena, emerged as a result of incomprehension on the part of primitive men of the essence of natural phenomena, world...The understanding of primitive man of the universe, natural phenomena, and imaginations in his mind make up the myth...

The myths along their development, while transiting various stages, mixed up with beliefs and views of primitive men about various cults” (Sarymsakov 1981, 147). This opinion may serve as a guide in defining the essence of myth as an expression of public thought, revealing their historical roots and stages of development.

While dwelling upon the ways of mythic imagination, the scholar of folklore B.Sarymsakov wrote that “such views existed among people in the form of legends and stories” (Khatamov N., Sarymsakov B 1978, 185-186). Further developing such view, he underscored that myth “always lived and spread as a legend, that is, through aesthetic code”(Khatamov N., Sarymsakov B 1978, 185-186). In this aspect, M.Juraev’s researches, devoted to the study of the folk cosmogonical legends, also acquire profound significance. And amongst them, there are cosmogonical legends about the moon, the sun, stars, natural phenomena, as well as, about creation of the world, its beginning and end, analyzed on the basis of comparing with Turkic-Mongol, Indo-Iranian mythologies and their interpretations(Sarymsakov 1981, 147). Based on the study of historical emergence of sources of the plot bifurcation and plot build-up of myths of the Turkic peoples we can classify them on the level of historical development, subject matter, and stages of formation of topical construction

The scholar of folklore studies A.Baimyradov, while discoursing on the stages of formation of the Turkmen myths, defined the following sources:

- a) Turkic - Mongol and Chinese mythologies;
- b) Arab, Indian, and Greek mythologies.

He underscored that Turkmen mythology developed, while getting nourished with these sources, and its development includes the following stages:

- 1-stage: Myths about god
- 2-stage: Creation of the world, earth, and planets
- 3-stage: Creation of Adam and Eve
- 4-stage: Emergence of saints and angels
- 5-stage: Creation of creatures
- 6-stage: Emergence of laws of life(1992, 34).

Such classification doesn't fully reflect all stages of development of myth. Neither has it duly reflected the artistic initial principle, which served as a foundation in the development of myth. This opinion can be proved with the following arguments:

First, the ancient layer of mythology of the Turkic peoples, including Turkmens, consists of mythic plots, formed in the folklore of initial ancestors, said to have spoken the Urals - Altay languages.

The ancient Turks, who separated from primitive community and took shape of individual tribal ramifications, preserved the basic motives of myths of their ancestors and improved them in the framework of folklore tradition. The relics of those mythological notions, preserved as a mytholohaema in the structure of plot of the folklore works, make up the initial layer of ancient myths.

Second, when we speak about the roots of mythology of the Turkic peoples of Central Asia, then we should also take into account the folklore traditions of ancient tribes, such as Saks, Massagets, Soghds, and Tokhars, which abided on this territory. Since part of the old-Turkic tribes, that is, the ancestors of Turkmens, Uzbeks, Kazakhs, and Karakalpaks embodied the myths of ancient tribes in their folklore traditions, said to have resided some times in Central Asia.

Third, A.Baimyradov didn't mention which criteria he referred to while classifying the sources, served as a basis for the Turkmen mythology to emerge. As an initial principle he mentioned the Turkic – Mongol and Chinese mythology, but Arab, Indian, and Greek mythologies, in his view, said to have played a secondary role. And here the question emerges: haven't the religious dogmas of Zoroastrianism, plots and characters of "Avesto" and in general the folklore of Persian speaking tribes rendered influence upon making of mythology of the Turkic peoples of Central Asia? There is no doubt that, the certain part of mythic plots in the folklore of Uzbeks, Kazakhs, Kyrgyzs, Karakalpaks, and Turkmens relate to ancient Iranian mythology. Consequently, in determining the initial principles of mythology of the Central Asian peoples, we should consider the role of mythological traditions of the ancient Iran, as well.

M.Muradov collected Uzbek legends and sayings and published them. He is said to have divided myths into two groups: myths of ancient times and social myths, made up in contemporary times. The author thinks that social myths are based on "invention and falsification, which cannot take place in the nearest prospect or at any time". "He relates the stories about prominent investigators and detectives to such myths"(1993, Vol. 3, 281).

It is not right to consider such exaggerated stories about adventures of "alone heroes" as samples of myths, since the main function of the myth is that to explain the reason of phenomena and things, inform about natural phenomena, which are difficult to conceive. In fact, the myths about god, about the creation of man, myths, which tell the stories about emergence of certain clans and tribes, can be united under the one term of "social myths". But, we cannot share M. Muradov's opinion, since the "stories, made up in contemporary times" cannot be ranked among myths, even in the case, when the share of invention in them is too high. Such works of folklore are related to the genre of "oral narrative" of the folk prose. The stages of development of Uzbek myths are rightly defined by B.Sarymsakov, who thinks that the path of development of Uzbek mythology consists of three stages and includes the ancient, classical, and medieval myths. He describes main peculiarities of each stage as follows: "The main peculiarity of ancient myths is that the struggle between chaos (the non-existence) and universe (the existence) is reflected in it in the broad aspect, where the animistic and totemic views play a decisive role. Another important feature of ancient myths

is that one can find neither polytheistic nor monotheistic religious views in them. But in classical myths, the scale of the struggle between chaos and universe are somewhat narrowed. The polytheistic religious beliefs prevail in them. The fire-worshipping and Zoroastrianism of the Central Asian peoples also base their mythological foundations upon classical myths, but the monotheistic views dominate in them” (1981, 147).

As we see from the aforementioned, the formation of medieval myths is immediately linked with the spread of monotheistic religion among the peoples of Central Asia, that is, the teachings of Islam.

The basis, which ensured the development of mythology of the Turkic peoples of Central Asia, consists of the following:

- 1) Totemic, animistic, dualistic, and magic beliefs of ancestors of old Turks;
- 2) Rites of the ritual - symbolical significance in the everyday lives of primitive men;
- 3) Shamanic views of the old-Turkic tribes;
- 4) Dogmas of fire worshipping, which took a special...
- 5) Cult of fertility, related to the ancient agricultural civilization;
- 6) Teachings of Islam and sources of Arab folklore, penetrated into Central Asia along with Islam;
- 7) Creative impact of Mongol - Buryat, Chinese - Indian, Iranian - Greek mythologies.

T.Mirzaev and B.Sarymsakov, known to have shed light on the issue of historical development of folk dastans, wrote about criteria of periodization the stages of artistic growth of epos as follows: “Certainly, the Uzbek folk epos developed in the close link with ethnogenetic history of Uzbek people. However, the epic heritage of the Central Asian peoples, created prior to the 10th century, is common for all Turkic peoples. Concomitantly, when we speak about stages of development of epos prior to the 10th century, that is, before the rule of Karakhanid dynasty, then we mean not only the Uzbek epos, but also all-Turkic one” (1981, 27).

We also, when speaking about the ancient roots and epic development of myth in the folklore of Kazakhs, Uzbeks, Kyrgyzs, and Turkmens, consider it as a constituent part of the all Turkic mythology. In particular, we classify the emergence and formation stages of myths of Turkic peoples as follows:

1. Mythological views of the Ural – Altay tribal union. It is no secret that linguistics has such notions, as “altaistics” and “pro-Altay language”. According to advocates of theory of “altaistics”, the ancient ancestors of Turkic, Mongol - Buryat, Tungus - Manchurian peoples belonged to one tribe and spoke the "pro-Altay language" or "pro-Altay dialect" (some scientists include Korean and Japanese languages, as well) (Poppe N 1972, 37-58). The historical - genetic community of the peoples, belonging to the Altay language family has been studied thoroughly and in detail in the aspect of language studies. While leaning upon the main conclusions of this theory, we think that there are bifurcations of ancient plots, making up the common artistic layer in the folklore of the peoples, speaking Turkic, Mongol, Buryat, and Tungus - Manchurian languages. The main part of this common epic tradition has been preserved as ancient myths, and they have historically been considered as a constituent part of the "pro-Altay, folklore" or "pro-Altay, mythology". The myths and legends of the Turkic peoples (or the relics of myths, preserved in the form of plots, characters, and motives), versions or similar samples of which were found in oral creative art of Mongol – Buryat and Tungus - Manchurian peoples, are considered to be belonging to the “pro-Altay

mythology”.

2. Mythology of the old-Turkic tribes.

The main part of the ancient myths, remained in the folklore of the Turkic peoples of Central Asia, have been preserved up to date due to, their penetration into the oral folk creative art. Totemic, animistic, cosmogonical, ethnological, and ethno-genetic myths, composed based on mythological worldview, took a main place in the oral art of the old-Turkic tribes, due to the fact that, in keeping with O.M.Freidenberg, “totemism was in place in the pre-tribal period of history of humanity, but the mythology - is the product of the tribal period”(1978, 120-121).

According to S.P.Klyashtomys, who researched the mythology based on Urhun - Enisey written works, the Turkic myths, created at that period can be divided into three mythological groups:

- 1) Cosmogony and cosmology: a) the myths about creation and make up of the world, b) the myths about cosmogonical apocalypse or about end of the world;
- 2) Pantheon and socium: a) the myths about god and heavenly forces, b) the myths about heavenly birth of rulers and mythic kings:
- 3) Ethnogeny and genealogy: a) the myths about origins of the Turkic tribes, b) the myths about "cultural heroes" - about old ancestors,(Klyashtormy S.G. 1977, 120)

The aforementioned mythological topical groups make up the basis of the old-Turkic mythology and are considered to be a common epic beginning of folklore of all Turkic peoples.

Totemism, the economic roots of which go back to way of life of our ancestors with hunt being as a main tool for livelihood, begot a special group of mythological plots in the oral folk creative art. According to G.Akramov, the “analysis of the main motives, system of characters, and content of Uzbek totemic myths” shows that they developed, mainly, in two directions. **The first direction** consists of the stories about totems-ancestors, and **the second** - about animals and plants, who were considered to be the patrons and friends of man”.(1978, 39)

The legend about wolf is the most ancient example of Uzbek myth about totems - ancestors. The prominent scholar of folklore Kh Zarifov wrote about that myth as follows: "The character of wolf is regarded to be positive and even the sacred for some Turkic peoples, including for some Uzbek tribes, which is due to their ancient beliefs, when they worshiped wolf and revered it as a totem. Uzbek tribes, who lived a semi-nomadic life in the past (kyrk, kungrat, katagan, kangli, and others) maintain that Uzbek people consist of 92 tribes. In line with the legend, recorded on the authority of Uzbeks, who live in Mirzachul steppe, there were as if 92 children in one tulum (sheepskin coat). And, the wolf was alleged as their father and 92 Uzbek tribes originated from these children. This legend undoubtedly takes us to the epoch of totemic views"(1958, 25-30).

Conclusion

Indeed, such myth about origins of the “tribe of wolf” existed among the Turkic peoples: one of the Hun tribes was attacked by an enemy and was fully exterminated. Just a ten year old boy, left alive. The enemies chopped his legs and arms off, and left him in the meadow. The she-wolf found him and they lived together. In the cave up in the mountains the boy fathered ten children from the she-wolf. Ashina was the strongest among them. When he grew up, he became a leader of the tribe. His banner bore a "head of the goldfish wolf (Bichurin 1950,

220-225).

In the view of L.N.Gumilyov, the biggest researcher of history of the Turkic tribes, the name of "Ashina" stood for the "noble wolf" in the language of our ancestors (1961, 104-105).

The plot of totemic myth about wolf is common in the folklore of the Turkic peoples (Kiselev S.V 1991, 493-494) and on its historical - genetic roots traces back the ancient myths, created based on the beliefs of the Turkic peoples.

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