

# A Comparative Study of Arab and Turkic Mythologies

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**Abstract:** This essay examines the mythology of Arab peoples in global folklore for the first time. It provides explanations for the rise of popular mythological representations by examining the ways in which ancient cultures understood nature via artistic patterns and discloses the basic structure of the story. Based on the work's goal and thematic orientation, the research on myths of the Turkic peoples of Central Asia is separated into different categories. The author views myth as a fundamental component of the shared mythology of the Turks, discussing the story's ancient origins and epic growth in the folklore of the Kyrgyz, Kazakhs, Uzbeks, and Turkmen. Three categories of mythology—Turkic tales that emerged during that time—are examined in the scientific investigation.

## 1 INTRODUCTION

Ancient man's worldview and his symbolic representation of reality through certain objects or concepts are undoubtedly complicated psychological phenomena. The ancient man tried to mythically explain reality because he lacked an objective understanding of the beginnings of the material universe, its specific condition, the causes of the genesis of natural occurrences, or the relationship between man and nature. These rudimentary, instinctive-artistic processes provided the foundation for the emergence of one of the oldest forms of creative interpretation of the world: myth-based philosophy. These concepts are in fact connected to the origins of the tradition that uses creative figures to understand reality. The story conveys the emotional perspective of the prehistoric man toward reality.


## 2 RESEARCH METHODOLOGY


We evaluate myth as the result of prehistoric man's instinctual artistic endeavors, and here is where it originates. Because our predecessors grasped the substance of natural occurrences and attempted to comprehend the mysteries of the surrounding

material world, they were able to view the universe fully, including its good and evil. The unconscious guy just told them how he felt, unable to rationally describe any particular item or situation. Furthermore, the employment of characters and artistic symbols is a mark of creative art, which is the outcome of a deliberate perception of reality. H.G. Geine's statements here support the idea that myth is a creation of unconscious art:

"The ignorance of the reasons of natural phenomena makes up the basis of mythology". We might state that the interpretation of prehistoric man, who was unaware of the fundamentals of reality, is seen as an unconscious creative process, while also illuminating the core of ideas of conscious and unconscious art. When classifying folklore genres, S.N. Abzelov separated them into two categories: those created by conscious art and those created by unconscious art. He believes that the made-up stories that early humans believed to be statements of actual occurrences are an example of unconscious art. A unique aspect of a deliberate creative process is the performer's awareness of the story's falsity and creation of it, or their elucidation of reality through artistic figures and symbolism.

The mythical concepts provided a constructed, erroneous explanation for the world's birth, the rise of flora and fauna, and the advent of man. Nevertheless,

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those who created and performed these myths believed them to be statements of actual events that had happened. Regarding this, M.I. Steblin-Kamenskly stated: "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".

In fact, the person who analyzes myths is not a believer. As such, the myth is not seen as a mirror of actual reality in contemporary society. As a result, the researcher develops his own theory on myth, which ultimately holds that myth is a creation. Furthermore, the story was accepted as genuine truth in the setting in which it originated and persisted.

According to T. Khaydarov, whose analysis of the word "sav" was cited in Makhmud Qashghary's work "Devonu lughat at-turk," this term shares three characteristics with the Greek word "myth": (1) it has been used since antiquity; (2) the ideas and meanings expressed through it are of a generalized nature; and (3) the meanings expressed take on a generalized sense. This instance emphasizes how the Turkic peoples also possessed "sav" (myth) and "savchilik" (a kind of mythical art) at some point in their social history as a natural social phenomenon that belonged to all peoples worldwide.

The word "sav," or the phrase "mythological texts," is employed as a broad term (or genre name) in the oral traditions of the ancient Turkic tribes. Should this prove to be true, then S. Kaskabasov's opinion—that the stories of Kazakh folklore are "samples of the ancient mythic genre, which were preserved up to date in the form of remnants".

It is no secret that the way ancient humans lived and the ways in which artists perceived nature contributed to the development of common mythical ideas:

First, the oldest myths retained their core ideas and motivations even if they were included in the epic genres of folklore belonging to different peoples. We can reconstruct the original plot, that is, expose the basic structure of the plot, by comparing similar elements in classic motivations, which are regarded as essential components of an epic subject.

Secondly, the system of shared epic fundamentals also forms the basis of related peoples' system of mythical perceptions, which is brought to a single spine. Given that the story originated during a time when certain peoples had not yet established themselves as nations. Thus, all of the myths created by the ancient Turkic tribes (such as totemic tales about the wolf, who is revered as a totem-patron) eventually came to be a shared narrative in the folklore of the Uzbeks, Kazakhs, Turkmens, Kyrgyzs, Bashkirs, Tatars, and Azeris, who formed as distinct

independent nations. The myths are seen as a shared epic history, existing before the formation of national folklore traditions. These myths are enhanced and expanded upon in popular and national mythology. The uniqueness of popular folklore constitutes the common signs system, which unifies national folklore plots into an epic framework.

Third, peoples that have lived next to one other for a long time have close and comparable mythological beliefs, character systems, stories, and motivations in their folklore (even though they originated from different ethnic groupings). For instance, stories from various tales that have their roots in the Turkic epic have found their way into Tajik folklore due to cultural-economic ties, creative influences, and connections between folklore traditions. In turn, some of the ancient Persian-speaking tribes' myths, such those of the Saks, Massagets, and Soghdians, which have been maintained to this day through Tajik oral tradition, spread to the Turkic peoples as well. And this explains why the mythology of the peoples of Central Asia has figures like Semurgh, azhdar, peri, Akhriman, dev, Khurmuz, Siyawush, chiltan, childukhtaron, Khizr, and adjina.

Fourth, the sameness of patterns gives rise to the sameness of mythical tractates and guarantees the growth of the genre system of oral folk art. Admittedly, the first man saw some distinctions between himself and the natural world when he began to see himself as apart from it, and he naturally desired to know why. The explanations for these disparities have been attempted to be understood through the creation of made-up stories, nature's mysteries, and the secrets of "another world, not similar to him". As a result, stories concerning celestial bodies, natural events, and the origin of plants and animals have developed. Common legendary storylines originated from the peoples' shared cosmological ideas, which were based on observations of the movement of celestial bodies and shared by peoples from different ethnic groups living in different parts of the earth. Specifically, a lot of people throughout the world describe solar and lunar eclipses as the result of mythical animals invading their territory.

Fifth, the system of common myths is not just produced by geographic closeness, ethnic and linguistic similarity, or cultural-economic ties. A shared religion is one of the social factors that gives rise to an epic community. It is no secret that when Islam first emerged, it encompassed both the good aspects of previous theological doctrines and the customs of Arab culture. Subsequently, when Islam spread across the East and was adopted by several

nations and peoples, many of the customs and tales from their local folklore saw modifications but eventually found their way into the system of Islamic mythology. Because of this, Islamic mythology has served as a valuable source that, on the one hand, has enhanced the folklore of all peoples who have accepted Islam and, on the other, has improved due to the impact of epic traditions found in the local folklore of the conquered nations.

Consequently, although having no shared ancestry, the theological similarities between Arab and Turkic peoples are said to have had a major role in the formation of respective communities.

“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).

Historical myth and religion are intimately intertwined, which is the primary reason why religious commonality has become a common feature and has become a common item in the system of mythical plots. The tale served as the foundation for the old religious theories. The theological ideas were interpreted through the lens of conventional mythology. From this point on, the religious sources become increasingly significant when the historical underpinnings and stages of a particular myth's growth are examined.

Some academics treat myths the same as religious beliefs. Specifically, A. Timme came at the following conclusion after contrasting the folktales with proverbs and myths: "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).

Timme's theoretical conclusion contains two accurate assessments: first, the researcher has correctly identified the originality of the story's storyline and the quirks unique to the saying's genre. However, there is room for debate regarding his perspectives on myth and story. A. Timme, for example, equates myth with "religious view". He only cuts the substance of myth very narrowly by doing this. While myths do contain religious themes and characters, they do not represent the core principles of religion as such. Instead, they portray the archaic

perspectives of prehistoric man about the natural world and human civilization.

Comparative mythology has not yet been fully established as a particular area of folklore studies, although covering numerous pressing concerns that need for specialized research. M. Muller studied how myths developed based on linguistic characteristics in prehistoric man's speech. He pioneered the comparative-historical trend in source analysis and went on to become one of the pioneers of "naturalistic theory" - Muller (1963) – A N Afanasyev (1985) – I M Dyakonov (1990) – V V Evsyukov (1988) also conducted comparative studies of East and West mythology.

In the development of methodology and research in the field of comparative mythology, A.N. Veselovsky's theoretical teachings on the techniques of comparing the plots of Slavic tales with those of global stories have a particular position.

From this vantage point, we should remind out that a comparative analysis of Turkic and Arab-Islamic mythology has not yet been conducted. Despite the fact that a comparative-historical analysis of Arab and Turkic myths can uncover original characteristics, formation processes, artistic evolution stages, topical and image systems, shared and unique traits, creative influence, and cultural links between these peoples on their historical roots—ancient tribes that belong to distinct language families—this is the case.

Following Arab conquest of Central Asia, Islamic mythology—which combines elements of old Eastern narratives with ancient Arabic mythology—took shape as an enhanced artistic system and had an impact on Turkic oral art. Based on its creation history and multi-layered plot structure, Islamic and Arab mythology was prone to generalization. The multi-layered structure of the evolution of Turkic epic tradition has been derived from the generalization of plots within the framework of specific people's oral creative labor, with the former belonging to historically distinct epic places, or the exhibition of myths of other peoples in mixed form.

Islamic mythology—which blends aspects of traditional Eastern tales with ancient Arabic mythology—took shape as an improved creative system after Arab conquest of Central Asia, and it had an influence on Turkic oral art. Islamic and Arab mythology was prone to generalization because to its multi-layered storyline structure and historical development. The Turkic epic tradition's multilayered structure has developed from the generalization of plots within the framework of particular people's oral creative labor, where the former are associated with

historically distinct epic places, or the mixed form exhibition of myths from other peoples.

The mythical writings of the Turkic peoples of Central Asia have not yet been gathered or examined in folklore studies. It is because myth has not survived in the prose form of folklore as a sample of the entire system; rather, the majority of the mythological elements have permeated the systems of epos, tale, legend, oral narrative, song, riddle, and ritual folklore, in addition to a variety of customs and beliefs.

Studying the myths of the Kazakh, Turkmen, Kyrgyz, Karakalpak, and Uzbek people as a whole requires, above all, documenting the myths that have been preserved in these peoples' oral creative arts and gathering mytholohaemas, which are poetic units that serve as distinct motives, images, or poetic devices in the topical development of folklore works.

It goes without saying that the core of the mythological story is mytholohaema. As I.M. Dakonov emphasized: "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".

Consequently, exposing the uniqueness of mythological rows in both peoples' folklore traditions is the goal of the first step of comparative study, which compares the artistic quality of Arab and Turkic tales.

Folklore scholars have not examined the mythology of the Turkic peoples of Central Asia in great detail. The mythology of the Turkic peoples that live in this region has been the subject of several scientific studies published to date. They can be classified into the following categories based on their goals and thematic directions:

1) The connection between folkloric genres and mythology. Scholars like S.A. Kaskabasov (1990), A. Baimyradov (1992), K. Baijigitov (1985), M. Juraev (1996), and J. Yusupov (1997) are recognized for their investigations into the origins of Turkic myths, the distinctive characteristics of the mythological viewpoint system, as well as the function of myth in various folklore genres.

2) The emergence of ancient mythical stories, their classification, growth phases, and creative function in folk dastans (epics). The scholars, such as B.Sarymsakov (1981), Kh.G.Akramov (1977), M.Juraev (1996), T.Khaidarov (1993), and T.Rakhmanov (1993) focused particularly on the study of myth's genesis, diversity, and relationship to ceremonial folklore, myth's infiltration into folklore, and the ways in which mythical perspectives are transformed into components of creative thought.

3) An analysis of Turkic mythology through comparison. In mythology, this is a relatively new direction. The first scientific works in this area are credited to M. Juraev (1986), T. Mirzaev (2001), and Sh. Shamusarov (1997). They conducted comparative analyses between Turkic myths and the mythologies of various Eastern peoples, especially Arabs, and ancient written sources.

One of the key paths in Turkic mythology is the study of myth as a reality, reflecting the worldview of primitive man or as an accumulation of primitive perspectives combined into a single progressive system. The 1980 textbook "Uzbek oral folk poetic creative act" includes a distinct chapter titled "Ancient myths." In that chapter, myth is defined as follows: "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).

The author accurately described the essence and character of myth in this term. He uses an investigation of the mythology surrounding Ardwisur Anaheet, Jamshid, and Qayumars to bolster his theoretical position. But it's challenging to agree with K. Imamov, the author of the previously cited chapter, that the "evil forces were depicted through negative myths about dragon, genie, and diva" - Khatamov, Sarymsakov (1978).

Firstly, there is no custom in world mythology to categorize stories as "positive" or "negative." Although stories concerning evil entities have the potential to evoke unpleasant feelings in human souls, they cannot be used as a foundation for categorizing and splitting myths into diametrically opposed categories. The author appears to have been referring to the figures in this instance as malevolent symbols, but he used the phrase "negative myths" in place of "negative mythological characters."

Second, the author confused two distinct concepts in his conclusion: myth (genre, representing the beliefs of antiquity) and mythical character (character, or more accurately, character belonging to a "low mythology"). The "dragon, genie, and diva" are hence regarded as "negative myths." Nevertheless, K. Imamov's scientific theories are theoretically significant since they represent the foundation of Uzbek mythology.

N. Khatamov and B. Sarimsakov provided the most accurate and comprehensive definition of the word "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). This view can help define the core of myth as a representation of popular culture by illuminating the origins and developmental phases of myths.

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, & et. al. (1978). Further developing such view, he underscored that myth "always lived and spread as a legend, that is, through aesthetic code" - Khatamov N., & et. al. (1978). In this aspect, M.Juraev's researches, devoted to the study of the folk cosmological legends, also acquire profound significance. And amongst them, there are cosmological 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). We are able to categorize the myths of the Turkic peoples according to the degree of historical growth, subject matter, and phases of creation of topical construction based on the study of the historical emergence of sources of the plot bifurcation and plot build-up.

When discussing the phases of Turkmen myth development, the folklore researcher A. Baimyradov defined the following sources:

- a) Myths from the Mongol and Chinese empires.
- b) Greek, Indian, and Arab myths.

He emphasized that Turkmen mythology underwent the following stages of development while being fed by these sources:

Stage 1: Stories concerning God.

2-stage: The formation of the earth, planets, and the world.

3-stage: Adam and Eve's creation

4-stage: Saints and angels begin to emerge.

5-stage: The creation of beings.

6-stage: The laws of life begin to emerge.

This categorization falls short of capturing all the phases of myth's evolution. Nor has it accurately shown the creative starting point that provided the framework for the creation of myth. The following arguments can be used to support this opinion:

First, the folktales of the first ancestors, who are supposed to have spoken the Altay-Ural languages, comprise the legendary stories found in the oldest stratum of mythology of the Turkic peoples, including the Turkmens.

The fundamental themes of their forefathers' tales were retained and enhanced within the context of folklore tradition by the ancient Turks, who broke out from the primordial society and assumed the form of distinct tribe ramifications. The first layer of old myths consists of the remnants of those mythical ideas, which have been retained as a mytholohaema in the narrative structure of the folkloric works.

Secondly, while discussing the origins of mythology among the Turkic peoples of Central Asia, we must also consider the folklore practices of the ancient tribes that once inhabited this region, such as the Saks, Massagets, Soghdians, and Tokhars. Given that the Turkmens, Uzbeks, Kazakhs, and Karakalpaks are descended from ancient Turkic tribes, who are believed to have lived in Central Asia at some point in the past, their folklore traditions embody the stories of these ancient tribes.

Third, the Turkmen mythology emerged from A. Baimyradov's classification of the sources; nevertheless, he did not specify which criteria he used. He stated Turkic, Mongol, and Chinese mythology as a starting point, but he believed that Greek, Indian, and Arab myths had a supporting function. And here is where the question arises: in general, the folklore of tribes speaking Persian has influenced the creation of Central Asian Turkic mythology, as have the theological dogmas of Zoroastrianism, the stories and characters of "Avesto," and more? Unquestionably, a portion of the mythological stories found in the folklore of the Kyrgyz, Turkmen, Uzbeks, Kazakhs, and Karakalpaks are derived from ancient Iranian mythology. As such, the mythical traditions of ancient Iran should also be taken into account while establishing the foundational ideas of the mythology of the peoples of Central Asia.

Uzbek proverbs and stories were compiled and published by M. Muradov. According to legend, he separated myths into two categories: social myths from modern society and myths from antiquity. According to the author, societal myths are predicated 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".

Such inflated tales of "alone heroes" going on adventures are not appropriate to classify as examples of myths, as the primary purpose of myths is to explain things and provide information about hard-to-conceive natural facts. In actuality, the phrase "social myths" may be used to refer to both the creation myths and the tales concerning God and the origin of certain clans and tribes. However, we disagree with M. Muradov's assessment since "stories, made up in contemporary times" cannot be classified as myths, even when they contain an excessive amount of creation. These folktales are associated with the "oral narrative" type 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. However, the scope of the conflict between chaos and the universe is rather constrained in ancient mythology. 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".

As the aforementioned illustrates, the development of medieval mythology is closely associated with the dissemination of monotheistic religion—that is, Islamic teachings—among the peoples of Central Asia.

The following forms the foundation that made sure the mythology of the Turkic peoples of Central Asia developed:

- 1) Old Turk ancestors' totemic, animistic, dualistic, and magical beliefs.
- 2) ritualistic rites with symbolic meaning in prehistoric men's daily life.
- 3) Old Turkic tribes' shamanic beliefs.
- 4) Fire worshipping dogmas, which required a unique.
- 5) Fertility cult, associated with prehistoric farming societies.
- 6) Islam's teachings and Arab folklore sources made their way into Central Asia with Islam.

7) The creative influence of Greek, Chinese, Indian, Buryat, and Mongol myths.

The following criteria for periodizing the stages of epos' creative development were written by T. Mirzaev and B. Sarimsakov, who are credited with shedding light on the historical evolution of folk dastans: "Certainly, the Uzbek folk epos developed in the close link with ethno-genetic 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".

When discussing the myth's historical origins and epic growth in Kazakh, Uzbek, Kyrgyz, and Turkmen folklore, we also take it into consideration as a component of all Turkic mythology. Specifically, we categorize the phases of myth creation and development of Turkic peoples as follows:

1. Legends surrounding the tribal merger of the Altay and Urals. It is well known that linguistics contains concepts like "pro-Altay language" and "altaistics." Proponents of the "altaistics" idea claim that the prehistoric ancestors of the Turkic, Mongol, Buryat, Tungus, and Manchurian peoples were members of a single tribe who spoke a "pro-Altay language" or "pro-Altay dialect" (some scientists also add the languages of Korea and Japan) - Poppe N (1972). In terms of language studies, the historical-genetic community of the peoples speaking the Altay language family has been carefully and in-depth examined. Based on the primary findings of this theory, we hypothesize that Turkic, Mongol, Buryat, and Tungus - Manchurian folklore contain splits of old stories that together constitute the shared creative layer. The majority of this shared epic legacy has been perpetuated as old myths, which have traditionally been regarded as elements of "pro-Altay mythology" or "folklore." The Turkic mythology refers to the myths and legends (or the relics of myths, preserved in the form of plots, characters, and motives) that were found in oral creative art of the Mongol – Buryat and Tungus – Manchurian peoples, or versions of them.

2. Mythology of the old-Turkic tribes.

The majority of the old stories that have persisted in Central Asian Turkic folklore have been perpetuated to this day because they have influenced oral folk art. The oral tradition of the ancient Turkic tribes was dominated by totemic, animistic, cosmological, ethnological, and ethno-genetic myths, which were created on the basis of a mythological

worldview. According to O.M. Friedenberg, "totemism was in place in the pre-tribal period of history of humanity, but the mythology - is the product of the tribal period".

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: - Klyashtormy S.G. (1977) - a) the myths concerning the Turkic tribes' ancestry, b) the myths concerning "cultural heroes"—old ancestors

The mythical thematic groupings indicated above constitute the foundation of old Turkic mythology and are regarded as the shared epic beginning of all Turkic peoples' folklore.

Totemism, whose economic foundations stem from our ancestors' manner of life, in which hunting was a primary means of subsistence, gave rise to a unique category of mythical stories in oral folk 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 stories about totems, or ancestors, make up the first direction. The stories about plants and animals, which were seen as man's allies and patrons, make up the second.

The oldest known Uzbek tale concerning totems, or ancestors, is the wolf fable. About that myth, the eminent folklorist Kh Zarifov wrote the following: "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 Mirzachel 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".

### 3 CONCLUSIONS

In fact, there was a tale among the Turkic peoples regarding the origins of the "tribe of wolves": an adversary invaded and completely destroyed one of the Hun tribes. Only a boy, 10 years old, survived. His assailants abandoned him in the meadow after chopping off his limbs and legs. He was found by the she-wolf, and they cohabited. The kid fathered 10 children from the she-wolf in the cave high in the mountains. Among them, Ashina was the strongest. As he got older, he rose to the position of tribal head. The "head of the goldfish wolf" appeared on his banner - Bichurin (1950).

According to the foremost scholar on the history of the Turkic tribes, L.N. Gumilyov, the word "Ashina" denoted the "noble wolf" in the vernacular of our forefathers.

The storyline of the totemic tale of the wolf is prevalent in Turkic folklore - Kiselev S.V. (1991), and it has historical and genetic origins that date back to the creation of old myths based on Turkic peoples' beliefs.

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