

IMAGE OF THE WOLF IN THE ANCIENT TURKS

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Abstract. In the religious beliefs of the Huns and the ancient Turks totemism occupied an important place. Totemism - is the most ancient form of religion. The first gods were certain animals. As you know, the cult of animals originated in ancient times, when "primitive" man had not yet separated himself from the nature and all tribal relations, and ancient man identified himself with the animal world. Image of the wolf is one of the most significant symbols of animals of different peoples of the world. In many cultures, it plays a special role, it is a huge cult and carries ritual and social values. In the myths, folklore and fairy tales wolf symbolizes ferocity, cunning, cruelty, evil, but also courage and victory. In addition, under certain circumstances, the wolf could be a powerful protector of the helpless creatures. Common to many mythologies of Eurasia is a story about the founder of the tribe (and sometimes his twin) that was parented by she-wolf. There are a lot of stories about wolves – the grandparents; Roman legend of the Capitoline she-wolf suckled Romulus and Remus; ancient Iran – about a she-wolf suckled Cyrus, etc.

Keywords: archeology, cult, wolf, Turks, Tengri.

1. Introduction

Wolf could have served as an emblem of soldiers and act as an attribute of the god of war. Important role was played by the wolf in the cult of Mars in Rome and Odin in Scandinavian mythology (Culture of Ancient Rome, 1985, p. 114). In Hittite, Iranian, Greek, German and other Indo-European traditions - warriors, reflecting the idea of the wolf pack as a symbol of a unified squad, were called wolves and often dressed in wolf skins. In Egyptian mythology, the god in the form of a wolf, Upuat, worshiped as a guide god, scout, and also the patron of the dead. His epithet – "guide" ("the one who leads"). Upuat was called the first fighter of Osiris and sometimes identified with them.

In the Greek and Roman tradition wolf (sometimes chthonic, tricripital) was dedicated to Mars (Ares): It symbolized the valor and served as an omen of victory. According to the myths – the sacred animal of Mars – woodpecker, horse, bull and wolf – guided youth that was born in the spring, showing them a place to settle. The oldest holiday – Lupercalia was also connected with wolf cult, the festival of purification and fertility, possibly related to an initiation rite. One of the epithets of Apollo-Lykaio (wolf) – connects him with the wolf, or pointing to him as defender of wolves.

2. Main Part

The result of the domestication of wolf was the emergence of domestic dogs – the first assistants of Paleolithic hunters. Reflection arhanic double meaning "dog-wolf" indivisibility of these animals in the mind of pre-historic man recorded in many languages. Fusion of the concepts of "dog" and "wolf" in mythology and images persisted even after the separate names were developed for these animals (Ivanov, 1975, p. 400).

First images of the wolf in Central Asia appear in rock compositions of the Neolithic period. Early images of the wolf can be divided into several groups, which have not only typological similarities in the image, but also provide an opportunity to draw conclusions about the role of the wolf in the image representations of early nomads. The bulk of the wolf image does not carry the meaning which would reflect certain beliefs about the wolf, images have different technique of execution, different positions and combinations with various animals, mainly artiodactyls, they can reveal certain similarities, based on which, we can reconstruct the ancient notions of wolf.

On the basis of comparative – historical study of folklore and petroglyphs of Central Asia and North America academician A.P.Okladnikov came to a conclusion about the origin of the cult of the wolf and legends about it in the Stone Age when hunting played a leading role in Central Asia, in connection with which there appears the plot of space hunting, is widely represented in folklore and petroglyphs of many tribes and peoples. According to this story, the stars in the sky are the epitome of living beings who once lived on earth. According to the legends and lore of many Turkic

peoples, the space hunting in the sky, continuing for many centuries, and the fate of the entire universe depends on the outcome of this hunt (Okladnikov, 1985, p. 43). Thus, the origins of the legends of the wolf go far beyond the Turkic-Mongolian folklore and associated with the work of many tribes and peoples and ancient mythology about the end of the universe.

The most ancient ideological stratum was preserved in the field cult; it continues its existence even in the period when cattle breeding became the main occupation. Ethnographic materials give us, basically, information about the period when the hunter was often also a cattle breeder and vice versa - the cattle breeder, of course, was engaged in hunting. This connection led to the appearance of hunting and pastoral beliefs associated with the wolf, which were aimed not only at ensuring good luck in hunting, but also at preserving their livestock and their economy from the wolf. They were mainly the result of a rethinking of the hunting beliefs of earlier periods and retained their basic elements.

One such element was the tabooing of the name of a wolf in a nomadic environment. The wolf in archaic cultures of a predominantly nomadic way of life was a sacred creature. The name of this animal in this environment was tabooed, it was called differently: the Turks called the wolf "Tengriin Noha" - "heavenly dog", the Mongols - "Burkhanay Noha" - "God's dog" (or the Almighty), Yakuts - "Altan Araat" - "Golden fangs" or "hultai having" - "tailed creature" (1.p.32)

The principle of tabooization reflects the place of the image of the wolf in the world perceptions of the ancient nomads and has parallels in the Indo-European tradition. In the Saka tradition, the wild animals of the "Middle World" are united by the common name "animals of the gods", including the wolf, moreover, with respect to the "World Tree" it has a predominant position among other animals, as it is at the very top. L.Potapov explains the existence of dummy names for wolves by the well-known custom of the Turks, which forbids calling their older relatives by their name. According to S.Zhambalova, the tabooization of the name of the wolf is associated with the perceptions of animals as relatives (2.c.63.) One of the most significant images of a wolf in Turkic era when each image can be interpreted based on written sources of the period. Thus, Old Turkic genealogical legend about the origin of the ruling house of Ashin is illustrated on the only epigraphic monument of the early period of the Turkic Kaganate – stele with an inscription in sogdic language (Bugut inscription). The top part of bas-relief stele depicts wolf under the belly of which – the human figure with the severed hands and feet.

Legend of the origin of the Altai Turks attracts the attention of many scientists: "Among several legends about the origin of the Turks Tugh-Yu recorded in the Chinese chronicles, one is especially valuable. Reported that in the 40s of V century Tugh-Yu lived in the southern Altai and mined iron for Juan-juan, Chinese historian wrote that Tugh-Yu come from a tribe that once lived to the north of the Huns. Originally there were 70 brothers, the eldest of them – Nishida was from wolf" (Kiselev, 1949, p. 276).

In the works N.Y. Bichurina there are legends associated with Huns. Shanyuyahunnu had "two daughters of extreme beauty" – says the legend. Shanyu nobles believed they were their goddesses. Shanyu decided that people are not worthy of his daughters and dedicated them to the sky. He built a palace to the north of the capital, and settled his daughters there with the words: "I pray heaven to take them". Four years later, old wolf came and dug himself a hole under the palace and stayed there. "The younger daughter - described further in the legend - said our parent has placed us here, wanting to give us to the Sky; and now the wolf came; maybe it has a happy arrival foreshadows. Younger sister went to the wolf, and married to him, and later they had a son. Offspring of them has multiplied and then formed the state" (Bichurin, 1950, p. 214).

To understand to some extent the meaning of these legends we should correlate them with the known history of Hunnu tribes, which, if they were not "pure Turks", still had a strong component of those (Bernshtam, 1951, p. 167).

Chinese sources have preserved historical more information related to the name Ashina than legends. As a result of tribal wars in the middle of V century, Ashina with five hundred families had to flee to Jujan – in Southern Altai and started to produce iron for them (Bichurin, 1950, p. 22). Huns were the first in Central Asia to master iron. According to Chinese sources, the development of metallurgy allowed the family of Ashina to rearm its army and create elite units of plate-armored cavalry – Fu-Li, which means – wolves (Bichurin, 1950, p. 229). According L.N. Gumilev, Ashina was a militia leader, and fled from the Huns and Xianbei (Gumilev, 1967, p. 12). And the squad of Ashina itself was associated with "the great progenitor". E.E.Bertels wrote about it: "The Chinese chronicles VI century reporting data on people of Tuky (Kok-Turk), indicate that the Turkic squad leaders called Fu-Li which means wolf" (Bertels, 1949, p. 74).

The reason why Ashin and his squad named themselves the name Tughyu is also explained by the Chinese historians. The configuration of the Altai Mountains reminds helmet (tuyue), so that's where the genus name probably came from (Bichurin, 1950, p. 221).

Ancestor worship among the Turks (and Mongols) was expressed in relation to their totemic wolf - ancestor Bozkurt, the guarantor of immortality for Turkic people sent by the Great Tengri what symbolizes the sky – blue wool Bozkurt. Ancient Turks believed that their forefathers descended from the sky and sky wolf with them – the essence of heaven, the ancestor spirit – the patron. "Beliefs associated with Bozkurt, in mythological texts of Turkic people are divided into three parts: the belief in Bozkurt as a father, the founder of the genus; and belief that Bozkurt is a savior. Bozkurt – ancestor used to appear in the same historical moment when the Turkic people were on the verge of extinction, and every time he was at the forefront of its renaissance. Bozkurt – irreplaceable warrior, chief of Turks in

the way of martial victories in the highest periods of their national life and when greatest deeds were made" (Delorman, 1990, p. 155). "Golden wolf's head adorned Turkic victorious banners" (Bichurin, 1950, p. 229).

Wolf head as a banner is found in the paintings of VII–VIII centuries, and was the major military ritual sign of the ancient Turks, and was made of precious materials. The design of the banner with the wolf's head included the "trunk" made of cloth in the form of open and trimmed with scalloped long bag or as narrow and long cone scales sometimes painted and trimmed with flying "fins" and tapered "tail" at the end. The banner depicted the Wolf's head dragon that wave in the wind, bending the body, and probably was howling.

Similar banners – dragons were extremely popular during the first centuries AD within the Huns, Sarmatians, Romans, Dacians, the peoples of Central Asia. It is widely known about gold banners with images of the wolf head in the Turkic Khanate Mongol Empire, Polovtsian. In Iranian tradition such banners resembling other Central Asian ones (including Turkish), known from the Shahnameh.

Of particular interest is the data of the Mongolian poetry reflected in Mongolian chronicle of 1240 "Secret History": "The ancestor of Chingizkhan was Borte-Chino, who was born according to the will of the Highest Heaven. His wife was Goa-Maral" (Danzan, 1973, p. 79). First historian to draw attention to this legend was Rashid - Uddin (Berezin, 1868, p. 148). Translated from the Mongolian language Borte-Chino (Berezin, 1868, p. 149) means "gray wolf". His wife's name Goa - Maral translated as "beautiful doe" (Berezin, 1868, p. 149).

One of the Mongol tribes – Bermits linked its origin with the wolf, "Father of the Bersit tribe – wolf (Chino), who lived in the woods near the lake, where the stag lived, and the son of those two became the father of Bersites" (Potanin, 1881, p. 161).

Referring to material on the history of the Mongol tribes, we should bear in mind that the legends and stories associated with the image of a wolf, appeared initially in the Turkic-speaking environment, and for a long time before the Mongol tribes came to the historic arena. This suggests that the given legend about the origin Chinggis Khan came to the Mongolian chronicle from earlier Turkic written sources, or from representatives of the Turkic tribes, vast territories of whose were occupied by Mongols in the XIII century.

This is also evidenced in materials of epic "Chingizname" which in XIII -XIV centuries formed in the Turkic-speaking environment and "absorbed much of the ancient Turkic folklore" (Keroglu, 1976, p. 75). Here is what is reported about the birth of Chingiz in this monument: "Alangova pregnant without a husband". She said: "The sunbeam came down at me, and the wolf goes out of me". Then people decided to make sure. The three men began to guard at the tent of Alangova. Not long before dawn they noticed how the white shining light came down from the sky. After a while it turned into the silver-mane gray wolf (Keroglu, 1976, p. 76).

Consideration of the wolf image in art and traditional beliefs of the peoples of Central Asia has shown its inextricable link with the hunting and military elite of society of nomads. Defining the social role of the image of the wolf is impossible without consideration of its semantics in the ethnic traditions of the peoples of Central Asia. In the epics and closely related in style historical monuments preserved evidence of social, religious and ideological evaluation and the role of the image of the wolf in the Central Asian traditions. This will help us to understand its place in the mentioned areas of human activity, and will confirm the conclusions drawn from the analysis of other sources.

Ancient layer of representations of the wolf – chthonic creature monster enemy of all living things – absorber – is widely represented in the visual "text": they are likely to persist in later folklore and fine monuments, rethought in terms of the subordination of natural forces and human qualities of this animal (Kubarev, 1987, p. 114).

Opposition "predators – herbivores" which was canonically reproduced in Scythian-Siberian art (scenes of "torment") in late ethical tradition loses cosmology of zoomorphic images and become poetic symbols of epic heroes. Warlord clan militia compared with the wolf (Batyr "destroys enemies like a wolf that attacked the sheep"). In Orkhon inscriptions it says: "The army of my father – Hagan was like a wolf, and his enemies were like sheep".

Many peoples associated the origin of the wolf with the sky. Turks called wolves "heavenly dogs" or "dogs of God." In this regard, it was believed that when wolves howl, it means that they are asking for food from the sky and then the sky (Tengri) tells them from whom to eat. Before the meal, white wolves allegedly made a prayer of thanks, sitting down on their hind legs, holding animal buds in their forepaws and thanking Tengri for their food. The attack of white wolves on the herd was considered a good omen, marking the multiplication of the herd, enrichment. Therefore, it was forbidden to express displeasure at the slaughtered cattle, because it was considered as a gift to Heaven himself and, in response, expected to receive grace from Heaven.

Attitudes to the position of the image of the wolf in celestial phenomena and its connection to the heavenly bodies also indicate a connection with the sky. In the ancient Türkic myth it is said that the Little Bear is pulled by two horses, and the Big Bear - by seven wolves. The latter continuously pursue two horses, but cannot catch up with them at all. If wolves caught up with horses, then the world would end (3. p.90). G.Potanin suggested that the Türkic-Mongolian name of the lightning "tsolbon", "cholbon", "solbon" comes from the word "wolf" and drew analogies with the traditions of other peoples: Russian - "wolf star", Lithuanian, Czech - "wolf ". You can also assume the relationship of the image of a wolf with a lightning. Between Tengri and this required the same ritual actions. For example, if a bull dedicated to the god Tengri will be killed by a lightning or a wolf, then the same rite is performed: the bones of a bull are laid on a special wooden platform arranged at the site of a lightning strike or attack by a wolf, and only then buried. Within Turkic-Mongol people comparison of animals and humans was caused by mythological beliefs. The

manuals of Turkic warlords retained in the texts of X-XII centuries – “Lists the various animals and birds which determines the properties that warlord must have” greed of the Wolf and wolf’s strength. In the chain of zoomorphic images wolf (along with the tiger and birds of prey) is always presented.

Known relationship to the image of the wolf has the protagonist of the Kyrgyz heroic epic “Manas”, characterized by the epithet “Ashe-Gray Mane” (kekzhal). On this occasion, V.M. Zhirmunski wrote that “Ash-Gray Mane” in the work of Turkic-speaking peoples called this wolf image which is widely spread in the epic and folklore as a totem animal (Zhirmunski, 1961, p. 122).

The image of wolf occupies a significant place in the Oguz folk epics, myths and legends in which Oguz portrayed as “legendary ancestor of Turks born from the gray wolf” (Gordlevski, 1947, p. 318).

Typologically close to this motif occurs in Oguzname – Uighur manuscripts in the National Library of Paris (Keroglu, 1976, p. 328). It is reported that in particular, Oguz-Kagan was conceived from the rays of light that lit up the eyes of Ai-Hagan – the mother of the hero (Keroglu, 1976, p. 39).

Addressing the people at the beginning of their conquests, Oguz Kagan says, “I became your Hagan, take your swords and shields, Tamga will lead us to the “grace”, “gray wolf” let it be uranium. “Gray wolf brings Oguz Kagan victory in one battle, and in a difficult moment wolf points the hero to the way of salvation: Now move with the army Oguz Kagan. Lead the people and Beks here, I’ll show you the way” (Keroglu, 1976, p. 39).

In more detail the modifications of the image of a wolf in the Turko-Mongolian epics examined by R.S. Lipets. She distinguishes several motives: wolf – totem ancestor, the wolf – a guide, a wolf – the breadwinner, caregiver hero, wolf – a werewolf and finally the wolf as a symbol of military valor patrimonial military team leader, which is often compared with the wolf pack (Lipets, 1981, 133).

Medieval nomads of Central Asia inherited many figurative traditions from their predecessors. Mythical images of the Scythian-Siberian animal style were unified and creatively recycled. Along with this, extensive Turkic world has retained its ancient art series of images, embodying them in small plasticity and monumental sculpture (Savinov, 1984, p. 235).

A find of great interest was discovered in Zhambyl region. Pear-shaped vessel with a narrow neck, topped with a sculpture of the animal’s head was found. Its height 28.5 cm, diameter of the body of the vessel is 13.5cm. Vessel made of light colored bronze, bulging eyeballs of an animal encircled with red copper, with notches from the yellow bronze. Short ears are slightly protruded and pointed. Elongated shape of the head and engraved parts of the nose and teeth are typical features of wolf. The vessel was filled through an opening in the top of the head. Hole had a cover which should be fixed in place by the hinge (cover was not preserved, the hinge tabs left). The contents were poured from the vessel through the slot in the mouth of the animal (Rempel, 1956, p. 79).

Carved clay as wall decor of medieval buildings at an early middle ages gets spread in cities of Zhetysay. Country medieval fort palace complex Kulan had a rich and varied decor. It is represented by fragments of carving clay plaster stucco reliefs and sculptures of painted clay.

Detail of a panel with the size of 60 × 50 cm has plant-animal-content. It contains graphic carving. On a panel there is a picture of a wolf. The rear half of the body is lost. Animal depicted in a static pose, in profile. Jaws bared and its eyes are narrow. There is curl floral ornament preserved above, underfoot loach as sinus-shaped curving stem with twisted curls. Bottom composition is an outlined frame of three bands: two narrow and smooth and between broad ornamented vertically arranged leaves (Nurzhanov, 2011, p. 137; Emam & Shajari, 2013; Soleymani et al, 2014).

In the art of Central Asia images of animals has long occupied a special place. In the Bronze Age they are linked with the concepts of the animal as an ancestor of the early farmers; in south- western part of Central Asia with the mythology and notions of space populated by beasts and animals. So, wolf, deer, ox, horse, sheep, goats, wild boars were in the original ancient personification of the forces of nature and the cosmos. Deer and horse reputed solar deities and often replaced each other (Rempel, 1987, p. 22). Art of oriental despotism refracts images of mythology and develops the idea of the inviolability of the strongest power. In the X–XII centuries genealogy of tribes pushes away cosmogony and mythology of animals (Rempel, 1987, p. 28).

Highly expressive is pommel of the handle of the lash that Ak-Kuhn issued in the form of the head resembling a beast on all grounds (long head with an open mouth with teeth, and sharp ears) wolf. “The whole figure of terrifying predator, emphasizes the expression on its strength and might” (Kyzylasov, 1951, p. 50).

Attributes of the body of a wolf believed to serve as talismans and amulets in traditional folk medicine. Within Turkic peoples the rituals and customs associated with the worship of the wolf and reflecting remnants of totemism were widespread. Wolf acted as a protector of people from illness, misfortune and all evil (Wyrasti et al., 2019).

According to the legend, the wolf helps to preserve the life of the child and mothers. So, they gave unborn baby wolf saliva for the child to become brave, healthy and not exposed to evil forces. Exceptional importance was attached to the skin of a cleft palate, some women used it as a tool which protects the newborn from death. Skins were soaked in water and stretched, and newborn was passed through it. It was one of the most common rites, performed by parents whose children often died.

It was also widely practiced in the past to attach wolf's fangs to children's clothing, as a talisman against the evil eye and evil spirits. Antiquity of this ritual is confirmed by archaeological finds. On the territory of Kazakhstan in the Bronze Age burials archaeologists found a lot of teeth of predatory animals, including wolf teeth, as amulets. Such amulets protected the people from various troubles, diseases, "fright", helped difficult childbirth and guarded the newborn, and also were used to protect livestock, mainly from the same wolves. To produce such amulets every part of wolf's body was used: skins, bones, flesh, tendons, bile, milk and other (Potapov, 1958, p. 137).

On the basis of the origins widespread in Turk-Mongol peoples reveals "kok – storm" (kokpar) S.P. Tolstov concludes that it has its roots go back to totem-wedding rituals where the totem was the personification of the male wolf and female - goat (Tolstov, 1935, p. 14). In this regard, we should point out that the Kyrgyz consider goat's meat curative, and goat's carcass is the object of nation sport-game "kok – storm". Therefore, immediately after the carcass of a goat thrown near a yurt by the winner, it is cut into pieces and distributed to all comers. Those who did not get the goat meat go into the tent and drink the broth. This custom is an echo of the communion to totem (Bayalieva, 1972, p. 23). A wolf was considered ancestor of the Turkic peoples, S.G. Klyashtorny noted that within the Turks "there was a special reverence for the wolf, expressed primarily in military symbolism". Remnants of the cult of the wolf repeatedly documented many of the Turkic peoples. Turkic warriors in some of Chinese chronicles are called wolves. On the eve of one of the battles Kipchak Khan Bonyak (Boynak), to learn the outcome, decided to read the fortune. At midnight, he departed from the camp and howled like a wolf. He got responded first by one wolf, but Khan continued to howl until a chorus of wolves not handed him a response. This was before the battle with the Hungarian king Koloman. Returning, Bonyak Khan said that tomorrow they will win. And so it happened.

The sacred connection of the symbolism of the image of the wolf with society has found its reflection in the pedigree traditions of the peoples of Central Asia, in which this image occupies an important, if not the leading, position. Pedigree legends were associated by many scholars with certain ethnic groups and even whole language families. So Urmanchiev believes that the legends and traditions associated with the image of the wolf appeared in the Turkic-speaking environment, and long before the Mongol tribes entered the historical arena (). Konovalov, on the contrary, in his article suggests that the cult of the wolf is more characteristic of the Mongols, while the Turks correspond to the cult of the deer. He hypothesizes that Genghis Khan's pedigree tradition not only captures the genealogy of the khanate family, but also, on a macro-scale, how the Mongols represented the creators of Secret History about their ethnogenesis and ethnic history. The image of a wolf is associated with many geopolitical formations of Central Asia; it has important ideological significance for them. Moreover, the recognition of "wolf clans" belonging to a certain related group of ethnic groups puts them in a priority position, while leaving behind other ethnic groups secondary roles in the historical and cultural process. However, the emergence and development of the symbolism of the image of a wolf in different nations is based not on ethnic kinship, but on typologically close representations. This judgment applies not only to the Turkic-Mongolian peoples, but also to many peoples of the world who have developed the cult of the wolf.

Indeed, the wolf is a sacred, revered beast, one of the most common images in the epic and genealogical legends of many peoples. The image of the wolf has a strong tradition in ancient beliefs and poetic language, which has been noted by many studies. V. Gordlevsky characterized the "tales of the wolf" as "dear to the Turkic-Mongolian tribes." I. Berezin gave a clear definition of the legends about the wolf-ancestor of the Türks and Mongols: "This outline is common to both peoples, does not belong separately to any of them, and is generally distributed in Central Asia". For G.Potantin the originality of the cult of the wolf among the Mongolian and Turkic peoples was also undoubtedly.

The image of the wolf is included in the pedigree legends of all the ruling dynasties of the largest states of Central Asia for one and a half thousand years. In some cases, the presence of the image of a wolf in the pedigree of the new ruling dynasty looks like a necessity to ensure continuity and legitimacy of power, which is not limited to ethnic boundaries and was understandable to the general population. In the pedigree traditions, the image of the wolf appears as a sacred creature, providing the necessary connection between deities and society. It is of interest to consider the semantic load surrounding the image of a wolf in pedigree legends. The legends of the mother progenitress can be divided into groups. The first are the legends about the Usun boy, the Ashin race, a number of later legends from the Buryats, Kyrgyz and Kazakhs. This is a cave or a burrow replacing it, a she-wolf as a symbol of the feminine, she is both a wet-nurse and a mythical spouse. The second is the legends about the origin of the Ashin clan, the legends about the origins of the ruling Uyghur clan, the genealogical tale of the "golden genus of Genghis Khan". An element of male cults prevails here: this is a tower, a ray of sunshine, a wolf-spouse.

The above gives us the right to doubt the totemic character of these legends. M.Gryaznov, characterizing the images of animals in the Scythian epoch, said: "They lost their original meaning of the totem and were already conceptualized, apparently, as mythical creatures with special ones. The mysterious powers peculiar to each of them"(). And the wolf acts not as the progenitor, but as the image of the patron, the guardian. His relationship with the deities comes to the fore. In more ancient views, he acts as a representative of the cult of the earth, but in consequence more attention is paid to his connection with the heavenly and solar cult. This can be associated with conscious processes that took place in society, when male cults associated with the sky came to the fore. It can be argued that in the pedigree

legends the image of the wolf acts not as a totem, but as a symbol of the heavenly patron, as a representative of the sacred world.

The image of the wolf has not completely lost its sacredness for thousands of years and continues to occupy a special place in the religious beliefs of many peoples of Central Asia. Naturally, this symbolism was preserved as a purely masculine, patriarchal cultural dominant among the Turkic peoples, because, as K. Yaspers believed: 3. p.

The image of a wolf is one of the most significant animal symbols of different nations of the world. In many cultures, it has a special role and a great cult ritual and sacred significance. Today, it is the wolf that is installed on the banners of various state and military structures of various Turkic peoples of Eurasia. The sacred connection of the symbolism of the image of the wolf with society is reflected in the pedigree traditions of the peoples of Central Asia, in which this image occupies an important, if not a leading position. The cult of the wolf was widespread outside the region under consideration, where its sacredness was also emphasized.

3. Conclusion

Thus, based on the considered material we can talk about the huge social, religious and ritual significance wolf image from ancient times, continued for millennia. Widely spread zoomorphic images, including an image of the wolf, in the early art of Eurasian nomads are not accidental, it marks a definite stage of development of attitude. Having considered the various aspects of religious beliefs about the image of the wolf, we can say that they are based on the original sanctification of this image, based on the totality of the natural characteristics of a real animal - a wolf. Image of the wolf became an epic character, a symbol, and symbol never belongs to a single synchronous slice culture, it always passes from the past and into the future. Memory of the symbol is always older than the memory of the texts mentioning it.

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