

The Problems of the Mythological Personages in the Ancient Turkic Literature

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Abstract

The article deals with the problems of mythological personages in literature and culture of the Turkic peoples. It is known that the tribes of Turkic ancient epochs formed the nomad culture. And the basic core of this culture was the mythology. Since ancient times, the Turkic state called themselves “people chosen by God”, as it was evidenced by the information from the ancient runic writings. In the Yenisei runic it was called a state. This ancient mythological cycle is an integral part of the public cult of the Turk Empire. Descendants of “Kokturk” that first led a nomadic life, settled along the endless expanses from Mongolia to Europe, interacting with many nations, interpenetrating in a different environment, adopting their culture; some of them got accustomed to a sedentary lifestyle. Turkic tribes, known in history books under the general title ‘the Turk Khanate’, later began to found their own state and form their own history and literature. In the process of investigation the authors revealed their scientific viewpoints and hypotheses, compared and generalized them.

Keywords: the ancient Turkic literature, mythological personages, Orkhon manuscripts, Nomad culture, Kokbory

1. Introduction

It is important to consider that in the wide range of mythology of the Turkic peoples, we focused namely on the mythology of the Turkic tribes who lived from ancient times in Altai, Siberia and Mongolia. The reason for this is that among the Turkic peoples living in the Altai region and Siberia, the mythical and mythological stories have been preserved in their original form compared to other Turkic peoples. And mythology of the Turkic peoples, located in the west and south-west of Eurasia, has had long ties with sedentary peoples and has undergone numerous changes. A special fighting spirit in defending the lands of their tribes that spread from Ashin clan, features of the formation of ancient Turkic statehood, the emergence of khagans, have repeatedly been the subject of scientific analysis.

The ancient clans who founded the Kazakh statehood had existed under the influence of various religions, despite the fact that they did not worship themselves, but still took religion of the settlement, where they were involved. Originating in the Turkish-Chinese region, Buddhism, Shamanism of our ancient ancestors, Zarathushtra religion, originating from the Aryans and Saks, the Islamic religion – all this at one time brought ancient Kazakh clans several myths associated with religion.

There is no doubt that in the mythology of the Turkic speaking peoples of Central Asia, Turkey, Iran, Afghanistan, there is a set of plots and repetitives which are close to each other. This is evidence of the fact that the roots of the Turkic peoples are the same. To determine the generality of the images in the mythology, we are comparing the genetics of those people, the religion of that time and can identify distinctive features. Diversion in mythology originates from the early beliefs of the people who lived since the creation of the world.

Let’s reveal the details of the origin of the images kokbory – “blue wolf”, the bird Samuryk, diva, aydahar, found in the course of this research in mythologies of the Turkic-speaking peoples.

2. Method

In fact it is more likely that for centuries, awareness of the family tree of ancestors has been a phenomenon peculiar to the Turkic-speaking peoples of Central Asia. They consider themselves as descendants of one animal which was their ancestor. For example, the Tibetans believed their ancestors to be monkeys: a he-monkey and a she-monkey Raksha (Angel of the forest); the Mongols – descendants of a blue wolf and a deer; the Teles people – descendants of a wolf and a daughter of the king of the Huns; Turks say they descended from a she-wolf and prince of the Huns. Hence, the distribution of ancient lineage starts with the presentation of the origin of a single common ancestor, the blue wolf that represents power of the spirit and power.

Having looked at Kokbory (Blue Wolf) in Turkic mythology, it is considered to be one of the sacred concepts. Turks call the wolf “bory” (in Mongolian – shino / chinno). Ancient Turks called the wolf the “Blue kurt” as well. Kok (which means blue) is of blue color, blue sky. The Turkic “kurt” is a root of the Kazakh word “kurtylu”. It means that “Blue Wolf”, that was sent by blue skies and saved Turkic tribes from death, is a specially revered and sacred animal” (Gumilyov, 1999, pp. 480-481).

M. Zharmukhamedov says that in the dastan “Ogyzname” the word “kok” – “blue” is used most often in three meanings. These are:

- A) epithet that defines the nature and properties of the object (“blue image”, “blue light has come”, “bluer than the color of the mirror”, “eyes bluer than skies”, “blue bore”, “blue-mane leader”);
- B) the names of familiar objects or a person’s name (“let it be a blue tent”, “shoot arrows into the blue sky”, “blue (sky) is the name of Ogyz’s son”);
- C) the Creator, the Almighty (“the creator of blue sky”, “heaven shines with a blue light”, “girl laughing and blue skies laughing”, and in the meaning “if crying, then skies are crying”, “I implore the blue skies”) (Zharmukhamedov, 1996, p. 261).

One of the main qualities of the wolf is the inability to make it tamed. He does not bow like a person in front of those who are taller and more powerful than him. This is the most proud, courageous creature among animals. Maybe that is why people say, “For a wolf to be leashed is like a pig to be driven – you will never tame them. “Perhaps the love of the wolf for freedom, courage and pride inherent to the leader, were the reason that the Turkic-speaking peoples called them their ancestors.

In genealogical mythologies of the Turkic people the blue wolf or the blue she-wolf appear in the image that leads his people to marches away from enemies and brings up helpless baby-cubs.

So, we’ve seen that myths of the Turkic peoples are rich for legends about the fact that the “Blue Wolf (kokbory) is a messenger of heaven, the savior of the tribe of Turks, a sacred animal”.

Stories about Kokbory are found in ancient legends of Uysuns, Turks and Mongols. In the annals written in Chinese, there are still found legends about the Blue wolf, which is described as follows: “During the war, the people were completely destroyed. In the whole steppe the only survivor was a 10-year-old child without arms and legs. Now he lives with a she-wolf he meets, who licks his wounds, heals him, gives him food and shelter. The boy lives with the she-wolf until maturity. Enemies find the young man and the she-wolf hides herself in a cave on Mount Gauachan. In the den the she-wolf gives birth to ten sons. Her sons grow up, get married, have children and found a large tribe. Ashin’s name, the strongest among the ten sons, became their common name. Ashin’s descendant, leader A sen-Shad takes people out of the cramped cave, and they settle in the Altai and call themselves the Turks (Margulan, 1985, p. 125).

N. Kelimbetov says about it the following: “Now if one asks what is truth in the stories about the blue wolf, then in the 5th century A.D. 500 families of the bore tribe moved from the long-occupied lands Saryzhazyk (yellow plain) to the south of the Altai. It was in 439 A.D. The name of the leader of the tribe was Turkit (Kelimbetov, 2004, p. 408). The word “Turkit” means a “helmet” and is used to mean strong and brave. The Turks at those times were adept at processing of white iron. They made iron weapons and necessary utensils. The legend about the “Blue Wolf” is perhaps an echo of the historical ideas of the time.

If we pay attention to the monument, which was found in 1968 in the locality of Bugut in Mongolia, it shows the silhouette of a wolf standing next to a man with no arms and legs. This epigraphic monument, written in Sogda language, describes the early years of the Turk Empire.

From the legends of Chinese chroniclers Bay-shi and Sui-shi, forefathers of Turks originated from a tribe of Huns, a family of White bones, named Ashins who lived on the shores of the Western Sea. Once the neighboring tribes having killed absolutely everyone, left among the reeds only a 9 - year old boy, cutting off his hands and

feet, so that he died in agony. The young man was found then and brought up by a she-wolf, who later became the mother of his sons. Fleeing from enemies, the she-wolf hid herself in inaccessible caves of the Altai Mountains and gave birth to 10 sons. Another legend says that the she-wolf was hiding in the slopes of Turfan, in the east of the Tian Shan Mountains. All the sons chose Turfan daughters as their wives. Ashin's grandson became the leader of the tribe. Ashin's name had the meaning of "noble wolf". On the banner of their tribe they represented the head of a wolf, paying homage to their old ancestors.

In another legend of Chinese annals, N. Bichurin gave examples of two beautiful daughters of the leader of the Huns. Not finding decent candidates for his daughters on earth, the leader of the Huns decided to devote them to the blue heaven, and for that he built a high fortress. After 4 years a wolf dug a hole into the fortress and stayed to live there. Seeing a wolf, the youngest daughter of the leader decided for herself that if "We are made to live in this tower to be closer to heaven. And now a wolf comes into our view. So is it luck prepared for us by fate?" So the young woman went into the hole, married the wolf and gave birth a son to him. Their descendants grew in number and made up a whole kingdom. "No one can explain why the people here are so much fond of protracted songs that resemble howling of a wolf." (Bichurin, 1953, pp. 158-159).

And in other parts of the globe, such as Kamchatka, some legends say about the relationship of a woman with a wolf. According to the legend, twin children were born to this world and the people, living on this island, ostensibly were their descendants. With the onset of spring Kamchatka arranges a grand celebration in their honor. With songs and dances they dance in a circle around a wolf silhouette, made of straw. Having conditionally chosen by a girl-beauty of the island, they call her the bride of the wolf and arrange a wedding. In many ancient Turkic legends and written monuments the wolf acts as a savior.

In the epic "Ogyznama" Hagan Ogyz devoted a fiery speech to his tribesmen before a campaign: "I have become your hagan. Take a bow and a shield as a sign of prosperity. Let our call be "Blue Wolf" (Auezov atyndagy Adebiet zhane oner Instituty [AaAzhOI], 1986, p. 208).

In the epic "Ergenekon" among the blue Turks who lost the battle with the Tatars, only two sons of Ilkhan survive – Kiyan and Nogiz. While hiding from the enemy, they go further to the mountains away from home. On their way they encountered a she-deer, who leads them to the plain between the mountains. Making sure about the safety of the area where no human ever lived, Kiyan and Nogiz, happy and glorifying God, stay to live in these lands. Since then, for 400 years blue Turks have been growing in number there. The plain surrounded by mountains on all sides, becomes cramped for the blue Turks. They decided to no longer hide and find the land of their ancestors. Wandering in the mountains, they saw a blue-colored wolf who followed him to the road.

A Tatar legend is also interesting. In ancient times, Tatars, wandering among the mountains and forests, fell into the trap of the enemy, where almost all died, but a white wolf appeared out of nowhere and saved them (Urmanche, 2011, p. 199). In Khakass epic "Albynzhy" Akh Puur (White wolf) is a reliable friend of Albynzhy batyr. In the Altai heroic epic "Ak Toichy" a white wolf is a reliable friend of Ak Toichy batyr (Butanaev, 2003, p. 260). The name of Bashkortostan people is derived from the meaning "a plea to the wolf". "Bashkyr, Bashkort" literally mean "Head wolf" – the leader – a strong wolf, wolf who goes ahead and leads his pack. In the Kyrgyz dastans legendary batyrs were called "blue-colored leaders". In the Kyrgyz epic "Manas" there is a common phrase "My Sultan is a blue wolf". About Manas Khan himself it is said: Manas knew everything, he had ears of a "blue-colored wolf" (Kydyrbayev, 1980, p. 450). Azerbaijanis praise the most courageous and brave by saying: "he swallowed the heart of the wolf", "son of the wolf". The name "Gook bori" is the most common (Meletinskiy, 1990, p. 672).

In the famous epic "The Book of Korkyt-Ata" the sacred image of the wolf had a special meaning for the characters.

Shamans of a plow people referred the wolf to the most sacred and revered animal. In the legends of the plow people the 9 sons of the revered spirit resemble wolves (Puhov, 1962, p. 185). As we observe from the written manuscripts, hordes of Kipchaks (Polovtsians and Cumans, i.e. inhabitants of steppe regions), who considered themselves to be descendants of the ancient race, worshiped a wolf totem. For the king of the Horde Bonyak worshiping to the sacred wolf was the main ritual.

Kazakh shaman-healers have still preserved elements of worship to the sacred wolf in their rituals. During the ecstasy to fight evil spirits, they call for help the Blue wolf spirit, a great six-arshin hungry wolf with sharp teeth and a wicked young wolf. Khan Janibek's army, that became famous in the campaign against Jungars, fielded a banner with the image of a wolf's head which was fluttering in the wind making special sounds, announcing the upcoming battle. The Uzbeks and Turkmens have a tradition during the wedding "to see off the bride of the Blue Wolf"; the worship of this totem has the meaning of birth of strong descendents (Zhabborov, 1994, p. 320).

A wolf fang was a mascot for the Turks, and Kazakhs used to hang them on the new encampments, believing that it will keep livestock safe. Jaws and claws, tails and manes were attached to the cradle in order to avert the evil eye from the baby. Until today this phenomenon is reflected in various forms in the clothing of children and adults.

Having looked at the mythology of many nations, let's now consider that there are divas. Diva is one of the characters, often found in the mythology of the Turks. In the mythology of the ancient Indo-European peoples divas are depicted in the image of a god. For example, the word "daiva" (derived from the root -diu) means "to give light, to illuminate by the beam", "sky". Later, in the era of A.D., the king Irana Kseroks issued a decree against the diva, and taught his people to worship Ahura Mazda (Zarathushtra). For this reason, in "Shakhsnameh" a Persian batyr Rustem was described as a hero fighting a diva. Under the influence of these changes a diva was considered as negative, and later in the Persian language "div-" has the meaning of "demons, evil force, monster". The Tajik "Great- Safed" has the meaning of "white diva is good", and "black diva is evil force" (Braginskiy, 1972, p. 524). In the era of the primitive communal system people thought that mountains, steppes, forests, lakes, and many other things had their own gods, who guarded them. Divas found in mythologies were considered as masters of these areas, i.e. small gods.

3. Discussions

In the mythology of the Turks the main character for some reason travelled to far away countries. On his way, in a deserted waterless place, he came across an alone standing palace. This palace turned out to be the house of a single-eyed diva. There is another story. Dzhigit (young man) went down under the earth where a diva barred his way. Ancient people believed in the truth of the fact that places where no man has gone before were inhabited by gods or divas who were masters of those lands. A diva could smell the appearance of a man in his areas. That is why Kazakh fairy-tales are rich for statements where a diva shouts: "Here I can smell a human's spirit!"

In Kazakh fairy tales a diva appears as a huge single-eyed monster, sometimes double-headed with hair-covered body, indicating the presence of residues of the chaos in his image. A diva in fairy tales steals women, forcibly makes them his own, lives in a cave of a huge mountain, eats human flesh, has enormous power, i.e. an evil character who performs acts which are not characteristic for a human being.

Sometimes, deceived by a weaker character, he turns to his servant. For example: "Kanbak shal" (Weightless Old Man) fighting a diva overrides him. Not always in the Kazakh fairy divas appear as evil force.

For Persians a diva is the master of evil. Persians portray him as a villain who has a great dark force. In the understanding of the Tajiks "black diva" is an evil force that bewitches people and sends them off the rails. For this reason, they perform magic rituals against the diva (Bertels, 1960, p. 556).

In shaman mythology the shamans themselves are afraid of divas. They have a belief that a diva appears in the form of an afterlife bag with a ferocious, intimidating look.

Kazan Tatars and Bashkirs describe diva-daemons as demonic characters. In their view, a diva dwells in the depths of the deep waters under the earth. Bewitching people, he steals them, marries them, sometimes entertains them as guests in his house. There is a legend that supposedly a diva-daemon can be presented in various guises, mostly in the form of man, and as they lay tables and say the word "Bismillah", all the dishes offered by them turn into horse droppings and they themselves disappear in an instant. At the same time the mythology of the Bashkirs represents a diva as a daemon, master of the wind, who enjoys a life of a human being. In the Bashkir folk epic "Kozy-korpesh, Bayan-Sylu" we meet another diva-daemon – an immortal creature that can be killed only hitting him in his heel (Berdibaev, 1980, pp. 18-22).

The word "diva" is a common name which can be found in many European and Asian languages. It follows that this concept is likely to have long appeared in the minds of ancient people. The original meaning of the word and belonging to a particular language is very difficult to identify. But still, it is possible that this word appeared at the time when there were such tribes as Aryans, Saks and Huns, and namely before the relocation of these tribes from Central Asia and Kazakhstan. But we'll talk of that later. The word "diva" in the Turkic languages is pronounced as "deu" and sometimes "diyu", and in other languages it sounds as follows. For example, in Avesta they say "daeva", in the language of Pahlavi as "dev", in the Old Turkic as "diva". In all cases, it has the original meaning – god.

The famous Persian researcher Ali Akbar Dekhoda gives the following definitions to divas: "Diyu is one of the types of devil and daemon. This word (Diyu) was separated from the group of words describing the ancient gods of the Aryans. Later there appeared Zarathushtra, and then we became aware of Ahura Mazda, and the gods of ancient times were now portrayed as daemons sending people off the rail. Yet the word "Diyu" still exists in

many European and Turkic peoples who have had close ties with the Iranian tribes. For example, Turks still use *deva* to mean a god. *Devs* is the name of the god in Latin. Zeus is the name of the famous god of the Greeks. The same meaning belongs to the French word *Dieu*.

With the development of self-consciousness, people understood the power of nature and learn about themselves, and ancient concepts of *divas* began to lose their force. In ancient Turkic mythologies "*diva*", who rose mountains and boulders, came to help a *batyr*, and in the subsequent mythologies the *batyr* entered the fray with a *diva*, defeated him and achieved his dream. Since the time of the development of society, in mature mythologies a *diva* appears in the form of a half-witted character, who has only force and becomes a laughing stock for the winning old man *Kanbak*.

The image of the bird *Samuryk* is found in many mythologies of the Turkic peoples. If the Turkic mythology calls the bird "*Samuryk*" (large black kite), the Iranian mythology uses the word "*Simorg*". These facts can be found in ancient manuscripts, where in ancient times the peoples of Asia had motives telling about the bird *Samruk*.

According to the Uzbek researcher Mamatkul Zhurayev, in ancient Turkic mythology the eagle and the dog symbolized the tree of life. In ancient Turkic legends in the ideas about the origin of the earth and the sky, there were images of the dog *Barack* and the golden eagle that hatched from the egg of a mighty golden eagle. The author supports the idea that at the top of the tree of life, the golden eagle soars, which is associated with the sky and the bottom is the home of the dog which is related to the earth.

According to the researcher, from the name of the tree of life *Soma* (*Homa* originated from *Somy* – *Samuryk*, and from *Homa* – the name of *Kumai*). This is explained as follows: "If we take into account the fact that in the ancient heritage of our ancestors "*Avesta*" it is mentioned about the tree of life *Soma*), *Homa* which grows in the middle of the sea *Vorukasha*, the etymological connection between the name immediately draws our attention to "*Soma*"-"*Samuryk*" (*Dog-bird* and *Homa-Kumai*; *Kumai* is associated with the name of the dog which originated from a family of birds). As a result, the ancient beliefs, which later became legends, depicts the world as the image of a flying dog, a bird-dog, which became a symbol of the mythical tree of life.

Therefore, it is clear that the story about the birds *Samuryk* can be associated with the tree *Soma*, because both the mythology of the Turks and the book "*Avesta*" say about one and the same habitat of the bird *Samuryk*. Both the Turkic mythology and the "*Avesta*" book say that the bird nested only in trees. We think that this assumption results from the following: people living in the era of the primitive community, imagined the images of the spirits that lived on top of the world tree that joined together the three worlds. In the book "*Dinkrad*" *Sana* along with a hundred companions went down to the earth to spread religion among the peoples. After living for a hundred years, he turns into a bird and returned back to the top of the tree *Soma/Homa*. Perhaps it stems from the idea that a person after death turns into a bird and flies away. Siberian peoples, practicing shamanism, had the custom to leave the body of the deceased on high ground at the mercy of vultures. They rejoiced when they saw the traces of kite on the body, believing that the spirit of the deceased person flew with the birds. "Now the soul gets to heaven" they thought. Kazakhs have a saying "*shybyn shan*" which means "the soul of a fly". There is a possibility that it meant that after death the soul, like a fly, flies away.

Turning now to the mythology of various peoples, one of the most common images is the image of "*aydahar*" – "*dragon*". Mythical *Aydahar* is commensurate with the image of a snake. They replace each other. The concepts of "*snake*" and "*dragon*" are used as synonyms. In mythology, the dragon is a monster which has incorporated zoomorphic incarnation of the three worlds. The snake is a representative of the lowest underwater world, and he, with his wings, is a representative of the upper world. He has the head and claws of a predatory animal which is a representative of the middle world.

Fairy dragon is the image that embodies evil. This Iranian and Arab interpretation is quite similar with the ancient Turkic image of *aydahar* (in Turkic mythology is that it is presented in the form of a giant snake).

The Kazakh folklore has preserved the image of "*another aydahar*" that has lost its name, rather than "*aydahar*" – the acquired ancient Turkic name.

S.A.Kaskabasov defines "*Aydahar*" as the snake of huge size. A particular uniqueness of *aydahar* in Turkic mythology is that it is presented in the form of a giant snake (Kaskabasov, 1983, p. 236).

Of course, in some fairy tales, in its international motifs, there is a connection with the water.

Proto-Turks revered the snake-*aydahar*, worshiped him, saw him as their totem and the owner of the spirit. These ideas remained from the era of unity of *Dravid-Elam* and *Sumer* – ancient proto-Turks because the Iranians and Indo-Aryans did not revere the snake.

You can see that the Saks-Scythians worshiped the dragon-snake along with the image of a girl-snake and ancient data about the troops of the Scythian-Sarmatians. A long triangular flag, woven from scraps of fabric of motley color ("Remember the motley banner of Alash...") was waving in the wind like a motley snake or dragon, leaving a lasting impression (Gumilev, 1994, p. 480).

The difference of Massagets' beliefs from the Persians is in the existence of the tradition of worshiping the snake. The fact that Saks-Scythians, Sarmatians and Dai-Massagets worshiped a snake makes it possible to reveal their ethnic and linguistic features. Thus, in the ancient Kazakh mythology a snake-dragon appeared in the form of a helper, the spirit of ancestors, a totem (Kondibay, 2004, p. 185).

This image was found in the legends about Korkyt who wanted to avoid death. Korkyt his whole life was trying to escape death, but death found him in the form of a snake, and he died when the snake bit him while floating on the river Syrdarya and playing the kobyz (Kazakh national musical instrument). In the Islamic religion, in the holy book of the Koran, the name of the angel that carries away a man's soul is Azrael. In the writings of the Koran the reason for the expulsion of Adam and Hawa mother from paradise becomes a snake. The snake, persuaded by the devil, covered him with its body and took him to paradise. Adam, tempted by the devil, is casted out of heaven and went down to earth. In the following places it is told about a human child who found the fate of a mere mortal without any holy ability to eternally lived in paradise. During the great flood of in the ark of the prophet Nukh there formed a hole, but the snake that had curled into a ball, closed the hole and made a condition. For its service it required to give her the one who had the best-tasting blood. A swallow helped the man avoid death. Here we can discern the image of the snake, who if not directly, but indirectly brought death to man, helping the enemies of man. The staff of Prophet Musa, turning into a snake, killed all the wizard-snakes and magician-snakes in order to return the infidels on the right path, here the snake is a symbol of death and fear.

The Iranian scientist Dr. Mavhash Wahed Duet, who studied the etymology of the word "Azhy" says the following: "The word "Zahak" came from the Indian mythology. Among the tribes of the Aryan there was a race called "Naga". At one time this race belonged to the state Diteha. The word "Naga" is derived from the root "Nag", which in Persian means a "snake". Most of the people living in the state of Assam in India, worship different idols in the form of a snake. For this reason, in its origin, this term has the meaning 'worshiping a snake'. The Indian mythology says this: "Nagi are the children of Brahma and descendants of the tribe of Aryans, the Nagas are divided into several genera, some of them are: Takshak, Akhi, etc. The word "takshak" just like the name of the genus Takshak (Taksaka) has the meaning "descended from a snake". The nomadic tribes of Mongolia tosharis "Tocharis" and Takuir (Takuir) are originally associated with the word "snake" as well as the tribes Thakur "Takuir", who gave the name to the people of Turkistan.

It is certainly true to say that besides Tashaks there is a name of another strong and powerful tribe – "Ahu". This is a different version of the word "azhi" (asi, azi). The founder of the kingdom of the tribe Azhi was called Virita, and Dahak was his alias. "Dahak" is a type of evil, poisonous snakes.

According to the Iranian researcher, in general, the name "Turk" itself came from the word "snake". The famous Kazakh scientist, academician A.Margulan, cites the following facts from the myths recorded in the steppes of Kazakhstan, "Well-known scientist A.A.Divayev found a book about the palaces "Tuymekent and Tas Akyr written by Mullah Tauke Nurabayev in ancient Kazakh language, who lived in the winter pastures of Tastobe. Divayev and N.Andersen wrote an annotation to the text, making the parallel translation into the Russian language, and with a foreword by I.F. Katanov the book was published in the Journal of the University of Kazan. According to the stories of Nurabayev the real name of Alangasar (Gaby) was Azhy. He was unusually tall. In the time of the Flood water did not reach Azhy even to his knees. According to the legend, "In ancient times, lived a great diva named "Alangasar", who had a son "Arslan Alyp" Aresala – a strong hero. However, among the Kazakhs these legends are not about the snake, but rather about a strong diva named Azhy. This reminds us of Scythian legends about one-eyed arimaspas, northern neighbors of Issedons alleged by Herodotus.

Therefore, it is clear in general for the Turkic peoples in the epic "Ogyzname" where Oguzes' appearance is described as: "feet ... like the feet of a wolf", there is a link with the first beliefs. In history there have always been and still are similar tribes who worshiped the idol of a snake, many of which take place in the legends and myths of China. Chiefly tribes, who worshiped an ox, gradually adopted the religion of Zoroastrianism. The tribes, in particular Karaman, who considered snakes as sacred, often declared wars on them. This fight subsequently left its mark on history, and the tribes of Karaman settled in lands of Central Asia.

In addition, in the mythology of Kazakhs there are facts about "Azhy". A.Konyratbayev, referring to Tolstoy's book, says: "These stories tell about Karaman – a diva. He killed cows and drank Khom's wine. After going over the bridge of Sinbad, he killed the god of fire Zoroaster. Thus he joined the nation of liars. There was likely to be

matriarchal cult. Kazan, Badasht professed religion of Zoroaster. Karapan-Karaman, Sarman-Shaman are related words.

Kapury-Carp-Kimar is Babyl god, they were divided into 5 tribes and worshiped a snake. From there came the words “керм-керемет” – “monster”, “кыр” – worm, “сепи” – “snake”. Tur killed Zoroaster-Bratarvahsh – the people, similar to the Turks, hence is the origin of the name Turan. The name “Bakhsh” which is used in the name Bakhsh Siyaush is similar to the name – Oaks (Amu). “Karapans worshiped the snake”, so says one of the legends of Zoroasters, that were born along the Syra ... Strabo of them said that karapany, Kabii-iday-Dactyl (five fingers), revered a snake. In the icons of Asia Minor the image of a snake is quite common. Dactyl-idai are also ancient Aday people” (Konyratbaev, 1987, p. 368).

Analyzing the mentioned facts, we can say that before the wide spread of Zoroastrianism religion many nations had a snake cult.

In many myths of the peoples of Eurasia continent the aydahar and the snake are represented as negative characters, but in the Turkic, Mongolian and Chinese myths they are vice versa described as positive. For example, in Chinese mythology, the significance of the image of the dragon is really great. He is known to be exalted to the level of the Almighty, who created the universe. The peoples of Khakassia and Tuva guard the snake as a sacred animal. V.Ya. Butanayev tells about the myths that have been preserved by Khakasses: “In the Khakass mythology among the reptiles, a special attention is devoted to the snake. There are a lot of allusions about the snake, “Uzun Hurt” – a long worm, “soylas” – twisting, etc. Hangorts beware of snakes. According to legends, once numerous Khakass seok “Aara” was destroyed by snakes for their hostility to the reptiles. Only one noble member of this clan managed to survive, who covered his yurt with a motley noose on the advice of the king of snakes. Since then, for the protection against snakes Khakasses have been pulling a motley noose around the yurt made of white and black wool.

The ancient Chinese mythology tells that the snake was worshiped as a god, the creator. Before the advent of the religion of Buddhism in China, there used to be a main Chinese cult – the cult of the snake.

The tribe “Aara”, assaulted by snakes and neighbors, who worshiped these beings, subsequently also borrowed their cult of worshiping the snake. Subsequently, all the Turkic-Mongol nomads covered their yurts with a motley noose. From the point of view of the etymology, our attention should be focused on the contiguity of cognate words “Aara” and “aza” “ara”.

Tuvian shamans believe that they come from the holy spirit called “aza”. They believed that shamans, who had seen “Aza” with their own eyes, had a special sanctity. Here is what is said about it. Translation from the Tuvian language: “Aza has been living on earth for a long time. The name Aza is praised by the Tuvian shamans with a special love. I myself can see aza. However, not everyone is given the eye to see it. To me it appears in the image of a lonely person. Aza’s favorite places are: the foot of mountains, crossroads, old burial places, red rocks, crossings”.

The Kazakh people have preserved a proverb “Әй дейтін ажа, қой дейтін кожа жоқ” which means “no azha saying ah, and no kozha saying enough”. It is obvious that the proverb came after turning to Islam. Yet the expression “saying ah – azha existed among the nomadic people who believed that shamans (healers) protected the people from the elements, hardship and disease, and the representatives of the tribe “kozha” were the first preachers of the religion of Islam in the Kazakh land. That is why, after turning to Islam they forgot “aza”, the name of the spirit, who was worshiped by the shamans. There are several reasons for that.

Thus, the Turkic mythology acquaints us with the spiritual world of the people, with their common outlook, settling in the subconsciousness of the younger generation. If folklore is the spirit of the people, then mythology is the breath of the spirit of the people. All genres of folklore absorb all mythical phenomena, and are mainly based on the outlook of the people. Myths that had the original content in some time become part of the folklore, and perform both ideological-artistic and informative functions.

4. Conclusions

In fact the world outlook of the Turkic peoples is clearly viewed through mythology. Art heroes Turkic myths are closely associated with nomadic way of life, depicted as animals, birds. This relationship is shown in the traditional perception of the ancient ancestors of the natural phenomena associated with mythological creatures. The article deals with mythological beings: the way Kabori, Aydahar etc. In the unity of all mythological characters, we studied all the Turkic cultural images.

Therefore, the results of the research show that the basis of all art lies in the myth. The source of global and national spiritual perception is a mythological concepts and believes. It is certainly true to say that ancient

mythology revealed symbolic images of mythological heroes. Described in world mythology, the universe consists of various mythological, archetypal heroes. In contemporary art the source of artistic works associated with mythological texts. As a source of spiritual perception is a mythological believes and mythological characters.

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