

**RESEARCH ARTICLE**

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**THE PLACE OF TOTEM CONCEPTS IN THE HISTORY OF  
SOCIAL THOUGHT**

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**Annotation**

The article discusses the totemistic features of the image of the wolf in the imagination of the peoples of the world. The common and general features of this image in the literature of different countries are analyzed.

**Keywords:** folklore, artistic image, aesthetic ideal, myth, mythological interpretation, mythological school, worldview and artistic creation, plot.

**INTRODUCTION**

By totem, we mean animals or creatures that various peoples of the world have considered their patrons to this day. In particular, totemistic concepts and ideas about the eagle, lion, tiger, wolf, snake have occupied a special place in the lives of many peoples of the world. It is known from sources that totemistic concepts have had their influence on the social and domestic life of the peoples of the world, including the Uzbeks, to this day. Totemistic views, traces of which have been preserved in the folklore and traditions of the Turkic peoples, constitute a system of ancient ideas. It is known that primitive man, while being terrified by the forces of nature that seemed unknown to him, tried to overcome them at the same time. Unable to do this, being helpless led to the worship of nature, the worship of seemingly unnatural phenomena, and raising them to the level of culture. This situation gave rise to unscientific (but realistic in the eyes of primitive man) animistic and totemistic perceptions of natural and social phenomena.

Totemism originated from the belief that a person is often connected with an animal or plant, sometimes an inanimate object or natural phenomenon. The ancestors of the Turkic peoples, including the Uzbek tribes, worshiped the sun, water, fire, and later believed in horses, oxen, snakes, wolves, dogs, and other animals.

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They considered the wolf to be a protector from misfortunes, disasters, and a protective force, the ancestors of the clan. The wolf also occupies a large place in the culture and religious beliefs of nomadic peoples in both the Eurasian steppe and the North American plains. Thus, aspects of commonality, harmony, and similarity emerged in the imagination and concepts of the peoples of the world in primitive times. Similarities in lifestyle, cultural level, and level of knowledge led to this situation.

## LITERATURE ANALYSIS AND METHODOLOGY

Literary studies study the origin, development patterns, and social relations of fiction in all aspects and in detail. The scope of scientific problems related to fiction, which is the subject of literary studies, is very wide. Some of them are general aesthetic problems (common to all areas of art), while others are purely literary problems.

A number of problems, such as the relationship between artistic image and imagery, artistic image and reality, worldview and artistic creativity, features of the process of artistic creativity, features of the process of receiving an artistic work, are of a general aesthetic nature. Literary studies study these problems, which are relevant to all types of art, from the point of view of fiction, in connection with fiction and on its example. There are a number of issues, such as the essence of fiction, its development factors and laws, the nature of an artistic (literary) work, its structure, features of the artistic (poetic) language, literary types and genres, which can be considered problems of pure literary studies.

In the process of human thought, the process of understanding the world and existence has been gradual. Because before knowing the world through logical thinking, figurative thinking was formed in man. Our ancient ancestors understood the world by comparing an object or an event with a similar object or event. Thus, works of art were created by perceiving the world and existence through images.

The need for ancestors with life experience and skills to convey instructive advice and conclusions to future generations through images and comparisons has existed since ancient times.

The image of a wolf was also effectively used in these comparisons and comparisons.

Primitive imagination led to the figurative depiction of the world, perception, and aesthetic impact through totemistic concepts in the early stages of human development.

Human life has long been imagined as closely and inseparably linked with the animal world. Primitive man tried to connect the causes of sudden events and phenomena in nature with the animal and plant worlds. Thus, attitudes towards various plants and animals changed and began to be reflected in myths and folklore.

By totem, we mean an animal or creatures that various peoples of the world have considered their patrons to this day. In particular, totemistic concepts and ideas about the eagle, lion, tiger, wolf, snake have occupied a special place in the lives of many peoples of the world. It was believed that if someone met a white camel, eagle or wolf during a journey, this would bring them good luck. They even considered seeing these animals in a dream to be a good omen. It turns out that the symbol of totemism has had its influence on the everyday life of the Uzbek people, including until now.

Totemistic views, traces of which have been preserved in the folklore and traditions of the Turkic peoples, constitute a system of ancient ideas. It is known that primitive man, while being terrified by the forces of nature that seemed unknown to him, at the same time tried to overcome them. Unable to do this, being helpless led to the worship of nature, the worship of seemingly unnatural phenomena, and raising them to the level of culture. This gave rise to unscientific (real in the eyes of primitive man)

animistic and totemistic ideas in the view of natural and social phenomena.

### DISCUSSION

Totemism originated from the belief that a person is often connected with an animal or plant, sometimes an inanimate object or natural phenomenon. The ancestors of the Turkic peoples, including the Uzbek tribes, worshiped the sun, water, fire, and later believed in horses, oxen, snakes, wolves, dogs, and other animals. They considered the wolf to be a protector from misfortunes and disasters, a protective force, and the ancestors of the clan. Even today, the fact that some people carry a wolf's tooth or claw as an amulet protecting them from misfortunes and disasters can be said to be an echo of such primitive ideas. Even today, the image of the wolf is viewed with suspicion, and it is called "qashqir" (in scientific terms, this is called a euphemism) rather than by its name. Or the expression "If you remember the wolf, you will see its ears" also indicates that primitive man always lived in fear of this predator. This is how totems appeared. A totem is a protector of a particular clan. There are also a number of legends associated with totems, which mainly tell about the horse and wolf totems.

The wolf was considered a totem among some ancient Uzbek tribes. In the legends of the Turkic peoples cited in ancient sources, the wolf appears as the ancestor of the Turkic tribe. According to the legend, the ancient Turks descended from a mother wolf and a ten-year-old boy who survived the tribe destroyed by the enemy. The mother wolf found this boy with his arms and legs cut off and fed him with meat. After that, he went into one of the mountains and gave birth to ten children there. Each of them became

the founders of the Turkic tribes. Even one of the Turkic tribes named Ashina had a flag with a wolf's head.

Primitive people prayed to and worshiped the wolf when they sought to improve their difficult and miserable lives. Even today, the fact that some people keep a wolf's tooth or claw as a talisman can be seen as an echo of totemic concepts from the distant past.

Considering their ancestors as descended from animals or depicting the heroes of the work as being raised by strong animals as children and being raised by them is a characteristic feature of Scythian mythology. Such a mythological concept is recognized in archaeology as the Scythian beast style. Animal images are also observed in ancient monuments related to the life of the Scythians. If we look at the history of various tribes and clans, the Tibetans say that our ancestors descended from a male monkey and a female forest spirit, the Mongols from a gray wolf and a deer, the Tulus from a wolf and a daughter of a Hun official, the Ashin clan from a prince of the Hun tribe and a female wolf.

It is forbidden to kill, eat, and name some animals that are considered the basis of totemism (wolf, bear, eagle, snake, cow, etc.). Because these animals are deified as sacred totems. Totem concepts gradually became taboo (an animal or creature whose name is forbidden to be mentioned). Taboos associated with the wolf are especially widespread among Turkic peoples. German scientist Rehord Karutz, who conducted research in Kazakhstan at the beginning of the 20th century, wrote: "Kazakh children are forbidden to mention the name of the wolf. Because there were ideas that if the taboo was broken, other animals, especially livestock, could

be harmed,” he writes.[ 12.17] That is why in ancient times they did not use the word wolf openly. When they had to use this word, they followed the taboo. Based on this, instead of the word wolf, they used taboos such as “standing eared”, “mountain wanderer”, “snarling”, “red-eyed”, “blue-eyed”, “long-tailed”, “living creature”, “gurky”, “talaimon”.

Such taboos related to the wolf also existed in the Scandinavians. In ceremonies, especially during “wolf festivals”, it was forbidden to mention the name of the wolf. Instead, they used words such as “lonely”, “greedy”, “forest dweller”, “prophet”.

People living on different continents of the Earth have considered various objects, animals and birds as their patrons, depending on their living conditions. Even now, they have adopted their images as symbols on their flags and coats of arms.

This is because fiction is a kind of mirror of human history and social development. Factors such as ancient mythological ideas, beliefs and views related to religious beliefs, socio-philosophical concepts of a certain era cause the similarity, harmony, and sometimes migratory features of literary plots. The migratory (migratory) features of plots, the similarity of images can be observed in many examples of folklore, in works created in various genres of written literature. This feature is especially clearly manifested in works related to the image of a wolf.

In the Kashkadarya region of Uzbekistan, when children died prematurely, the head of the family climbed the mountain and hunted a wolf. They killed a wolf, laid a newborn baby in its cut fur, put its skin under a diaper, and hung its teeth

and claws in a cradle as toys. This meant that the wolf would protect and care for the newborn baby. Thus, the wolf became a guardian who would always protect the baby from various kinds of people. The child was given names such as Boriboy, Gurkiboy, Boritosh, Borikhan. Look, in most cases, a child raised with this belief later lived a long life. Even modern science cannot explain how much these cases correspond to the reality of life. [2.24].

Not only Turkic peoples, but also peoples living on different continents of the Earth, considered various objects, animals and birds as their patrons, depending on their living conditions. Even now, they have adopted their images as symbols on their flags and coats of arms.

For example, such myths about the Wolf exist not only in the history of our culture, but also in the mythology of northern Eurasia and North America. The main characteristic of the wolf's nature is its predatory nature. Therefore, it is associated with danger and destruction. On the one hand, the wolf was considered a symbol of a warrior, and on the other hand, the devil. According to some concepts and beliefs in modern life, the wolf is a symbol of progress and development.

The wolf also plays a significant role in the culture and religious beliefs of nomadic peoples, both in the Eurasian steppe and the North American plains. In Native American culture, particularly in Norse folklore, the image of the wolf was associated with magic. Similarly, the Navajo tribe feared wolves as witches. Another belief is that encounters with wolves can lead to illness and death. In Navajo culture, witches also

believe that they can take on the form of wolves. [3.123]

Such totemic or mythological beliefs are not unknown to the ancient Near East. The first mention of black wolves is found in the Babylonian epic "Gilgamesh", in which the goddess Ishtar transforms a shepherd into a wolf after his love for her is rejected. [4.46-47]

A related Baltic legend tells that the founding of Vilnius, the capital of Lithuania, began when Grand Duke Gediminas dreamed of an iron wolf howling on a hill near the city. The Lithuanian goddess Mediana, although beautiful and a good hunter, did not want to marry. That's probably why his image is depicted as a wolf, amidst a pack of wolves, inspired by his wild nature.

According to German mythology, there were three fierce wolves in ancient times. One of them was the eldest son of Loki and Angrboda, and the other two were Skol and Hati, children of Asir and Fenrisulfr. Fenrir was tied to a stake by the gods. During the time of Ranganok, he grew very large. He became so huge that his upper jaw touched the sky and his lower jaw touched the ground. He was killed by Odin's son Vidar, who, according to some sources, stabbed him in the heart and tore out his jaws. [2.81]

The image of the wolf also has negative and positive properties for the ancient peoples of Norway. According to them, wolves symbolize chaos and destruction (for example, Fenrir, Skol and Hati), but on the other hand they also symbolize courage, protection, loyalty, and wisdom. In the epic poem "The Hærværar", the king asks Hendrek for Gestumblindi. This lamp illuminates people, but the flame engulfs it, and

when asked what the lamp is that holds it, as always, Hendrek explains that it is the sun: It illuminates every land and gives light to all people. The warlike nature of Skoll and Hatti is emphasized. They were wolves. According to the imagination, one of them walks before the sun, the other after the moon. In addition, the word "wolf" or "wulf" is widespread as German surnames or names. Take the name Volgan as an example. This name comes from two words. Wolf + gang (meaning: road + journey.) Adolf is one of the old German names, the modern form of "Athalwolf". The word Athal or adal means noble. The word Rudolf is also composed of two words: Rod and Hob. Rod means "famous", and olf means wolf. In Greek mythology, wolves are associated with the sun god Apollo. [5.292] Mount Lycaon in Arcadia is home to an altar to Zeus. Zeus was born and raised on this mountain. This mountain was considered the home of Pelasgus and his son, and they founded the Zeus cult. Initially, human sacrifices were made. Later, wolves were sacrificed. This sacred mountain hosted athletic competitions held every four years. According to Sudan, Peisistratos' guards were called "wolf feet" because they wore wolf skins on their feet to protect them from the cold. In addition, their shields bore the image of a wolf as a symbol. [5.812]

## RESULTS

In various genres of verbal art, such phenomena as plot similarity, commonality of ideas, and commonality of images are noticeable. This is not without reason. Because "various myths and legends arose on the basis of the creation of the world, the movement of celestial bodies, and the relationship between man and nature." [2.303] Naturally, the proximity of



concepts and imaginations, the harmony of figurative imagination give rise to similar plots and artistic images in fiction, while the harmony of desires and aspirations, the harmony of ideas give rise to common expression.

The theory that emerged in the second half of the 19th century explains the concepts of a traveling plot by the fact that similar plots migrate from one cultural-historical region to another. Some experts associate the emergence of a traveling plot with the strengthening of international cultural ties. In any case, regardless of the similarities and differences, the traveling stories are significant in that they carry universal ideas and are imbued with noble invitations.. [1.30]

Thus, in the imagination and concepts of the peoples of the world in primitive times, aspects of commonality, harmony, and similarity emerged. The similarities in lifestyle, cultural level, and level of knowledge led to this situation.

Every writer is a child of his time. First of all, he breathes with the environment in which he lives, is influenced by the events of life, and, while writing them down, expresses his worldview, position, and attitude. Therefore, we need to approach the analysis of the writer's aesthetic ideals, ideological and philosophical conclusions, and artistic skill from this perspective.

Each era is an integral part of human history. At the same time, life is constantly turning towards renewal, and the development of society is determined by various changes. The fate of a person, his character, and his spiritual and mental world, which are part of this society, undergo changes, just as in social life. People, just as they are subject to the whims of time, have a

certain impact on changing the era and the environment. The fierce struggle between good and evil, nobility and baseness, generosity and selfishness, which has been a tradition since ancient times, and the triumph of good, which is a factor of progress, leads humanity to new happiness and bliss.

Each nation is formed in the process of long historical development. Its formation takes place in its own natural, socio-economic conditions. The formation of the social reality and ideas of the world of a word artist belonging to a nation is influenced not only by the economic activities, everyday life, socio-cultural environment of the nation to which he belongs, but also by the entire social relations, society and nature complex. The degree to which a work of art can truly express the spirit, desires, and national mentality of a particular people is largely determined by the degree to which the word artist is spiritually close to this people. Literature, in addition to being a mirror of social life, is also a human science. Every event occurring in social life is reflected in fiction to one degree or another. In particular, the relationship between social reality and the environment, the processes taking place in it, are also artistically studied by word artists, philosophical and aesthetic conclusions are drawn. Certain spiritual and enlightening ideas are put forward. The ideas about the world, which began with primitive thinking, continued, first of all, in mythological concepts, legends, and later in other types and genres of word art. In particular, the image of the wolf, which we are talking about, also turned from a totem into a taboo, from a subject of euphemistic views into a literary and philosophical image.

The famous Kyrgyz writer Chingiz Aitmatov tries to show the disastrous consequences of the violation of harmony and balance between humanity and nature through the lifestyle and bitter fate of the wolves Akbara and Toshchainar in the novel "A Day of the Century".

One of the famous figures of Russian literature, I.A. Krylov, expressed the problems of social inequality and injustice in an artistic and aesthetic way through the fable "The Wolf and the Lamb".

American naturalist and writer Seton Thompson, drawing attention to the issues of mutuality and harmony between the relationship between society and nature, shows that the animal world also has a full right to exist by directly describing the lifestyle of a pack of wolves.

The famous English writer Jack London, in the person of a wolf named Aksoyloq, impressively demonstrates how resilient one must be to overcome the harsh blows of life.

Uzbek literature, which is an integral part of world culture and art, has been consistently artistically expressing the progressive development of society, changes in the minds and consciousness of people. In the 21st century, along with global problems and new relationships occurring on a global scale, attempts are being made to convey the images of human spirituality and the inner spiritual world to the reader's mind and consciousness through the art of words. In particular, social relations, new manifestations of the economic environment, and the fate of a person who is a direct participant in it are also firmly entrenched in the framework of artistic analysis. The people's writer of Uzbekistan, Said Ahmad, seeks to impose modern ideas on ancient

concepts related to the wolf through his work "Qarakoz Majnun".

## CONCLUSION

It seems that ancient peoples, when defining their ancestors - totems, considered common and similar features. We have seen this only in the image of a wolf. We think that the reflection of totem concepts in the primitive-mythological imaginations, in examples of artistic art, in everyday and socio-political life of different peoples requires separate research.

In conclusion, there are many similarities and common aspects between the concepts and ideas of the peoples of the world about natural phenomena, the flora and fauna associated with them. We have considered some of them in the example of a single image of a wolf. This indicates that the figurative imagination, the closeness of artistic expressions, passed almost the same at certain stages and steps of the development of socio-philosophical thinking.

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