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**The Cock Foreseeing Dawn.
Cock in the Mythology and Rites of Central
Asia and Kazakhstan.
*History of Migratory Cycle.***

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In 1980 I was in the archeological research party in the Kopal region of Taldy-Kurgan oblast. The night found me in a small aul near the village Aksu. The host of the house where we stayed the night, a tall staid aksakal (an old man) from the Naiman clan did not go to bed for a long time and was talking unhurriedly to his wife about something. It was time of full moon: through the half open door poured the shining. Deceived by this magical light the cock woke up and crowed three times sharply. I heard the old man rose groaning and went out. In some time the cock started to clap his wings incoherently, uttered a shriek and everything calmed down. In the morning we saw the old man bury the beheaded bird. When I asked why he killed the bird, the old man answered: "It cried untimely."

This case didn't come out of my mind for a long time. Later I found out that in other regions of Kazakhstan people also deal with "good-for nothing" cocks in this manner. One could guess that under the old man's actions there was some staunch tradition, possibly coming to a forgotten rite. The desire to find out the hidden sense of this event grew stronger when we found several middle-aged bronze sculptures of cocks - the tops of the pins on the settlements Kuiruk-tobe, Altyn-tobe and Konur-tobe in the Otrar oasis. Among the

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materials found during the excavations of the settlement Otrar-tobe there were several fragments of the ceramic covers for floor hearths with the tops in the form of stylized cocks' heads, punches on the walls of small hearths and dastarkhans depicting chains of walking cocks. There were also found epigraphic coins with the Sufi images of cocks or peacocks. According to numismatists R.Z.Burnasheva it is the Otrar emission.

For the Eurasia's steppe and mountain zones the cock was an exotic bird, it fascinated the imagination much more than its present descendants. In the South Siberia the earliest images of cocks are met in the tribal chiefs Pazyryk burial-mounds #1 and #2¹⁾: applique works made from skin (sometimes decorated with gold), on the harness's belt, on a sacrificial horses' mane, a label to jug. Some images form heraldic reamers. The same origin has a small ritual hat encircled with a chain of running cocks. Similar images of 4-3 cc. BC are found in ordinary burial-mounds of Yustyd. An embroidery from Noin-Yla's burial-mounds also has pictures of red cocks. The gold sculpture of a cock on the top of a hat was found in Kairak Saka burial-mound in the Ketmen-tobe valley (North Kirguizstan). It is stylistically close to sculptures from Pazyryk.²⁾ In both cases there is the same breed: massive, short-legged bird with a big comb, short bill and fluffy high tail. These images are dated by 4-3 cc. BC, and the Hunnu ones, from Noin-Ula, by 2 c. BC.

Numerous images of the cocks of 1-5 cc. AD similar to modern but having ancient traditions, Russian tin whistles and Central Asian uchpuloks are gathered in the collections of Khotan plastics.³⁾ These sculptures were most probably used in the rites of gaining fertility as well as uchpulok a whistle of which was to stimulate rain – "obi rakhmat" – "the waters of mercy". The spice-cakes and sugar candies in form of cocks, sacred embroideries on towels and table-cloths, hen's

eggs, cocks' feathers combs and claws were also connected with the symbols of agrarian holidays.

The stylized sculpture of a cock standing near a burial⁴⁾ (kulpytas) is engraved on the sandy plate near the mountain Airakty in Mangyshlak. This is the work of Turkmens or Adays dated by 19 century.⁵⁾

These facts are about all as far as the image of a cock is concerned, though the image of a cock - the shaman's assistant - substituting the images of other wild birds is met in the sacred pictures of a number of peoples of Siberia and China.⁶⁾

Shamans, Kazakh and Kyrghyz baksis, Khorezm parikhons, Tajik devonas widely used hens and cocks in sorcery. Many shaman images of the cocks reflect their influence on Russian aboriginal population though their symbols were hardly borrowed from the Russians. The hens in Siberia, especially in south Siberia were bred long before the appearance of Russian settlers, the latter presents an interest to paleozoologists.⁷⁾

If an aesthetic interest to such a picturesque bird as a cock is a comprehensive phenomenon then detailed resemblance of situations in which the motive of a cock was in different traditions has no analogies in the history of the domestic animals and zoolatria. This resemblance was proved in various facts and first of all in ritual and folklore facts; their geography is global and corresponding texts are paralinguistic. For example, from China to Spain and from India to Sweden and in the new world exist the tradition of placing cock's figures on the hedges of the houses (in the form of weathercock and so on; the idioms like "to throw the red cock" (about an arson and a fire) are widely used. In Russian the weathercock means "petel" that is equal to English "cock" and "weathercock".

As far as the main features of the mythology and the cult of a cock and hens as their female hypostasis are concerned

here we have to deal with unprecedented migration - from home zone of this bird - to different historical, cultural and ethnolinguistic context of Afreurasia.

The typical index in this respect are isoglosses in Indo European, Altai and other languages, related to the cock. Further we will speak about some of them which are the most important for the chosen theme.

There is one of the earliest mentions of cock in Mahabharatha where it has, like Vishnu⁸⁾ the epithet *chihandin* "shaggy", "crested". In Kuchanni ("Tocharian") "cock", also a "griffin" is *wrauna*. In Khotani Saka "cock" is *krnga*; Tibet – *gzan*. In the North-Western Prakrit⁹⁾ *kukuda* "cock" is, which is close to the English (*got*) - cock, cockerel; the Russian "*ко́чег*" (also cock's singing – "cock-a-doodle-doo").¹⁰⁾ The dialectism from Ryazan "*kur*" is probably an Iranian borrowing into Russian. In Avesta cock - *kahrka* is mentioned in Mihr-Yasht (10, 129) – *mitrahe vouru. gaoyaotoish hazanrem isunam kahrkaso.parnanam zaranyo.zafram srvi.stayam [asti ya anhaena spareya] hukeretanam* etc, in connection with the punishing arrows of Mithra that are "well-made cock (or vulture) -feathered arrows, golden-mouthed, each having as barbs two (small) horns, that is two sprouts made of bone".

There is the *marego yo parodarsh nama* – "Bird Called Foreseeing Down"(Vend, XVIII. 15; Bundahish XIX), i.e. cock, hen¹¹⁾ mentioned in Vendidad, XVIII, II, 14 - 15: Zaratushtro asked Ahura Mazda: "Who is the Sraosha-vares of Sraosha? The holy, strong Sraosha, who is the incarnate World, a mighty-speared and lordly god." Ahura Mazda answered: "It is the bird named Parodars, which ill-speaking people call *Kahrkatas*, O holy Zarathustra!" The bird that lifts up his voice against the mighty dawn: "Arise, O men! Recite the Ashem yad vahistem that smites down the Daevas. Lo! Here is Bushyasta, the long-handed, coming upon you, who lulls to sleep again the whole living world, as soon as it

awoke: "Sleep!" she says, sleep on, O man! The time is not yet come." It is a belonging of the god Sraosh, Mithra's concomitant, who judges the souls of dead on the Chinvat bridge. The name of *Sraosh* (*Srosh* - pahl.) is etymologized in the following ethical aspect: "punishment", although the close connection with ancient Indian (vedic.) is also possible "hear" (i.e. "to listen" with Iranian "cock"). In Persian "cock" is "*xor(o)s*", which, by O.N. Troubachev's opinion, is preserved in the Plinius' (VI, 50): the Scythians themselves call Persians "*corsar*" (i.e. "cock's head").¹²⁾ This form is preserved in Yagnobi, Vahani, Tadjik and ancient Iranian tongues - *huros* - "a cock", *hurusok* - "a young cock" etc.¹³⁾

The name of cock came to the Turkic languages from the Iranians. In Kazakh it is "*koraz*" and "*atesh*", the latter is probably also an Iranian borrowing like some other Turkic animal names.¹⁴⁾ They are close to some IndoEuropean glosses. In the Bouryat mythology there is a bird *Haraasgai* relating to fire and fighting Garuda. Although in the modern etymology *haraasgai* means "swallow" (compare: Kazakh "*karlygash*"), by description it can be defined as cock.¹⁵⁾

In the Old Russian, as it can be seen in the "The Word about the Igor's regiment" there were two borrowed from Iranian words defining a cock: "*ptitsa gorazda*" and, most probably, "*кyp*" in the expression "*до кyp Тьмутаракани*". However, this old opinion of Slavists¹⁶⁾ is not shared by N.A. Baskakov and some others, who see in the word "*кyp*" the borrowing from Turkic "*kora*" with the meaning "yard", "fence", "construction", "wall", "circle".¹⁷⁾

It is obvious, that "Tmutorokan" in the plot line of "*Слово о полку Игореве*" signifies an image of the edge of visible world. "*Кyp*" and "*нмуца горазда*" are mentioned here in connection with Boyan's speech about the punishment that will be imposed on Vseslav because of his being a werewolf. Vseslav, as it is known, crossed the way of the solar Hors in the appearance of a wolf (it is apparent that he

was moving from North to South or backwards). The relation of the word “hors” to Iranian (Avestian) is proven.¹⁸⁾ The phrase “*nmuṣa zopazda*” is very similar to the *marego yo Parodars nama* of Vendidad, which is also mentioned in connection with the fixation of chronotops and the idea of future punishment of all druj’s (sorcerers included). In the “Slovo o Polku Igoreve” it is probably an adaptation of a plot of the Thunderer and Snake myth in a variant common for Slavic traditions and especially in fairy tales: the Cock and Wolf or the Cock chasing Fox away. We can draw as an example a Romance tradition: there is an inversion in the Romanian anti-werewolf spells - a werewolf is sent where “the black cock never cries”.¹⁹⁾ Thus the place where a cock cries (house, yard) is considered sacral, all its sides protected, safe, magically enclosed center (compare to the description of Imra's underworld in the Old Edda). It is appropriate to refer here to one of the latest attempts to clear up the meaning of “do kur Tmutorokani” which etymologizes “do kur” or “do petuhov” basing on the Turkic “*kura*” - fence, wall.²⁰⁾

The connection of cock to the idea of punishment for sorcery and evilness in general along with a cock’s similar to sorcery function in ritual practice is demonstrated in Videvdāt, the late Zoroastrian texts in Pahlevi and the Persian customs in the peak of Zoroastrianism during the Sasanide epoch.²¹⁾ In Avesta sorcerer - *yatava*, and *jadugar*²²⁾ are declared Ahrimani persons.²³⁾

Russian appellations of cock “*nemyx*” and “*nemel*”, as noted by N.J. Marr, are not etymologized as “singer”, as Gothic “*cana*” – “cock” is from the praform “*can*” – “to sing”.²⁴⁾ They mean “father” (a he-man) of hens and reflect a change of Avestian “*paty*” - “a head”, “a chief”, ancient Indian “*pitar*” - “a master”, in tribal system - “a father”.²⁵⁾ By analogy, the Kazakh “*atesh*” could be linked with “*ata*”, that is “a grandfather”.²⁶⁾ Assuming that “the cock” terminology was perceived from the Iranian (pro-Turkic) substrate there is

a possibility of the connection with Pahlavi “*atas*” - “a fire”.²⁷⁾ Cock’s relation to the time of night and dawn (compare to “before cock crow” and the correlation of three cock’ crows to midnight, time before dawn and daybreak) and to the image of fire, idiomatic to the everyday, mythological to the mundane, was preserved in expressions like “he red cock walking on the stake” - about a burning splinter, “to let out a red cock” - about an arson. These expressions are known from China²⁸⁾ to Spain and so forth. The eschatological role of the cock as a harbinger of the end of the world in a great fire is clear. For instance, in the Eddic songs, especially in the “Prophesy of Volva” (Volaspa, I, 42-43) the foreseeing (*Fyalar*), red, black and gold crested (*Gullinkambi*) cocks crow before “the Apocalypse” - liberation of Wolf *Fenryr*.²⁹⁾ In the Bundahish fire is mentioned with Srosh and the cock.³⁰⁾ Bund. XIX, 33: “The cock is in opposition to demons and wizards, co-operating with the dog; as it says in revelations, that, of creatures of the world, those which are co-operating with Srosh, in destroying the fiends, are the cock and the dog.” In Vendidadt XVIII, II, 15 it is said that the cock, a bird named Parodars, ill speaking people call Kahrkatas. In commentaries to Vendidadt (Cf. XIII, 2,6) it is said that if it is not called so this bird which was also called “the drum of the world” becomes powerful in the struggle with demons. In this case we can speak about the tabuisation of the ancient name of the cock and its replacement by metaphoric name. As it happened, for example with the Russian “*медведь*” - “the one who knows where is honey” or moose “*сохатый*” i.e. (with horns like) branch. Along with this in Bundahis XXIX, 1 it is mentioned *Kakhravak* - a spiritual chief (dastur) of earth region Vorugarst, this name can be convincingly correlated with *kahrka* - *vaka* - “cock” in old Indian. Other correlation is *Kathwaraspa* of Fravardin Yt.122.

In Zoroastrian literature in Pahlavi interesting is the interrelation of ritual and mythological functions of the cock

with the same of female fowl which helps the cock to fight with the wizards and demons, in particular with demoness of lethargy (Vend.XVIII, 33-42, 52). In Shayast ia-Shayast Ch. X, 30 it is said that the cry of the fowl as well as in the manner of the cock. It is interesting that many peoples of South Siberia and Central Asia, for example, Kazakhs, Uzbeks, Kirgizes, peoples of Altai use the feathers of the fowl as amulets protecting from evil.

In Zoroastrianism it was obliged to have one or several cocks in dwelling for this very purpose.

In general, there is no doubt that the isoglosses - the names of cock spread among Indo-European peoples - existed; and that there was, considering this, an Iranian influence on the Turkic and Slavonic world.

Judging by iconographic materials, cocks were first introduced to the South Siberia and Semirechye not earlier than the 4th century BC. It seems that it happened earlier in the Central Asia. In the time of saka's, there was already a "cock"(saka *krnga*- "cock") terminology kept, first of all, by settled population. Probably, there were farmers, too, among saka's. Later on, the Sogdian (sogd. *kr'ynch* "duck" for "cock") layer might have played a significant role in the dissemination of the corresponding lexicon.

English medieval legends mention the county named *Cockayne* - a fairy land of plenty and idleness. Its name relates to cock as well. We'd have to cross the Mediterranean, Asia Minor and move all the way to India in order to find where this land which is usually mentioned ironically originally situated. Here in 5 - 4,000 BC a wild species of a cock - *banhivahuhn* - was domesticated and in 3,000 BC emerged a domestic cock, as we know it. It was a beautiful bird resembling the modern Italian breed. It had a blood-red comb, golden-reddish neck and back, a dark greenish chest and a lively motley bluish-greenish -violet tail.³¹⁾ Images of cock are met in the culture of non-Arian Proto - Indians. In

general, the cult of cock, including a heritage of bifraternal rituals – cock's fights - formed prior to the Arian intrusion into the valley of the Hindus. Judging by the findings of the egg shell of hens' eggs domesticated hens were widely used by the population of Mohenjo daro and Harappa. The Indo Arians who adopted the cycle from the "Nagas" inculcated it in their mythology and ritual practice. They closely tied it to the image of the bird sitting on the world tree and the thunderer myth. (The cock in Indo-European tradition often performs as a version of the Thunderer³²⁾ who is driving evil away by crying and therefore guarding the sacral borders.) The Indo-Europeans and the peoples of Mesopotamia and Asia Minor stimulated the transcontinental migration of the cycle.

Initially in India there was a kind of small meaty chickens bred. Their meat was considered a delicacy and was used on holidays only. But it is hard to store a poultry meat in the hot climate countries. There was a parallel genetic line being bred that revealed exotic qualities of cocks (color, feather, tail, length, aggressiveness) that were significant in a religious aspect. Hen's and cock's sacralization is due, to some extent, to the existing in the South and South - East Asia (Tibeto-Burmese peoples) myth about the world egg and the wonderful ancestor-bird, who finds herbs that resurrect the dead, for she was born twice herself.³³⁾ South East Asia - a cultural center of the planetary importance³⁴⁾ was the region from where the cult and culture of the cock penetrated into China and Korea. One of the early state formations of the latter - Silla - bore a name of "the country of the cock and forest"; and first *kosoqan*'s and *van*'s - kings were thought to be born out of eggs (as well as the first Chinese emperor was called a Pheasant). In Silla according to one of the legends from Samguk saga the forebear of the dynasty was found in the forest in a golden cradle by cry of the gold cock which was sitting on the tree. In China the cult of the cock is first mentioned in the book ("Chzhou Li"). It is said in it, that

there existed a special cock official, who was responsible for supplying a cock to the emperor for a sacrifice order to protect from the evil influences (as well as in “Tsyhan Han Shu”, “Tsin Shu”, “Tsin Chu Sui, Shitsi”, “Su I Tsin”, “Lun Hen”, “Tun Uzi”).³⁵⁾ In Buddhist and Sintoist monasteries in Japan of Yamato period (it is known the role of Korea in spreading the Buddhism in Japan) the gates to the monasteries symbolized hen’s roost. There is no wonder the Chinese cult of cock is very similar to the Indo-European. Here, probably the two ways of the cult’s penetration in the Far East have met. The second one, Indo-European, might gravitate towards the mountain ranges (Tian-Shan-Altay) of the Central Asia and Kazakhstan and play its role in the spreading of cock in the west Siberia.³⁶⁾ We may assume that in the course of migration the cult of the cock was contaminated: with the swan, goose, duck, vulture, owl, *garuda*, *semurg*(*sænmurv*), golden eagle cycles (Indo-Iranians); with the hawk cycle (Mongols and Tibetans); with the pheasant and *fenhuan* (phoenix) cycle (Chinese); with the cuckoo, eagle, falcon, raven cycles (Altai peoples); with the raven, duck, loon cycle (Tunguss-Manchjuric, Paleo-Asian peoples, etc)

In the place of his origin cock symbolized sun on the west, that is, the htonic zone, but he greeted the sun on its rising, so the idea of a posthumous rebirth and protection from night havoc and evil was implied. In the middle of the 2nd millennium BC these conceptions already existed in Mesopotamia and Egypt where the African cult of cock originated. The Luo tribesmen of the Eastern Africa kill a reddish-brown hen when celebrating the calendar holiday of the *jok* Lokki. They commemorate so a myth about a prophet who had pounded up a chicken in a mortar thus making it multiply greatly.³⁷⁾ This possibly is a realization of the well-known in the South - Asian mythologies ritual staging the death of a magic bird which was then reborn in multiplicity.

The cycle appeared in the Central Asia most likely at the end of the 2nd millennium BC. Here, cock was lowered in the hierarchy of world birds. It got the middle and lower zones of the vertical model of universe. The cock began guarding a sociocosm. In Buhara the ritual of sacrificing a cock to Siyavush was possibly made near the gates over which according to legend it was buried. The symbolic function of the gates is known in semiotics of open and closed protection, barrier.

The cycle accumulated with antique and Mediterranean details entered Europe in 1st thousand years BC (maybe 700 BC). Etruscan who believed in the egg-shaped cosmos³⁸⁾ gave painted chicken eggs to families of deceased. The Kimmerian cock was thought to be the bird of Demetra (inner-name – Mother Earth) and Persephone on the Bosfor.³⁹⁾ In the Black Sea coastal region there was spread Mediterranean by origin htonic cult of Men who was depicted in 100 BC as dressed in a Scythian cone-shaped hat and sitting on the cock - the graveyard guard.⁴⁰⁾

Celts depicted cocks on sacred utensils. The cock had penetrated into the Slavic paganism where the cycle literally flourished.⁴¹⁾

From the West Africa to the Mediterranean came a new species of chicken - pearl - Pearlhorns (*Numida meleagris*) – Turkish chicken. From India some species of cock got to Ceylon and Malaya. “Turkish” hens were brought by first migrants to America; their name was given to turkeys which is prepared for Thanks Giving Day.

In the Indo-European cultural tradition hens are put in the same axiological row alongside with horse, cow, sheep, dog and pig. The same - in the Ancient Chinese tradition where the cock is even included in zoological calendars (there are “12 animal branches” in China where the cock correlates with number 10 and the period between 17 and 19 p.m., with West.)⁴²⁾ Early depictions of the cocks, probably, Midian by

origin, are met among the bronzes Luristany⁴³⁾: the votive batons “of luxurious style”. Those are the depictions of the syncretical god often with three vertically positioned heads, with “branches” ending in vulture, dog and cock heads. They all have strangely huge eyes and ears implying their sharp vision and keen hearing. By R. Girshman’s opinion, these batons might relate to the Midian cult of Mitra - agricultural solar god who judged the souls of dead with his companions Sraosh and Rashnu. The cock – the companion of Mitra and Sraosha – must awaken the believers and appeal to them that they fulfil their religious duty. Otherwise they will be punished. The batons, he believes, symbolized the metamorphoses of Mithra. L. Campbell supposes that these depictions embody Ahura Mazda’s image.

It seems that the batons’ semantics are much more archaic. Their iconography is close to the Ancient Oriental interpretation of the World Tree: three-sided composition, zoomorphical transformations that copy usual mythological signs of antinomical cosmic parts. The baton - depiction of anthropomorphic “tree” “including traits of all worldly creatures” - is close to the Indo Iranian image of cosmic man the description of which is in the Rgveda, Brihandaranyaka Upanishada (III, 9, 28) and Katha Upanishada (II, 3, 1-9).⁴⁴⁾ However, some Mithra's epithets in Yasht X liken him to cosmic man’s image⁴⁵⁾ which demonstrates his development from the primar image of anthropomorphic cosmos to the image of God-mediator, later-guarantor of social conventions. Compare: “*mitrem vouru.gaoyaoitim yazamaide aes.vacanhem vyaxanem hazanra.gaosem hutastem baezare.casmanem berezantem peretu.vaedaynem surem axvafnem jayauvanhe*” – “Grass-land magnate Mithra we worship, whose words are correct, who is challenging, has a thousand eyes, is tall, has a wide outlook, is strong, sleepless, (ever-) waking” etc.(Yasht X, 2,7;13).

Cocks on the batons, in this case, are the world birds sitting on the World Tree, their heads turned towards the countries of light, day and night, life and death (compare: RV, X, 114, 3; I, 164, 20). In the Avesta (Ashi Yasht XVII, 16; Srosh Yast Hadhkht XI,) Srosh to which belonged the cock acts as the brother of *Asha* (vedic *arta*) - the transformation of the goddess of fertility which was being connected with the conception of the World Tree: "Thy father is Ahura Mazda, the greatest of all gods; thy mother is Armaiti Spenta; thy brothers are Sraosha". By the structural analysis it was proved that Sraosha is the incarnation of the regulated world and Word, the manifestation of which was considered to be religion.⁴⁶⁾ (compare: Yasht XI, V, 18): "The first [Sraosha], the next, the middle, and the highest; with the first sacrifice, with the next, with the middle, and with the highest. We sacrifice unto all [the moments] of the holy and strong Sraosha, who is the incarnate Word", "Who never sleeping, wakefully guards the creation of Mazda; who, never sleeping, wakefully maintains the creations of Mazda; who protects all the material world with his club uplifted, from the hour when sun is down"(Yasht XI, II, 11 etc.).

With the Avestian *Parodarsh* or *kahrka* (compare: *kahrkavaka* – cock in ancient Indian) "cock" can be correlated the bird *Karshipt* of Videvdad (II, 42) and late zoroastrian works, which brought the law of Asha to the earth into the fence (vara) first king and founder of the Nauryz *Yima*.⁴⁷⁾ The fight of *Karshipt* and *Semurg* is equal to world fire and division of the world into 3 parts (eschatology of the fire renovation) There is an opinion that *Karshipt* is a goose or other aquatic bird (duck or *nyrok*) because in the pahlavi translation of Videvdad it is called *cakarvak* – "duck" and in the basis of the genesis of this image - the idea of the bird - space and of the egg like Universe.⁴⁸⁾

The cock as we think more than a goose fits the image of the prototype of *Karshipt*. It has relation to *Mitra*, in

particular to his punitive function, to Sraosha or Pahlevi Srosh which figured in Bundahishn (Bund 3.13) as an assistant of Mitra, fighting with daeva (derivative of the indoiranian Indra), (Veretragna) and the Fire. In the material world (*menok*) Srosh - is the representative of celestial "camp" which is opposite to darkness; it is included into the divine "party" which is fighting with the demons of the world/. It is connected with the sun (Mihr) - against the dark sun (Mihr e tamiq), with the full moon, guarding the pastures - against the moon eclipse and so on. Zoroastrians call the cock "Lord's drum", in the night it drives away the sorcerers and ghosts from true believers. Pugnacious cock and dog are created for the fight with the demons, devas and sorcerers i.e. the representatives of the ugly *aishma* (evil). It is called *marego yo paradarsh nama* (Y, 18.15) - **"the bird by name foreseeing (the dawn)"**. Shouting in the night it scares the demons, trying to penetrate in the dwelling and at dawn drives them away. As it is known to Yima (Jamshid) was devoted Nouruz, when the returning of Yima from the land of devas was celebrated.⁴⁹⁾ During the period of equinoxes, in accordance with mazdayasnian dogma, the fight of the gods with the enemies of Yima took place (GB, 55.8,3). And it is considered to be true. To this we may add that the cock is the image and precursor of eshatalogic fire which also corresponds to Karshipt. Everywhere the cock the guard of sacred locuses, in the cosmology - of the borders of the world. In mythological and ritual texts where acts the cock, the realization of the oppositions of the following type is usual:

internal – external	day – night
opened – closed	clean – muddy
safe – dangerous	alive – dead
light – dark	saint – devil

and so on. It is suffice to recollect the “Golden cock” by A.Pushkin, the role of the cock's cry in the “Viy” by N. Gogol or the parody on the epos of Gomer “Batrahomimahia” of the Pigret Karian⁵⁰⁾, compare them with role of the image in the Arabian Orient where it was considered that “if the lion sees a white cock, it will run from him”⁵¹⁾, or in China Taoism where the cock was correlated with all the derivatives of the element Yan⁵²⁾ in order to understand the hidden sense of the images of the cock on weather-vanes, roofs, shutters, towels and so on. They have apotropeic significance and was created with the aim of magic protection from the influence of all demonic and harmful⁵³⁾. This is the sense of Pazyryk and Noin-ula’s images of the cock on harnesses, embroidery and hats, the tradition to decorate the headgear by the cock’s feathers in ancient Korea⁵⁴⁾. On one hand they were to project the horses from spoiling. Thus the Slavic people consider that demons nest in the disarranged mane and tail. In order to scare it off the dead magpies and cocks were hanged in the stables. In Belarus there was a ritual of magic protection of the cattle from cattle-plague: a black cock was burned and buried in the cross-roads.⁵⁵⁾ Similar rituals were known in China.

On the other hand we can't exclude the acquaintance of ancient Altai tribes with prezoroastrian beliefs, reflected in Avesta, including a number of ritual orders of Videvdat made long before its formation in the Parthian time. The cocks in the saka’s burials were to scare the evil spirits which swarmed with the dead body off and symbolized posthumous revival of the deceased. The images of the cock on the hat is the Alai equivalent of that chalk circle which outlined Homa Brut, escaping from the demons.

The same meaning have the cocks on the pins found in the Otrar settlement: the red cock saved from the fire, the white one - from all troubles and meant morning. Hair the bearer of the life force was considered vulnerable to the

influence of the daevas and Genies. For the sake of maintaining the purity it was necessary to give them magic protection. Relevant orders are found in Videvdat XVII. Significant is the role of hair in zoroastrian tradition of cleaning the bones: the body of the deceased fix on the edge of dahma for the hair and are described in by mountain Tadjiks, Horesm Uzbeks and Kazakhs living in the South Kazakhstan.⁵⁶⁾ At least from the epoch of Silla the Koreans decorated their head gears by cock's and pheasant's feathers. The owners of these pins with the cocks thus demonstrated that they are pious. The cocks on the lids and on the dastarkhans bring the symbolism of good wish and abundance to the house.

Karshipt, which brought the law into the fence of Yima made out of raw bricks in order to protect people, animals and plants from the winter - the creation of Anuro-Manyu pernicious may be compared with the cock, scaring the devils from dwellings sacred locuses, foreseeing the dawn. The walls of the houses and other buildings are mentioned in Avesta in connection with solar Mitra and craft - in connection with the god of dawn Usha (Yasht, XVII, I). In various ritual complexes the buildings model the space (the principle of mandala),⁵⁷⁾ so that the function of Karshipt is well correlated with the cock having solar and fire nature.

"Cosmic" entity of Karshipt is in accordance with archaic myth and poetic features of the cock and the hen transformed with medieval literature and folklore tradition (tale).⁵⁸⁾ Those are tales about the animals - comrades enumerated in the combinations on mythological stage correlated to zoomorphic codes of the division of Universe in which their friendship helps them to defeat foes. The cock in these tales chases the enemies away.⁵⁹⁾ Degenerating myths are represented by the tales and legends about a cock or a hen (*Zhar-Ptitsa* or *Murg-Zarin*) siting on a tree.⁶⁰⁾ Also typical are the cycles about a hen as a female embodiment of a cock: in the wedding rites a

groom and a bride are compared with a pair of birds, in particular, with a cock and a hen. Similarly, for example, in fortune - telling in the “*polaznik*” rite, in the Chinese symbolism *Huanyao* and in the use of Phoenix (*fynhuan*) motive as the metaphors for marriage.⁶¹⁾ In the wedding ceremonies of Eurasian peoples chicken eggs played an exclusive role as a fertility symbol⁶²⁾ as well as depictions of cock on wedding garments. It is typical, that the cock relates to Mitra, who is a guarantor of marriage in Sogdian documents, in the Avesta, too. Mitra’s name having the etymology “alliance” or “treaty” was primarily comprehended according to the isomorphism of social and cosmic, that is, was equal to the meaning of Slavic “мир, mip”(peace = world = socium). Iranians evaluated the interpersonal relations, marriage included, as a reflection of universal regularities.

The cosmogonic myth of the Bird that laid a world egg was taken down to a tale about a hen and a golden egg,⁶³⁾ a tale about the death hidden inside an egg that are known among the people of diverse languages.⁶⁴⁾ As a rudimentary form of the mythological paradigm rites de passages (death - resurrection), the tradition of “the cock execution” among Chechs and cock sacrifice in the honor of Siyahvush in Bukhara.⁶⁵⁾ The last example is particularly interesting, for the rite described by Narshahi in *Tarikh i Bukhara*, Y.A. Rappoport supposes, reflects a cult of dying and reviving god, as was Siyahvush (kavi Siyahvarshan in Avesta) - almost the exact copy of the Indo-Iranian Yama (Yima).⁶⁶⁾

There is a text in *Oguz-name* that witnesses the existence of the myth and ritual about world tree and magic bird among the Oguzs. It has distinct color, space, time, actional and social signs: “Oguz-kagan in the Great Orda ... had erected a 40-sazhens tree on the right side. He put a golden hen on its top and tied a white sheep to its base. He had also erected a 40-sazhens tree on the left. He put a silver hen on its top and

tied a black sheep to its base. The Buzuks from now on were situated on the right and the Uchuks - on the left.⁶⁷⁾”

Phoenix and the other magic birds of the Korean and Ancient Chinese mythology and Tao symbolism, Central Asian and Tibetan epics are very close to cock and pheasant⁶⁸⁾ iconographically and by the nature of cult. So, in the Tibetan version of Geser: “the upper part of a body of a bird is made of gold. It is an incarnation of the Golden Tortoise - the upper Lord. The lower part of body is made of blue turquoise. It is an incarnation of the Turquoise tortoise - the lower Lord”.⁶⁹⁾ A tortoise in the Central Asia was a central figure in a cosmogony - a symbol of the Universe. Thus, the description of the bird in the Tibetan manuscript is related to cosmography.

One of the reasons why the cock was chosen as the image of the world bird in the Central Asia was a coloration of its feather. Motleyness was associated with the color signs of mythological cosmography. The cock – Vishnu’s attribute - having the epithet of “all colored” meant the color characteristics of the parts of the world (loka) and the stages of its development (south).

In the apocriphic Russian literature, containing the paraphrases of some myths of Mesopotamia and Zoroastrian works there is “A Tale About the Great Kur”, paraphrased in the “Pigeon's Book” (*Strefil-bird*) : There is a Kur (Great Cock), his head reaches the skies, the sea reaches his knees. The sun is washed in the ocean, then the ocean begins to sway and the sea waves start to beat the Kur on the feathers, the Kur asks the Lord to give the light and when the Kur arises his song to light-giving Lord, then all the cocks will sing in one year, in the Universe and at this time the sun is washed from the ocean, the ocean from the sun, and from the ocean all the waters. A.L.Nikitin and G.Yu. Fillipovskii compared the image of the giant cock with the expression “до кур Тьмутаракани” (in the meaning “the end of the world”) and

with the Shumer myth about Enkidu, who descended in the underground world – “Kur”. They believe that in both cases the cock is meant. Relative images are in moslim legends: great white cock of Allah, standing in the ocean, stretching the wings over Europe and Asia (compare: the symbols of the Shumer and Ahemenians wing disk⁷⁰⁾ - symbol of *farvahar*, with the head reaching the throne of glory. It was this very object, existing in sufi cosmogony⁷¹⁾, that was depicted on the plate from necropolis in Mangyshlak. In general, the analogues to this image are wide: Talmud tales, Arab and Persian legends about the bird Ruh, living in the ocean, *Semurg* or *Samrug* (*sænmurv*) from Central Asian tales⁷²⁾. The text which is very close to the descriptions of Strefel-bird has Shan and Tsing: “On the mountain Fusan there is a jasper cock, a gold cock cries in reply to him. Following him cry all the cocks in the skies and the waters rise.” (similarly “Yuan Chzhun Tsi” and “Tsing Lou-tsy”). It is necessary to note the position of the cosmic cock in the ocean which in Mesopotamian, Front Asian, Middle Asian, Near Eastern and many others cosmologies circuits the world on periphery. The Avesta widely extended sea Vourukasha, in which rise the world mountains and trees, has in hettysht mythology a very exact equivalent - the sea Aruna. In Shumer *Kur* is the initial waters and water of life after which Enki sends the creatures *kurgurru* and *kalaturru*⁷³⁾ is hidden. This plot has a parallel: South East Asian myths about a wonderful bird getting the plant of life (in the Vedas - soma, in Avesta - hauma). Numerous are Euroasian tales about the birds getting the life water, reviving the dead hero (according to a legend, red crow, bringing meat to the first chief of Usuns Gunmo, crows in relation with the myth of Romul and Rem, Russian tale about the hen, seeking water to give it to a dying cock). Probably kugaru is a cock? Then the age of the myth about “the Great Kur” or “The White Cock of Allah” would be counted by 3 thousand years - from the time of penetrating the cycle into

Shumer. If we after S. Kramer admit the origin of the ideogram “*kur*” from the name of the mountain (*hursag* - forest mountain),⁷⁴⁾ then in Indoeuropean and Slavic names of the cock (*kur*, *hurus*, *hurusak*, *koraz* and so on) we may see the traces of the myth about cosmic bird, protecting the edge of the world and similar to a great mountain.

The opinion about the mythological meaning in the expression “до кур Тьмутаракани” on further thinking on basis of the Turkish word⁷⁵⁾ taking into account the migration of the “cock cycle - defender of the sacred borders” from South Asia along Afro - Eurasia and from Iran (probably North Iranian) and Asia Minor territories into South East Europe and to the Turkey, gives the possibility to find out the history of Turkish *kuru* – “building”, “fence”, “wall”. It not it possible to compare it with Asia Minor - Hett, Hurrit and Amarna-Akkad and other Persian - in the words with the meaning protection, covering (compare, Persian *kurpasa* – “protection of the body”?) As well as Kazakh “*etesh*” and “*ata*” with the Anatolian “*ata*” – “father”?

The motherland of the Iranians - Kazakhstan - was not only the place of early domestication of the horse⁷⁶⁾ but also the country of composing many of those diverse beliefs which later entered Avesta and other Zoroastrian works. Neither Zaratushttra nor other reformers could create something original from the field of centuries aged myth and ritual images and actions composing so to say the substrata and framing of the symbol of their belief. Otherwise the orthodox would have to forget completely the mythology and traditions of the ritual practice. In the Videvdat the sorceres are condemned and in the rituals the Persians performs the same manipulations with the cocks that do the “ahrimanian” shamans who outlived zoroastrianism in Central Asia and maintained the relicts of beliefs existing “before Zoroastrianism”. Equally in their turn no ideological cruelties

of Islamic fundamentalists could eradicate “pagan” manifestations in the secular life.

The mountain Tadjiks curing the illness of the throat “*hurusak*” (i.e “small cock”) do the following: cut the head of the cock and pour its blood to the throat of the sick person⁷⁷⁾. Khoresm *parikhans* as well as Checks performed the ritual “the funeral of the cock” : the parts of the body of the sick person were beaten by the cock and then wrapping the bird into the savan, buried it in the grave⁷⁸⁾. It was considered than the illness will go away together with the cock. The Kazakh *baksy* - shamans circled the sick person with the hen repeating the magic formula “*ainalain*” and threw it away. The cock diverted the troubles. The *baksy* killed and revived the cock or the hen demonstrating superhuman abilities.⁷⁹⁾ Sasanidian Persians believed that the cry of the cock at an unusual time predicts trouble, and if the cock sang at an unusual time his comb was cut during 3 days, if it did not help, killed him making a sacrifice. The Slavic people “executed the cock” in the cross-road. The Bukhara magas during Nauruz before the sunrise killed the cocks in the honor of Siyahvush, killed by sinful Afrasiab. With the name of Siyahvush the Pahlevi literature (Syavaxs) connects the building of Kangdiz or Syawasgird - the capital of the country of Syavaxs, where the Otrar oasis possibly was included: “*pisyotan xvadayih pad kangdiz. Anoh maned pad kangdiz i bamiq i-s pad xvarrah kird azadaq syavaxs i bamiq i kayusan xvanihed*” – “The lordship of Pisyotan is in Kangdiz. There he dwells, in illustrious Kangdiz which noble, illustrious Syavaxs built through his glory, he who is called the son of Kayus”(Dadestan i deniq. Pursisn 89.5); The world was managed according to the command of Syawas, until that (time) when Kay Xosrov came. After (his disappearance) Kay Xosrow said to the Spirit of Kang: “You are my sister and I am your brother. For Syawas made you as an estate, and he made me as a warrior. Return to me!” And Kang did so. It

came to earth in Turan, towards the eastern region. The place where Syawasgird was situated. He made a thousand holes in it and inserted a thousand stakes. Thereafter it did not move. It includes all Turan with its fodder and cattle. And Kay Xosrow settled Iranian people there. (Pahlavi Rivayat XLIX.2-11,13-15).⁸⁰⁾

The old Kazakh who killed the cock which cried at an unusual time repeated, not knowing himself the tradition having the thousand years old history...

Many centuries passed since that time when the Great cock spread its wings over Asia and Europe but as before "the dream of the mind gives birth to beasts" and that is why game-cock will remain as a symbol of triumph of the light over darkness its cry dispelling the vague images of the night - as a sign of victory of the good over evil, life over death.

- 1) Rudenko S.I. The Culture of the Population of Gornyi Altai in the Skithian Time. M - L., 1953, pic.71, 44, table XXVI; Kiselev S.V. (Ancient History of South Siberia. M - L., 1960, fig. 135) found these images so extraordinary that determined them as *fynhuan* (phoenix), but phoenixes in China were depicted otherwise. Thus, for example *fynhuan* is described as looking like a swam and unicorn; it had a throat of a swallow, beak of a hen, tail of a fish, neck of a snake, it was of five colors, its voice resembled an instrument with five modules. As far as representational canon of the phoenix in China it remains practically unchangeable, starting at least from the epoch of Tan.
- 2) Ketmen-tube. Archeology and History. Frunze, 1977, burial Kairak; Lubo-Lesnichenko E. Ancient Chinese Silk Fabric and Embroidery of the Y c. B.C. - III c. F.D. in the Collection of State Ermitage. Catalogue, L., 1961, p.32-33 (Kurgan 23).
- 3) Dyakonova N.V., Sorokin S.S., Khotan Antiquities. L., 1960, table 36.
- 4) Medoev A.G. Engravings on the Rocks. Alma-Ata, 1979, fig. 100
- 5) Ivanov S.V. Materials on Fine Arts of the Peoples of Siberia of XIX -XX cc. M - L., 1954, pic.114 (Nanaitzy), 187 (Yl'chi), 195, (Udegeitsy; drowings of the cock *nai*); Ancient Ornament. Sian, 1953, p.53 (in Chinese language)

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- 6) Snegarev G.P. Relics of Beliefs before Muslim in the Religion of Uzbeks of Khorezm. M., 1969.
 - 7) It does not concern for example Yakutiya. The hens were brought here by Russians. In the 60-ies of XIX century in the city of Verkhoyansk there were only 80 hens and dishes from chickens were considered to be exclusively rare, - see Khudyakov I.A. Short Description of the Verkhoyansk Okrug. L., 1969, p.62.
 - 8) Makhabkharata II, 1962, p.191 -192.
 - 9) Burrow T, The language of the Kharosthi documents from Chinese Turkestan, Cambridge., 1937.
 - 10) Dal, V.I. "Explanatory Dictionary of the Living Great Russian language", M, 1955, p.550.
 - 11) Sokolov S.N. "The Avestian language", L., 1961, p.60, 66.
 - 12) Trubachev O.N. To the Issue about the Language of the Indoeuropean Population of Priaravia, - Slavic and Balkan Linguistics. M., 1977, p.90-91.
 - 13) Andreev M.S., Pecshereva E.M. Yagnobi Texts. M - L, 1957, p.363. Linguistic collection, M., 1976, p.166-167.
 - 14) To biosphere (including toponyms) and ethnogenesis: Ivanov V.V. Miken Greek a-a-Ka and its Indoeuropean correspondings. Balkan Trubachev O.N. Mentioned collection, p.90-91; Ivanov V.V. Researches in the Field of Anatolian Linguistics. 3-8.- Etymology 1976, M., p. 153-158, 161: ibid, The Name of the Elephant in the Languages of Euroasia. 1-3. Etymology 1975, M., 1977, p.151, 155, 161, note 54; ibid. Ancient Balkan Indoeuropean text of the myth about a hero-killer-dog and Euroasian parallels. Slavic and Balkan Linguistics, M, 1977, p.181; Toporov V.N. Once again about Indoeuropean, Etymology, 1976, M., 1978, p.137. In these researches we have chosen izoglosses. A special issue is how and when the borrowings were made: either during the contacts in marginal zones or as a result of "turkization" non-Turkish population. It is worth to note that Indoeuropean layer in modern Kazakh lexics is testified in terminology that has relevance
 - 15) Manzhigeev I.A. Buryat Shaman and Before Shaman terms. Novosibirsk, 1978, p.85 Likhachev D.S, Historic and Geographic Comments, - "The Word about Igor's Regimen". Under the reduction Adrianov V.P., M - L., 1950, p.459
 - 16) Likhachev D.S, Historic and Geographic Comments, - "The Word about Igor's Regimen". Under the reduction Adrianov V.P., M - L., 1950, p.459

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- 17) Baskakov N.A. Once Again about Turkisms in the "Word About Igor's Regimen". Monuments of the Literature and the Arts of the XI-XVII centuries, M., 1978, p.26; Suleimenov O. "Az and me", Alma-Ata, 1975, p.59-60.
 - 18) Baskakov N.A. Mythological and Epic Proper Names in the "Word About Igor's Regimen" - Oriental Philology, III, Tbilisi, 1973, p.184-185.
 - 19) Sveshnikova T.N. About the Structure of One Group of Romanian Charms. The Structure of the Text. M., 1980, p.223-224.
 - 20) Nikitin A.L., Filippovskiy G.Yu. Khtonic Motives in the Legend About Vsevolod Polotsky. - "Word About Igor's Regimen". Monuments of the Literature and the Arts of the XI-XVII centuries, M., 1978, p.147, note 37.
 - 21) Inostrantsev K.A. Materials from Arab Sources for Cultural History of Sasanidian Persia. Tokens and Superstitions. Notes of v.XVIII, issues II-III, 1907, p. 146, 203, note 7.
 - 22) Borrowed from Turkish: jada, jadachi and so on - "rain stone", "sorcerer calling the rain".
 - 23) Bertels A.E. Peri. - Culture and Arts of the Peoples of Central Asia in the Ancient times and Medieval. M., 1979, p.126.
 - 24) Toporov V.N. From Indo-European Etymology-Structural and Typological Researches in the Field of the Grammar of Slavic Languages. M., 1973, p.150.
 - 25) Marr N.Ya. About the Semantic Paleontology in the Languages of Negrophetic Systems., vol. 7, L., 1931, p.6.
 - 26) Is it possible to compare with Asian Minor *atta* - "father"?
 - 27) Boyce M., A history of Zoroastrianism. 3rd impression with corrections., Leiden, NY: E.J. Brill., 1996.
 - 28) Lubo-Lesnichenko E. Mentioned book, p.34, 52-53
 - 29) Meletinskiy E.M. "Edda" and Early Forms of the Epic. M., 1968, p.120, 243
 - 30) Pahlavi texts., Tr. by E. W. West,- in: The Sacred books of the East., vol. 5., Delhi, 1965, pp. 73-74.
 - 31) Brenjes B., Die Erfindung des Haustieres., Leipzig., 1975.
 - 32) In rudimentary form the relationship of the egg and the hen to myth about Gromoverzhets (the God who erupts thunder) remained, for example, in Moldovian prohibition beat the eggs at Easter because it calls rain with hail see Sveshnikov T.N., Tsivian T.V. About the Researches of the Semantics of Balkan Folklore Texts.

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- Structural and Tipological Researches in the field of the Grammar of Slavic Languages. M., 1973, p.227.
- 33) Stratanovich G.G. Ethnogenetic Myths about the outcome from the egg or the pumpkin of the Peoples of South East Asia. Ethnic History and Folklore. M., 1977, p. 69.
 - 34) Chesnov Ya.V. South - Eastern Asia - Ancient Cultural Center. Issues of History. 1973, N 1.
 - 35) Kim Busik. "Samguk Sagi." Translation, commentaries and historic and cultural researches belong to Pak M.N. M., 1959, p.71; Li Ok. Legend about the Gold Crown - UNESCO Courier, January 1979, p.44-49; Lubo-Lenichenko - idem, p.52 -53.
 - 36) Curious is the resemblance of the inventory from the burials of the vans of Silla (the burials of the crown and Phoenix) and the burial under kurgan "Issyk" in Semirechie (Seven rivers), especially in connection with a probable Motherland of the first Korean dynasties in Altai, - see Akishev A.K. The Arts and the Ideology of the Sakas of Semirechie. Thesis applying for Ph. D of Historic sciences, Alma-Ata, 1980.
 - 37) Okot p'Bitek African Traditional Religions. M., 1979, p.136, 142.
 - 38) Elnitskiy L.A. About the Origin of the Etrusk Cosmogony. 2, 1977, p.121-128.
 - 39) Kobylina M.M. The Images of Oriental Gods in North Prichernomorie in the first centuries A.D. M., 1978, pict. 31,32 (Pantikapei). Compare: the role of the hen in predictions in Ellada, - Apulei, Apology. Metamorphosis. Florids, M, 1956, p.263.i
 - 40) ibid.
 - 41) Filip Ya. Celtic Civilization and its Heritage. Prague, 1961; Gorodtsov, V.A. Daka and Sarmathian religiuos elements in Russian folklore., issue n 1, M., 1926, p.7-36; Rybakov B.A. Cosmogony and Mythology of the crop-growers of eneolit., 1965, I, p.24-47; N 2, p. 13-33.
 - 42) Ancient Chinese Philosophy. The Collection of the texts in two volumes. Vol.2, M., 1973, p.12, 309, 319, note 37; See: Toporov V.N. Notes about Buddist Fine Arts in Connection with the Issue of the Semiotics of Cosmological Ideas. - Works on Sing Systems., P., Tartu, 1965, p.228-229
 - 43) Godar A., Les Bronzes du Luristan., Paris., 1931.
 - 44) Compare: Ivanov V.V. The Experience of Interpretation of Ancient Indian Ritual and Mythological terms, formed from asva - "horse" - The Problems of the History of Languages and Culture of the Peoples of India. M., 1974, p.75-138.

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- 45) It is characteristic that in astrology of Bundakhishn Srosh in the system of opposition opposes Eshm. (Evil), -SBE., vol. 5., Delhi, 1965, p. 73-74 (Bund, ch XIX, 24-34).
 - 46) Ancient Indian - "covering", "protection"; New Persian vara - "wall", Avestian vouru - "lock".
 - 47) Rapoport Yu.A. Cosmogonic plot on the Khorasm vessels. - M., 1977, p. 60-67.
 - 48) The Zend-Avesta., part 1., The Vendidad., Tr. by J. Darmesteter., Delhi., 1965.
 - 49) Compare in the Russian variant: "The watchman-cock is shouting and it is a great fighter;/ ... when it shouts, we all know that our enemies woke up/" - . Zhukovskiy V.A. Compositions, M, 1954, p. 544.
 - 50) Abu-l-Fazl Khubaish Tiflisi. The Description of the crafts (Baian Assana'at). M., 1976, 12 g. (8) (a).
 - 51) Abu-l-Fazl Khubaish Tiflisi. The Description of the crafts (Baian Assana'at). M., 1976, 12 g. (8) (a).
 - 52) Its comb symbolized spirit, its spurs - aggressiveness, the red cock saved from the fire, the white one - from all the troubles and meant morning.
 - 53) Ancient Indian tales about the cock saving from ashes a baby-bird; Vakhan tale where frightening meaning of the cock's shouting is taken into consideration; the description of some wonderful birds in Chinese literature: (Van Tsya "Notes about Forgotten Events"): "brought *chunmin* - a bird with double pupils... By its appearance it resembled a cock, and sang as a phoenix... when she was present no devils, troubles and any evil could make people harm... If these images (of the bird - A.A.) are hang between the gates and the doors then evil spirits will run away themselves..." - Riffin B.L. From a Myth to a Novel. Evolution of the image of a character in Chinese literature. M., 1979, p. 136-137; Ochirov G.N. Tales and Legends about the Animals in Commentaries of Vinchen Nomtiev to the composition "A Drop of Rashiyana, Feeding People" of Nagardzhuna. - Buddhism and Medieval Culture of the Peoples of Central Asia. Novosibirsk, 1980, p. 137; Grinberg A.L., Steblin-Kamenskiy I.M. Vakhan Language. M., 1976, p. 78-79.
 - 54) Bichurin N.Ya. Collection of items about peoples inhabiting Siberia and Central Asia in the ancient times. M - L., 1950, p. 58, 82, 991 (Beish and ch. 94, 66, Suishu, ch. 81, 100, Tanshu, ch. 219, 125); compare: the meaning of the English - cap-badge.

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- 55) Zhuravlev A.F. Protection Rituals connected with cattle-plague and their Geographical Spreading. - Slavic and Balkan Folklore. M., 1978, p.81. The author writes that fanning with the cock is a "completely perverse variant of the ritual of sacrificing of the cock. However this is on the opposite one of the most interest coincidence of two ways of protection sorcery and the role of the cock as a saver. In China the head of the cock was nailed near the eastern gates, that should protect the house from evil influences. – See Lubo-Lesnichenko E. Ibid., p. 53. Compare: in "Fen Su Tun I" (2nd century AD): During sacrifice in the suburbs of the reign Lu a red cock was sacrificed to the sun because its voice in the mornings and red feathers drove evil away from rulers of Lu.
 - 56) Andreev M.S., Prophetic Dreams, Some Tokens and Childrens' "soroka-vorona", Tashkent, 1923, issue 2, p. 27; Snesarev G.P. Ibid.
 - 57) Tsivian T.V. House in the Folklore Model of the World (on the material of Balkan puzzles). – Semiotics of the Culture. Works on Sign Systems, X, Tartu, 1978.
 - 58) Bertels E.E. Cosmic Myths in the Gaze of Baba-Kuha. - DAN.-V., April- June, L, 1925, p. 43-45.
 - 59) Compare: Vedernikova N.M. Russian Folk Tale, M, 1975, p. 72-78; Alieva M.M. Uigur Tale, Alma-Ata, 1975, p.35.
 - 60) Akishev A.K. Sakas' Investiture. Structure of the Myth about Hvareno – "Miras". Alma-Ata, 1981.
 - 61) Usacheva V.V. The Ritual of "Polaznik" and its Folklore Elements in the Areal of Serbo- Croatian Language. - Slavic and Balkan Folklore. M, 1978, p. 30; Kolesnitskaya Ts.M. The Simplest Types of Russian Wedding Songs. – Russian Folk Wedding Ritual. M, 1978, p.119; Kuzmenko L.I. Genre "flowers- birds" (Huanyao) in Paintings in Chinese Porcelain of XVIII century – Scientific Reports of GMINV, issue IX, p. 60-61; Chinese Classic Poetry translated by L.Eidlin M, 1975, p.23, 43.
 - 62) Tropp V.Ya. Russian Agrarian Holidays. L, 1963, p. 96, 97.
 - 63) Toporov V.N. About the Reconstruction of the Myth and World Egg. Scientific reports of the Tartu State University, issue 198, Works on Sign Systems, Vol.3, Tartu, 1967.
 - 64) Ivanov V.V. Toporov V.N. Researches in the Field of Slavic Antiquities. M, 1974, p. 35. Compare: Kazakh tale about the death in the quail. – Potanin G.N. Mongolian Tales and Legends. – Notes of SPZSORGO, issue. XIII, Semipalatinsk 1919, p. II.

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- 65) Braginskiy I.S. From the History of Tadjik and Persian Literature. M, 1972, p. 133; Veletskaya N.N. Pagan Symbolism of Slavic Archaic Rituals. M, 1978, p. 83
 - 66) Rapoport Yu.A. From the History of the religion of Ancient Horesm. M, 1976.
 - 67) Csherbak A.M. Oguz-name. Muhabbat – name. M, 1959, p.61-62.
 - 68) Images of the cock, sitting on the island in the sea were embroidered on the Emperor's clothes. See: The Sacred Books of China. The Texts of Taoism., Tr. by J. Legge., pt.1., Delhi, 1966.
 - 69) Damdinsuren P. Historic Roots of Geseriada. M, 1957, p. 85. Compare: Shan hai uzin. M, 1977, note 164. By composition the cult "cock's cycle" reminds also the peacock of Buddhist sutra (devoted to Great Pava – tsarina of charms); there exists Tangut and Tibet variants of sutra, - see Nevskiy N.A. Tangut Filology, p. 53.
 - 70) Nikitin A.L., Filippovskiy G.Yu. Ibid, p.144. The resemblance of "Pigeon's Book" with Bundahishna was recently proven., Akishev K.A., Akishev A.K. Origin and Semantics of the Issyk Headgear. – Archeological monuments of ancient and medieval Kazakhstan. Alma-Ata, 1980.
 - 71) Bertels E.E. Sufi Cosmogony of Farid ad-Din Attar. – Selected Works. Sufism and Sufi Literature. M, 1965.
 - 72) Compare: Er-Tostik. Almaty, 1961, 48 b; Er Toshtuk, Frunze, 1958, 73 b, and many others.
 - 73) About intensive influence of Shumer Culture on Hurrit (Asia Minor) and Asia Minor (Hett) on Central Asia, - see Gamkrelidze T.V., Ivanov V.V. Indoeuropean and Indoeuropeans. Tbilisi. 1979.
 - 74) Kramer S.N. Mythology of Shumer and Akkad – Mythology of Ancient World. M, p. 131-133.
 - 75) Nikitin A.L., Filippovskiy G.Yu. Ibid, p. 147 n 37.
 - 76) According to the latest data, received by V.Zaibert as the result of excavations of a huge settlement of horse-breeders Botai in Central Kazakhstan the horse was domesticated in the epoch of eneolit. The bones of several thousands individuals were gathered there. Such scale of horse- breeding is impossible without the development of riding tradition, and that substantially changes the existing conception of the history of horse - breeding and wheel transport (among the findings a fragment of ceramics with the drawing of chariot was met).
 - 77) Grinberg A.L., Steblin-Kamenskiy I.M. Ibid, p. 269
 - 78) Snegarev G.P. Relicts, P. 324

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- 79) Chekaninskiy I.A, "Baksylyk", Traces of Ancient Beliefs of Kazakhs. – Notes of Semipalatinsk department of the society studying Kazakhstan, Vol. I, Semipalatinsk, 1929; Divaev A.A. From the field of Kirgiz beliefs. Baksy as a healer and a sorcerer (ethnographic essay), Kazan, 1899.
- 80) Inostrantsev K.A. Ibid, p.203, note 1.