

TOPONİMLƏRİN VƏ LƏQƏBLƏRİN BOZQURD ARXETİPİ İLƏ ƏLAQƏSİ

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Xülasə

Azərbaycan folkloru rəngarəng nümunələrlə təmsil olunur. Bozqurd obrazına müxtəlif folklor janrlarında kifayət qədər rast gəlinir. Bu növlər arasında bu gün unudulmuş arxaik növlərə də rast gəlik. Bozqurd türk mifologiya sisteminin əsas personajlarından biridir. Türklər qədim zamanlardan bəri fiziki gücə deyil, mənəvi gücə önəm vermişlər. Qədim türk təfəkkürünə görə, canavar insanlara zərər vermir, əksinə, çətin vəziyyətə düşəndə insanları xilas edir. Bozqurd xarakteri ilə türkün xarakteri üst-üstə düşdüyündən türklər Bozqurdu öz simvolu kimi qəbul edirlər. Bütün bunlardan da anlaşıldığı kimi, pantürk mifoloji düşüncə sisteminə aid olan heyvan arxetipləri (ilkin obrazlar) içərisində ən zəngin simvolizmə malik obraz Bozqurddur. Bu obrazın kosmoloji semantikasında ilk əcdad, xilaskar, qəhrəman, totem himayədarı, hərbi komandir və s. bütün əsas mifoloji funksiyalar meydana çıxır. Bu, açıq şəkildə göstərir ki, qurd obrazı türk mifoloji düşüncəsinin ən dərin, ən qədim təbəqəsi ilə bağlıdır və bu düşüncənin ilk başlanğıc obrazlarından (arxetiplərindən) biridir. Bozqurd arxetipinin ən mühüm semantik xüsusiyyəti ondan ibarətdir ki, o, türk mifoloji-kosmoloji düşüncə tarixi boyu mifik obraz kimi öz funksiyasını itirməmiş və müxtəlif transformasiyalarla yaşamağa davam edir. Bu kontekstdə “Kitabi-Dədə Qorqud” dastanında Bayburanın oğlu Bamsı Beyrəyin atasının adı və onun qurdla əlaqəsi (Baybura – Bəy qurd, Beyrək – Bөрү), Qorqudun qurd kultu ilə əlaqəsi, Salur Qazanın qurd kultunu müqəddəs sayması və s. yerləşir. Türk milli düşüncə və mədəniyyət tarixində Bozqurd arxetipi kimi çoxsaylı hadisələr davamlı və fasiləsizdir. Məhz bu cəhət Bozqurd obrazının türk folklor-mifoloji düşüncəsində qurdla bağlı obrazları, motivləri və süjetləri birləşdirən mifoloji hekayəyə çevrilməsinə səbəb olur. Türk milli-mədəni fikir tarixində belə arxetipik obrazlar vardır ki, onlar bütün milli düşüncə tarixini əhatə edir. Bu arxetiplər həmin fikrin poetik quruluşunu, kosmoloji mahiyyətini, etnopsixoloji orijinallığını əks etdirir, onun daşıyıcısına, milli simvollarından birinə çevrilir. Boz canavar arxetipi belə simvol-obrazlardan biridir. Türk düşüncəsinin mifik başlanğıclarından bu günə qədər milli-mədəni fikir tarixində öz funksiyasını davam etdirir. Bu baxımdan Bozqurd arxetipinin yeni kontekstlərdə araşdırılması Azərbaycan folklorşünaslığının aktual elmi istiqamətlərindən birini təşkil edir. “Bozqurd” bir mifologiya (obraz və motiv) olaraq türk düşüncə və mədəniyyət tarixində ümumiyyətlə kifayət qədər geniş yayılmışdır. Miflərdə, əfsanə və rəvayətlərdə, dastanlarda, atalar sözləri və məsəllərdə, inanc sistemlərində və s. təmsil olunur. geniş şəkildə mövcuddur. Bozqurd arxetipinin ən mühüm semantik xüsusiyyəti ondan ibarətdir ki, o, türk mifoloji-kosmoloji düşüncə tarixi boyu mifik obraz kimi öz funksiyasını itirməmiş və müxtəlif transformasiyalarla yaşamağa davam edir.

Açar sözlər: yer adları, ləqəblər, arxetip, Bozqurd, mifologiya

CONNECTION OF PLACE NAMES AND NICKNAMES WITH BOZGURD ARCHETYPE

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Summary

Azerbaijani folklore is represented with colorful examples. The image of Bozgurd is quite common in various folklore genres. Among these species, we also encounter archaic species that have been forgotten today. Bozgurd is one of the main characters of the Turkish mythology system. Since ancient times, Turks have given importance to spiritual power, not physical power. According to ancient Turkish thought, wolves do not harm people, on the contrary, they save people when they are in a difficult situation. Since the character of Bozgurd and the character of the Turks overlap, the Turks accept Bozgurd as their symbol. As

can be understood from all this, the image with the richest symbolism among the animal archetypes (primary images) belonging to the Pan-Turkish mythological thought system is Bozgurd. In the cosmological semantics of this image, the first ancestor, savior, hero, totem patron, military commander, etc. all basic mythological functions emerge. This clearly shows that the wolf image is related to the deepest, oldest layer of Turkish mythological thought and is one of the first starting images (archetypes) of this thought. The most important semantic feature of the Bozgurd archetype is that it has not ceased its function as a mythical image throughout the history of Turkish mythological-cosmological thought and continues to live through various transformations. In this context, in the epic "Kitabi-Dada Korkut", the name of the father of Baybura's son Bamsı Beyrey and his association with the wolf (Baybura - Bey gurd, Beyrak - Börü), Korkut's connection with the wolf cult, Salur Gazan's considering the wolf cult sacred, etc. is located. Numerous phenomena such as the Bozgurd archetype are continuous and uninterrupted in the history of Turkish national thought and culture. It is this aspect that causes the Bozgurd image to become a mythological story combining images, motifs and plots related to the wolf in Turkish folklore-mythological thought. There are such archetypal images in the history of Turkish national-cultural thought, covering the entire history of national thought. These archetypes reflect the poetic structure, cosmological essence and ethnopsychological originality of that thought, and become its carrier and one of its national symbols. The gray wolf archetype is such a symbol-image. It has continued its function in the history of national-cultural thought from the mythical beginning of Turkish thought to the present day. In this respect, the examination of the Bozgurd archetype in new contexts constitutes one of the current scientific aspects of Azerbaijani folklore studies. "Bozgurd" as a mythology (image and motif) is generally quite widespread in the history of Turkish thought and culture. It can be widely found in myths, legends and narratives, epics, proverbs and sayings, belief systems, etc. It is represented in myths, legends and narratives, epics, proverbs and sayings, belief systems, etc. The most important semantic feature of the Bozgurd archetype is that it has not abandoned its function as a mythical image throughout the history of Turkish mythological-cosmological thought, and has continued to live by undergoing various transformations.

Keywords: place names, nicknames, archetype, Bozgurd, mythology

СВЯЗЬ ТОПОНИМОВ И ПРОЗВИЩ С АРХЕТИПОМ БОЗГУРДА

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Резюме

Азербайджанский фольклор представлен красочными образцами. Образ Бозгурда довольно распространен в различных фольклорных жанрах. Среди этих видов встречаются и архаичные виды, сегодня забытые. Бозгурд — один из главных персонажей турецкой мифологической системы. С древних времен турки придавали значение духовной, а не физической силе. Согласно древней турецкой мысли, волки не причиняют людям вреда, наоборот, спасают людей, когда они попадают в трудную ситуацию. Поскольку характер Бозгурда и характер тюрков пересекаются, турки принимают Бозгурда своим символом. Как можно понять из всего этого, самым богатым символизмом среди животных архетипов (первичных образов), принадлежащих пантюркистской мифологической системе мышления, является Бозгурд. В космологической семантике этого образа первопродок, спаситель, герой, тотемный покровитель, военачальник и т.д. проявляются все основные мифологические функции. Это ясно показывает, что образ волка относится к самому глубокому, древнейшему пласту тюркской мифологической мысли и является одним из первых исходных образов (архетипов) этой мысли. Важнейшей смысловой особенностью архетипа Бозгурда является то, что он не прекратил своей функции мифического образа на протяжении всей истории турецкой мифолого-космологической мысли и продолжает переживать различные трансформации. В этом контексте в эпосе «Китаби-Дада Коркут» упоминается имя отца сына Байбуры Бамси Бейрей и его связь с волком (Байбура - Бейгурд, Бейрак - Борю), связь Коркута с культом волка, рассмотрение Салуром Газаном культа волка священным и т.д. находится. Многочисленные явления, такие как архетип Бозгурда, непрерывны и непрерывны в истории турецкой национальной мысли и культуры. Именно этот аспект обуславливает превращение образа Бозгурда в мифологический сюжет,

сочетающий в себе образы, мотивы и сюжеты, связанные с волком в турецкой фольклорно-мифологической мысли. В истории турецкой национально-культурной мысли существуют такие архетипические образы, которые охватывают всю историю национальной мысли. Эти архетипы отражают поэтическую структуру, космологическую сущность и этнопсихологическое своеобразие этой мысли, становятся ее носителем и одним из ее национальных символов. Архетип серого волка — один из таких символов-образов. Она продолжает свою функцию в истории национально-культурной мысли от мифических истоков турецкой мысли до наших дней. В этом отношении рассмотрение архетипа Бозгурда в новых контекстах представляет собой один из актуальных научных аспектов азербайджанского фольклористики. «Бозгурд» как мифология (образ и мотив) вообще довольно распространен в истории турецкой мысли и культуры. Он встречается в мифах, легендах и повествованиях, эпосе, пословицах и поговорках, системах верований и т. д. представлено. широко доступен. Важнейшей смысловой особенностью архетипа Бозгурда является то, что он не прекратил своей функции мифического образа на протяжении всей истории турецкой мифолого-космологической мысли и продолжает переживать различные трансформации.

Ключевые слова: топонимы, прозвища, архетип, Бозгурд, мифология.

Actuality. Many studies have been conducted on the image of Bozgurd, especially in Turkology. Those studies cover the most diverse materials, including scientific, journalistic and political. Bozgurd has been studied mostly in terms of its mythical features in Azerbaijani and all-Turkish folklore studies.

Annotation. The object of the research is Turkish creation myths, legends, narratives, epics, cosmogonic information in historical sources, etc., which include the image of Bozgurd. constitutes. Based on these materials, the subject of the research is to study the image of Bozgurd as a mythologeme/motive, to systematize the paradigms created by him in the national cultural thought. The main goal of the research is to present the image of Bozgurd as a mythologeme along the layers of Turkish national-cultural thought. So, this image is historical, ethnographic, folkloristic, mythological, etc. researches have been studied from different directions. However, the Bozgurd archetype was not involved in research as a mythologeme that unites the diachronic and synchronic layers of national thought, and the paradigms it created in national-cultural thought were not studied as a system.

Method. historical-comparative and comparative-typological research methods were used in the article.

Introduction. It was noted that Bozgurd's mythologeme created rich lines of meaning (paradigms) in the history of Turkish, including Azerbaijani, national-cultural thought. In this respect, the connection of toponyms and nicknames with the Bozgurd archetype attracts attention.

Toponyms, as you know, refer to place names. Toponyms related to wolves are also found in our country. For example, one of the well-known neighborhoods in Sheki is the "Wolves" neighborhood. This neighborhood is located in the lower part of Kışlağ. Wolves, Sarkars, Dabirs, etc. in the neighborhood. as generations live. Wolves are my toponymic patron. The name of this neighborhood was taken from the sons of Haji Salim, one of the wealthiest people living here. They had farming and livestock fields in the Karasu area of Sheki. The wolves did not work on the land themselves, but hired laborers.

It is said that one day in a building it is said that a wolf has entered someone's coma. The people of the house got scared and ran away, but the baby remained in the crib. Hearing this, Haji Salim's sons run to help and save the child by killing the monster. Even after this event, the community gave the five brothers the name "Wolves" for their bravery [7, 404].

Apparently, in the given narration, it is clearly indicated that the name of the Gurdlar neighborhood in Sheki was derived from the name of the sons of Haji Salim. Because Haji Salim's sons killed the wolf, the community called them Wolves, and the neighborhood where they lived was also named Wolves.

At first glance, this narrative, where everything seems to be "in its place", actually has a subtext. The fact that the people gave the name of wolves to boys who were killed by a wolf has a meaning precisely in connection with the cult of Bozgurd. Because people are named after the animal that Haji Salim's boys bravely killed, it is not a random event, it is a custom related to totem myths.

At first, such a question arises: the baby in the cradle is not a wolf, but another animal, for example, a rabid dog, a jackal, a snake, etc. If they were attacked by vermin, would people call Haji Salim's boys who saved the baby Dogs, Jackals, or Snakes?

Of course, they wouldn't call the boys that. In this case, it turns out that calling the boys Wolves is related to ancient totem beliefs. At this point, we first remember that in the first volume of "Kitabi-Dada Gorgud", the elder of the Oguz clan, Deda Gorgud, gave the name Bujaj to the son of Dirsā Khan, Bujaj, in accordance with the name of the bull he killed. It is very clear from the first story that Buhaj got his name precisely because he killed the bull. But this naming is the external aspect of the matter. It also has an underlying meaning related to totemism beliefs.

Let's remember that in the "Dada Gorgud" saga, it is almost always about three male animals: buga (male ox), bugra (male camel), and aygir (male horse). Not only Buğac, but also in "Uşun Goja Ganturali", the daughter of Trabzon takuru Seljan from Ganturali fights with male animals to marry the khatun, and wins them and gets Seljan's khatun. Thus, the following order of meaning is obtained:

- Beyrak gets his name by killing a bull;
- Ganturali also kills the male animals and buys Takur's daughter Seljan's khat.

The mentioned animals were not ordinary animals in Oguz province, they were military totems representing strength, war, military, valor, bravery. To get the name of the totem, or to get something from the totem, you must defeat them. It is based on the ancient ritual of "eating the meat of the totem". It is an archetype that lives in the traditional consciousness of people. In Sheki, Haji Salim's boys, who saved the baby, were given the name of Wolves by the people with the same awareness. However, the naming of Buhaj in "Dada Gorgud" and the naming of Haji Salim's sons cannot be completely equated. There are also serious differences here. Thus, "Dade Gorgud" Oguz lived with mythical consciousness and knew their military totems. At least, that sacred knowledge was in the memory of Deda Gorgud, the connoisseur of the Oghuz tribe. The memory of the people of Sheki was not the sacred knowledge itself, but only an ancient custom related to the worm. However, this custom has the same essence as taking a name of Buhaj: in both cases, a person takes the name of the totem he killed. We already know that the wolf is related to totem beliefs and that these beliefs originate from the Gray Wolf archetype. [13]

The wolf, as mentioned, was a totem in ancient times. The toponyms of Gurd mountain in Ordubad district of Nakhchivan at the junction of Duyun and Vanand rivers, or Gurdar in Agdam and Barda regions, are related to the village name of Gurdar in Gadabay district, which is based on the ancestral wolf totem. Aslan Bayramov and Ibrahim Bayramov, while talking about Western Azerbaijani Turkic place names, point to the presence of Gurdgulu, Gurdchulu, Gurdkend, Gurdgulak and other place names in modern Armenia, which are related to the wolf totem. Taghi Khalisbeyli also showed that personal names and place names registered in Azerbaijan and Central Asia related to the name of the wolf are related to the totem of the wolf [8].

The fact that the wolf totem is the basis of the toponyms related to the wolf is an issue that is revealed through analysis, that is, theoretically. In this regard, in scientific approaches, all toponyms with the name of the wolf are not considered totem torch names. For example, according to A.Bayramov and I.Bayramov, the names of Kurd mountain in Sheki region, Kurd yali mountain in Baku, and Kurd gate are explained by frequent or occasional sighting of wolves (wolves) in those areas [8].

It should be noted that we do not consider it a reasonable approach to associate the mentioned toponyms with the existence of wolves in those areas. We think this is a matter of old mythical thinking. It can be seen from their lexical meaning that the mentioned toponyms are related to old beliefs. For example, it would be more correct to explain the lexical meaning of the toponym "Wolf's mane" by the similarity of the mentioned natural object (mountain mane) to the wolf's mane. This is related to imagining a natural object as a worm. The names of Gurddag or Gurd gate are similar. From these names, it is clear that ancient people treated wolves not just as wild animals, but as beings with mystical powers. In this regard, the lexical meaning of the name of the Wolf Mountain is "Wolf Mountain", that is, "Wolf's possession", "Wolf's khanate". The toponym of the worm door is also similar. That is, the Wolf door means "the door of the Wolf", "the

door owned by the Wolf". All these meanings are related to mythological beliefs. And they are also based on Bozgurd mythology.

In general, there are many toponyms related to the word "worm" in our country. For example, Gurd mountain in Ordubad region of Nakhchivan, Gurd pass in Absheron region, Gurdgobu hydronym in Agsu region, Gurdyali oronym in Baku, Gurdlar village in Barda and Agdam regions, neighborhoods called Gurdlar in Ordubad, Ganja, Shamakhi, Shusha, etc. [8].

Turks have immortalized villages, roads, springs, and squares named after their beliefs in the places and territories where they live. After Yerevan was handed over to Armenians on May 27, 1918, the Turkish names here were changed. Armenians first wanted to get rid of the name of Kurd. They changed the name of the village of Gurtbulag to Krasar and the village of Kurtgala to Petrovka in the Shirak neighborhood of Yerevan. Such names also existed in Zangezur district at the time. There are only a few months left before the return of the Kurtgulak name in Zangezur [9].

The idioms of the wolf-related place names had their own story. From this point of view. We see that the legend about the toponym of the neighborhood of Gurdlar is excellent with the archetype of Bozgurd.

The legend says that there was a tribe whose leader had no children. After the chief made many vows, a son was born. But that child is crippled. Enemies attack this tribe one day. They kill the whole population, but they don't touch this child because he is crippled. They throw the child at the bottom of a rock so that the worm and bird will come and eat it. After the enemies are gone, a wolf comes, nurses the child and takes it to its lair and raises it. After years, the child's legs open. He grows up and becomes a wrestler. The boy's voice reaches the ears of the enemies. They are coming to kill him. However, they overcame the enemies of the wolf on the one hand and the boy on the other. Then the boy rescues the survivors of his tribe, returns to his land and becomes their leader himself. Since then, this tribe has been called the "Wolf tribe". Gurdar neighborhood in Nakhchivan is named after this tribe [1, 75].

This text is directly based on the Bozgurd archetype. The following meanings emerge from the text:

1. A wolf takes care of a crippled child. This represents its ancestral function. With that, the boy becomes a wolf boy.
2. The nation formed after the attack of the enemies is already the nation of the wolf boy. That's why they call that people the tribe of wolves.

Thus, the Bozgurd archetype is at the root of the meaning system of the Wolves neighborhood toponym.

Another legend says that in the past there was a spring on the slope of Mount Borel. It was called the Monster Spring. It is said that a man saw a monster coming here, tearing the ground and water coming out of that place. That is why the spring is named after the Beast [2, 112-113].

Here we are confronted with the cultural hero function of the Bozgurd archetype. In mythology, the "cultural hero" is considered one of the functions of the first ancestor. In the myths about the first ancestor, the culture hero defines the rules of life for the first people, makes the first tools for work, hunting, etc., as well as names people, places, etc. In the text above, the wolf's spring-making is also related to the cultural hero function of the ancestor Bozgurd archetype (first image).

There is also a place called Gurdlar in the city of Nakhchivan. This island is also found in Shamakhi, Agdam, and Goychay. [11]

The Internet source says that there are more than a hundred toponyms associated with the name of the Wolf tribe both in Anatolia and in South Azerbaijan. Old sources also mention the state called "Kurtii". It means the country-state of wolves. The first source ("Kurtlar") mentions a warrior tribe that lived in the mountains of the Atropatena state under the name "Kurtii" [10].

The name of one of the villages located in Sharur-Daraleyaz district of Iravan province is Gurdgulag village. The name of this village is an ethnotoponym. Gurdgala village is one of the villages located in Alexandropol district of Iravan province. It is an ethnotoponym. The name of one of the mountains located in the Hamamli district of the Yerevan governorate was formed based on the name of the wolf. That mountain called the Wolf Mountain is Oronim. There is also a

mountain called Gurd Tepe in Agin District of Iravan Governorate. Gurdugulu is one of the villages located in Echmiadzin district of Yerevan province. It is said that this name was formed from the combination of the Kurdish Turkic ethnonym and the name of a person named Gulu from the Kurdish tribe.

In the Altai mountains there are many heights called "Wolf peak".

As for the nicknames, we should first note that the word "nickname" in our language is not derived from the Arabic language. Ayama is an informal name given to a person due to a certain characteristic character or a sign that distinguishes him from others [6, 51].

There are many nicknames in Sheki. The most famous of them were the Wolves. Although great generations and lineages have passed, they have not been forgotten. And even now the name of the generation is called (Wolves).

In folklore, there are interesting legends and stories about how the nicknames related to the worm were formed.

According to a legend, a brave and fearless man named Baba lived alone on a mountain. Because he lives alone, he was nicknamed Wolf, which means fearless. This mountain was also named Gurd Baba in honor of that person [5, 44].

Apparently, the man who lives alone on the mountain has his own name: Baba. He is later nicknamed the Wolf. Wolf is already his nickname.

We think that this narration is related to the beliefs about Bozgurd. Grandfather lives alone in the mountains. In our opinion, his nickname Wolf could not be due to his solitary life.

Because if they gave him this nickname because of his loneliness, they should have given him the nickname Yalguzag, not Wolf. As we know, a wolf that lives alone is called a lone wolf. At this point, we can bring some clarity to the matter if we remember that mountains or their various parts are associated with the name of the Wolf (Wolf mountain, Wolf gate, Wolf mane, etc.). The toponyms of Kurd Mountain show that the mountains were considered the home of wolves. In this respect, people thought that Baba who lived in the mountain was related to the worm and gave him this nickname.[12]

Secondly, the fact that the name of the man living on the mountain is Baba is noteworthy. In the Turkish national-cultural thought, the name Baba was given to saints living alone. There are many sanctuaries of saints known as Baba in Shamakhi region. Most likely, that Baba was also a saint. Saints were associated with ancient faith cults, including the Wolf cult. This allows us to confirm that Baba's Wolf nickname is related to the Bozgurd cult.

A legend also says that they did not bathe on Friday. The newly arrived bride did not know this custom. That day, when he comes out of the bath, he puts his hand to put on his clothes, he sees that his hands have turned into claws and his body is hairy. He looks at his reflection in the water and sees that he was a wolf. He runs away and lives in the forest. One day, when he came to the village to hunt, he entered the house where his bride was. He falls asleep while trying to warm himself by the fire. The people of the house are afraid when they see the monster. They want to take the monster out of the house. The skin remains on the hands. They see that their daughter-in-law has come out. Therefore, the bride whose name entered the wolf's skin remained [4, p. 38-39].

Apparently, the bride's new nickname is related to the wolf/wolf cult. In the text we see the transformation of the bride into a monster. The motif of transformation is directly related to totemism. It is known that the wolf is also related to totemism meetings. In this respect, the text in question is also related to the Bozgurd archetype.

We observe the same theme in another narration. In the past, there was a Bur woman named Zohra in Alnayt village of Samukh district. One day, after doing the housework, he goes to bathe in the lake in the evening. When he wants to put on his clothes, he is made to wear a wolf skin by a divine force. So he works in his house in the morning and hunts with other wolves at night. One day, the bloody part of the horse they hunted fell on him, so he didn't eat, and the other wolves didn't like it, they bit his lip. Her husband suspects this and pursues her. One day, when the woman was heating the oven, the man threw the woman's clothes into the fire and burned them. At that time, the woman screams loudly and tells her husband what happened to her. Since then, Venus is called Wolf Venus [3, 112].

As it can be seen, the nickname of Venus is directly related to the wolf cult. At the base of that cult, of course, is the Bozgurd archetype.

Thus, the analysis carried out in this paragraph showed that the Bozgurd mythologeme and archetype, that is, the image and motif of the Bozgurd, has taken a firm place in the history of national and cultural thought of Azerbaijan. If it was such an omasa, its traces would not have survived to this day.

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