

REPUBLIC OF AZERBAIJAN

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**FOLKLORE SEMANTICS OF NAMES IN
AZERBAIJANI AND ENGLISH EPICS**

Specialty: 5719.01 – Folklore study

Field of science: Philology

Applicant: Arasta Ikhlas gizi Khudiyeva

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy in
Philological Sciences

BAKU – 2024

The dissertation completed at the Department of Classical Folklore of the Institute of Folklore of Azerbaijan National Academy of Sciences.

Scientific supervisor: Doctor of Philosophy in Philology,
Associate Professor
Elchin Huseynagha oglu Abbasov

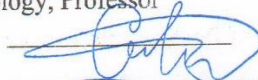
Official opponents: Doctor of Philology, Professor,
Ramazan Oruj oglu Gafarov

Doctor of Philology, Professor,
Yegana Nahmatulla gizi Ismayilova

Doctor of Philosophy in Philology,
Associate Professor
Gudrat Umud oglu Umudov

ED 1.27 Dissertation Council of the Higher Attestation Commission under the President of the Republic of Azerbaijan operating under the Institute of Folklore of ANAS

Chairman of the Dissertation Council: Doctor of
Philology, Professor



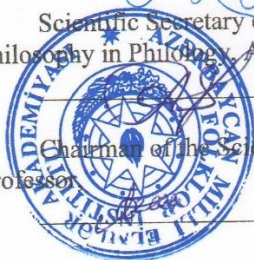
Seyfaddin Gulverdi oglu Rzayev

Scientific Secretary of the Dissertation Council: Doctor of
Philology in Philology, Associate Professor,

Afag Khurram gizi Ramazanova

Chairman of the Scientific Seminar: Doctor of Philology,
Professor

Afzaladdin Dagbeyi oglu Asgarov



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GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the theme. After Azerbaijan became independent, it became relevant to study the oral and written literature of our people in comparison with the oral and written literature of other nations, especially European. The further expansion of scientific and cultural relations requires more study and recognition of the culture of European peoples. The epic creativity of the European peoples is one of the most valuable sources for learning the roots of the culture, the system of national values and mentality of those peoples.

Although the Azerbaijani and British peoples had no direct cultural relations in history, during the Hun and Avar khanates in Europe, the mutual political, cultural and economic relations of the Germanic and ancient Turkic tribes within a single political union, as well as later some parts of those tribes were generally Germanic settlement (such as the Bavarians), of course, made it possible for characters, folklore motives and plots related to Turkish mythology to pass to these peoples.

As it is known, the first proponents of the theory of citation in folklore mainly associated the presence of Eastern motives in European folklore with three major historical events:

1. Cultural relations that began with the invasion of the Middle East by Alexander the Great.
2. Arab invasions in Europe.
3. Crusades.

Russian citation theorists add the coming of Eastern Europe under Mongol-Tatar yoke to this list.

Unfortunately, the role of the European Huns in these relations is not taken into account. In this regard, the main texts in which we can trace the Hunnic-Germanic folklore relations can be the legends about Attila in the Germanic sagas.

In a particular case, European scholars' interest in Azerbaijani epos started at least from the beginning of the 19th century. Polish orientalist and public-politician Aleksandr Khodzko-Boreyko recorded the "Koroglu" saga in South Azerbaijan in the 1930s and published it in English in London in 1842, performed an important task in this direction. The preface he wrote to that publication still holds its scientific significance.

In the study of models of epic thinking, the type of artistic thinking, including the type of hero, criteria of ethnic value, it is necessary to study the personal names in epic texts – anthroponym, theonym, toponym, zoonym, etc. it has a great importance. The name is the first key in the study of the semantics of the character. The personal names encountered in folklore, especially in epics, are closely related to the ancient religious-mythical worldview, history, way of living of each nation. By examining the onomastics of the folklore work, it is possible to obtain information about the mythological ideas, beliefs, religion, history, traditional occupation, geography, ethnic origin, moral values and culture in general of the people who created this work.

Proper names in folklore are not accidental linguistic manifestations. They, like the minitext are a special cultural code, which is why they are of great importance in the understanding of a particular culture. Epic names mark at least one functional-semantic layer of the character. The study of different levels of the name's manifestation in the folklore text can also provide clues for revealing its mythological semantics.

As for the degree of study of the subject, it should be noted that the attention to the epic onomastics of Azerbaijan has been paid for a long time, and most often in the studies carried out in the historical and linguistic direction (A.Demirchizade, B.Budagov, A.Gurbanov, O.Sh.Gokyay, T.Hajiyev, S.Alizada, V.Qukas, A.Tanriverdi, M.Adilov etc). In the 1970s and 80s, M.H.Tahmasib's " Azerbaijani epics (Middle Ages) " and M.Seyidov's valuable research works, such as "Thinking of the

roots of the Azerbaijani people”, increased scientific interest in the folkloric and mythological semantics of epic names. In recent decades, valuable studies have emerged in which the epic onomastics of Azerbaijan is studied in the context of mythology and folklore.

In the works of B.Abdulla, F.Bayat, F.Khaligov, R.Gafarli, S.Rzasoy, R.Kamal, J.Baydili, A.Achalov, F.Kazimova, A .Khalil and others about the study of mythological semantics of epic characters , the semantics of the name they bear is also widely covered¹. However, examples of epic creativity, which most of these researchers, as well as other scientists, attracted to research in their works, were mainly the great epic monuments of Azerbaijani folklore – the epics “Oguz Kagan”, “Kitabi-Dede Gorgud” and “Koroghlu”². Ramazan Gafarli in addition to these eposes, focused

¹ Abdulla B. Haqqın səsi. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1989, – 144 s.; Abdulla B. “Dədə Qorqud kitabı”ndakı Ala dağla bağlı Arqurı, Bəər, Arqu Beli/İr Qobulu sözlərinin semantikasi // – Bakı: “Dədə Qorqud” jur., – 2005, №2, – s.3-13.; Bayat F. Oğuz epik ənənəsi və “Oğuz kağan dastanı”. – Bakı: Sabah, – 1993, – 194 s.; Xalıqov F. Folklor onomastikasi. I hissə. – Bakı: –1998, –137 s.; Xalıqov F. Folklor onomastikasi. II hissə. – Bakı: – 2000, 132 s.; Kamal R. “Kitabi-Dədə Qorqud”: nitq janrları və davranış poetikasi. – Bakı: Nurlan, –2013, –148 s. Kamal R. “Kitabi-Dədə Qorqud”da ad estetikası // Bakı: “Azərbaycan” jur. – 2005. № 12, – s.159-161; Kazımova F. “Kitabi-Dədə Qorqud”da adların folklor semantikasi / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı: / – Bakı, 2018. – 24 s. Quliyeva, Ə., Əliyev, V. Türk onomastik vahidlərində mifoloji inamların izləri // Azərbaycan onomastikasi problemlərinə dair konfransın materialları, – Bakı: – 1988, – s.259-261 və s.

² Bəşirov K. “Kitabi-Dədə Qorqud”da at adları // Azərbaycan onomastikasi problemlərinə həsr olunmuş VI elmi-nəzəri konfransın materialları. – Bakı, –1996, – .120-121; Bəydili C. Türk mifoloji sözlüyü. – Bakı: Elm, – 2003. – 417 s.; Əlizadə S. Ad haqqında Sokrat təlimi “Kitabi-Dədə Qorqud”da adqoymanın üslubi əsası kimi // “Orta əsr əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri” VI elmi-nəzəri konfransın materialları, – Bakı: –1999. – s.24-29; Əsgər Ə. Oğuzların ulu əcdadı Bulca və onun mifoloji kimliyi // – Bakı: Ədəbiyyat və incəsənətdə milli kimlik və mədəni zənginlik, – 2020, II kitab, – s. 52-71; Hüseynzadə, Ə.R. Folklor mətnlərində adların semantikasi: Naxçıvan folkloru əsasında: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı / – Naxçıvan, 2012. – 26

on theological names, as well as place names³ in "Avesta". R. Dadashova wrote a dissertation on folklore semantics of personal names in Azerbaijani epics, partially in the work, she devoted a place to the semantics of hero names in love epics⁴. There are valuable works of John Austin, Justin Caplan, Anne Bernays, Fred Robinson and other Western, British scientists on the semantics of Anglo-Saxon epic names.

Comparative analysis of proper names in Azerbaijani epics with proper names in English epics in the context of folklore has not been carried out until now.

The object and subject of the research. The British-Anglo-Saxons have a number of epic poems of the Middle Ages: "Beowulf", "King Arthur", "Robin Hood" and others. At the same time, the Azerbaijani people also have rich examples of epic works of the Middle Ages ("Oguzname", "Kitabi-Dede Gorgud", "Koroghlu", love epics, etc.). The object of research of the dissertation is the Azerbaijani and English epics and the proper names in these texts.

The onomastic resource of Ohguz and Anglo-Saxons Epic is kept in mind. The subject of the dissertation is also the semantics and functionality of characters, toponyms, zoonims, names of special weapons in Azerbaijani and English dastans.

The aims and objectives of the research. There are certain similarities and differences in the naming of human being, mythological creatures, surrounding (geographical) territories by the ancient Turkic and Germanic tribes. The research will study

s.; Xalıqov F. Azərbaycan onomalogiyası (folklor əsasında). – Bakı: Müəllim, – 2009, – 240 s.; İsmayılov H. "Koroğlu"da məkani obrazlar // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2009. XXIX kitab, – s. 3-7. Kazımoğlu M. Qorqud, Burkut və Bəktaş / / – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2005. XVII kitab, – s.107-118.

³ Qafarlı R. Mifologiya, II cild. Ritual-mifoloji rekonstruksiya problemləri. – Bakı: Elm və təhsil, – 2019, – 432 s.

⁴ Dadaşova R. Azərbaycan dastanlarında şəxs adlarının folklor semantikasi: / filologiya üzrə fəlsəfə doktoru dis. avtoferatı / – Bakı, 2018. – 26 s.

such issues as typology of naming on the basis of epic folklore texts of the English and Azerbaijani peoples, causes of their similarities and differences, possible mutual cultural influences at the level of folklore onomastics during hun hegemony in Europe.

In the dissertation, the following directions are mainly researched:

- Comparative study of historical and mythological semantics of proper names in Azerbaijani and English epics. The emergence of similar and different points and the identification of their causes.

- Study of folklore semantics of hero character and other personal names in Azerbaijani and Anglo-Saxon epics;

- Clarification of the relationship of the semantics of the hero names in Azerbaijani epics and Anglo-Saxon epic poems with the plot line and motives in the epic.

- Study of similarities and differences of onomastic space, toponyms and zoonyms in azerbaijani and english epics; - Along with the epic texts from the series “Beowulf”, “King Arthur”, “King Horn”, “Brut”, “Vidsid”, etc. although eposes have proper names, for the first time they were analyzed in comparison with Azerbaijani eposes and were determined the invariant model of these names;

- The study of the functional-semantic aspects of anthroponyms, toponyms and zoonyms in Azerbaijani (Oghuz) and English (Anglo-Saxon) epics, the study of the functionality of meaningful names.

Methodology of the research. In the dissertation historical-comparative (historical-typological), structural-semantic and etymological methods of analysis were used, based on the principles of the historical-philological approach. The theoretical ideas of the representatives of Azerbaijani and world epic studies, as well as onomastics were used in the research work. Since a number of English epics were involved in the study of Azerbaijani folklore for the first time, the descriptive method was also used.

Main concepts of the research. The following main provisions were reached for the dissertation defence:

1. In the tradition of Azerbaijani Turks and English (Anglo-Saxons), naming has its own principles, and it is associated with the belief system and philosophy of life of peoples, along with the implementation of the language on the basis of literary language norms and principles.

2. Just as the expression of the ideal of heroism, justice, love and beauty of the Azerbaijani and English people is manifested in the names of positive characters in epics, their conclusions about negative, evil, terrible forces, negative features are expressed in the names of negative, hostile or demonic characters.

3. In Azerbaijani (Turkish-Oghuz) heroic epics and English (Anglo-Saxon) epic songs, the names of heroes are mainly military thematic, which reflects the cultural and historical stage in the history of both peoples called “military democracy”.

4. The fact that a large number of hero names in Azerbaijani and English epics are associated with animals that are symbols of power, along with the military (belligerence) designation of the name, on the one hand, is associated with the existence of the cult of these animals or their place in mythology.

5. In Azerbaijani and English epics, many character names reveal its archaic semantics, which shows connection with myths and cults of nature.

6. As a number of Azerbaijani love epics express sufi idea, here heroes are named not for bravery, physical heroism, but for their ideological and spiritual evolution.

7. Some of the names of weapons (mainly swords) in Azerbaijani and English eposes have semantics associated with the cult of weapons. However, in epics, sometimes the proper names given to them also express this divine power, since the weapon was bestowed on the hero for the performance of a certain divine mission.

8. The names of places in Azerbaijani and English epics are connected with the mythical ideas of the ancestors of these peoples about the world model, light and dark worlds, as well as the formation of the geography in which they live.

Scientific novelty of the research. For the first time in the dissertation, comparative analysis of Azerbaijani epics and Anglo-Saxon epic poems by proper names was developed as an independent research work. A comparative analysis of the folklore semantics of the epic onomastics of the two peoples made it possible to reveal the characteristic features of world epic creativity.

In the dissertation:

– For the first time, many examples of English epic creativity (“Beowulf”, “King Arthur”, “King Horn”, “Brut”, “Vidsid”, etc.), at the level of proper names and so comprehensively were involved in research and compared to Azerbaijani epics.

- For the first time a scientific explanation of the similarities and differences of anthroponyms, onomastic space, toponyms and zoonyms was given in Azerbaijani and English epics;

-On the basis of the epic folklore texts of the Azerbaijani and English peoples, the typology of the naming in the historical and cultural traditions of these peoples was tried to be determined in the study;

- For the first time, the magical semantics of the name was studied in Azerbaijani epos in comparison with English epos.

-The semantics of hero names in Azerbaijani epics and Anglo-Saxon epic poems are clarified in connection with similarities in the plot lines of the epic;

- Invariant models of some hero names have been presented in the epics.

Theoretical and practical importance of the research. Theoretical provisions obtained as a result of scientific research and generalizations in the dissertation can be used in the study of a number of issues of epic texts, in particular epic poetics, in

folkloristics and germanistics. The issues touched upon in the dissertation open up additional opportunities for studying not only epic names, but also typological features of Azerbaijani epics in general.

Approbation and usage .The dissertation devoted to the study of folklore semantics of names in Azerbaijani and English epics was approved by the decision of the Scientific Council of the Institute of folklore of ANAS dated February 03, 2017 (Protocol № 2) and registered at the meeting of the problem Council on humanitarian Sciences under the Coordination Council of scientific research of the Republic of Azerbaijan on may 23, 2019 (protocol № 5). The work was performed at the Classical folklore department of the Institute of folklore of ANAS. Its main provisions and conclusions are covered in the author's scientific articles, as well as in the theses and conference materials.

The structure of the dissertation . The dissertation consists of an introduction, (11000 signs), four chapters (Chapter I five sub-chapters 102200 signs, Chapter II two sub-chapters 36500 signs, Chapter III 4 sub-chapter 53400 signs), conclusion (4900 signs) and a list of used literature. The total volume of work, without taking into account the gaps in the text and the list of used literature, consists of 209000 signs.

THE MAIN CONTENT OF THE RESEARCH

In the introduction of the dissertation, the relevance of the topic is justified, the degree of development, scientific novelty, the object and subject of the research, the purpose of the work, scientific methods, the main provisions presented to the defense, innovations, theoretical-practical significance, approbation, the name of the organization and structure in which it is performed are mentioned.

The first chapter entitled “Folklore semantics of anthroponyms in Azerbaijani and Anglo-Saxon epos” discusses the function of the name, naming traditions in both peoples, thematic groups of epic personal names, hero names and their folklore semantics. In the first paragraph of the first chapter “Typology of naming in Azerbaijani Turks and Anglo-Saxons” it is stated that the name in folklore is not only nominative, it can carry information about the origin, ethnic-national identity, religion, psyche, appearance and character of a person. Names also perform a magical function, which is considered, perhaps, of paramount importance for primitive thinking. Giving to a child the names of God, goddess, angel, prophet, imam, saint, companion and other religious saints or the participation of the names of the saints there as a component is due to the belief in the protective function of the name in people now, as in the past.

The creation of an identity or internal connection between the name and the object bearing this name, in other words, the naming was applied in the mythopoetic tradition to those who give names (cultural heroes, prophets, elders, gods). As we have seen in the texts attributed to Dede Gorgud, there must have been an internal link between the name and the object that bears the name, a functional link between the name and the bearer. According to T. Toporova's views, one of the scientists who studied the language of the ancient Germanic-Scandinavian epos, representatives of the ancient Germanic tribes, including the Anglo-Saxon ones, who

settled on the top step of the social hierarchy, bore mainly two-component names, and names with such a structure reflected the cultural and historical stage, typologically similar in the language of various Indo-European peoples, the so-called “military democracy”.⁵ This trend later revealed the name-surname formula. Personal Anglo-Saxon names (including epic names), associated with components of military and social content, had a special significance and meaning in a certain historical cut.

The use of the name of the family and ancestors in Oghuz along with the name of the person indicated a special status and attitude. In “Kitabi-Dede Gorgud” Bayindir Khan is given not by his personal name only by his family name (Bayindir), and Gazan Khan is given by his name (Ulash Oglu Gazan) as well as by his surname (Salur Gazan). Names such as Arshin oglu Direk and Gonur Godja oglu Sari Choban in Oguz epic also indicate the tradition of naming with close meaning or the same theme.

A. Guliyev, giving a historical and philological analysis of the names in “Dede Gorgud”, notes that the use of the patronymic in antroponyms is associated with the period of patriarchy. Scientist referring to V. Nikonov, says that in ancient times, the use of patronymics in the anthropomorphic model served to indicate the social status of a person in Society⁶

In Azerbaijani and English epics, names formed by the repetition of the root word are usually observed in the names of the father and son, and a certain alleterization is noteworthy here. In general, the names formed by repetitions and close sounding are very common in Azerbaijani and Anglo-Saxon epos.

⁵ Топорова Т. Культура в зеркале языка: древнегерманские двучленные имена собственные. – Москва: “Языки русской культуры”, – 1996, с.3.

⁶ Quliyev Ə. “Dədə Qorqud”dakı bəzi şəxs adlarının tarixi-filoloji təhlili // Epos və etnos. Beynəlxalq elmi konfransın materialları. – Bakı: – 2015. – s.119; Никонов В.А. Имя и общество. – Москва: Наука, –1974, с. 20.

On the one hand, this indicates a certain tradition in naming of close relatives, and on the other hand, it acts as a characteristic manifestation in relation to the poetic language of the epic. For example, in "Dede Gorgud": Beybora Oglu Beyrak, Ganli Godja oglu Ganturali, Yalinchik oglu Yalanchig, etc. In the saga "Beowulf": Viglaf (Wiglaf) son of Veosta (Weohstan), Breka, son of Beanstan, Edgils (Eadgils) brother of Enmund (Eanmund); Hredrik (Hrethric) son of Hrodgar, Sigurd son of Sigmund (Sigemund), etc.

The paragraph reveals that the Turkic peoples and ordinary Azerbaijanis also had bans in naming, and this situation, albeit weak, continues now. Such forbidden names included, first of all, the names of historical persons who were considered "damned", owners of great sins. It was believed that to bear the name of such a person meant not only to keep the name of a negative person alive when he did not deserve it, but also to receive a "share" of the curse that was said to his soul. On the other hand, according to the testimonies, a person with a forbidden name could live the life of the guilty bearer of that name.

In the second paragraph of the first chapter "Folklore semantics of the names of heroes in the Azerbaijani and Anglo-Saxon epic" it is indicated that the name of the epic hero and the character in general in folklore is closely related to the typology of the character. Reflecting the ideas of society about heroism, the name of the hero of the epic has semantics associated with the heroic era, which constitutes a special stage in the history of peoples. As R. Kamal wrote, "Usually the name of the epic hero expresses the quality that denotes the social value of the referent"⁷. Since the period of military democracy in the history of both Turkic and Germanic peoples spans centuries, the semantics of the names of epic heroes in these peoples in relation to the military is especially at the forefront. For example, if we look at "Beowulf",

⁷ Kamal R. "Kitabi-Dədə Qorqud": nitq janrları və davranış poetikası. – Bakı: Nurlan, –2013, s.83.

we can see that at least half of the anthroponyms there are related to the heroic character and social status of the character.

However, magic semantics cannot be ignored in both Azerbaijani (Oghuz-Turk) and Anglo-Saxon epic names. Belief in the magic function of the name is clearly noticeable in the Azerbaijani (Oghuz-Turkic) and English (Anglo-saks, as well as Celtic) epic tradition.

There are many names of aesthetic and moral content in Oghuz epic, but these types of names are usually female names- Mahbub khanum, Nigar khanum, Asli, Dilfruz, Gulzar, Gulandam and others. In "Kitabi-Dede Gorgud", "Koroghlu", in Azerbaijani love epics, women, whether active or passive, are mostly positive characters. Women in the ancient epic creations of the Germanic peoples, including the Anglo-Saxon epic, differ in this respect. Most of them in these epic texts have the character of witches, betraying their husbands, insidious, prone to revenge. These qualities can also be manifested at the name level in the Anglo-Saxon epic.

The existence of personal names with sufi semantics among the proper names in Azerbaijani folklore also makes a special difference here. Of course, platonic love does not appear in terms of the content in Azerbaijani love epics. But the sufi idea can be observed on many levels, including the name level.

In the paragraph "Mythological semantics of anthroponyms related to the cult of animals" of the first chapter, it is emphasized the fact that such ancient epic heroes as Beowulf, Oghuz, Horn, Arthur, Sir Gavein (Celtic means "Falcon"), Gorgud, Baybora, etc. bore names with animal meanings and which is closely related to the mythological origin of these characters and the function they carry in known epics. Among the components that we most often encounter within Anglo-Saxon anthroponyms, the components- wulf, "Wolf",- earn "eagle" and- hund "dog" related to zoonyms stand out. In Germanic-Norse mythology, wolves, eagles, dogs, bears have a positive semantic meaning.

Azerbaijani epos also has many names associated with animal cults. For example, the names of Gorgud and Baybora are associated with the cult of wolf, and the name of Oghuz is associated with the cult of the bull.

In the third part of the first chapter, "Personal names related to nature and cosmological beliefs", it is mentioned that names associated with objects and objects of nature in the epic of Oghuz Turks sometimes manifest themselves (Goy khan- Moon Khan, Ay Khan-Moon khan, Dag khan- Mountain khan, Deniz khan-Sea khan and others) and that they have sacral meaning as structural units of the mythological world model of Oghuz. The names of such characters as the Green Knight in the English epic, Robin Hood, Koroglu and Khizir in the Azerbaijani epics are interpreted in the context of the people's ideas and beliefs about nature. It is concluded that in epics, the connection of the names of many heroes with nature cults is sometimes clearly expressed, and sometimes one can find an explanation in the research of the folklore plot associated with it.

In the last paragraph of the first chapter "Names -titles and epithets", attention is drawn to the fact that many names in Azerbaijani (Oghuz) and Anglo-Saxon eposes have a metaphorical meaning or consist of epithets. In the Anglo-Saxon and Azerbaijani (Oghuz)eposes, the epithet of the elder "the old Man ", the epithets of heroes "Madman, Berserk"and epithets about women are analyzed. Epithets are summarized in several groups. In the English epic ("Beowulf"), King Hrodgar's "leod gebyrgea" ("protector of the people"), "helm" ("protector"), "eodor" ("patron", "protector"), "wigendra hleo" ("patron of Warriors"), "folces hyrde" ("Shepherd of the people"), "eorla hleo" ("protector of the erles"), In Dede Gorgud `s dastans Gazan Khan's definitions such as "Galın Oghuz state", "hope of the poor", "back of the brave", "Galın Oghuz` s support " are attributed to social epithets and designations. It is reported that in the English and Azerbaijani eposes, "white" and "black" are especially distinguished as colour epithets

(“hvitarmr”(“white-handed”), “white-one-shot”, “white-bearded”, etc.). Folklore semantics of epithets belonging to heroes such as berserk, madman, bull is also investigated. In some epics, it is shown that epithets create harmony – alliteration with the main name: Seldjan khatun in a yellow dress, tall Burla khatun, Donebilmez Dolek Uran, Bamsi Beyrak, Sufi Sandal Melik, Mad Domrul, etc.⁸

Chapter II of the dissertation is called “Folklore semantics of demonic character names in the Azerbaijani and Anglo-Saxon epos”. It is shown that in folklore texts, demonic characters in most cases bear common names. From such common names (ogre, demon, witch, she-devil, etc.)) in folklore, it is associated with a ban, a taboo on the mention of an evil character. It was thought that the mention and summoning of the evil force by its name activates it. To name any mythological or religious character in general, or even a person, meant that a mystical connection was established with them. Among Azerbaijanis, such expressions as “Adın çək, qulağın bur” (talk of the devil and he is sure to appear), “Qulağın cingildədi”(when a person remembers someone)are still being mentioned. In the epic works of the English and Azerbaijani peoples, demonic beings clearly preserve their connection with mythology. Agayar Shukurov in his work on the mythology of the Germanic-Scandinavian peoples, writes in relation to the Germanic epic that the boundaries between their myths and epos are uncertain⁹. This is due not only to the physical appearance of some characters, their actions, etc. not expressed, it is also able to manifest at the name level.

⁸ Xudiyeva A.İ. Anqlo-saksonlarda və Azərbaycan türklərində advermə və antroponimlərin tipologiyası (epik mətnlər əsasında) // – Bakı: “Elmi iş” jur., – 2023, №5, – s. 73-80; Xudiyeva A.İ. İngilis və Azərbaycan dastanlarında qəhrəman adlarının folklor semantikasi, – Bakı: Filologiya məsələləri, – 2023. № 5, – s. 37-48.

⁹Şükürov A. Mifologiya, 8-ci kitab. Alman-skandinav xalqlarının mifologiyası. – Bakı: Elm, – 1999, s.46.

In chapter II's paragraph "Folklore semantics of the names Grendel and Tepegöz" notes that the epic song "Beowulf", in which demonic images are clearer, in the foreground, among examples of English literature. The demonic characters in this saga (Grendel, Grendles modor, Dragon) are very close to the demonic characters in "Kitabi-Dede Gorgud" both in descriptive and functional terms. It is clarified that the Anglo-Saxons' ideas about evil forces in the characters of Grendel and Grendles modor are intertwined with the ideas and religious narratives about the evil force (devil, Satan) in the Christian worldview.

Such qualities as one-eyed, one-legged, one-handed, one-horned are applied to evil characters in the folklore of many peoples. Grendel is also one-handed: he loses his hand in the first fight against Beowulf. When comparing Tepegöz with Grendel, it is determined that the power of both comes through the maternal line, as another aspect that brings them closer. That is, the superpower that passes through their mother makes them majestic and also protects them. This links the origin of those characters to the time of matriarchy.

In "Beowulf", the witch who gave birth to Grendel, who lives at the bottom of the lake, is simply called "Grendles modor" ("old English means" Mother of Grendel"). But there is also an explanation of the ancient meaning of the word "modor" "as not" mother, but simply "female creature"¹⁰. That is, Grendles modor in the epic could have been not some humanoid or human-type creature, but an animal or a more fantastic character. Earth elements of Grendles mōdor's character—swamp, sea, land, etc. given its attachment, it can be assumed that it is connected with a more archaic image in the mythological sky-earth dichotomy, and it would not be correct to characterize this image exactly as neither human nor animal.

¹⁰ Alfano Ch. The Issue of Feminine Monstrosity: A Reevaluation of Grendel's Mother // – Los Angeles: A Journal of Medieval and Renaissance Studies, – 1992, vol. 23 (1), – pp. 3.

In English folklore, there is also an ogre character named Cormoran, who, like Grendel, lives in a cave in the heart of Mount Cornuel and, when he gets hungry, moves along the water to the mainland. All the surrounding cities and villages tremble in front of the formidable majestic Cormoran. In English, “cormorant” means black pelican, pelican, legume bird. This word is also capable of carrying such a figurative meaning as “gluttony”. It is interesting that the semantics of the name connects not only typologically, but also in genesis with the image of Grendel, who swallows people by tearing them to pieces. Considering the opinion that the name Grendel is attached to the old English word “Grindan” and originated from the verb “to grid” (to split, grind) ¹¹, we can say that these names expressed the same idea as the ideas of the English about the azmans ¹².

Chapter II's paragraph” Dragon/Dracon and other mythical character names " specifies that although there are Dragon characters representing chaos in the Azerbaijani and Anglo-Saxon epic, they do not bear specific names. In such epics, the word dragon itself becomes personal and becomes the name of a specific character.

In “Beowulf”, the Dragon is presented as a mythical character who guards a treasure. The Dragon punishes greedy people who want to seize this treasure, which they do not have. Although Beowulf is able to kill the dragon but he dies from his wounds.

Unlike the battle with Grendel, we do not see the miracle of God saving the hero in the battle with the Dragon. E Meletinski also accepted that although in this epic, along with the story of Cain, Abel, Noah, flooding the Earth, the presence of the features of the

¹¹ Yorgensen P.A. The Two-Trolle Variant of the Bear's son Folktale in Halfdanar saga Bronufostra and Grims saga lodinkinna // – Stockholm: ARV. Jurnal of Scandinavian folklore, 1975, vol. 31, – pp. 39

¹² Xudiyeva A.İ. Anqlo-sakson və Azərbaycan epusunda demonik obraz adlarının folklor semantikasi: Qrendel və Təpəgöz // – Bakı: “Dədə Qorqud” jur., – 2019, №3, – s.38-44

hero of the Christian religion in the type of St. George, who, on the example of the heroism of Beowulf, defeated the Dragon¹³.

In the epic "Oghuz Kagan", Kiat, a demonic (possibly Dragon) character, also appears at night, like Grendel, which indicates the connection of the character with evil and darkness. The fact that he is conceived as a unicorn (one-eyed, like Tepegoz, or lost one of his hands, like Grendel) means that he is a chthonic character. The epic also connects it with the forest (chaotic space). F. Bayat considers the word Kiat to be a compound name derived from the old Turkic words Ki "kik" (wild animal) and "horse" and considers it a mythical image similar to a unicorn¹⁴.

From the meaning of the name and its function in the epic, it can be concluded that this character personifies wildlife and in the epic stands against the creation of the world order by Oghuz.

In the first paragraph of the III chapter of the dissertation, entitled "Folklore-mythological semantics of the names of weapons, animals and places in the Azerbaijani and Anglo-Saxon epics", "Zoonyms in the Azerbaijani and English epics. Folklore semantics of the name of the hero's horse and other animal names" is being studied. It is reported that in the Azerbaijani and English epics, the main animal names are associated with the horse of the heroes. It is impossible to imagine the character of a hero in Azerbaijani and English heroic epics without a horse. Turkic peoples, including the Azerbaijanis, had a tradition of giving horses special names for their colour. Although this may seem like a simple case, in fact, for the Turkic peoples, the colour had a magic meaning, and the registration of the colour at the level of a proper name was due to a belief system derived from mythology. For example, the Gray horse of Nabi, the Brown horse of Ghazan Khan, the Gray horse of Bamsi Beyrek, the Girat of Koroglu and others.

¹³ Мелетинский Е.М. Англосаксонская эпическая поэзия // История всемирной литературы. В 8 томах, т. 2, – Москва: Наука – 1984, с. 479.

¹⁴ Bayat, F. Oğuz epik ənənəsi və "Oğuz kağan dastanı". – Bakı: Sabah, – 1993, s.143

As the Turkic peoples, the ancient Scandinavian-Germanic peoples believed that the colour of horses indicates their connection with some mystical character, a superpower. The horse of the God of power Magni, Gulfaksi, was a magic horse which could move swiftly in the air, on the ground and in the water. The fact that its name is “Gizil yalli”(golden mane) is probably associated with the cult of The Sun. It is also believed that there is a semantic connection between the concepts of “horse” in English and “hari” in Sanskrit, which means golden, bright, and Khors, the Sun God of the eastern Slavs. Despite the fact that Gulfaksi is four-legged, it is so fast as Girat that it can even go out to compete with Odin's eight-legged Sleipnir. The term “eight-legged” is used in many peoples in relation to the creatures of the underworld. This word is also found in the Orkhon-Yenisei writings. The horse of the ancient Turkic shamans was considered eight-legged. With such horses, shamans could visit the underground and terrestrial worlds and escape from persecution. Also, in the Norse epic “Little Edda” Heremod/Hermod descends into the world of the dead – HEL on a horse named Sleipnir, which Odin gave him, and tries to save his own brother Baldri from there.

In contrast to Anglo-Saxon epics, the Azerbaijani epic also includes chimera-type characters. In “Kitabi-Dede Gorgud” such characters are called Keçi başlı Keçər aygır, Toğlu bağı Toru aygır (horses with the heads of goat and lamb). This may be poor remnants of images related to the belief system and mythology of the tribes of ancient Central Asia and Altai.

The second paragraph of Chapter III “Names of weapons (names of swords)” states that in epics the sword is more a companion of a knight than an ordinary weapon, an integral part of the body, a symbol of his existence, security, victory and power. In Azerbaijani and English epics, the sword is revered, it is called “Zulfugar” (“the sword given to Ali by the Prophet Muhammad”), Misri sword (“Koroglu”) “Ekskalibur” (Excalibur, Sword of King Arthur), “Durendal” (sword that Karl gave to Roland, “song about

Roland”), “Joyeuse” or “Joyeus” (Sword of Charlemand), they are decorated with expensive stones. The most famous sword in English folklore – the sword of King Arthur Excalibur. This name is considered a distorted form of the word of Welsh origin “Caledfwich” and means “one who breaks down in a battle” (in old Welsh caled – means “Battle”, bwich – means “to split”, “to separate”, “to divide”)¹⁵. Excalibur belongs to the goddess of water and is hidden in the lake, at the bottom of the waters. The magician Merlin captures it and brings him to Arthur. Arthur's sword Excalibur is much brighter than the light of thirty torches, no shield or helmet can protect a person from it. Unusual brightness is the element that testifies to the magical character of the weapon.

Koroglu's Misri sword is also connected with light and fire. Although the archaic semantics of this sword is associated with The God of the Sun Mitra, that was very widespread in the Ancient East, it connects it with life and creation, it should be noted that in the terms of epic this sword is a sword that was fought for Islamic religious values. In the same way, the sword of Beowulf, the hero of the English epic, is a sword that is fought against the enemies of christianity, against evil, against the Devil. As in the folklore of Azerbaijan and a number of other peoples, the connection of the sword with water, rain and fertility is revealed in the epic “Beowulf”. Beowulf is able to kill a witch living at the bottom of the sea – Grendel's mother with an ancient sword, which he found from the bottom of the water.

The paragraph concludes that the Oghuz and Germans, including the Anglo-Saxons, not only applied certain animistic features to the sword, but also associated it with the realm of the gods, with the sacral realm. The swords of the heroes of many Azerbaijani and English epics were the swords of the gods or saints

¹⁵ Bromwich R, Simon-Evans D. *Culhwich and Olwen. An Edition and Study of the Oldest Arthurian Tale.* – Cardiff: University of Wales Press, – 1992, pp.64-65.

that miraculously reached them. English and Azerbaijani epic sword names also largely reflect the traces of these beliefs.

In the paragraph of Chapter III "the Name of the world of space and people in the Oghuz and Anglo-Saxons" it is stated that in "Kitabi-Dede Gorgud" Ala Mountain or other epic folklore examples, Mount Qaf corresponds to the model of the world mountain. As the name suggests, Ala Mountain is a world that unites two worlds – the dark and the light-and probably settled in the center of Oghuz province. Bayandır Khan as the Khan of Galin Oghuz sits on this mountain connecting inner Oghuz and outer Oghuz. In general, we see in the epic that meetings by the representatives of the entire Oghuz society are held on Ala Mountain. This shows once again that Ala is a place that combines social classes representing down, upper, left, right and obviously according to their social status and where Bozoks are on the right, Uchoks on the left, elders on the top, juniors or young people on the bottom.

As an image, Gaf Mountain probably entered our folklore later due to cultural influences with the peoples of the Middle East and gradually replaced the ancient world mountain in the imagination of the Oghuz. In the ancient Germanic epic, the center of the world of people is called Midgard ("middle manor"). On the other hand, it is surrounded by a world full of dangers – Utgard (that is, "the one outside the manor"). We see that this tradition continues in the Anglo-Saxon epic. Here the world of people is called "Middle world". It is noteworthy that in "Beowulf" there is no talk of the upper world – the world of the gods, if we look at it from the model of the three-layer world Tree. The activity of the hero does not exceed the boundaries of the middle and lower world.

If we examine the folklore texts of Azerbaijan, we can say that the mountains encountered by the hero are associated with the sky, plains, steppes with the terrestrial world, seas, valleys, depths with the lower world – the underground world.

It is established that toponyms, since they are connected with the ideas of the ethnos about the world and their national mentality, create a unique historical and cultural background in the plot of the epics. In epic texts, toponyms, on the one hand, carry real political or geographical information, can form an idea of the historical localization of the ethnos, economic life, cultural and economic-commercial relations, and on the other hand, give information about the structure of the world, the views of the people on the position of good and evil, friends and enemies, important aspects in the epic *Beowulf*, King Hrodgar's Palace suggests that Heorot means “male deer” and is “adorned with deer antlers,” suggesting that it is a place associated with very ancient cults and rituals. The fact that the deer represents the Middle world in the ancient English ideas about the structure of the world means that Heorot is understood as the middle of the world in the cosmic extent.

In the Azerbaijani epic, the homeland of the hero -is located in Gunortach, Ala Mountain (“Kitabi – Dede Gorgud”), at the intersection of caravan routes, in the middle of two kingdoms-in Chanlibel (“Koroglu”). Of course, these names are tied to peoples' ideas about the world, to the model of the world. According to this model, each nation perceived its homeland as the middle of the world¹⁶.

In the fourth paragraph of the III chapter entitled "Typology of names of "sacral space" in Azerbaijani epics and English epic songs", the names of places that people were happy or considered sacred in epics were studied. It was shown that forests, unlike Turkic peoples, had a special meaning for ancient Germans. In Old English, the word *wudu*, denoting “forest”, “tree”, belongs to the category of living beings, to the masculine gender. The ancient Germans believed that the gods created them from wood.

¹⁶ Xudiyeva A.İ. Azərbaycan və ingilis epik ənənəsindəki silah (qılınc) adlarının mifoloji və folklor semantikasi // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2021. № 1, – s. 110-118.

Considering that the Celtic and Germanic tribes lived in wooded areas for thousands of years, we can understand the natural reasons why they had richer, more colourful ideas about the forest and trees.

In Azerbaijani folklore, especially in our fairy tales, the forest is usually a dark place. However, at the same time, in Azerbaijani folklore there is a colorful, full of flowers garden, which, stands against the dark forest. If in Azerbaijani epic texts forests are usually a chaotic space separating people and making face them with dangers, then the garden, on the contrary, is a sacral place where people, usually lovers meet, the hero is given a reward (buta), and saints appear.

The forest is a space in the imagination of the British, which also embodies freedom. There are no categories of social contradictions in this space, such as rich and poor, masters and servants. In this regard, the Sherwood Forest in relation to Robin Hood is the most obvious example. Sherwood-type place for the British is an imaginary projection of times and places where the ancestors “lived happily”.

In a similar way, Chanlibel is a spatial model for Azerbaijanis when their ancestors “lived a free life” and did not bow to anyone. Chanlibel is in the Anatolian variants of ”Koroglu“, as well as in the South Azerbaijani variants” is Camlibel“,” Shamlibel “and is understood as” mountain covered with pine trees”. And the pine tree was associated with the tree of life in a number of Turkic peoples. The Mountain of Alvan in the epics of Azerbaijan can also be attributed to the paradise-like places as Sherwood, Shamlibel (Chamlibel, Chanlibel). The Alvan Mountain in the epic "Muhammad and Gulendam" is a sacral place like Gazlik and Chanlibel. The fact that this mountain is a place “high”, “always covered with flowers”, “without winter and summer” proves¹⁷ the fact that the mountain is called “colourful”, adequately reflects the function that place carries.

¹⁷ Azərbaycan dastanları: [5 cildə] / – Bakı: Çıraq, – c. 2. II nəşri. –2005, s.324.

In the “conclusion” part of the dissertation, the scientific outcomes, reasoning and ideas obtained in the study are summarized. It is noted that in comparison with the English and Azerbaijani epic folklore is much wider both in terms of volume and genre. English folk heroic songs and epics were “scripted” earlier, in the process of which the existing, archaic elements of epics in oral tradition were largely edited. Towards the end of the Middle Ages, the demise of professional epic storytellers in Western Europe also had a negative impact on epic creation. The Azerbaijani epic creativity, which originates from the Turkic epic tradition, has passed a longer path of development due to the survival of ashug art to our time. In the process of this development, the Azerbaijani people's epic has constantly expanded and enriched in terms of subject, genre, idea, plot, motive, characters, poetic means of expression. For this reason, the onomastic lexicon of the Azerbaijani epic creativity has also been enriched and it has become more prominent in anthroponomics and toponymics.

Names reflects in itself the type of thinking of the people, the environment in which they relate, their feelings and emotions, the system of religious and national values, etc. The epic names studied in the dissertation are a special cultural code as a mini text, and these codes may have an important role in understanding of the culture to which the name belongs. Similarly, Oghuz, Gorgud, Beowulf, Koroglu, Horn, Artur, Bamsi Beyrak, Grenvifar, Demirchioglu, Tapdig and other objects of study, epic character names can indicate one or more functional-semantic layers of the character.

Semantic structure of most of the epic names in Azerbaijani and English (Anglo-Saxon) epics formed in the Middle Ages make up mythological, historical-cultural, religious, military-political, etc. components.

We see that to a large extent, the names of classical folklore heroes and ancient characters are closely related to the typology of this character. Since the period of military-democracy of the Turkic

and Germanic peoples covered several centuries and was distinguished by its worldwide fame on the stage of history, anthroponyms in these peoples, including the semantics of the names of heroes that had appeared before us in epic texts, were especially in the foreground.

We also observe that in the Azerbaijani and English (Anglo-Saxon) epics we have studied, many names which have a metaphorical meaning or consist of epithets. In the anthroponymy of the epic, nicknames, titles and epithets together with the name create a special name-system. The study shows that the transformation of mythological characters into folklore characters can often preserve their trace on personal names in the epic. The concepts of epic space, on the other hand, denote the cosmic order in both Anglo-Saxons and the Oghuz, and are rooted in mythological views. These mythological ideas are able to preserve themselves in one way or another in the name of homeland of the hero. The study shows that some of the Azerbaijani and English epic personal names are also linked to animal cults (for example, Gorgud, Baybora, Oghuz, Horn, Arthur and others.), but some of these names have already gained a religious “explanation” with the adoption of monotheistic religions (Islam and Christianity) in the Middle Ages.

The main concepts of the thesis are reflected in the the following publications.

1. Folklore semantics of the names of rulers in Azerbaijani and English epics: Oghuz and Horn // materials of the III Republican scientific conference on “Folklore and statehood”, – Baku: – 2018, – P. 40-46

2. Folklore semantics of demonic character names in Anglo-Saxon and Azerbaijani epics : Grendel and Tepegoz // - Baku: “Dede Gorgud” j,- 2019, №3, - p.38-44

3. Mythological semantics of natural-themed person names in Azerbaijani and English eposes // - Baku: "Dede Gorgud" .,- 2020, №4, - p. 117-122.

4. Mythological and folklore semantics of weapon (sword) names in Azerbaijani and English epic tradition // – Baku: Researches on Azerbaijani oral folk literature, – 2021. № 1, - s. 110-118.

5. The subject and semantic features of anthroponyms in Azerbaijani epic folklore //– Path of Science, – 2023, No. 5, – p. 1014-1021.

6. Folklore semantics of hero names in English and Azerbaijani epics // – Baku: philological issues, – 2023, № 5, - p. 37-48.

7. Typology of naming and anthroponyms in Anglo-Saxons and Azerbaijani Turks (based on epic texts) // – Baku: "Scientific work" .2023, №5, - p. 73-80.

8. Semantics of the epithet " deli " in Azerbaijani and English epics // Biltek - VIII International Symposium on current developments in science, technology and social sciences. October 24-26– 2023.p234-236

9. Main subject of anthroponyms and folklore semantics in Azerbaijani epics // - Baku: "Scientific work". - 2023, №10, - p. 100-106.

10. Semantic meaning of zoonyms as the basis of culture of Turkic peoples // – Baku: Philological issues, – 2024, № 1, - p. 236-242.

11. Folklore semantics of place names in the anglo-saxon and Azerbaijani epic // Proceedings of the International African Congress on Modern Scientific Research, -May 15-16 - 2024, - p .108-115

The defense of the dissertation will be held on 29
November 2024 at 16⁰⁰ at the meeting of the
Dissertation Council ED 1.27 operating under the Institute of
Folklore of ANAS.

Address: AZ 1001, the 8th Street, 31, Kichik Gala,
Baku, Institute of Folklore of ANAS

The dissertation is available at the Scientific Library of
the Institute of Folklore ANAS.

Electronic versions of the dissertation and abstract are
posted on the official website of the HAC and the Institute of
Folklore of ANAS under the President of the Republic of
Azerbaijan.

The abstract was sent to the necessary addresses on
28 October 2024.

Signed for publication: 16.10.2024
Paper format: 60x84/ ^{1/16}
Volume: 20
Issue: 40118 sign