REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

TEXTUAL STUDY AND LEXICON OF MAJRUH MUGHANI'S "DIWAN"

Specialty: 5721.01 – Textual Studies, Processing of Ancient Manuscripts Related to Spiritual and Cultural Heritage (Translation, Research and Preparation for Publication)

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INTRODUCTION

Relevance of the topic and degree of development. The analysis of literary works of different periods, as well as the study of the creativity of individual writers and poets, not only illuminates different periods of Azerbaijani literature, literary environments and processes, but also reveals the socio-cultural landscape of the period, helps to understand the place and role of these works in the historical and cultural process. Because each written text reflects the socio-cultural conditions of the literary work of the period, its development dynamics, and is also important in terms of assessing the moral and didactic values passed on to subsequent generations. In this sense, the study of the artistic heritage of each poet who wrote in our native language and each work written in our native language acquires scientific-theoretical, cultural and social relevance.

It is known that, against the background of the complexity of the era and the diversity of the cultural and political conditions, the socio-political situation in Azerbaijan at the beginning of the 19th century was tense.

It is well known that in the early 19th century the socio-political situation in Azerbaijan was tense, against the background of a complex era and diverse cultural and political conditions. Between 1801 and 1813, Russia occupied the khanates of Northern Azerbaijan one after another. It gave this occupation a legal basis through the Treaty of Kurekchay and the Treaty of Gulistan. It then completed the occupation with the Treaty of Turkmenchay (1828) and the Treaty of Adrianople (1829), and forced both the Qajars and the Ottomans to accept the new reality.

Of course, the new socio-political situation that had emerged did not remain without its impact on the Azerbaijani people and their cultural and social life. Complex processes and radical changes were taking place in the cultural life of Azerbaijan, which had become an integral part of a different state representing a completely alien civilization. These differences are reflected in the history of Azerbaijani literature with unique features, including in the creativity of writers who lived and worked in Azerbaijan in the middle of the 19th century.

Against the backdrop of all these socio-political and cultural changes, especially in a period when historical events were reflected in the literary environment, unlike medieval literature, which was traditionally formed on the same genre and trends, 19th century literature was embarking on a new path of development. In this regard, the research work is relevant to the study of the 19th century literary environment, which constitutes *"... a new and vibrant stage of development in the general history of our literature"*[1], based on various sources, especially manuscript heritage.

In the 19th century, which was distinguished by its rich literary and cultural environment, and which was also contradictory, more than a hundred poets wrote and created. Among these poets, one can mention Seyid Azim Shirvani, Khurshidbanu Natavan, Molla Panah Vagif, Qasim bey Zakir, Mirza Shafi Vazeh and others. Along with the famous literary figures of this period, there are many poets and writers who remained in the dark corners of literary history and could not become famous enough to write their names on the glorious pages of our culture. Despite the fact that the life and creativity of several poets were extensively, in some cases repeatedly, studied under the instigation of the Soviet ideological system, many writers and poets were left out of the sight of literary historiography under the name of epigonist and observer literature in order to conceal the multifaceted and rich nature of our literary and artistic heritage, and were content with superficial information. Only a few works of some poets were published, and information about the creativity of others was provided only at the article level. In this sense, it is of great importance to examine the literary identity and artistic heritage of Muhammadali bey Majruh Mughani, one of the artists who lived and created in the 19th century and was little known to the literary community, in accordance with the period, environment and trend to which he belonged, and to interpret his works in the context of new literary criticism. The involvement of the heritage of such artists, whose names and works are unknown to the general readership, their comprehensive study and presentation to the literary community are among the urgent issues of modern Azerbaijani literary criticism, especially literary textual studies.

[1] Xəndan, C. Ədəbi qeydlər / C. Xəndan. – Bakı: Azərnəşr, – 1966. – p. 3.

From the research we conducted to study the poet's biography, it is clear that information about the poet is found in very few sources.

The rich treasury of the Institute of Manuscripts named after Muhammad Fuzuli of ANAS contains examples of Majruh Mughani's creativity. These are preserved in collections and collections, as well as in manuscripts. The poet's "Diwan" shows that he was one of the most distinguished artists in the literary environment of the 19th century. So far, Majruh's literary heritage has not been involved in research, and his works have not been published. As a result of our research, it is clear that there are almost no studies on the poet's creativity. Only Tutu Sadiqova, a former employee of the Institute of Manuscripts, wrote an article investigating Majruh's creativity, but she could not provide extensive information about him[2]. All this shows that there is a need for a more detailed study of the poet's rich literary heritage.

The issue of publishing the works of Mahammadali Bey Majruh, one of the representatives of 19th-century Azerbaijani literature, and the lack of research on his language emphasize the relevance of the topic, and necessitate the scientific and theoretical study of the poet's literary work and the textological and lexical study of his Diwan".

The object and subject of the research. The object of the study is the Diwan of the 19th century poet Majruh Mugani, preserved at the Institute of Manuscripts, as well as various tazkirahs and manuscripts. The study of the "Diwan" from a textual and lexical perspective constitutes the subject of the research work.

The goal and objectives of the research. The main aim of the research is to study the life and literary activity of Majruh Mughanı, one of the Azerbaijani poets who lived in the 19th century; to investigate the paleographic and orthographic features and the lexical-semantic landscape of the "Diwan" in the context of the literary language and dialects; and to comparatively study them with the language of other classics and various written monuments. For this purpose, the tasks set are as follows:

- To review the history of the study of the life and literary activity of Majruh Mughanı;

[2] Sadıqova, T. Yeganə əlyazma // – Bakı: Elm və həyat,– 1984. – №3, – p.13-14.

- To investigate and systematize, on the basis of various sources, information related to the poet's period, literary heritage, and life;

- To conduct a textual analysis of the manuscript of the "Diwan";

- To transphoneliterate the original manuscript copy of the "Diwan, identify its paleographic features, and reveal differences by comparing it with samples of poetry obtained from other sources;

- To analyze the graphic and orthographic features of the "Diwan" by comparing them with the orthographic features of written monuments of its period and the Middle Ages;

- To identify the characteristic features of the orthographic features of the original copy of the "Diwan" and the samples found in other sources and to express an opinion on the phonetic-orthographic landscape of the written language of the 19th century;

- To determine the thematic features of the vocabulary of the "Diwan" and reveal its lexical specificity in comparison with other sources;

- To comparatively analyze the lexical units in the language of the "Diwan" with Old Turkic, the language of other representatives of classical Azerbaijani literature, as well as literary language and dialectal data, and to determine the level and frequency of use of borrowed lexical units;

- To analyze the lexical-semantic features of the language of the "Diwan" and determine the stylistic-semantic functionality of groups of homonymous, synonymous, and antonymous words;

- To examine the process of word formation in the language of the "Diwan", demonstrate the nuances of word formation through morphological and syntactic means, and analyze them from diachronic and synchronic perspectives.

Research methods. In the research work, which gives priority to the theoretical provisions of modern textual studies, mainly historical-comparative, descriptive, statistical methods, diachronic and synchronous analysis methods were used.

Main provisions put forward for defense. The provisions put forward for defense of the dissertation work can be listed as follows:

- The literary heritage of Mahammadali Bey Majruh Mughanı, one of the representatives of 19th-century Azerbaijani literature who has

remained outside the focus of literary historiography, has been systematically studied, and his place and position in our classical literary heritage have been determined.

- The tense and complex socio-political life of the 19th century, during which Majruh Mughanı lived and created, has been reflected in the poet's literary activity, and the influence of political events and social processes on his poetic heritage has been determined in the course of the research.

- The literary heritage of Majruh Mughanı, particularly his "Diwan", which is an autograph copy, has been comprehensively studied from a textual perspective, and substantial material has been obtained for introducing the text of the work into scholarly circulation.

- The poems of Majruh Mughanı obtained from various sources have been comparatively studied with the samples in the "Diwan", and the differences, variants, and alterations between the texts have been identified.

- The graphic-orthographic and orthographic features of the work have been determined on the basis of the transliteration of the "Diwan", and the relationship of these features with the phonetic-orthographic landscape of the 19th-century Azerbaijani written language has been revealed.

- The vocabulary of the "Diwan" is one of the important and reliable linguistic-historical sources reflecting the developmental panorama of the 19th-century Azerbaijani literary language.

- The active use of various thematic and lexical-semantic groups of words reflecting the main lexical layer of the 19th-century Azerbaijani literary language has been established in the vocabulary of the "Diwan".

- The words of Arabic and Persian origin occupy an important place in the vocabulary of the "Diwan", and a significant part of these borrowings consists of lexical units that have preserved their currency in the Azerbaijani vernacular and, having become stabilized in the lexical system of the language, have acquired the status of established lexical units.

- The lexical-semantic system of the vocabulary of the "Diwan" has been determined, and the features of the use of groups of

homonymous, synonymous, and antonymous words, as well as their stylistic-semantic possibilities within the text, have been revealed.

- The morphological and syntactic methods of word formation in the language of the "Diwan" have been identified, and the features of the word-formation process have been studied from diachronic and synchronic perspectives and analyzed in the historical context of the literary language.

Scientific novelty of the research. This study is the first to investigate the life and literary work of Majruh Mughani, an Azerbaijani poet who lived and wrote in the 19th century. It draws on his works, which the author has transliterated. Using literary examples from the manuscript of the "Diwan", the study gathers and systematizes some information about the poet's life. It also brings to light poems found in various jungs (manuscript anthologies) and archival materials. The study examines the language of this written monument systematically. It analyzes the vocabulary of the works in the "Diwan" by thematic and lexico-semantic word groups, compares it with other written monuments, and examines how the poet formed new words. Together with the textological and lexicological study of his works, it examines the poet's place and standing in the Azerbaijani literary milieu and brings his literary heritage to light. In this way, the research makes a new contribution to the history of Azerbaijani literature.

Theoretical and practical significance of the research. The literary heritage of Mahammadali Bey Majruh Mughanı, a representative of 19th-century Azerbaijani literature, has been systematically and extensively studied for the first time in the research. The rich linguistic materials of the "Diwan" make it possible to determine the main characteristics of the 19th-century Azerbaijani literary language, particularly its lexical composition, and to trace the dynamics of the historical development of the language. In this regard, it can be used as a historical linguistic source in the preparation of historical, explanatory, dialectological, synonym, homonym, and antonym dictionaries of the Azerbaijani language. At the same time, the results of the research can be referred to as a scholarly source in the preparation of textbooks and scientific-

methodological materials on the history of 19th-century Azerbaijani literature, as well as in the organization of special seminars and classes at higher education institutions.

Approbation and applying of the research. The topic of the dissertation was approved by the Scientific Council of the Institute of Manuscripts named after Muhammad Fuzuli of the Azerbaijan National Academy of Sciences, registered in the coordination council, and carried out in the "Department of Research of Turkic-language Manuscripts" of the Institute of Manuscripts. Articles on the topic of the research work were published in our scientific press and foreign journals, and reports were made at international conferences.

Name of the organization where the dissertation work was carried out. The dissertation work was carried out at the Department of Research of Turkic Manuscripts of the Institute of Manuscripts named after Mahammad Fuzuli of the Azerbaijan National Academy of Sciences.

The structure of the dissertation. The dissertation consists of an introduction (11048 characters), three chapters (the first chapter – 70423 characters; the second chapter – 73140 characters; the third chapter – 83501 characters), a conclusion (3674 characters) and a list of references. The total volume of the dissertation is 241786 characters.

MAIN CONTENT OF THE RESEARCH

The relevance of the topic of the dissertation work "Introduction" is substantiated, the development and scientific novelty are discussed, the object and subject of the research, the goal and purpose are determined, the theoretical and experimental control, the approval and structure of the work are determined. The dissertation consists of three chapters.

The first chapter is called **"Textological study of Majruh Mughani's 'Diwan'"** and consists of three paragraphs.

The first paragraph, called **"Life and creativity of Majruh Mughani,"** is divided into two paragraphs called **"Biography notes"** and **"Study of literary heritage,"** which deals with the literary and political events of the times in which he lived, his life and creativity.

Most of the devices preserved in the Institute of Manuscripts are the works of artists who wrote and created in our native language. Majruh Mughani, whose works have reached us in manuscript form, has been studied to this day, and he has been able to receive his due recognition in our literary history. A first acquaintance with Majruh's works preserved in the fund of the Institute of Manuscripts shows that he is an artist worthy of study for the history of Azerbaijani literature.

There is no reliable information concerning the biography of Muhammad Ali Bey Majruh Mughani, who received his madrasa education in Ardabil and, after returning to his native Mughan, engaged in literary activity there, particularly with regard to his date of birth. Information concerning the poet's birth, however, can be found in the studies of A. Chingizoglu. While conducting research in Iranian libraries in the course of preparing his book The Afshars[3], A. Chingizoglu came across references to Majruh Mughani, along with brief biographical information about him, in Persian-language sources. On the basis of these sources, the researcher identifies 1823 as the poet's year of birth and Mughan as his birthplace.

Although the inclusion of a mukhammas from Majruh Mughani's "Diwan" at the end of the information provided by A. Chingizoglu enhances the credibility of the source, the poet's date of birth nevertheless remains a subject of scholarly debate.

T. Sadigova's article "Yeganə əlyazma" ("The Unique Manuscript"), published in 1984 in the journal "Elm və həyat" (Science and Life), examines the work of Majruh Mughani. It gives information about the "Diwan" and about the tazkiras (biographical anthologies of poets) in which the poet is mentioned[4].

The poet's name can be found in only three of the tazkiras we turned to for his biography. We find the initial information about him in the tazkira "Danişmendani-Azerbaijan", which is considered a reliable source. This work by Muhammadali Tarbiyat does not provide information about the poet's life, creativity, or poems. The information is summarized in 3 sentences: *"There was a dispute and debate between*

[3] Çingizoğlu, Ə. Avşarlar / Ə. Çingizoğlu, A.Aydın. –Bakı: Şuşa nəşriyyatı, –2008. – p. 3.

[4] Sadıqova, T. Yeganə əlyazma // – Bakı: Elm və həyat,– 1984. – №3, – p.13-14.

Seyid Azim Shirvani and him. Majruh Mughani, Mirza Ali Majmar Davachili (Davachi or Shuturban is the name of one of the neighborhoods of Tabriz) and Majnun Tabrizi are among the poets whose names are mentioned in "Hadiqatush-shuara". They wrote poems in the Turkish language"[5].

The second source is the tazkira of Seyid Azim Shirvani[6]. In his commentary, he cited examples from two of the poet's poems and included his ode "Majruh Mughaniyeh" in his "Diwan"[7]. According to the information given in the commentary of Muhammadali Tarbiyat, there were disputes between S.A. Shirvani and Majruh.

One of the books in which the poet's name is mentioned is the work "Sukhnvarani-Azerbaijan". The work, written in Persian by South Azerbaijan scholar and literary critic Aziz Dovlatabadi, collects information about poets and writers who lived and created in various regions and cities of Azerbaijan in the 10th-20th centuries.[8]

We also come across Majruh's name in an article titled "Turkish Language during the Qajar Period" written in Persian by Iranian historian Parviz Zare Shahmarasi. The article discusses poets who wrote in Turkish during the Qajar period[9].

Another source is a four-volume literary anthology (tazkira) entitled "A Collection of the Poems of the Poets Famous in Azerbaijan," compiled by the Azerbaijani educator Huseyn Efendi Gayibov. On page 1004 of the manuscript book with the code M-133, kept in the collection of the Institute of Manuscripts, there is brief information about Majruh Mughani:

مخمّس با مسدّس مستزادتامّ شاعر محمّدعلی بک مجروح تخلّص بن محمّد رضا بک شیروانّی ال اصل ساکن مغان فی قریبهّ

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[5] Tərbiyət, M. Danişməndani-Azərbaycan: Azərbaycanın görkəmli elm və sənət adamları / M.Tərbiyət, – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1987. – p. 222.

[6] Şirvani, S.Ə. Təzkirə // S.Ə.Şirvani. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Fond №5, p.188.

[7] Şirvani, S.Ə. Seçilmiş əsərləri: [in 3 volume] / S.Ə.Şirvani. – Bakı: Avrasiya Press, – c.2. – 2005. – p. 175.

[8] Dövlətabadi, Ə. Süxənvərani-Azərbaycan / Ə. Dövlətabadi. – Bakı: Elm və təhsil, – 2022. – p.2.

[9] زبان ترکی در زمان قاجاریه - پرویز زارع شاهمرسی / URL: https://www.gunaz.tv/fa/post/59595

(The complete mukhammas with musaddas and mustazad by the poet Muhammadali Bey, who used the pen name "Majruh," son of Muhammadreza Bey, originally from Shirvan and residing in a village in Mughan)

He included in its entirety in his book the mukhammas by Majruh Mugani, beginning with the line "*Yaz oldu, genə bülbülü-şeyda gələcəkdür*"[10].

The same mukhammas is also preserved in Mirza Fatali Akhundzadeh's personal archive, kept in the collection of the Institute of Manuscripts under storage unit 60/2[11]. Although the name of the author of the poem written in the notebook is indicated, no information is provided as to when and where it was written.

Among the materials preserved in Salman Mumtaz's archive at the Institute of Manuscripts, we also encounter correspondence and poetic exchanges between Muhammadali Bey Majruh Mugani and the lyrical and satirical poet Mirza Ismayil Bey Qasir.

The letters written by Qasir to Majruh are currently also preserved in the folder with the archival code B-1546/8188, kept in the collection of the Institute of Manuscripts.

The majority of the poems in the folder are in Persian; among the materials, the "ghazal-i turki" beginning with the line "Gördün yenə cananımı canan arasında" and the reply letter addressed to Majruh are in Azerbaijani[12].

We encounter further information about Muhammadali Bey Majruh Mugani in the poetry collection entitled "The Diwan of Mirza Bakhish Nadim"[13].

The manuscript is not an autograph copy but a transcription made from the original by Aghakarim Janibeyli. In the 250-page manuscript, the poet is mentioned as follows: "... among the poets who were his

[10] Qayıbov, H. Azərbaycanda məşhur olan şüəranın əşarına məcmuədir: [in 4 volume] / H.Qayıbov. – Bakı: Mütərcim, –vol.3. – 2002. – p. 237.

[11] Axundov, M.F. // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Fond №2, s.v. 60, – p. 2-5.

[12] Rəhimova, A. Mirzə İsmayıl Qasir / A.Rəhimova .– Bakı: Nurlan, – 2002. – p.62

[13] Nadim, M. B. Seçilmiş əsərləri / M.B.Nadim. tərt. ed. P. Kərimov., R. Kərimov. – Bakı: Alatoran, – 2018. – 250 p.

contemporaries and friends, Molla Ibrahim Asi, who used the pen name Salyani, and Muhammadali Bey Mujrum, who used the pen name Mughani, also introduced Mirza Bakhish as a native of Navahi*"*[14].

Janibeyli concludes his information about Majruh with the second note at the end of the page: *"Muhammadali Bey (Mujrim) Mughani. I was unable to determine with certainty that this person was. From his correspondence with Nadim, it becomes evident that he was originally from Shirvan and was appointed as an official in Mughan by the Russians"*[15].

The poet's "Diwan" is preserved at the Institute of Manuscripts. Unfortunately, as the manuscript is not in a complete condition, it is not possible to determine the date of its compilation or to decipher some of the poems contained therein[16]. However, based on the handwriting and the type of paper, the manuscript can be dated to the first half of the nineteenth century. The poems contained in the "Diwan" were written in the poet's native language, Azerbaijani. At the beginning of the poems, there are headings in Persian describing their themes and indicating to whom or to which event they were dedicated. These headings, which shed light on events in the poet's personal life, explain the circumstances that occasioned the composition of the poems and identify the persons to whom they were dedicated. As the headings are examined, it becomes evident that the poems in the "Diwan" constitute a chain of events following one another. On this basis, it may be suggested that the "Diwan" bears an autobiographical character.

The poems in the manuscript are composed in such lyrical poetic forms as qasida, masnavi, mukhammas, goshma, and gerayli.

Research indicates that although Majruh Mughani was one of the prominent poets of his time, his written legacy has remained outside the scope of scholarly research.

The second paragraph of the dissertation, entitled **"Paleographic,**

[14] Nadim, M.B. Şeirlər. // M.B.Nadim. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu. – D-350, – p. 3.

[15] Nadim, M. B. Seçilmiş əsərləri / M.B.Nadim. tərt. ed. P. Kərimov., R. Kərimov. – Bakı: Alatoran, – 2018. – 250 p.

[16] Ələkbərova, N. Məhəmmədəli bəy Məcruh Muğani "Divan"ının məzmunu // – Bakı: Filologiya məsələləri, – 2019. №13, – p. 424

Graphic, and Orthographic Features of the 'Diwan'," consists of three sections. The first section, entitled **"Paleographic Features,"** provides detailed information about the manuscript. The first information about the "Diwan" manuscript bearing the shelfmark B-756/2375, which we consider to be an autograph copy of Majruh Mugani, was published in Volume I of the "Catalogue of Manuscripts," published in 1963[17].

The dimensions of the "Diwan" are 18 × 21 cm, and it consists of 115 leaves. The manuscript is paginated according to the Eastern system (by leaf numbering). Written in the shikasta script, the manuscript is defective at both the beginning and the end. The number of couplets varies from page to page. The poems are written in black ink, while the headings are written in red ink on white, unruled leaves. The book is bound in dark red leather. According to preliminary information, the manuscript was originally unbound and was subsequently restored.

Starts:

محشر بیزلره فریادرس بیش کیمسه دور...
اولمشوق شرع رسوله تابه فرمان کزک

Ends:

یقلمش مشتریلر بوندن اوتری
قمو ذربیه هواو آدم

This section also provides information about the cüngs in which the poet's poems have been preserved.

The second subsection is entitled **"Graphic Features."** The dissertation indicates that, in the manuscript of Majruh Mugani's "Diwan", vowel sounds are represented by four letters. The vowel "a" occurring in Majruh's language is represented at the beginning of a word by alif with or without madd **(ا)**, in the middle of a word simply by alif, and at the end of a word by either alif or the grapheme hā (ه)**.** In the text, rounded vowels at the beginning of certain words are also represented by the grapheme "ayn" (ع), as in عورت (övrət) and عذر(üzr*)*. In the "Diwan", rounded vowels are sometimes represented simply by alif **(ا)**, as in امید(ümid*)* and الفت (ülfət*)*.

It can be observed that, in the manuscript of Majruh's "Diwan",

[17] Əlyazmalar Kataloqu [in 2 volume] / – Bakı: Elm, vol. 1. – 1963. – 187 p.

the velar nasal "sağır nun" is represented exclusively by the grapheme نک: سنکا (sana). The manuscript also contains instances in which the same word is written in different forms, using either the velar nasal or the regular nun: حالنه (halına), حالنکا (halına). The "Diwan" also contains instances of a single word being written in two different graphic variants.

The third subsection of the second paragraph, entitled **"Orthographic Features,"** notes that the orthography of the "Diwan" manuscript corresponds to the period in which it was produced and, from the perspective of the modern language, is archaic, incorporating the specific features characteristic of the written language of the nineteenth century. The manuscript does not adhere to a uniform orthographic standard. The orthographic phenomena identified in the poems are classified into 32 categories. For example:

ب [b] // پ [p] alternation (تاپوپ – tapup, تاپوب – tapub)
د [d] // ت [t] alternation (توت –tut, دوت – dut)
ق [q] // خ [x] alternation (چوخ – çox, چق – çoq)
ق [q] // غ [ğ] alternation (قم – qəm, غم – ğəm)
ح [h] // ق [q] alternation (قمو – qamu, هامه– hamı)
ک [g] // ی [y] alternation (کنه – genə, ینه – yenə) etc.

It is noted that, although the first-person singular pronoun is written in two orthographic forms, "mən" and "bən" (من, بن), in the "Diwan", the first-person singular pronoun in the dative case occurs exclusively in the form "bana" (بنا). In some words, consonants are doubled without the use of the tashdid sign (قول لار– qullar), whereas in other cases, consonant doubling is accompanied by the use of tashdid (الّلار – əllər, کوزلّلر– gözəllər). Another distinctive feature of the manuscript is that, when certain voiceless consonants occur in combination with their voiced counterparts, a tashdid sign is placed over them(مملکتدّه – məmləkətdə). When the plural suffix of nouns is added to words ending in the letter "l", both two "**ل**" letters and the gemination tashdid sign are used (بلبلّلر – bülbüllər). In the third-person plural, in some instances, the "-n" element occurring between "-o" and the plural suffix "-lar" changes into the "-l" element. Consequently, the third-person plural pronoun appears in two

forms, “onlar” and “ollar” (اونلار, اول لار)[18].

Unlike Modern Azerbaijani, in the language of the “Diwan”, when a suffix is added to words ending in “k”, the “k” changes to “g”. This phenomenon becomes a regular feature in Majruh’s poetic language (کورمکه – görməgə). In words ending in “l”, the non-definite future tense suffix “–ar[2]¨ undergoes assimilation and is omitted when followed by the first-person singular suffix. The suffix is replaced by the letter “l”, while the gemination tashdid sign (ّ) is simultaneously placed over the letter: کلّلم – gəlləm, بیلّلم – billəm, اولّلام – ollam.

The third paragraph is entitled **“Textological Analysis of Examples from the “Diwan” and Other Sources.”** Since no copy of the “Diwan” manuscript has survived, a study of the poet’s works preserved in different sources reveals that certain poems have undergone revisions, with different words added and the texts consequently distorted. The dissertation notes that, in the comparative-textological analysis, the following sources were used: the “Diwan” manuscript[19], regarded as an autograph copy written in the poet’s own hand; the verse letter addressed to Mirza Bakhtish Nadim[20]; the four-volume tazkira compiled by Huseyn Efendi Gayibov, entitled “Azərbaycanda məşhur olan şüaranın əşarına məcmuədir” (A Collection of the Poems of Famous Poets of Azerbaijan)[21]; and the mukhammas with the repeated refrain “Gələcəkdir” (“It Will Come”), obtained from the personal archive of Mirza Fatali Akhundzade[22].

The manuscripts are conventionally designated by the letters A, B, C, and D:

1. A – Manuscript B-756, preserved in the collection of the

[18] Ələkbərova, N. Məcruh Muğani “Divan”ında əvəzliklərin işlənmə tezliyi // Bakı: Qərbi Kaspi Universiteti, Elmi xəbərlər. – 2025. №1, – p. 12.

[19] Muğani, M. Divan // M.Muğani. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu əlyazma fondu. – B-756 / – 115 v.

[20] Nadim, M.B. Şeirlər // M.B.Nadim. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu. – D-350

[21] Qayıbov, H.Ə. Azərbaycanda məşhur olan şüəranın əşarına məcmuədir: [in 4 volume] / H.Ə.Qayıbov. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, – M-133– vol.3. – 1004 p.

[22] Axundov, M.F. // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Fond №2, s.v. 60, – pp. 2-5.

Institute of Manuscripts of ANAS;

2. B – Manuscript D-350, held in the collection of the Institute of Manuscripts of ANAS;

3. C – Manuscript M-133, preserved in the collection of the Institute of Manuscripts of ANAS;

4. D – Personal archival material, inventory no. s.v. 60/2, preserved in the collection of the Institute of Manuscripts of ANAS.

The poem in the manuscript bearing the shelfmark D-350 differs from the version in the "Diwan" in terms of the number of couplets. Thus, the poem consists of 34 couplets in manuscript A[23], whereas the version in manuscript B contains 27 couplets[24].

In the second hemistich of the second couplet of the poem, the word "rahi" in the line "*Saliki-rahi-təriqətdə dəlili-rahi-rəvan*" is given as "əhli" in Variant B.

In the second hemistich of the fourth couplet, the word "axır" in the line *"Göstərür axır ona səd heyf ru axır xəzan"* is given as "xəzan" in Variant B.

In Manuscript A, the word "ehtiram" in the second hemistich of the thirteenth couplet, *"Sərzənişdür sərbəsər xəlq ehtiram eylər güman,"* is written as "ehtimal" in Manuscript B.

In Variant A, the phrase "kim yetişməz əl dəxi" in the line "*Keçdi, bir əyyam idi ol, kim yetişməz əl dəxi*" of the fifteenth couplet is given as "əl yetişməz bir dəxi" in Variant B.

In Variant A, the word "sənəmlər" in the first hemistich of the sixteenth couplet, *"Tapmıyanda pirdən növrəs, sənəmlər umduqin,"* is given as "cəvanlar" in Variant B.

In Variant A, the phrase "küçik bəg adlu Atda xan" in the second hemistich of the twenty-third couplet, "*Şahsevəndir qızları küçik bəg adlu Atda xan*," is written as "kiçik bəy, adı Əfəndi xan" in Variant B.

The twenty-fourth couplet found in Variant A is absent from Variant B.

In the twenty-fifth couplet, the word "söyləməz" in the first

[23] Muğani, M. Divan // M.Muğani. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu əlyazma fondu. – B-756 / p.19 b

[24] Muğani, M. Divan // M.Muğani. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu əlyazma fondu. – B-756 / p.19 b

hemistich is given as “söyləmək” in Variant B, while the meaning of the phrase “sözdən bəyan” in the second hemistich is completely altered and rendered as “sizdən əyan” in Variant B.

A general comparison of the mukhammas with the radif “Gələcəkdir” found in the A[25], C[26], and D[27] manuscripts examined in this study has revealed numerous differences. The beginning and ending of the mukhammas are identical in these copies.

During the comparison, the differences first become apparent in the number of lines within the couplets. Thus, although stanza XI in Variant A contains five lines, the number of lines in Variants C and D is four.

The first two lines of the eleventh stanza in Variant A are:

Halınız necə olur vaqif ola ğafili-xəstə, pəjmürdə, şikəstə,
Yox aləmara ta ona təb`i-dili-şustə, Şirvanda xocəstə.

In Manuscripts C and D, they are written as:

Halınız necə olur vaqif ola ğafili-xəstə, pəjmürdə, şikəstə,
Yox aləmara ta ona təb`i-dili-şustə, Şirvanda xocəstə.

As can be seen, the second line found in Variant A is absent from Variants C and D; moreover, instances of word transposition and substitution have also occurred.

In Manuscript A, the word “xidmət” in the line “*Qan qaynayubən pərtövi-sevda gələcəkdür, göstərməgə xidmət*” is given as “xiffət” in the other manuscripts.

The line “*Çox müntəzirəm qasidə, çün nikqədəmdir, lütfi niyə kəmdir*” found in Manuscript C is rendered in Manuscripts A and D as

[25] Muğani, M. Divan // M.Muğani. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu əlyazma fondu. – B-756 / s.96 b

[26] Qayıbov, H. Azərbaycanda məşhur olan şüəranın əşarına məcmuədir: [in 4 volume] / H.Qayıbov. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, – M-133– vol.3. – 1004 p.

[27] Axundov, M.F. // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Fond №2, s.v. 60, – p. 2

"*Çox müntəzirəm qasidə çün feyzi-qədəmdür, nitqin niyə kəmdür*."

The phrase "lütfinlə olur bəndəyə" found in the third stanza of Manuscripts A and D is rendered in Manuscript C as "lütf eyləyüb et bəndəyə."

The observations presented above not only reveal textual differences among the various copies of Majruh Mughani's works but also demonstrate the significance of these differences for tracing the development of his creative oeuvre. It may be concluded that the most complete and reliable copy of his works is the "Diwan" preserved at the Institute of Manuscripts.

The second chapter of the dissertation is entitled "**The Lexical Composition of Majruh Mughani's 'Diwan'"** and consists of four sections, each of which is examined from a scholarly perspective.

The presence of words encompassing various semantic fields in the "Diwan" attests to the lexical richness of Majruh's language.

In the first section, entitled **"Thematic Lexical Groups in the Language of the 'Diwan',"** the lexical units that attract attention through their richness and diversity in the "Diwan" are classified and examined according to various thematic groups, including nature-related vocabulary, love vocabulary, kinship terms, animal names, somatic vocabulary, household vocabulary, and others.

The section **"Nature-Related Vocabulary,"** included in the first section of Chapter II, examines the names of plants, trees, flowers, and fruits. The dissertation discusses how these lexical units are transformed into poetic means of expression in the poet's work. Majruh extensively employs the names of trees and flowers in depicting the artistic portrait of the lyrical hero. For example, he compares the beloved's stature to the boxwood and cypress trees and her face and countenance to flowers. In describing the beauty of the beloved's face, the poet likens her chin to the nasturtium, her cheeks to roses, and her lips to the ruby of Badakhshan.

In Majruh's poems, the depiction and praise of the beloved, as well as the lover's suffering and anguish, are expressed through highly emotional poetic vocabulary. These words are examined in the section entitled "Love Vocabulary." A substantial part of the lexical composition of the "Diwan" consists of words of Turkic origin and

loanwords from Arabic and Persian (məhəbbət-love, eşq-passion, aşiq-lover, yar-beloved, əğyar-rival, etc.), compound adjectives constructions actively used in the poet's language (bəhri-eşq, zülfi-pərişan, dəvayi-dərdi-eşq, etc.), as well as love-related vocabulary formed through compound verbs (izhar qılmaq, fəryad etmək, etc.).

In the section entitled "Household Vocabulary," the significance of studying this lexical category in written monuments from the perspective of the history of the language is emphasized. In the dissertation, lexical units denoting objects and concepts related to the everyday life of the Azerbaijani people, of Turkic origin as well as borrowed from Arabic and Persian, are classified into several groups: 1. Words denoting household objects and utensils (balış-pilow, mum-wax, piyalə-cup, etc.); 2. Words denoting items of clothing (köynək-shirt, ətək-skirt, xələt-robe, etc.); 3. Words denoting ornaments, precious stones, and metals (tac-crown, muncuq-bead, mərcan-coral, ləl-ruby, etc.); 4. Words denoting perfumes and aromatic substances (müşk-musk, ənbər-ambergris); 5. Words denoting foodstuffs and dishes (duz-salt, çörək-bread, pəndir-cheese, bəhməz-molasses, bal-honey, etc.).

Words denoting parts of the human body used in the poet's language are analyzed in the section entitled "Somatic Vocabulary."

The second section is entitled **"Groups of Words Denoting Proper Names."** This section primarily examines anthroponyms, toponyms, hydronyms, ethnonyms, and cosmonyms. The anthroponyms used in the poet's language in various stylistic contexts are studied within three subgroups:

a) Names of historical and legendary figures (Qacar, Nushiravan, İsgender-Alexander, etc.);

b) Names of religious figures (Ali, Hussein, Meryem-Mary, etc.);

c) Names of literary characters (Majnun, Layli, Khosrow, Vamiq, Varqa, etc.).

The toponyms in the "Diwan" predominantly denote the names of countries and cities situated within the Eastern context. The place names employed in Majruh's poetry demonstrate the poet's extensive familiarity with the Eastern world. The dissertation also emphasizes that toponyms function as a stylistic device and serve as sources for reinforcing poetic and semantic meaning. For example, for the purpose

of comparison, the poet refers to the toponym Badakhshan, a region in the Pamirs renowned for its rubies: "*Tər buxaqın nəstərəndür, arizin güldür nədür, Yoxsa sölərlər ləbi lə`li-Bədəxşan sənmisən*".

Several hydronyms, including the Euphrates, Jeyhun (Amu Darya), Aras (Araz), and Nile, occur in the "Diwan"; these are used both in their literal and figurative senses. For example: "*Əvvəl dəmdə özin yetürdi Məcnun, Göz yaşını qıldı çayı-Ceyhun*".

In the language of Majruh Mughani, cosmonyms are primarily employed as poetic devices. The poems contain various names of celestial bodies and astronomical objects, such as mah, əxtər, xurşid, hilal, sitarə, şəms, and mehr. The poet makes extensive use of cosmonyms to portray the figure in a more artistic manner. These words function as poetic means of comparison and contribute to a comprehensive depiction of the beauty of the lyrical hero.

The third section, entitled **"Loanwords,"** analyzes borrowed lexical units. In the dissertation, loanwords are examined within two groups: 1. words of Arabic-Persian origin; 2. words of Russian-European origin. An attempt is made to determine the stylistic functions and contexts in which these words are used. It is noted that, although some of the Arabic-Persian words employed in the "Diwan" have adapted to the grammatical rules of the Azerbaijani language, are readily comprehensible in meaning, and remain in use in the modern language, others are complex, obscure, and terminological in nature and have not entered the vernacular.

The research demonstrates that the poet's verses contain words borrowed from Russian and, through Russian, from other languages, in connection with the establishment of the Tsarist administrative system. Most of these are terms denoting official positions and administrative titles, such as zaqon (law), ğoburnator (governor), lusman (harbor), pristöv (police official), nəçəllik (command), qnyaz (prince), durbin (binoculars), etc.

The fourth section of Chapter II is entitled **"Archaic Words."** It is established that the number of archaic words in the "Diwan" is relatively small. Although some of these words are considered archaic in the modern literary language, they continue to be used in contemporary Azerbaijani dialects and subdialects. Others have retained

their forms while undergoing semantic changes, whereas some have undergone changes in their phonetic structure. Archaic words are analyzed within three categories: lexical (al, ari, bəsi, bulmaq, dişrə, eyü, kəndi, qılmaq, varmaq, yapmaq, yek, etc.), semantic (aş, irağ, ər, etc.), and phonetic (qamu, toprak, yüz, yüzmək, dutmaq, şəhr, ol, şimdi, urmaq, yengi, etc.) archaisms.

The word "ari" considered a lexical archaism and attested in the written monument "Kitabi-Dədə Qorqud," in the language of the Azerbaijani classics, as well as in modern Turkic languages, is still used in contemporary Azerbaijani dialects and subdialects in the forms "ari" (Quba, Baku) and "arı" (Aghdam, Qazakh, Tovuz, Shamkir, Shahbuz, Fuzuli), also in the sense of "pure, clean"[28]. Although the word "bulmaq" (to find) used synonymously with "tapmaq" (to find), has fallen out of use under the influence of the latter, it is still encountered in the speech of older generations[29].

It is noted that the word "ər" classified among semantic archaisms and used in Majruh's language in the sense of "brave man, hero" occurs in the same meaning in the "Dədə Qorqud" epic and in the language of the Azerbaijani classics[30], whereas in the "Diwan Lughat al-Turk" this lexeme is recorded in the meanings of "man, person".

In phonetic archaisms such as "yüz"(face) and "yüzmək"(swim) the use of the consonant "y" may appear, from the perspective of the modern language, to be an instance of sound addition; however, it is considered a linguistic feature characteristic of the ancient period. It is noted that the demonstrative and personal pronoun "ol" (o-he,she) used in the "Diwan" was widely employed in the language of ancient Turkic monuments[31] and has become completely archaic in the modern Azerbaijani language. The archaism "şimdi" (now) which was commonly used in our written monuments and in the language of the

[28] Azərbaycan dilinin dialektoloji lüğəti. – Bakı: Şərq-Qərb, – 2007. – 568 p.

[29] Qəhrəmanov, C. Əsrarnamə / C.Qəhrəmanov. – Bakı: EA, – 1964. – 145 p.

[30] "Kitabi-Dədə Qorqud"un izahlı lüğəti / – Bakı: Elm, – 1999. – 204 p.; Cavadova, M. Şah İsmayıl Xətainin leksikası / M.Cavadova. – Bakı: Elm, – 1977. – 213 p.; Zakir, Q.B. Seçilmiş əsərləri /Q.B.Zakir. – Bakı: Yazıçı, – 1984. – 384 p.

[31] Kaşğari, M. Divanü Lüğat-it-Türk: [in 4 volume] / M. Kaşğari. nəşrə hazırl. R.Əskər.– Bakı: Ozan, – vol.2. – 2006. – 400 p.; Боровков, А.К. Лексика среднеазиатскрго тефсира XII-XIII в. / А.К. Боровков. – М: – 1963. –367 p.

Azerbaijani classics[32], is also extensively employed in Majruh's language.

Alongside archaisms belonging to the major parts of speech, the "Diwan" also makes extensive use of archaic forms belonging to the auxiliary parts of speech (birlə, dəxi, vəli, leyk, ilən, gər, etc.).

Chapter III of the dissertation is entitled "**Lexical-Semantic Word Groups and Word Formation in the Language of Majruh Mughani's 'Diwan'.**" The first section, entitled "Lexical-Semantic Word Groups," begins with an analysis of homonyms. It is emphasized that the individual and distinctive styles of writers, the literary period, the proximity between the literary language and the vernacular, the lexical composition of the language, and other factors play an important role in determining the meaning of homonyms[33].

In the subsection **"Homonyms,"** the homonyms occurring in the lexical composition of the "Diwan" are analyzed within two groups: lexical-semantic homonyms (those belonging to the same parts of speech—dağ-mountain, gün-sun, dil-tongue, ay-moon, şam-candle, etc.) and lexical-grammatical homonyms (those belonging to different parts of speech—ol-to be, yüz-hundred, yaş-wet, etc.). It is noted that these lexical units constitute one of the widely used artistic devices in literary[34] and poetic works, contributing emotionality and expressiveness to the lines and lending originality to the poetic text. Homonyms, as a poetic phenomenon, play an important role in creating harmony and melodiousness in poetry, imparting a distinctive poetic nuance to the text and enhancing their stylistic-semantic function and artistic-aesthetic potential. This feature is confirmed by the examples cited from the "Diwan": *"Qoymuşdun payıza vədəni, nigar, / Yay çıxınca yayə döndüm aşikar"* and others.

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[32] Əliyeva, S. Füzulinin türkcə "Divan"ının dilinin leksikası: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, – 2012. – 152 p.; Azərbaycan klassik ədəbiyyatından seçmələr. XII-XIII əsrlər Azərbaycan şeiri: [in 3 volume] / ed.by. C.Qəhrəmanov. – Bakı: Şərq-Qərb, vol.3. – 2005; Cəfərova, S. Qövsi Təbrizinin əsərlərinin dilinin leksikası: / filologiya üzrə fəlsəfə doktoru dis. / – Gəncə, –2000. – 139 p.

[33] Məhərrəmova, R. "Kitabi Dədə Qorqud"un söz xəzinəsi / R.Məhərrəmova. – Bakı: Nurlan, –2007. – 192 p.

[34] Qurbanov, A. Müasir Azərbaycan ədəbi dili: [in 2 volume] / A. Qurbanov. – İstanbul: İmak. – vol. 1 – 2019. – 464 p.

The second subsection is entitled **"Synonyms."** The language of the poet's verse is rich in synonymous words; in connection with the socio-historical period in which he lived, the synonymous series in his poems consist of words of Turkic, Arabic, and Persian origin.

This subsection examines the semantic-stylistic and grammatical features of the synonymous words used in Majruh's language. The synonyms in the "Diwan" are classified into two groups: synonyms expressed by nominal parts of speech (nouns, adjectives, numerals, and adverbs) and synonyms expressed by verbs. It is noteworthy that among synonyms expressed by nouns, synonymic series formed through words of Turkic and Arabic-Persian origin constitute the majority: hal, ovqat, əhval (mood); dilbər, yar, nigar, sənəm (sweetheart). It should be noted that this is one of the important means of enriching the Azerbaijani literary language.

The third subsection of the first section, entitled **"Antonyms,"** analyzes words with opposite meanings. The extensive use of antonyms in the "Diwan" makes the language of the work more expressive and figurative. The dissertation emphasizes that the poet skillfully employs antonyms in contrasting and comparing events. Antonyms are classified into two categories: absolute and relative. Since absolute antonyms consist mainly of nominal words (ölü-diri – dead-alive, qul-bəg – slave-lord, atlu-yəyağ – cavalry-infantry, dost-düşmən – friend-enemy, etc.*)* and verbs (durmaq-yügürmək – to stop-to run, ağlamaq-gülmək – to cry-to laugh, etc.), they are analyzed in two groups. For the purpose of creating artistic antithesis, the poet extensively employs not only absolute antonyms but also words that can function as antonyms within a particular context, thereby creating contrasting scenes and depicting certain antithetical phenomena in a more pronounced manner.

The dissertation emphasizes that words and expressions functioning as contextual antonyms—that is, as antonyms under specific conditions in accordance with the poet's intention—constitute a considerable part of the language of the "Diwan" (xəstə-təbib – sick-doctor, gül-bülbül – rose -nightgale, adəm-şeytan – Adam-devil, bəhar-xəzan – spring-fall, etc.*)*. The role of these lexical units in revealing artistic contrasts in the poet's language is also analyzed. For example, considered in isolation, the antonym of the word "xəstə" (sick) is

"sağlam" (healthy). However, within the context, Majruh introduces an additional stylistic nuance to the word and juxtaposes "xəstə" (sick) and "təbib" (doctor) to create striking contrasts.

The second section of Chapter III, entitled **"Word Formation,"** provides an extensive discussion of two methods of word formation: morphological word formation (derived words) and syntactic word formation (compound words). In the subsection **"Morphological Word Formation,"** the material is examined within two groups: 1. noun-forming suffixes; 2. verb-forming suffixes. Noun-forming suffixes are further studied within two groups: a) suffixes deriving nouns from nouns; b) suffixes deriving nouns from verbs.

In Majruh's language, suffixes that derive nouns from nouns attract attention through their productivity, as they are attached to both native and borrowed lexical units: -lıq⁴, -lu², -sız⁴, -cıq, etc.

The suffix "-cıq", which forms words expressing the meanings of diminutiveness and endearment, is encountered in several examples in the "Diwan": "*Danışıbdur uşacıqlar kimi heybətə*". In this example, as in the word "uşacıq" (uşaqcıq), recorded in this form, when the suffix "-cıq" is added to words ending in "-q", the deletion of the consonant "q" is observed in the language of the "Kitabi-Dədə Qorqud" in the form: qulacuq – qulaqcıq, and in the language of Qazi Bürhaneddin in the form: yarpacux – yarpaqcıq. In the language of the "Diwan", suffixes forming nouns from verbs also attract attention due to their productivity: -ıcı, -ış², -uş², -u², -ənək, -qan, etc.

Verb-forming suffixes are analyzed in comparison with other written monuments of the Azerbaijani language according to the following groups: suffixes forming verbs from nouns: -la², -lan², -laş, -a², etc.; suffixes forming verbs from verbs: -ıl⁴, -ış⁴, -n, -ın⁴. Research shows that the suffix -sa, considered unproductive, is used in the language of the "Diwan" only as part of one verb "susamaq": "*Kafir kimi susayubdur qanıma"*. The same pattern is found in Qazi Bürhaneddin's "Diwan": "*Susamışam ləbündür abi-heyvan*"[35], in Yusuf

[35] Qədimalıyeva, A. Qazi Bürhanəddin "Divan"ının leksikası / A. Qədimalıyeva. – Bakı: Nurlan, – 2008. – 183 p.

Maddah's "Vərqa və Gülşah": "*Nə susadun sən bularun qanına*"[36], and in the couplets of Qovsi Tebrizi: "*Susayıbdır qanıma əl atəşin cövlanını gör*"[37].

The final section of Chapter III is devoted to compound words used in the poet's language. In this section, entitled **"Syntactic Word Formation,"** compound words are analyzed within two groups: 1) compound nouns; 2) compound verbs. In the study, compound nouns are examined within the following groups: those formed through the combination of words with different meanings (dilbənd-beloved, xoşrəftar-polite, etc.); those formed through the repetition of identical words (parə-parə - bit by bit , tez-tez - often etc.); those formed through the combination of words with related meanings (eyş-işrət - revelry, dərd-sər -sorrow, etc.); and compound words formed through the participation of antonymous words (atar-utar-throws around, dəgər-dəyməz – barely worth it, etc.). The stylistic features of compound nouns observed in the poet's language are also discussed.

In the dissertation, compound verbs are analyzed in the following categories: a) compound verbs formed from nouns and auxiliary verbs; b) compound verbs formed from nouns and independent verbs. It should be noted that in the poet's language, compound verbs formed with the auxiliary verbs olmaq (to be), qılmaq (to do), eyləmək (to perform), and etmək (to make) constitute the majority.

The **"Conclusion"** section of the dissertation summarizes the scientific and theoretical results obtained from the research and summarizes the main provisions.

1. For the textual study of the literary oeuvre of Majruh Mughanı and the analysis of its lexical features, it is important to examine the manuscript of his "Diwan", as well as the poems preserved in private archives, individual tazkiras, jungs, and fragments, both from a textual-critical perspective and within the context of the history of the literary language, given that these sources contain rich factual material.

2. It was determined that the manuscript of "Diwan", which we

[36] Qəhrəmanov, C. Yusif Məddah. "Vərqa və Gülşah" / C.Qəhrəmanov, Z.Hacıyeva. – Bakı: Elm, – 1988. –184 s.

[37] Cəfərova, S. Qövsi Təbrizinin əsərlərinin dilinin leksikası: / filologiya üzrə fəlsəfə doktoru dis. / – Gəncə, – 2000. – 139 p.

took as the main object of the textological study, was an autograph copy, and since the beginning and end were incomplete, it was not possible to specify its original volume.

3. Majruh Mughani's literary heritage, discovered in various manuscripts was analyzed in comparison with the examples in "Diwan", and variant differences and transcription errors were revealed.

4. The study of the graphic-orthographic features of the "Diwan" helps to determine the specific features of the manuscript's spelling, as well as to express an opinion about the language and writing culture of the period, phonetic-graphic norms, and to clarify the reasons for the instability in spelling.

5. Majruh Mughani, who deeply mastered the rules of classical Eastern poetics and established himself as a master poet with his ghazals, masnavis, qasidas, and mukhammas written in aruz meter, as well as his additions written in syllabic meter, has a simple and understandable style of expression originating from the folk language, and the theme of the poems reflecting real life events is natural and touching.

6. The main part of the vocabulary of Majruh Mughani's "Diwan" consists of common words. The semantics of lexical units expressing various meanings were studied in thematic groups (nature lexicon, love lexicon, everyday lexicon, words indicating kinship, somatic lexicon, onomastic lexicon, etc.), and lexical parallels used in our modern literary language were determined.

7. In Majruh Mughani's "Diwan", lexical units were grouped according to their origin, and the level of development of the borrowed lexical layer in the language in different languages was clarified in accordance with the content, theme and style of his literary heritage. A large part of the borrowed words in the language of "Diwan" are Arabic-Persian words, and some are lexical units of Russian and European origin.

8. The writer, who remained faithful to the classical poetry tradition, widely used vocabulary units of Arabic-Persian origin along with words of Turkish origin. The period in which the poet lived, the literary environment to which he belonged and the language situation are factors that require this. The scope of development of borrowed

words shows that words of Persian origin prevail over words of Arabic origin.

9. A certain part of the lexical units used in the language of “Diwan” is made up of archaic words. Some of these words, which were once very functional, have become completely archaic for our modern literary language. The study shows that some of the lexical, semantic and phonetic archaisms recorded in the vocabulary fund of “Diwan” retain their functionality in the dialects and dialects of the Azerbaijani language.

10. The scope of use of homonyms, synonyms and antonyms, which are lexical-semantic word groups that occupy an important place in the vocabulary of “Diwan”, is wide. In expressing a certain idea, the poet created homonym, synonym and antonym pairs using words of Turkic origin and borrowed words to increase emotionality and effectiveness.

11. “Diwan” is important in terms of following the process of word creation in the Azerbaijani literary language in the 19th century. Analyses show that Majruh Mughani skillfully used the word-forming capabilities of our literary language and, as in our modern language, preferred morphological word formation in the formation of new words. In the poet's language, the words formed in this way constitute a majority.

12. The textological study of Majruh Mughani's "Diwan", a representative of our classical literature, and the analysis of the lexical layer of his poetic language reflect the regional development of the Azerbaijani literary language of the 19th century, the level of stabilization of phonetic-literary language norms, and the parallelism of national and borrowed words in lexical units.

The following theses and articles covering the content of the dissertation have been published:

1. Ələkbərova, N. Məhəmmədəli bəy Məcruh Muğani "Divan"ının məzmunu // – Bakı: Filologiya məsələləri, – 2019. №13, – pp. 423-430.
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