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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

COMPARATIVE - TEXTOLOGICAL STUDY OF MANUSCRIPT COPIES OF MOLLA JUMA'S WORKS

Speciality: 5721.01 – Textual studies, processing of
ancient manuscripts on spiritual and cultural
heritage (translation, research and
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Applicant: **Novruz Kamal Bekirov**

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Scientific supervisor:

Doctor of Philological Sciences,
Associate Professor

Pasha Ali Karimov

Official opponents:

Doctor of Philological Sciences, Professor
Abuzar Musa Baghirov

Doctor of Philological Sciences,
Associate Professor
Salida Shammad Sharifova

Ph.D. in Philology, Associate
Professor
Samira Aghababa Aliyeva

Dissertation Council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Ministry of Culture of the Republic of Azerbaijan National Museum of Azerbaijan Literature named after Nizami Ganjavi.

Chairman of the

Dissertation Council:

Full member of ANAS, doctor of
philological sciences, professor
Rafael Baba Huseynov

Scientific Secretary of the
Dissertation Council:

Ph.D. in Philology
Ilhama Mursal Gultekin

Chairman of the scientific
seminar:

Doctor of Philological Sciences,
professor
Yakub Maharram Babayev



GENERAL CHARACTERISTICS OF THE WORK

Relevance of the topic and degree of development. The art of ashug, which is related to the classical tradition, has a rich heritage that has been refined and improved over the centuries. Over the centuries, this art, which has been handed down from generation to generation, has come down to the present day, it reflects the spirit and taste of the people, and it reflects the social and political atmosphere of the time. Ashug literature has always been closely connected with the life of the people, enriched and perfected over time. In order to thoroughly study this field, to explore its rich repertoire, it is very important to pay special attention to the peculiarities of the regional-cultural and social environment of Ashug literature. From this point of view, the Sheki ashug environment, which is one of the important branches of Azerbaijani ashug art, has its own tradition, creative shades, and historical development path, is of great interest in terms of its geographical location, as well as the ethnic-cultural composition of the performers and listeners. This, in turn, causes its detailed study to be of special importance in terms of the study of our ashug literature as a whole. In such an environment, master ashugs and folk poets, who differ from each other in their creativity, idea-aesthetic, artistic features, grew up. Molla Juma is one of the prominent representatives of Sheki ashug environment, which is distinguished by a number of such characteristics. The creativity of the master of words, who is known and loved as a singer of the friendship of peoples, a singer of ashug music, dates back to the second half of the 19th century and the beginning of the 20th century.

The study of Molla Juma's creativity, which left a rich legacy in terms of content and form, is relevant not only from the point of view of literary studies, but also from the point of view of textual studies. Because as a form of oral folk art, ashug poetry was mainly written in dialects and transcribed by different people. At this time, the distortions allowed sometimes violated the meaning integrity of the poems and led to multivariation. Molla Juma's poems are an example of this. In this regard, like other artists, the analysis and

individual study of his creativity in different directions is necessary for the study of the cultural system of the period as a whole.

Ashug Molla Juma's life and works have been included in various research works in the field of Azerbaijani literature and ashug creativity. Among them, we can mention the books "El şairləri" by Salman Mumtaz, Hummet Alizade's "Aşıqlar", Hamid Arasli's "Ashug's creativity", Pasha Efendiyev's "Molla Cümə. Əsərləri", "Molla Cümə. Seçilmiş əsərləri" by Mavlud Yarehmədov, "İsmi Pünhan" by Muharram Qasimli, "Telli saz" by Ahliman Akhundov, as well as the 9th volume of the anthology "Azərbaycanın qeyri-maddi mədəniyyət abidələri və Ərtəğrol Cavid" ("Intangible Cultural Monuments of Azerbaijan and Ertogrol Javid") published at the Institute of Manuscripts named after ANAS Muhammad Fuzuli.¹

Although these are valuable sources dedicated to the publication and scientific study of the poet's works, there are also a number of his works that have been left out of research. Especially the previously unpublished works contained in several manuscripts that we discovered during the research need a special analysis. The existence of different versions of the same poems of the poet is one of the factors that determines their textological study. Thus, many manuscript copies of the poet were left out of textual analysis, many poems were presented in an incomplete state, and distortions were made due to wrong transcriptions and readings. It should be noted that in the last available manuscripts of Molla Juma's works, four full-length and one incomplete unknown saga and a large number of unpublished poems were discovered. These make the revision of the

¹ El şairləri [2 cildə] / topl. S.Mümtaz, - Bakı: Azərnəşr. - c.1. -1935. – 368 s.; Aşıqlar / topl. H. Əlizadə. - Bakı: Azərnəşr, c.1, -1937. – 518 s.; Araslı, H. Aşıq yaradıcılığı / H.Araslı. -Bakı: Birləşmiş nəşriyyat, -1960. – 135 s.; Əfəndiyev, P. Molla Cümə. Əsərləri / P.Əfəndiyev. -Bakı: Şərq-Qərb, - 2006. -648 s.; Molla Cümə. Seçilmiş əsərləri / tərt. ed. M.Yarəhmədov, -Bakı: Örnək, c.1, -2000. - 227s.; Azərbaycanın qeyri-maddi mədəniyyət abidələri və Ərtəğrol Cavid [12 cildə] / - Bakı: AMEA Hüseyn Cavidin Ev Muzeyi; layih.müə.və tərt. G.Babaxanlı, fars dil.tərc.ed.və red.: T.Kərimli, - c. 9, - 2011. 286 s.; Molla Cümə. İsmi Pünhan / tərt.ed. M.Qasımlı, E.Əzizov. - Bakı: Azərbaycan Tarixçiləri İctimai Birliyi, -2016. -227 s.

poet's works relevant, their examination in textological and philological comparisons.

The object and subject of the research. The object of the dissertation work is the manuscript copies of Molla Juma's works in Arabic and Georgian alphabet, as well as poems and epics published at the same time.

The subject of the research is the comparative-textological study of the works of Molla Juma, the collection of printed and non-printed works and the comparative analysis with newly acquired manuscripts, and the full disclosure of the literary heritage.

Research goals and objectives. The main goal of the research work is to present its creativity as completely as possible by conducting a comparative-textological study of the available manuscript copies of Molla Juma's works, to eliminate the textual errors arising from the multivariation in his works, and to help in the implementation of new editions of his works.

In order to achieve the goal set in the dissertation, the following specific tasks are planned:

- Investigating the research history of Molla Juma's creativity, analyzing the poet's life, social and political activities;
- Showing the role of Molla Juma's creativity in the development of the Georgian Ashug school;
- Comparative-textological study of the manuscript copies of the poet's works copied in the Arabic alphabet, giving their paleographic description and determining their graphic and orthographic features;
- Determining the graphic-orthographic characteristics and analyzing the paleographic characteristics of Molla Juma's works copied in the Georgian alphabet;
- Comparative analysis of manuscripts copied in Georgian and Arabic alphabet.

Research methods. In the study, analyzes were carried out using the comparison method. The obtained results were analyzed and synthesized by conducting parallels.

When writing a scientific work, the principle of historicity, complex approach to the problem, systematization of facts and materials, summarization of materials is taken as the basis.

Main clauses defended:

- While studying the literary heritage of Molla Juma, the copies of his works copied in Arabic and Georgian alphabets were considered from a comparative-textological point of view. Until now, the literary heritage of the poet has not been investigated in this direction;

- Since those who prepared the literary heritage of Molla Juma for publication did not thoroughly study all the manuscripts of the poet's works, a number of his works were left out of the research, presented incompletely, and some were read incorrectly;

- Manuscripts of works copied in Georgian alphabet are of great interest in terms of studying the poet's role in the development of Azerbaijani-Georgian literary relations;

- Molla Juma's epics, which have recently been discovered and published, are an important part of the poet's work. These works must be taken into account when studying the poet's literary heritage in detail.

Scientific novelty of the research. The creativity of most of our ashugs has passed from word to word and has reached the present day with certain changes. From this point of view, Molla Juma's literary heritage is probably one of our first classical ashugs, poets, who were transferred to manuscripts by him. In the scientific study, along with the manuscript copy of Molla Juma's works kept in the Institute of Manuscripts named after Muhammad Fuzuli of ANAS, new copies obtained, as well as published works of the poet were involved in the study as a whole, and a comparative-textological study was conducted for the first time. In the dissertation work, unpublished sagas obtained from Ashug's compatriots were also analyzed, which helps in a more comprehensive study of the poet's literary heritage.

At the same time, for the first time, Molla Juma's poems written in the Georgian alphabet were included in the research. It should be noted that his poems were copied and used in their

repertoires by the Georgian ashigars, which shows that the poet's creativity is widespread among Georgians as well as the entire north-western region of Azerbaijan.

Theoretical and practical significance of research. The scientific results and innovations of the dissertation work can be used in lectures on Azerbaijani literature, Ashug poetry and textual studies taught in universities. At the same time, it is possible to use this research as a scientific resource when conducting a special course in philological faculties. The part of the scientific work related to textology can help the work of researchers who intend to conduct research in the field of textology.

Approval and application. The main scientific content of the dissertation work is reflected in the author's reports on the subject at various scientific conferences, articles published in scientific journals of the republic and foreign countries, and published monograph.

The name of the organization where the dissertation work was carried out: The research work was carried out in the "Research of Multidisciplinary Manuscripts" department of the Institute of Manuscripts named after Muhammad Fuzuli of the Azerbaijan National Academy of Sciences.

The structure and total volume of the dissertation work. The dissertation was written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan.

The dissertation consists of an introduction (10 065 conditional marks), 3 chapters, each divided into two paragraphs (Chapter I - 77 317, Chapter II - 54 540, Chapter III - 52 160 marks), conclusion (10 798 marks), a list of used literature and appendices.

The total volume of this work is 204 880 conditional marks.

MAIN CONTENT OF THE DISSERTATION

In the **"Introduction"** part of the dissertation, the relevance and degree of development of the topic were discussed, the object and subject, goals and objectives, methods of the research were defined, the main propositions defended were indicated, the scientific innovation and theoretical-practical importance of the dissertation were justified.

The first chapter of the dissertation is titled **"Molla Juma's environment, life and creativity"** and consists of 2 paragraphs.

The first paragraph of the first chapter is called **"Literary and cultural environment and life of Molla Juma"**. In this paragraph, the influence of the literary environment of the city of Sheki, where the poet lives, and the neighboring regions on his development as an ashug is investigated. It should be noted that the influence of art relations with the Shirvan ashug milieu showed itself in the creativity and performance style of Sheki ashugs.

Ashug art is directly related to folk creativity and folklore. *"The source and foundation point of the culture, ethno-cultural world, spirituality of every nation is its folklore"*². Folklorist scientist Huseyn İsmayilov writes that *"folklorun yaradıcısı xalqdır. Xalq öz söz incilərini yaradır, Polishing, changing, passing on from generation to generation, it keeps its history alive"*³. The folklore environment of Sheki has always been selected for its uniqueness.

Molla Juma (1859-1920), known and loved as a singer of the friendship of peoples with his creativity and art, as a singer of ashug music, is an ashug of Sheki Ashug, a powerful wordsmith. Ashug, who was born and raised in Goynuk district of Sheki district, was originally from the intelligentsia. The poet's grandfather Molla Oruj was also a person inclined to music and word creation and played a role in the formation of Molla Juma as an ashug. It should be noted that his contemporaries Ashug Ali, Ashug Alasgar, Shamkirli Ashug Huseyn and others had no small influence on his creativity.

² Xəlilov, N. Aşıq sənətinin təşəkkülü / N. Xəlilov. - Bakı: BDU, -2003. - s.27

³ İsmayilov, T.Ə. Şəki / T.Ə.İsmayilov. -Bakı: Azərnəşr, -1982. - s.4

Molla Juma's literary heritage is rightfully considered one of the pearls of Azerbaijani asug poetry. He created excellent works in most poetic genres, and wrote many of his works personally. Molla Juma turned "İsmi Pünhan" into the hero of his poems, created an artistic image in his face, and turned this image into his idol.

Research scientist Mevlud Yarahmadov, while studying the poet's work, noted that *"Molla Juma's poems, whose poems were performed with great enthusiasm by non-Turkish ashugs of the South Caucasus and Dagestan, had a unique role in increasing the reputation of our language in the region and strengthening friendship."*⁴

The works of Molla Juma, a talented and powerful artist of his time, attract attention due to the wide range of topics, the versatility of the genre, the subtle lyricism that finds its way to hearts, his worldly love, glorifying the ideas of patriotism in his works, and realistically reflecting what he sees in life. All these features made him a favorite of the people. The discovery of his works, which are kept in the public until now, is a clear proof of the widespread spread of the poet's literary heritage and literary influence.

Ertogrol Javid writes that Molla Juma was born in the village of Layisgi, Nukha district, his father's name was Saleh, and his grandfather was Molla Oruj. He writes in "Ashuglug":

*Binəm Layisqiyə düşübdür mehman,
Pədərim Salehdır, mədərim Reyhan,
Vələdim Həsəndir, adım Süleyman,
FamiliM Molla Oruc, ədnasiyam mən⁵.*

Based on this poem, H. Alizade wrote that the real name of the poet is "Süleyman", and his pseudonym is "Molla Juma". However, M. Yarahmadov notes in the foreword of his Molla Juma works that in the Arabic alphabet the poet wrote "akhim" instead of "adim".

⁴ Molla Cümə. Seçilmiş əsərləri / tərt.ed. M. Yarahmədov, - Bakı: Örnək, - c.1. - 2000. – s. 5.

⁵ Aşıqlar / topl. H. Əlizadə. – Bakı: Azərnəşr, – c.1, – 1935. – s. 158.

That is, in fact, the poet wanted to say "my brother" here⁶.

There are almost no conflicting opinions about Shari's place of birth and date of death. But the date of birth is given differently by different researchers. For example, A. Akhundov⁷ indicated the poet's year of birth as 1853, M. Yarahmadov⁸, P. Efandiyev⁹, M. Gasimli and E. Azizov¹⁰ as 1854, F. Gasimzade¹¹ as 1855, A. Javid¹² as 1860. However, when we examine the cameral images¹³, we witness that the date of birth of the poet is indicated as 1859 according to the census documents conducted during the Tsarist Russia. It should be noted that in the 19th century, the main purpose of the compilation of camera images was to enumerate the tax-paying population and tax-exempted persons, but it plays a major role in the clarification of some dates in today's research.

One of the controversial issues in research on the poet's life is related to his name. So, some of the authors give his name as "Juma" (A. Javid, A. Akhundov, M. Yarahmadov, G. Namazov, etc.) and others as "Jume" (S. Mumtaz, P. Efendiyev, Sh. Mammadli, M. Gasimli, etc.). Still, since the poet's name is written as "Джума" in the same chamber lists, it is naturally possible to read it in both

⁶ Molla Cümə. Seçilmiş əsərləri/ tərt. ed. M.Yarəhmədov, –Bakı: Örnək, –2000. – s.4.

⁷ Aşıq Ələsgər. Əsərləri / tərt.ed. Ə.Axundov, M.Təhməsi. – Bakı: Az.EA, – 1963. – s. 90.

⁸ Molla Cümə. Seçilmiş əsərləri/ tərt.ed. M.Yarəhmədov, –Bakı: Örnək, –2000. – s. 4

⁹ Molla Cümə. Seçilmiş əsərləri / tərt.ed. P.Əfəndiyev, Ş.İdrisov, – Bakı: Yazıçı, – 1983. – s.5

¹⁰ Molla Cümə. İsmi Pünhan / tərt.ed. M.Qasımlı, E.Əzizov, – Bakı: Azərbaycan Tarixçiləri İctimai Birliyi, – 2016. – s. 6

¹¹ Qasimzadə, F. XIX əsr Azərbaycan ədəbiyyatı tarixi: ali məktəblər üçün dərslik / F.Qasimzadə. - Bakı: Elm və təhsil, – 1974. – s. 379

¹² Azərbaycanın qeyri-maddi mədəniyyət abidələri və Ərtoğrul Cavid [12 cildə] / - Bakı: AMEA Hüseyn Cavidin Ev Muzeyi; layih.müə.və tərt. G.Babaxanlı, fars dil.tərc.ed.və red.: T.Kərimli, - c. 9, - 2011. s.19

¹³ Посемейный список Лаискинского сельского Общества Селения Ашага-Лаиски Нухинского уезда Елизаветпольский губернии (составлено: 1863, 1873, 1886 г.) // Azərbaycan Respublikası Dövlət Arxivi, Fond 43, siyahı №2, iş nömrə 7385.

versions. However, we agree with the second group of authors and think it would be more correct to give the ashug's name as "Jume".

Molla Juma spent his childhood in Layisqi village. He studied in a madrasa and mastered Arabic and Persian languages. After the death of his father, Juma moved to Ilisu village of Gakh district and became a disciple of Molla Muhammad. It is thought that Molla Juma, who wrote satire in response to Molla's words, *"lovers, poets will burn in a tar pot in hell, and if you play and sing, your eyes will go blind"*¹⁴, is believed to have started to become a poet:

*Məndən salam olsun, Molla Məhəmməd,
Yeni aşiq olmuşam, saz göndər mənə.
Özüm söz deməyə hələ acızam,
Bir qədər nəzm eylə, söz göndər mənə...*¹⁵

Juma, who is popularly called "Molla" because he studied in a madrasa and was educated, was chosen by his innate talent from his youth and gained fame in the region and far from Azerbaijan. M. Yarəhmədov noted in his research on the poet's life and work that *"... Juma, who spent his childhood years in Layisqi village, goes to Marsan village of Zagatala region to study. Here he goes to the cell of Haji Ibrahim Effendi. A love affair begins between the daughter of Murshudu Ibrahim Efendi, the lyrical hero whom the poet calls "İsmi Pünhan" with great love and infinite respect in his poems. The poet says about this:*

*Mən onu görməkliyim, ol xudanın hikmətidir,
Eşqinə vermək könül, şirin canın zəhmətidir"*¹⁶.

This love of Molla Juma did not last long. So, knowing about this, Juma, who was removed from the cell by Efendi Ibrahim, came

¹⁴ Azərbaycanın qeyri-maddi mədəniyyət abidələri və Ərtoğrul Cavid [12 cildə] / - Bakı: AMEA Hüseyn Cavidin Ev Muzeyi, - c. 9, - 2011. - s.19

¹⁵ İbid.

¹⁶ Molla Cümə. Seçilmiş əsərləri / tərt.ed.: M.Yarəhmədov, - Bakı: Örnək, - 2000. - s.11.

to the village of Ashagi Goynuk and studied first in the cell of Efendi Abdurrahman, and then in the madrasa of Haji Hamid. After that, Juma goes to the village of Varkhian (now Bahmadli) in Zagatala, where he becomes a student of Ashug Mammad.¹⁷

Apparently, Molla Juma had several masters, which played a large role in the formation of Molla Juma's experienced ashug.

Molla Juma became a patriotic poet and opposed the settlement of foreigners in Sheki lands. In this regard, a number of researchers rightly call him "poet of independence".¹⁸

Molla Juma was brutally murdered by Armenian Dashnaks in 1920, and his wife Zohra Khanum was also shot in her house. At that time, only their 14-year-old daughter Reyhan was able to survive because she was abducted to her grandfather's home, that is, Bash Layisgi village, Sheki district, with the help of neighbors.¹⁹

The second paragraph of the first chapter is called **"Research history of Molla Juma's creativity. Literary heritage of the poet"**.

Folklorist Hummet Alizadeh was one of the first researchers of Ashug Juma's creativity. In 1929, he published the famous artist's conversation with Khayyat Mirza, a double-leaf manuscript, in the 1st volume of the book "Ashighlar"²⁰. Researcher Salman Mumtaz also reported for the first time that Molla Juma lived in Gakh district and published his poem "Sercheler" ("Sparrows") in the first volume of "El shairleri" collection.²¹

Molla Juma's works are collected in volume IX of the 12-volume collection "Azerbaijan intangible cultural monuments and

¹⁷ Bəkirov, N. Molla Cümə yaradıcılığının Azərbaycanın şimal-qərb və gürcü aşiq məktəbinin inkişafında rolu // - Bakı: Əlyazmalar yanmır. - 2019. №2 (9), - s. 228

¹⁸ Molla Cümə. Əsərləri (əlyazma) / AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Saxlama vahidləri: D1020/1; D1020/2; D1020/3; D1020/4; Molla Cümə. Şeirləri (gürcü əlifbası ilə yazılmış əlyazma) / AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. FR/1648 şifrlı nüsxə, 12 vərəq.

¹⁹ Əfəndiyev, P. Molla Cümə. Əsərləri / P.Əfəndiyev. - Bakı: Şərq-Qərb, - 2006. - 648 s.

²⁰ Əlizadə, H. Aşıqlar // H.Əlizadə. - Bakı: Azərnəşr, - 1935. - s. 155-193.

²¹ El şairləri: [2 cildə] / topl. S.Mümtaz, - Bakı: Azərnəşr. - c.1. -1935. - 368 s.

Ertogrol Javid"²², scientific reviews written by A. Javid were included in these works.

Professor Pasha Efendiyev, one of Molla Juma's researchers, doctor of philological sciences, published the poet's works in 1966, 1983, 1995, 2006. "Molla Juma", published in 2006, compiled by the researcher. We believe that the book "Works" is the most perfect collection of Molla Juma's published works to date. The reason why we come to this conclusion is that when we compare the different editions of the poet's works, we think that the poems in the book compiled by P. Efendiyev are closer to the original in terms of content and rhyme, and that the book is wider in terms of volume. In the foreword of the book, the researcher commented on the history of the study of the life, creativity and works of Molla Juma, and informed about his searches and findings in this field.²³

One of the many sources reflecting Molla Juma's creativity is the book "Molla Juma. İsmi Pünhan". The book was published in 2016. The editors of the publication were the honored scientist, professor Maharram Gasimli and Elman Azizov, the result of Molla Juma. The book was published by the Public Union of Azerbaijani Historians.²⁴

473 works were included in the manuscript copy of the poet's works stored in the Institute of Manuscripts named after Muhammad Fuzuli under the code B-1937/3562²⁵. *It should be noted that although M. Yarahmadov was engaged in researching this copy, he could not complete his research due to his untimely death. In this regard, 126 poems in the copy were left out of the analysis.*

During the individual expedition, three twelve-page handwritten notebooks were obtained from Fuzuli Rashidov from

²² Azərbaycanın qeyri-maddi mədəniyyət abidələri və Ərtəğrol Cavid [12 cildə] / - Bakı: AMEA Hüseyn Cavidin Ev Muzeyi, - c. 9, -2011. - s.19-250

²³ Molla Cümə Əsərləri / AMEA Əlyazmalar İnstitutu. (Əlyazma formasında) / Saxlama vahidi: D 1020/ 2. -s. 69.

²⁴ Molla Cümə. İsmi Pünhan / tərt.ed. M.Qasımlı, E.Əzizov; – Bakı: Azərbaycan Tarixçiləri İctimai Birliyi, - 2016. - 226s.

²⁵ Molla Cümə. Əsərləri / Molla Cümə. Məhəmməd Füzuli adına Əlyazmalar İnstitutu. ƏYİ. B-1937/3562. - 248 s.

Anbarchay village of Gakh district, where Molla Juma's poems were copied. Note that the total number of poems in the notebooks is 43. Eleven of them are mukhammas, three are diwani, one is kifilband, one is deishma, eighteen are goshma, three are garayli, and six are tajnis.²⁶

One of the sources obtained during the expedition is a notebook containing 30 poems presented by Osman Abdurakhmanov, a resident of Ashağı Goynük - Haji Ilyas village. Nineteen of them are mukhammas, do not add it, and one is not a change²⁷.

Thus, the total number of works of the poet published and preserved in manuscript form is 2889. 1744 of them are repeated in two and sometimes more sources. It should be noted that repeated verses are often given with different changes. In these differences, sometimes only a change of letter, sometimes replacement with synonymous words, and sometimes a change of the whole verse, although the meaning is preserved, are visible.

Molla Juma, one of the prominent representatives of the 19th century Azerbaijani poetry, a powerful master, fell in love. He brought a number of new genres to Ashug poetry, promoted our literature, poetry, language, and traditions in the north-west of Azerbaijan, as well as in neighboring Georgia, Dagestan and other places. The notebook of Molla Juma's poems, which have been transcribed in the Georgian alphabet, shows that this struggle of the poet was successful.

The second chapter of the dissertation is entitled **"Textological study of the manuscripts of Molla Juma's works copied in the Arabic alphabet"** and consists of 2 paragraphs. In the first paragraph called **"Paleographic and graphic-orthographic features of the manuscripts of Molla Juma's works copied with the Arabic alphabet"**, five manuscript notebooks of the poet were

²⁶ Molla Cümə. Əsərləri (əlyazma) / AMEA M.Füzuli adına Əlyazmalar İnstitutu. Saxlama vahidləri: D1020/1; D1020/2; D1020/3; D1020/4.

²⁷ Bəkirov, N.K. Molla Cümənin yeni aşkar edilmiş şeirlər toplusu-bloknot barədə // - Bakı: Filologiya məsələləri, - 2019. №16. - s. 217-223.

involved in the research and brief paleographic and graphic-orthographic features of each were determined.

One of them is the B-1937/3562 encrypted handwritten notebook kept in the Institute of Manuscripts named after Muhammad Fuzuli of ANAS. The dimensions of the notebook are 28x22 cm. This copy is bound in pink cardboard. It consists of 124 sheets - 248 pages. The writings in the Arabic alphabet in the notebook are written in pink ink, in the same neat handwriting. There are 491 poems and 2 epics in the notebook.²⁸

The poems in the newly acquired four large notebooks are not repeated and the works are arranged sequentially. Rather, these four notebooks together make up the collection of Molla Juma's poems. We present the paleographic description of the notebooks in sequence:

The first handwritten notebook belongs to the 19th century due to its paleographic features, it has a cardboard cover, the color of the cover is brown, the dimensions are 34x21 cm. The writings in the notebook are written in the Arabic alphabet in two columns with regular purple ink. It consists of 92 pages in total. Pages are marked in the middle at the top of the page. Posts cover all pages. At the beginning, it was introduced by giving 4 lines of brief information about the writings in the notebook. After the entry note, the entries begin. A total of 176 poems were transferred to the notebook.²⁹

The second notebook has the same form as the first. The writings in the notebook are neatly written in regular purple ink in different numbered columns, in the same line of the Arabic alphabet. Posts cover all pages. In total, 271 poems were included in the notebook.³⁰

In the third notebook, Molla Juma's poems written in the blanks of the "Hophopname" printed in Isa Bey Ashurbeyov's

²⁸ Molla Cümə. Əsərləri / AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu Əlyazmalar Fondu B-1937/3562. – 248 s.

²⁹ Molla Cümə. Əsərləri (əlyazma)/ AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Saxlama vahidi: D1020/1.

³⁰ Molla Cümə. Əsərləri // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Saxlama vahidi: D1020/2.

printing house in 1914 by M.A. Sabir were analyzed. Some pages even have the date of writing of the poems (1918, 1919, etc.). Comparisons show that the poems transferred to the margins of the pages of "Hop-hopname" are more accurate and perfect. There was no empty space left on the pages of "Hophopname", Molla Juma's poems seemed to boil and mix with Sabir's satires. Poems are copied neatly in the Arabic alphabet in the margins of the book. This cardboard book with a yellow cover dates to the beginning of the 20th century, 1914. The dimensions of the book are 22x16 cm, it consists of 322 pages. In the book, the writings related to Molla Juma have been copied with pink ink. In total, there are 249 works here.³¹

The fourth handwritten notebook belongs to the 19th century due to its palaeographic characteristics, it has a cardboard cover, and the color of the cover is brown. The dimensions of the notebook are 21x15 cm. The poems in the notebook are copied with purple ink, it consists of 122 pages. There are no notes at the beginning of the notebook, but at the end, in our opinion, Molla Juma's signature is recorded. This signature indicates that the notebook is the personal handwriting of the poet. Posts cover entire pages. It is written in the same line as the Arabic alphabet in one column on 28 pages and in two columns on 94 pages. During the analysis, it can be seen that there are 186 works in total in the notebook.³²

Finally, let us note that the total number of works in four notebooks is 882, the number of stanzas is 2441, and the number of verses is 13878.

After examining and analyzing the three manuscript notebooks of Molla Juma and Mirza Alakbar Sabir's "Hop-Hopname" written in the empty spaces of the pages, they were handed over to the Institute of Manuscripts named after Mohammad Fuzuli of the Azerbaijan National Academy of Sciences. The manuscripts were

³¹ Molla Cümə. Əsərləri // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Saxlama vahidi: D1020/3.

³² Molla Cümə. Əsərləri // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Saxlama vahidi: D1020/4.

registered with the code D-1020/1-4 and are currently stored in the manuscript fund of that institute.

In the research work, the graphic and orthographic features of the manuscripts of Molla Juma's works copied in the Arabic alphabet were analyzed separately.

So, depending on the use of vowels at the beginning, middle and end of the words, the same sound can be written with different letters in the mentioned manuscripts. The same features are found in consonant letters.

Vowel "A":

- To express the short "a" sound at the beginning of the word "ا" sometimes used with "madda" and sometimes without it: آخر – end, آجوب – opened or اغاج – tree, اغيز – mouth. And the long "a" sound is expressed by the combination of "ع" and "ا". Environment – عاشق, عالم – ashug (poet).

- In the middle of the word, the letter is sometimes dropped, and sometimes indicated by "ا":

- banquet – مزال, ظرفت – joke – deer, etc.

- Sometimes it is expressed with "ا" and sometimes with "ه" at the end of the word: قوجا – old, يولونده – on the way.

Vowel "Ə":

- with "ع" and "ا" at the beginning of the word: الوان – non-ferrous, ال – hand, اللی – fifty, ادب – decency, عقل – mind, عبث – in vain etc.

- sometimes with "ع", "ا", "ی" and "ه" in the middle of the word, and sometimes without a sign. نعره – roar, معنا – meaning, ديلبار – charmer, حسرات – longing, ديرمان – medicine, فيغان – fagan, منده ن – by me, كوزله ديم – I waited; pain – درد; sweat – ترلان, etc.

- ith "ه" at the end of words. اولکه – country, گوکلره – to the sky, etc.

The same peculiarities are visible in other vowels. So that, the vowel e is indicated at the beginning of the word by "ا", "ع" and "يا" (عشق, ايتمه, ايلر), with "ی" in the middle (ديمه, نيچه) or without a sign (يدی, ير); Vowel "i" at the beginning of the word "ا", "ع" and "يا" (ايشلميش, ايلستر, استه, اشلمه, عزت, عبرت, ايمان), with or without "ی" in the

middle (عزیز, غلین, بچاره, قامتن) indicated by "ی" at the end (ایندی, قاشلاری); lipped vowels (o, ö, u, ü) at the beginning of the word (ولور, اولو, اوخشار, اوھ) "او", sometimes "و" in the middle (موراد), sometimes "ُ" (zamma), sometimes and unmarked (کورمدیم, بوغولدی) (دشمن, مُلانہان) is indicated by "و" and "ی" (قورخو, ظلمی) at the end.

The spelling of Molla Juma's poems also reflects the specific features of the written language of Azerbaijan in the 19th century. However, in some cases, we see that uniform norms are not followed, and the same word is written in several variants. For example: یاناq [yanaq] – یاناx [yanax], چوغ [çoğ] – چوق [çoq], قرا [qəra] – قارا [qara], etc.

In general, it is possible to group the orthographic differences and phenomena found in the poet's works as follows. For example:

Substitution of ف (f) – پ (p): فیşمان (pişman), فنہان (pünhan);

Substitution of د (d) – ت (t): یدسون (gedsün), دورت (dört), دیفیل (difil).

During the analysis of the poet's works, it was determined that precisely at the end of the 19th - beginning of the 20th century, many words were written in dialect due to the incomplete formation of the graphic and orthographic features of the Azerbaijani language, which led to multivariate writing.

As can be seen from his works, Molla Juma never praised the existing authorities and officials, never held any public office, and preferred to lead a life like a dervish. Molla Juma became a patriotic poet and opposed the settlement of foreigners in Sheki lands. A number of researchers have rightly called Molla Juma the "poet of independence".

In the 2nd paragraph of the second chapter called **"Comparative-textological features of Molla Juma's manuscripts copied with the Arabic alphabet"**, non-print works of Molla Juma, including printed and newly acquired manuscript copies, were involved in the research. For the purpose of the comparative-textological study of the manuscript copies of Molla Juma's works, all available manuscript copies were first converted into the Latin alphabet, the total number of works, the genre, the

number of verses and lines were determined and added to the dissertation in the form of two tables of 25 pages each.

In this analysis, we find that there are differences between the manuscript copies of Molla Juma's works and the published versions. We think there are several reasons for these differences. First of all, when the master performing his works in various gatherings, while reading his ashug poems impromptu, different variants may appear, which may be reflected in the manuscript. Second, those who copy the poems may also distort or increase something. Such cases are also observed in the texts of classical literature examples. And finally, researchers such as Hummet Alizadeh, Pasha Efendiyev, and Mevlud Yarahmadov may make distortions when publishing the works of Molla Juma.

Molla Juma's works from different sources also vary in terms of volume. For example, the poem of the poet entitled "Aman" consists of 9 couplets and 36 verses in the last available manuscript (notebook), 5 couplets and 20 verses in the copy at the Manuscripts Institute, and 4 couplets and 16 verses in the edition of Pasha Efendiyev and Sharif Idrisov. The poem "Gel insafa" by the poet has 6 couplets, 24 verses in the notebook, 5 stanzas, 20 stanzas in other sources, the poem "Var imish" has 5 couplets, 25 verses in the notebooks, 5 couplets, 20 verses in other sources, 5 couplets, 20 verses in the "Efendim" notebook, 7 couplets, 28 verses in the copy at the Institute of Manuscripts, 5 couplets, 20 verses in Pasha Efendiyev, 7 couplets, 28 verses in the edition of Pasha Efendiyev and Sharif Idrisov, 5 couplets, 20 verses in the "Yakhin gel" notebooks, the copy in the Institute of Manuscripts has 3 couplets, 12 verses, the poem "Gelmishdi" has 3 couplets, 12 verses in the notebook, 5 couplets, 20 verses in other sources, etc.

We believe that when we compare the textual versions of the manuscript versions of Molla Juma's works with the printed versions, the differences in individual words and phrases, as well as in the volume, are sufficiently evident. These should be taken into account in future editions of the poet's works.

The third chapter of the dissertation is entitled **"Textological study of the manuscripts of Molla Juma's works copied in the**

Georgian alphabet" and consists of two paragraphs.

The first paragraph of the third chapter, called "**Azerbaijani-Georgian literary relations and the creativity of Molla Juma**", shows that a rich and diverse branch of our national folklore was created, developed and promoted in Georgia. One of the important factors in the development of Azerbaijani-Georgian cultural relations was the secular education of a number of Azerbaijani intellectuals at the Gori teachers' seminary, their activities in Georgia, and their adaptation to Georgian society.

Molla Juma, one of the well-known master ashugs of his time and the region where he lived, played a unique role in the development and formation of Azerbaijani-Georgian literary relations. Ashug Molla Juma, who knows well the historical unity, traditions, national-spiritual values, and rich cultural heritage of the two friendly peoples, made a great contribution to these relations with the power of his music and words.

Ashug Molla Juma's participation in assemblies in Kakheti and Lagadekh regions of Georgia was of particular importance. Konstantin Muradkhanashvili, one of the Georgian ashughs from the north-western Azerbaijan and north-eastern regions of Georgia, Zakar (Zakhariyya Gvaramadze), Ashug Mushkul (Zakhariyya Melidze), Ashug Rouhani (Losab Beridze), Ashug Karagoz (Niko Beridze), Ashug Shivkha (Luka Beridze), Dimitri Muradkhanashvili, Allahverdi Muradkhanashvili, Basaryon Kuzibashvili, Solomon Poladashvili, Vakhtan Kuzibashvili, Rajab Insaridze and others held meetings together with Molla Juma and got lessons from the master ashug.³³

Transliteration of Molla Juma's poems in the Georgian alphabet is an indication that his works were widely distributed among the Georgian-speaking population, and that they were performed at parties and weddings of this audience. The poet's epic

³³ Bəkirov, N.K. Azərbaycan-gürcü ədəbi əlaqələri və Molla Cümə yaradıcılığı/N.K. Bəkirov. -Bakı:Nafta Press, -2018. -226 s.; Bəkirov, N.K. Molla Cümə əsərlərinin gürcü əlifbası ilə köçürülmüş əlyazma nüsxəsinin orijinal nüsxəsinin ortaya çıxarılması barədə// -Bakı: Filologiya məsələləri.- 2019. №8. - s.250-264.

"The Tale of Jalali Muhammad and Tavat Khanum" attracts attention as a clear example of friendly neighborliness and sincere friendship of the Azerbaijani and Georgian peoples. He thus played an important role in the spread of Azerbaijani Turkish among other peoples living in the region.

It should be noted that one of the manuscripts obtained during the expedition is a 12-page notebook containing 38 works of Molla Juma copied with Georgian script. After analyzing the works in the notebook, they were handed over to the Institute of Manuscripts of ANAS and registered under code FR/1648.

In the third chapter of the dissertation, the research and analysis of this manuscript notebook is reflected.

From the notebook where Molla Juma's works were copied in the Georgian alphabet, we can see that the poet sometimes thought about spreading and promoting the poems of Ashugs from the North-West and Aran-Shirvan regions of Azerbaijan among other peoples. He thus played an important role in the spread of Azerbaijani Turkish among other peoples living in the region.

At the end of the 19th century and the beginning of the 20th century, during the most difficult period of our nation, when the policy of Russification was carried out in the Caucasus under the influence of Tsarist Russia, it is commendable that Molla Juma spread Islamism in the western direction of Azerbaijan in assemblies and through his works, especially among the Georgian-speaking population.

The second paragraph of the third chapter is called **"Paleographic and textological features of Molla Juma's works copied in the Georgian alphabet."** Molla Juma's work, which continued the traditions of asug poetry with dignity, occupies a special place in the Azerbaijani literature of the second half of the 19th century and the beginning of the 20th century. One of his greatest services to our people and culture was his tireless promotion of our poetry and Azerbaijani Turkish among our compatriots and neighboring nations during the occupation of our country and the South Caucasus by Tsarist Russia, when the sphere of influence of our language was suppressed in the region. The recently discovered

notebook in which the poems of Molla Juma were copied in the Georgian alphabet clearly shows that the poet's activity in this field was successful.

Throughout his career, Molla Juma also taught Georgian ashugs, taught them poems of other ashugs of Azerbaijan along with his own poems, and created a school both in the east of Georgia and in the north-west of our country.

One of Molla Juma's students was Konstantin Muradkhanashvili. At the same time, he wrote the poems recited by the ashug in the Georgian alphabet. There are also some typographical errors in these manuscripts. For example: if we look at the poet's poem "Miskin", the same mistakes can be clearly seen here.

In the manuscript:

დერვიჯავსუნხიდექილაენმან
*Derviş avsunçi deqi-laen man*³⁴

Molla Juma wrote this verse like this:

*Miskin dərviş ovsunçu deyiləm mən*³⁵

If we pay attention to this verse, we will see that Konstantin Muradkhanashvili did not write the word "poor" at all when copying the poem.

In the word "Dervish", he replaced the letter "a" with the letter "e" and wrote the word as "dervish" "დერვიჟ". As seen in the word "avsunchi"- "ავსუნხი", "a" is written instead of "o" at the beginning of the word, and "i" is written instead of "u" at the end of the word. Here the word "ovsunçu" is misspelled as "avsunçi". Konstantin Muradkhanashvili, who is in love with the word "don't"

³⁴ Muradxanaşvili, K. Molla Cümə əsərləri / K.Muradxanaşvili. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, FR-1648. -s.17

³⁵ Əfəndiyev, P. Molla Cümə. Əsərləri / P.Əfəndiyev. - Bakı: Şərq-Qərb, - 2006. - s.95

in this verse, wrote it as “დექილაენ-deqilaen”. The performer ashug Konstantin Molla wrote the word “mən” (“I”) as “მან -man” in the Georgian alphabet. Probably, K. Muradkhanashvili used this word in assemblies as "man" and so on.

Similar defects can be found in the poet's other poems translated into the Georgian alphabet. We see the reason for this in the uniqueness of the Georgian spoken language and alphabet.

Examining the textological features of Molla Juma's works, it becomes clear that the Georgian alphabet cannot fully reflect the phonetics of the Azerbaijani-Turkish text. In order to fully understand the translated Azerbaijani poetic text, it is also necessary to be a Kartvelologist (Georgian scholar) to a certain extent.

The people living in the south-west and north-east of Georgia (Borchali) preserve poems and airs in the Turkish language, in their own dialect, in the Ashug style. Scientists and folklorists who study the topic admit that it comes from the east.

When comparing the printed version of Molla Juma's poem titled "Yerisin" with the version copied in the Georgian alphabet, we come across very serious distortions.

For example, in the version printed in the Azerbaijani alphabet, the first two lines of paragraph 1 are as follows:

*İsmi Pünhan, könlüm vərəm bağladı,
Bir ixtilat eylə, dillər yerisin.*

In the manuscript (poem 38):

*İsmin Pünhan, könlüm irin bağladı,
Bir ixtilat etdilər yarısı .*

The use of the word "tuberculosis" as "pus" in the Georgian version shows that the poem was performed in different versions. Perhaps Molla Juma himself changed some words while performing his works. It is possible for the poet to change some words of his poem while performing it.

In Pasha Efendiyev's book "Molla Juma. His Works":

*Beyqəfildən xar düşməsin araya,
Bülbülün dəstində güllər yerisin.*

In the manuscript:

*Nəgahiyla xərc düşməsin araya,
Bülbül bilər, dastan qurar yarısı.* ³⁶

It can be seen from the writing of Molla Juma's poems in the Georgian alphabet that many of them were not correctly translated into the Georgian alphabet.

P. Efendiyev's edition mentions brotherly longing, which is not present in the version translated with the Georgian alphabet. In the third verse of the manuscript, the poet talks about coming from "Yevlakh", and in the version printed by P. Efendiyev, he says that he comes from "Yaylakh". In our opinion, the word "Yaylax" was distorted and did not fall into the form of "Yevlax". It's just that the poet made changes in his performance in different gatherings.

From the mentioned manuscript of Molla Juma, we can see that the poet paid attention to the distribution and promotion of the poems of Ashugs from the North-West and Aran-Shirvan region of Azerbaijan among other peoples. He thus played an important role in the spread of Azerbaijani Turkish among other peoples living in the region.

Molla Juma was an artist who loved all the peoples of the world and humanity just as he loved his people with infinite love.

Molla Juma's activities in the north-western region of Azerbaijan did not leave an impact on the development of the Georgian ashug school;

³⁶ Molla Cümə. Əsərləri /Nəşrə hazırlayan: Əfəndiyev, P. - Bakı: Şərq-Qərb, - 2006. – s. 230.

Molla Juma played an important role in the rapprochement of these two peoples and the creation of joint literary-folklore examples by devoting space to relations with Georgian ashugs in his works.

Molla Juma was an artist who loved all the peoples of the world and humanity just as he loved his people with infinite love.

In the "**Conclusion**" part of the dissertation, the main propositions are grouped, the conclusions of the research are shown in the form of clauses, and the connection of the studied phenomena with modern times is determined:

- Molla Juma was brutally murdered by Armenian-Dashnaks in 1920, and his wife Zohra Khanum was also shot in her house at that time. At that time, only Molla Juma's 14-year-old daughter Reyhan managed to survive by being abducted to her grandfather's home, that is, to "Baş Layisqi" village, Sheki district, with the help of neighbors;

- Molla Juma's creativity brought a new breath to the Sheki literary environment and enriched Azerbaijani literature. He entered our literary history as an educated ashug who wrote his works himself. Molla Juma's literary heritage is rightfully considered one of the pearls of Azerbaijani ashug poetry. Molla Juma was one of the representatives of patriotic poetry in Azerbaijani literature in the second half of the 19th century and the beginning of the 20th century. He is one of our prominent poets who created excellent works in most poetic genres. Molla Juma turned "İsmi Pünhan" into the hero of his poems and created an artistic image in his face, turning this image into his idol;

- In Molla Juma's creativity, we can see that several main directions are united: the continuation of classical poetry traditions; benefiting from oral folk literature, glorifying the people's customs and traditions, positive characteristics; propagation of the spirit of struggle, intolerance against oppression, tyranny, colonial regime in the people;

- Based on the research conducted on the life of Molla Juma, we claim that his date of birth is 1859;

- During the research conducted by us on the comparative-textological study of Molla Juma's creativity and manuscript copies

of his works, for the first time it was determined that Molla Juma's works were gathered together in 12 sources, together with manuscripts, in 14 sources;

- During the expeditions to the regions, 4 handwritten copies of the poet's works with Arabic script and 1 with Georgian alphabet were obtained. In addition, as a result of the comparative-textological analysis of the poet's works, it was determined that the total number of Molla Juma's works is 1145. Nine of them are epics. It should be noted that the poet's non-print 295 poems and 5 epics were discovered during the conducted research;

- Four handwritten notebooks discovered by us were analyzed and it was determined that there were 882 poems of the poet, and then they were handed over to the Institute of Manuscripts and registered under the code D 1020/1, D 1020/2, D 1020/3, D 1020/4;

- At the end of the 19th century - the beginning of the 20th century, due to the fact that the graphic and orthographic features of the Azerbaijani language were not fully formed, many words were written in dialect, which led to multi-variant writing;

- Molla Juma never praised the current government and officials in his works, he never worked in any government position, and as it can be seen from his works, he preferred to live like a dervish. A number of researchers have rightly called Molla Juma an "independence poet";

- We believe that when we compare the textual versions of the manuscript versions of Molla Juma's works with the printed versions, the differences in individual words and expressions, as well as in the volume, are clearly visible. All this should be taken into account in future editions of the poet's works. Every time researchers uncover new works of the poet, it shows that the poet's literary heritage has not yet been fully collected and published. There is a need to conduct new searches and researches in this field;

- Based on the manuscripts and printed works of Molla Juma involved in the comparative-textological research in this thesis work, it is possible to compile a scientific-critical text of his works in the future, which may lead to the emergence of new editions of the

poet's works in a more perfect way. It is possible to use manuscript copies of the poet's works obtained later in the scientific-critical text;

- Molla Juma was an artist who loved all the peoples of the world and humanity just as he loved his people with infinite love. When considering Molla Juma's influence on the formation of the Georgian ashug school in the northwestern region of Azerbaijan, we come to the following conclusion: the writing of Molla Juma's works in the Georgian alphabet over time is related to his activities in the field of strengthening friendship with the peoples of the region where he lives, promoting multicultural values; Molla Juma's activities in the north-western region of Azerbaijan did not leave an impact on the development of the Georgian ashug school; There is no doubt that Ashug Molla Juma was one of the personalities who made great contributions to the development of friendly relations and literary relations between Azerbaijan and Georgia. Molla Juma played an important role in the rapprochement of these two peoples and in the creation of joint literary and folklore examples by making room for relations with Georgian ashugs in his creativity.

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