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DOI <https://doi.org/10.24919/2308-4863/57-1-21>**Pakiza Israyil ALIYEVA,**

orcid.org/0000-0003-3769-6198

Senior teacher at the Department of Humanities
Shaki branch of Azerbaijan State Pedagogical University
(Shaki, Azerbaijan) rus_rahimli@yahoo.com**SACREDNESS OF MOTHER IN POETRY (BASED ON THE CREATION
OF ARIF ABDULLAZADE)**

The research investigated the issue of attitude towards women, which occupies one of the important places in the poetry of the poet, prose writer, playwright, literary critic, translator, doctor of philological sciences, professor Arif Abdullazade (1940–2002), one of the prominent representatives of XX century Azerbaijani literature. The literary and scientific creativity of the writer is one of the areas that have not been sufficiently studied in the Azerbaijani literary criticism, which has not received the necessary assessment by the literary-theoretical idea.

In Abdullazade's poetry, the Motherland, native country, national identity, moral values, human lives, relationships between the Creator and people, etc., which are typical topics for the poetry of the 60s, attract more attention. One of the most important places among such topics is the examples written on the topic of woman and mother.

The research was carried out based on the writer's poems, as well as the play "Evenings of houses" and novels. During the work on the article, a number of issues such as the attitude towards women and women's fate in the works of the poet; mother and mother lullaby; the attitude towards women and mother in the poem "Ulu Gorgud"; description of the national-spiritual qualities of the Azerbaijani woman, etc. were in the focus centre.

When referring to the examples written by the poet at different stages, it is possible to come to the conclusion that the poet always sees the woman as high, praises the Azerbaijani woman who is the life partner of the brave as the bearer of high moral qualities. In Abdullazade's poetry, the expression of woman's and mother's sanctity is expressed within the framework of epic creativity and national moral values. The poet has always kept in sight the high moral qualities of the Azerbaijani woman, at the same time, mother lullaby and mother tongue have been promoted as the most beautiful bearer of national identity. The poet's poems addressed to his mother contain deep psychologism and interhuman confessions, and as a representative of the poetry of thought, the poet preferred the style of expression that hides the essence of concepts rather than direct templates. A. Abdullazade's works on mother and woman can be included in the secondary school curriculum in terms of sophisticated spirit, image and idea-meaning load.

Key words: Arif Abdullazade, woman, poem, lullaby, series, poetry.

Пакіза Ісраїл АЛІЄВА,

orcid.org/0000-0003-3769-6198

старший викладач факультету гуманітарних наук
Шекінської філії Азербайджанського державного педагогічного університету
(Шекі, Азербайджан) rus_rahimli@yahoo.com**САКРАЛЬНІСТЬ МАТЕРІ В ПОЕЗІЇ (ЗА ТВОРЧІСТЮ АРІФА АБДУЛЛАЗАДЕ)**

У дослідженні досліджувалося питання ставлення до жінки, яке займає одне з важливих місць у поезії поета, прозаїка, драматурга, літературознавця, перекладача, доктора філологічних наук, професора Аріфа Абдуллазаде (1940–2002), одного з Видатні представники азербайджанської літератури ХХ ст. Літературна і наукова творчість письменника є однією з областей, які недостатньо вивчені в азербайджанському літературознавстві, яка не отримала необхідної оцінки літературно-теоретичної ідеї.

У поезії Абдуллазаде більше уваги привертують Батьківщина, рідна країна, національна ідентичність, моральні цінності, людське життя, стосунки Творця з людьми тощо, що є типовими темами для поезії 60-х років. Серед таких тем одне з найважливіших місць займають приклади, написані на тему жінка і мати.

Дослідження проводилось за мотивами віршів письменника, а також п'єси «Вечори хат» та романів. Під час роботи над статтею було порушено низку таких питань, як ставлення до жінки та жіночої долі у творчості поетеси; мама і мама колицкова; ставлення до жінки та матері у вірші «Улу Горгуд»; в центрі уваги були опис національно-духовних якостей азербайджанської жінки та ін.

Звертаючись до прикладів, написаних поетом на різних етапах, можна прийти до висновку, що поет завжди бачить жінку високою, оспівує азербайджанську жінку, супутницю життя хоробрих, як носія високих моральних якостей. У поезії Абдуллазаде вираження жіночої та материнської святості виражається в рамках епічної творчості та національних моральних цінностей. Поет завжди зберігав у полі зору високі моральні якості азербайджанської жінки, в той же час материнську колицкову і рідну мову пропагував як найкрасивішого

носія національної самосвідомості. Вірші поета, звернені до матері, містять глибокий психологізм і міжлюдські сповіді, а як представник поезії думки поет віддавав перевагу стилю висловлювання, що приховує суть понять, а не прямим шаблонам. За витонченим духовним, образним та ідейно-смісловим навантаженням твори А.Абдуллазаде про матір і жінку можуть бути включені до програми середньої школи.

Ключові слова: *Ариф Абдуллазаде, жінка, вірш, колискова, серіал, поезія.*

Introduction. The theme of a mother who is the beginning of life, and a woman, has a long history in Azerbaijani poetry, starting from the ancient layers of folklore. It is no coincidence that in the epic “Book of Dede Korkut”, a magnificent monument of ancient Turkic thought, before talking about the heroism of heroes, Dede Korkut talks about women, in the first boy, Dirsā khan's wife managed to put an end to the artificially created discord between father and son, while Ghazan khan wanted his old mother, not his property, from the infidel. Or a very small volume - the spiritual world of mothers who call themselves a sacrifice for their children is reflected in our lullabies, which are created in the form of a bayati of only four verses. The tradition that started from folklore spread to written literature as well, the bond between mother and child and the fate of women formed one of the main themes in the works of Azerbaijani writers.

The first pen experiments of Arif Abdullazade, who has a wide range of creativity, began to appear in the press at the end of the 50s of the last century, and soon took a place in the forefront of the 60s, which marked the literature of the time. Although in the very few articles, reviews and memoirs written about him, all authors called Arif Abdullazade a representative of this innovative literature with his spirit, it is enough to read one of his books to see his unique writing style.

Acad. Bakir Nabiyev writes in his eponymous review of the poet's second poetry book “The world of hearts”: “Arif does not present to the reader the topics that pass through his heart and occupy his mind in the form of ready-made formulas and stamps. In his best poems, he tries to show a fragment of life, a particle of human relationships, a fraction of events, and leaves it up to the reader to think and draw conclusions” (Nabiyev 1966, p.3). After that book, this line of Mr. Arif's creativity becomes stable as his creativity comes out of nowhere, making him a representative of the poetry of ideas. A similar idea can be applied to the poet's works on women. The poet does not praise the woman with standard expressions, he does not write poems full of slogans for her on specific historical days and holidays. The love for the woman and mother in his poems is far from sloganeering, it is an expression of the poet's deep feelings.

Discussion. As we have already noted, it is difficult to directly determine the theme of most of Abdullazade's poems. Or, at first glance, it seems as if the name or title tells the reader a lot, with which the

topic can be identified. But after getting acquainted with the text, we have to forget our previous conclusion. This is due to the fact that there are no clear limits and boundaries between the topics in the works.

Having familiarized ourselves with the books of Arif Abdullazade, his works of various genres, including in various collections and anthologies, we come to the conclusion that in his epic and lyric poetry, and in novels, and in plays, we find enough material that reveals his attitude towards women. In almost all of her centuries, unequivocally, the woman is presented as the bearer of high spiritual qualities. Poet's “Mother's day”, “Mother's breath”, “Mothers”, “Mothers with mother”, “World with mothers”, “Lullaby”, “Letter to my mother”, “My heavenly grandmother”, “Wife”, “I know a woman” and others poems, as well as the series “My motherless world” and the poem “Ulu Gorgud” are among the works directly related to the fate of women and the image of a mother.

One of the most valuable works of Arif Abdullazade on the topic of women is the poem “Wife”. Sometimes unhealthy attitude towards women, distinction between male and female, girl and boy is condemned in several works of the writer, the poet expresses the fundamental fallacy of such approach. In the above-mentioned work, the poet expresses his attitude to the phrase “woman's son, woman”, which is used as an insulting expression among people, and writes that if there were no women, who would have given birth to us? After all, everyone was born from a woman, so everyone is a “woma's son”. The important thing is not to be born a man or a woman, but to be true to his name and convictions:

Əsil qadın (elə əsil kişi kimi) (A real woman (just like a real man))

bütöv nəslə adına bağlayanda, (when she binds an entire generation to her name)

adını saxlayanda, (when she save her name)

uzanar ömürlər, (lives are extended)

qısalar yollar, (roads are shortened)

qovuşar nəsillər. (generations meet).

Qadın məhvi elin məhvidir (The destruction of a woman is the destruction of a nation)

demiş aqillər, (wises said)

Qadın evin, bütöv elin-obanın (A woman is the light, warmth, and eye)

işığıdır, istisidir, gözüdür, (of the house, the whole family)

Kişini kişi edən də (It is the woman herself)
elə qadının özüdür. (who makes a man a man)
(Abdullazade, 1988, p. 123)

In Arif Abdullazade's lyrical and epic works, we do not see Azerbaijani women and mothers as bearers of any serious social defects. In particular, in the author's novels, the young Azerbaijani woman who saw the horrors of the war (1941-45) and had the fate of raising a half-starved and half-fed child alone, is set against "women" such as Margo, who is accessible to everyone, from a rent student to a single man, or Armenian Dadam's siga girls in the novel "Bloody Memory".

The play "Evenings of houses" (1983) depicts the erosion of the family, the conflict between a husband who is indifferent to his family and a woman who is trying to protect her family, no matter what.

On the one hand, the tears of a mother who came to meet her son, whom she had not seen for many years, and hiding in her pride, depicted in writer's poem "Anali dunya" (World with mother), on the one hand, are a description of the shy and timid nature of an Azerbaijani woman, on the other hand, it is a protest to the extent that superstition does not force a woman to live, which limits her life. (Abdullazade 1983. pp.9-11) We also encounter a similar picture in the poem "Cennetlik nenem" (My heavenly grandmother) dedicated to the poet's grandmother. The spiritual exaltation of a woman who could not even write her name, never left her home, the borders of the small town where she lived, is revealed in her attitude towards her environment. A grandmother who does not cause evil to anyone, constantly thinks about people, does not forget anyone in her prayers, distributes a piece of light from her beautiful heart to everyone, has the right to be in heaven:

Evin-eşiyin oldu, (You've got your own home)
qonşunun toyu oldu, (you saw your neighbor's wedding)
qohumun yası oldu, (you saw the mourning of a relative)
bütün dünyan – Vətənin. (your whole world - your Motherland).
Ürəyinə sala-sala yaşadın (You lived by holding back)
bu Dünyanın dərđini, (the pain of this World)
ürəklərdəki cənnət oldu (in the end, your abode)
sonunda məskənin. (became the heaven in the hearts).
İnsafla, rəhmlə yaşadın (You lived with honesty and mercy)
bütün ömrünü – (through whole your life)
rəhmətlik oldun, (you have passed away)
rəhmətlik nənəm, (my deceased grandmother)

ovuc-ovuc, (handful and handful)
parça-parça, (piece by piece)
misqal-misqal (mithqal by mithqal)
cənnət payladın (you shared heaven)
bütün ümmanlara, (to all omans)
taniyanlara – (to them who knows you)
cənnət payladın (you shared heaven)
cənnətlik oldun, (you have become heavenly)
cənnətlik nənəm! (my heavenly grandmother)
(Abdullazade, 2020, p. 59)

In the poem "Ulu Gorgud", which is one of the most important works written by Arif Abdullazade in the poem genre, the name of a woman resonates with the idea of "Mother's right God's right" from the same epic. This issue appears in the second chapter of the poem in relation to the "female mother", "who shoots the enemy of love", "longs for a husband whose chest is a shield against betrayal", "who gives birth to Nizami in the world", "wakes up earlier than everyone", "awake at night" and so on. It is known that women with different characteristics are mentioned in the preface of the epic, and although the grumpy and unpleasant ones are cursed, only tolerant, valiant, wise and loyal women are described throughout the present text. The poet also sees a high spiritual world and perfection in women, and expresses his amazement at the greatness of women as follows:

Ulu Qorqud, (Ulu Gorgud)
qadında (in a woman)
bu qədər sirli duyum, (such a mysterious feeling)
bu qədər aşkar dözümlük, (so obvious stamina)
bu qədər iti sezim (such a sharp feeling)
nə vaxt, necə, haradan (when, how, from where)
toplanıb bir araya?! (did it come together?!)
(Abdullazade, 1999, p. 23)

The general spirit of the poem no doubt resonates with the poem "Book of Dede Korkut", but the structure of the work and the method of tehki chosen by the author are individual. The writer, who is deeply familiar with the text of the epic, after citing small fragments taken from the epic at the beginning of each part, sets out his philosophical approaches to the issue, which do not at all coincide with the traditional view. The poet draws attention to various points lying in deep layers, which are important in revealing the essence of events and concepts, while commenting on a number of concepts, he does not run after traditional, accepted ideas, does not give a one-line interpretation, on the contrary, descends to deeper layers, gives a philosophical interpretation. The poet does not agree with the unambiguous, simple explanation of everything, he considers it acceptable that concepts should be accepted not by their direct meaning given in explanatory dictionaries, but by their nuances that

lie in deeper layers and are revealed during various life events. In his interpretation, “female mother” is praised as follows:

Oğul dərđi (Sorrow for son)
zaman-zaman sinəsini qılıncılara, (longing for a husband shields her chest swords)
güllələrə sipər edən ər həsərati (and bullets from time to time)
ürəyində közə döndü, (turned into a ember in her heart)
nəfəsində yana-yana qaldı, qaldı.. (stayed in her breath burned).
Qara səsli, qara atlı (With a black voice, a black horse)
doğma, uzaq, yad yağılar (although native, distant, foreign enemies)
ümidini, muradını dağlasa da, (destroy her hope and desire)
bir ömürdə bir igidin vüqarını, (In one lifetime, he carried the honor and)
adını (name)
başı üstə bayraq edib, (of a brave man)
öz adı tək saxlasa da, (as a flag on her head)
evi yanıb uçulsa da, (even though her house burned down)
son ümidi puç olsa da, (and her last hope was in vain)
evinə də sadıq qaldı qadın ana, (the mother remained faithful to her home.)
ümidinə, dərđinə də, (her hope and her sorrow)
yollara baxa-baxa (waited all her life)
ömrü boyu gözlədi, (looking at the roads),
fələyin işlərini (though she could not figure out)
heç yerə yoza bilməsə də, (what did the fate bring for her)
dünyaya Nizami doğdu (she gave birth to Nizami)
adını yazı bilməsə də. (though she could not write her name)

(Abdullazade, 1999, p. 21)

At the end of the part, the poet expresses his resentment to Dede Korkut whom he calls Ulu.; He says that how much right do we have to ask the question “Female mother, why are you crying, why are you weeping?” to the mother who carries so many burdens on her delicate shoulders, who is the support, sincere friend of the people, the nation. Why should a mother not cry in the midst of so much trouble?!. At the same time, it would be appropriate to emphasize that the ideas expressed about women in the poem were expressed more succinctly in the poet's earlier poem “Analar” (Mothers). The poet writes that she turns to cigarettes to comfort herself when he is troubled and mysterious, as if he hides herself in its smoke-fog, or finds solace and refuge in something else, “what should mothers do?” she asks:

İnsafmıdır analar (Is it fair for mother)
ömrü boyu balaların (to live their children' fate)
taleyini yaşaya, (for a lifetime)
balaların yarasına yanalar? (to be upset about the wounds of their children?)
səbri dəryalar qədər, (mothers, whose patience as rivers)
qəlbi günəş tutumlu, (whose heart is like the sun)
şəfqəti, məhəbbəti (whose compassion, love are)
dünyalar qədər (equal to the world)
analar.....

(Abdullazade, 2020, p. 111)

Abdullazade's poetry is dominated by works in the form of appeals, most of which are works addressed to the author's mother. In the content of works where “Mother”, “dear mother”, “my eyes mother”, “hey mother”, “baby mother” and other non-repeating addresses are used, the comparison of the sanctity of mother and Motherland, refuge to mother, confession, consolation, etc. issues are included. Those poems can be conditionally divided into two parts:

– Samples written during the lifetime of the poet's mother (“Mothers”, “Mothers with mothers”, “Lullaby”, “Letter to my mother” etc.)

– Samples written after his mother's death (“Mother's day”, “My motherless world”, “Spiritual”, “On the birthday of her departure”, “Mother's breath” etc.)

After familiarizing ourselves with the examples included in both conditional groups, we have the conclusion that in that example, the expression of the poet's attachment to his mother seems to develop in an increasing line. For him, his mother is not just a woman who gave birth to him, but a friend, confidant and the best imaginary interviewer. Of course, the reader who is more or less familiar with the writer's life cannot fail to notice biographical points in those imaginary dialogues. However, in these descriptions, the descriptions of everyday life and daily life are combined with the philosophical interpretation of the concepts and the deep philosophical generalizations of the poet, which increases their poetic power. Addressing the poet's legacy, Prof. Badirkhan Ahmadov writes: “A. Abdullazade's poetry is the product of the unity of feeling and thinking, feeling and mind, probability and logic. In these poems, not the external description of the poetic detail-thought, but its psychological nuances, essence, and philosophy are reached” (Ahmadov, 2003, p. 12) If we refer to this idea, in the poet's interpretation, the concepts of mother and child are completely indivisible and cannot be analyzed separately from each other (As in the Creator and human parallelism):

İlkbeşiyin olsam da, (Though I'm your first child)
Mən sənin ən sevimli (I'm the most lovely and
stubborn child)

Səni toylar içində (Who made you long for a wed-
ding)

Bir toya həsrət qoyan (Among the weddings)

İnadkar övladınam, (Of yours)

Övladsız ana olmaz, (There is no mother without
a child)

Mən sənin öz adınam. (I'm your own name)

Or

Səni bir işığın meyvəsi kimi (As a fruit of the light)

İlk dəfə mən görüb, mən də (For the first time,
I saw you)

dərmişəm, (I picked you)

Əminəxatın tək gəldin dünyaya, (You came to the
world as Aminakhatin)

Ancaq ana kimi, Yaradan kimi (But as a mother,
as the Creator)

Səni bu dünyaya mən gətirmişəm. (I brought you
to this world)

(Abdullazade, 2003, p. 91)

Among Abdullazade's works on women and motherhood, the series "My motherless world" written after his mother's death has a special role. In the poem, the poet shares his problems with his mother. He clarifies many things that he could not tell her while she was alive, that he could not admit. For example, the poet recalls his mother scolding him to become famous, to be like everyone else, to write like everyone else:

Həmişə deyərdin: «Nə tərs balasan, (You were
always saying: What an upside down child you
are)

Elə yaz ki, sən də məşhur olasan». (Write that way
so you also become famous)

Mənsə istəmədim elə yazmağı, (I didn't want to
write like that)

elə olmağı, (to be like that)

Hardan biləydin ki, ömrüm uzunluğunu (How could
you know that during lifetime?)

Cığırsız, ləpərsiz yollar boyunca (Through dirty
roads)

qanımdan rəng alan izləri yazdım, (I wrote the
traces colored by your blood)

baxışından axan su saflığını, (the purity of the
water flowing from your gaze)

süzülən sözləri yazdım. (words that flowed)

Amma rahat uyu, duyan nəzərlər (But rest easy,
understanding glances)

Bu qanın dibində çeşməni görər, (Will see the
fountain at the bottom of this blood)

Sabaha üz tutan söz yolçuları (Wanderers of
words, facing tomorrow)

Bu süddən özünə maya götürər. (Will take yeast
from the milk for themselves)

(Abdullazade, 2003, p. 90)

As can be seen from the part, the poet writes that everything that he is, that expresses him, starts with his mother, and is absorbed into his soul by mother's milk, mother's blood, mother's words. This approach was also expressed in the poet's poem "Lullaby" addressed to his mother in the first years of his work. The poet says that if a person loves his motherland, the source of this is his mother, whatever creed and sect he serves, the source of all of them is his mother's words and mother's lullaby. (Abdullazade, 1964. pp.27-28) In another poem, "But where does this love come from?", the existence of a high spiritual bond between mother and child is expressed in an interesting poetic language. (Abdullazade 1966, p.36)

In a passage that sounds like the last confession in the writer's poems about his mother, the son's appeal to God about his mother's suffering when she was dying is quite sincere and moving:

Bir də ki, nə qədər məni üzsə də, (And no matter
how much it upsets me)

Bu günahsız südün quzusu kimi (Like the lamb of
this innocent milk)

Ruhunun önündə gərək mələyəm, - (I have to cry
in front of your soul)

İçimi yandıran etirafımı (My burning confession)
sənə son söz kimi söyləməliyəm; (I have to tell
you as the last word)

Sən dünya nurundan yorulan zaman, (When you
were tired of the light of the world)

Əllərin, qolların qan çanağında (When your hands
and arms were in the blood)

Əzablar içində qovrulmuş zaman (When you were
roasting in agony)

«Ay Allah, gəl ya üz, ya da düz» deyə (I begged to
the Creator)

Onun dərgahına yalvarmışam mən, ("Oh God,
come heal or kill")

Qəlbimin səbirsiz dualarında (In the impatient
prayers of my heart)

Səni əzablardan qurtarmışam mən, (I saved you
from suffering)

məni bağışla. (forgive me)

(Abdullazade, 2003, p. 90).

In this confession, on the one hand, there is a plea to put an end to the suffering of a person, but at the same time, one feels the shame and the burning caused by the child paying his last debt to the one who gave him life in this way. In general, all the poet's poems addressed to his mother on various topics are distinguished by their extreme sincerity and the depth of feelings expressed there.

Conclusion. Thus, when referring to the examples written by the poet who spent most of his life in artistic creation at different stages, it is possible to come to the conclusion that the poet always sees a woman high, he perceives of the Azerbaijani woman, the life partner of the hero, as the bearer of high spiritual qualities. It is possible to briefly express our conclusion during the research as follows:

- In the poetry of Abdullazade, the expression of woman and maternal holiness is expressed within the framework of epic creativity and national moral values;
- The poet has always kept in mind the high moral qualities of the Azerbaijani woman;
- The mother lullaby and the mother tongue were promoted as the most beautiful carriers of the national identity;

– At the same time, the poems written by the poet addressed to his mother contain deep psychologism and passionate confessions between people;

– As a representative of poetry of thought, the poet preferred the style of expression that hides the essence of concepts rather than direct templates;

– He did not choose a specific genre for his works dedicated to the fate of women and mothers, but returned to this topic in his works of various genres;

– A. Abdullazade's works written on the theme of mother and woman can be included in the secondary school program in terms of their subtle spirit, imagery and idea-meaning load.

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