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## **Master Thesis**

**“Aesthetic Issues in Translation of Azerbaijani Poetry into English”**

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## Abstract

The thesis entitled "Aesthetic Issues in Translation of Azerbaijani Poetry into English", written by *Sabina Hasanova*, explores the challenges and considerations involved in the translation of Azerbaijani poetry into English. The main objective of the research is to identify the aesthetic features of Azerbaijani poetry and analyze how these features can be effectively translated into English while maintaining the original aesthetic value.

The thesis uses a combination of comparative analysis, comparison, descriptive analysis, and literary translation methods to examine the different approaches to translating Azerbaijani poetry into English. By analyzing a selection of Azerbaijani poems and their English translations, the study identifies the challenges faced by translators in preserving the aesthetic features of the original poetry, including rhyme, rhythm, meter, alliteration, assonance, and other sound patterns. The research also explores the cultural and linguistic differences between Azerbaijani and English that can affect the translation process. The purpose of this thesis is to address these questions by conducting a comprehensive analysis of the translation of Azerbaijani poetry into English. By examining the unique aesthetic qualities of Azerbaijani poetry and the challenges inherent in translating it, we aim to develop a deeper understanding of how translation can be used to bridge cultural divides and enhance cross-cultural communication.

The findings of the research suggest that the successful translation of Azerbaijani poetry into English requires a deep understanding of the cultural and linguistic context of both languages, as well as a creative and flexible approach to literary translation. The study concludes that the translator's ability to recreate the aesthetic qualities of the original poetry in the target language is crucial to the success of the translation.

The thesis provides a valuable contribution to the field of literary translation by highlighting the importance of considering aesthetic issues when translating Azerbaijani poetry into English. It also emphasizes the need for translators to be aware of the cultural and linguistic nuances of both languages and to adopt a creative and flexible approach when faced with the challenges of translating poetry.

**Key words:** Aesthetic, translation, poem, cross-cultural, intercultural communication, poetic expression, cultural exchange, translation methods

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## Introduction

**Relevancy of the topic.** The translation of poetry from one language to another presents unique challenges, particularly when it comes to preserving the aesthetic qualities of the original work. Azerbaijani poetry, with its rich cultural history and unique linguistic features, offers a fascinating case study for examining these challenges.

However, despite the growing interest in translation studies, there is a relative lack of research on the translation of Azerbaijani poetry into English. This raises several important questions, such as:

- What are the most significant aesthetic features of Azerbaijani poetry, and how can they be effectively translated into English?
- What translation strategies and techniques have been used in previous attempts to translate Azerbaijani poetry into English, and how successful have they been?
- How can we balance the need for linguistic accuracy with the need to preserve the cultural and historical context of the original work?

The purpose of this thesis is to address these questions by conducting a comprehensive analysis of the translation of Azerbaijani poetry into English. By examining the unique aesthetic qualities of Azerbaijani poetry and the challenges inherent in translating it, we aim to develop a deeper understanding of how translation can be used to bridge cultural divides and enhance cross-cultural communication.

The translation of poetry plays an important role in the preservation and dissemination of cultural heritage, as well as in promoting cross-cultural understanding and communication. However, despite its importance, the field of translation studies is still relatively underdeveloped, particularly when it comes to the translation of Azerbaijani poetry into English.

Azerbaijani literature has a rich history that dates back centuries, and is known for its unique linguistic and cultural aspects. Azerbaijani, a Turkic language, has undergone significant changes over the centuries, influenced by Persian, Arabic, Russian, and other languages. As a result, Azerbaijani literature contains a rich blend of linguistic features that reflect its cultural and historical context.

When it comes to translating Azerbaijani literature, there are several linguistic aspects that translators must consider. One important aspect is the use of figurative language, such as metaphors, similes, and allegories. Azerbaijani poetry is known for its rich use of metaphor, and many of these metaphors are culturally specific and may be difficult to translate accurately into English. For example, the Azerbaijani metaphor "white as milk" is used to describe someone who is very fair-skinned, but this may not be a common metaphor in English-speaking cultures.

Another linguistic aspect to consider is the use of dialects and regional variations in Azerbaijani literature. Azerbaijani is spoken in several different dialects, each with its own unique vocabulary and grammar. This can make it challenging for translators to accurately capture the nuances of the original text, particularly if the dialect used in the original work is not widely spoken or well-known.

Cultural and historical context is an important consideration when translating Azerbaijani literature. Many Azerbaijani poems and stories are rooted in specific cultural and historical contexts, and may contain references to cultural practices or historical events that are unfamiliar to English-speaking readers. Translators must therefore carefully consider how to convey the meaning of these cultural and historical references in a way that is accurate, clear, and accessible to readers in the target language. Translating Azerbaijani literature requires a deep understanding of the unique linguistic and cultural aspects of the original text, as well as the ability to effectively convey these aspects in a way that is accurate, accessible, and culturally sensitive in the target language.

Azerbaijani literature has been shaped by a variety of factors throughout its history, including religion, politics, and cultural influences. The language itself has also played a significant role in the development of Azerbaijani literature, with its unique characteristics contributing to its distinctive voice and style.

One of the primary influences on Azerbaijani literature has been religion, specifically Islam. Islamic literature and traditions have played a significant role in shaping Azerbaijani literature, with many early works drawing heavily from Islamic sources and themes. This influence can be seen in the works of poets such as Nizami Ganjavi, who drew on Islamic legends and stories in their writing. Politics have also played a significant role in the development of Azerbaijani literature, particularly during the Soviet era. The Soviet government placed strict controls on literature, censoring and suppressing works that did not conform to their ideology. This led many Azerbaijani writers to adopt a more subversive approach to their work, using allegory and symbolism to convey their messages while avoiding overt political criticism.

Cultural influences have also played a significant role in shaping Azerbaijani literature. The region's history as a crossroads of cultures and civilizations has led to a rich tradition of storytelling and poetry, with influences from Persian, Arabic, and Turkish cultures, all present in Azerbaijani literature. This blending of cultural traditions has given Azerbaijani literature its distinctive voice and style, characterized by its lyricism and rich symbolism.

The Azerbaijani language itself is a Turkic language, with its roots in the Oghuz branch of the Turkic language family. It is spoken by over 30 million people worldwide and is the official language of Azerbaijan. Azerbaijani is characterized by its vowel harmony system, which groups vowels into front and back categories and requires that all vowels in a word be from the same category. It also has a rich system of noun cases, which allow for a high degree of specificity and detail in expression.

Azerbaijani literature has been shaped by a variety of factors, including religion, politics, and cultural influences, as well as the unique characteristics of the Azerbaijani language itself. This rich literary tradition continues to evolve and thrive today, with Azerbaijani writers and poets producing works that are both deeply rooted in tradition and innovation in their approach to language and form.

The field of translation has always been the focus of attention of well-known thinkers from the ancient times of the history of civilization to the modern era, and issues such as theoretical problems of translation and principles of translation have become the subject of discussion. This is not only because of the social and historical-cultural value of translation but also because it is a tool for the mutual enrichment of cultures as a means of inter-ethnic communication; it creates an opportunity for the study of problems such as language and thinking, words and meaning, thought and speech related to the complex system of human thinking activity. is also related to Characteristic features related to the way of thinking, ethnocultural characteristics, psychology and worldview of the people in translation - the difficulties that arise in relation to the expression of national color and connotations, realities in translation, theories about whether the translation is possible, defining the translation norm and strategy, describing the translation process. although issues such as building models are investigated in certain directions, there are problems waiting to be investigated in both theoretical and applied translation studies. Methods of expression of the image and its constituent elements in literary translation, classification of images based on linguistic analysis that requires both a literary and linguistic approach, forms of expression of an artistic image from a cognitive, pragmatic, and cultural point of view during translation, distortion or shortening of an image The investigation of such issues has an important role in solving a number of practical aspects of translation, as well as the actual theoretical problems of modern translation studies.

Translation, which has spread under the influence of the expansion of the integration process and has become an important branch of literature, creates favorable conditions for getting to know the culture, science, customs, history, and mentality of different peoples and entering that environment, albeit virtually. Translations from the Azerbaijani language into foreign languages or vice versa contribute to the further enrichment of Azerbaijani literature, which develops on the basis of national artistic traditions, and help these examples to be in interaction and unity with the ideological direction, creative pathos, aesthetic ideal, and the main regularities of the development of the literature of the peoples of the world. Among other forms of art, literature - the art of words, which has the richest means of expression, and therefore is capable of comprehensively embodying information and truth about this or that person or nation, is also the most closed form of art. Thus, the language of music, painting, dance, and architecture is the same for all nations, but if the literary example is not translated into another language, it is impossible to convey the aesthetic values expressed by it to the reader, who is the carrier of that language.

Dissertations dedicated to the history of Azerbaijani-English literary relations and directly to practical translation problems have been written. In this regard, E. Azizova, A. Huseynova, A. Mammadova, S. Mammadaliyeva, E. Rahimli, M. Babayev, E. The researches of Asgarova, Abdullayeva, and others are specifically interesting. A brief analysis of mentioned and unmentioned research works shows that, with some exceptions, translation of national color units in literary translation, compatibility, and adequacy problems, especially individual problems of poetry translation, have hardly been studied separately. The issue of maintaining adequacy in the mutual translation of Azerbaijani and English poetry has not been studied in general, and this field has hardly been investigated.

Numerous scientific studies have been conducted in the field of studying "Book of Dada Gorgud," a masterpiece of oral folk literature of Azerbaijan, but the translation of specific names in the epic into English has not been a special research object. Therefore, the problems of transliteration of the special names used in the "Book of Dada Gorgud" saga into English, as well as the ways of giving toponyms, were analyzed in new studies, while special attention was paid to the issues of preserving the national color of personal and place names.

**The aim of the thesis.** This thesis aims to address this gap by conducting a comprehensive analysis of the translation of Azerbaijani poetry into English. By examining the unique aesthetic features of Azerbaijani poetry and the challenges inherent in translating it, we hope to develop new insights into the theory and practice of translation.

This research has practical implications for translators, publishers, and literary scholars. By identifying successful translation strategies and techniques, we can help to improve the quality of translated poetry and enhance its accessibility to readers in English-speaking countries. Additionally, by promoting cross-cultural understanding and communication, this research has the potential to facilitate greater appreciation and respect for Azerbaijani culture and its literary traditions.

**The object of the thesis.** The object of this thesis is to analyze the aesthetic issues involved in the translation of Azerbaijani poetry into English. Azerbaijani poetry is known for its rich literary tradition, characterized by its lyricism, symbolism, and depth of meaning. However, the translation of Azerbaijani poetry into English poses unique challenges, as the two languages have different structures, rhythms, and cultural contexts. This thesis will examine the aesthetic issues that arise in the translation of Azerbaijani poetry into English, including issues related to rhythm, meter, rhyme, and metaphor. It will also explore the cultural context of Azerbaijani poetry and how this context affects the translation process. The thesis will analyze several examples of Azerbaijani poetry translated into English and compare the translations to the original texts, identifying the aesthetic challenges that arise and evaluating the success of the translations in conveying the poetic qualities of the original works.

The thesis aims to contribute to the understanding of the translation process and the aesthetic issues involved in the translation of poetry. It will provide insights into the challenges faced by translators and offer recommendations for improving the quality of translations of Azerbaijani poetry into English. Ultimately, this thesis seeks to promote cross-cultural understanding and appreciation of Azerbaijani poetry, and to highlight the importance of preserving the unique aesthetic qualities of the original works in the translation process.

**The research questions** are as follows:

1. What are the most significant aesthetic features of Azerbaijani poetry, and how can they be effectively translated into English?
2. How have previous translators of Azerbaijani poetry into English approached the task of preserving the cultural and historical context of the original work, and what strategies and techniques have they used to achieve this?
3. How have different translation strategies and techniques impacted the reception and interpretation of Azerbaijani poetry in English-speaking countries?
4. How can the translation of Azerbaijani poetry into English be used to promote cross-cultural communication and understanding?
5. To what extent do cultural and historical factors impact the translation of Azerbaijani poetry into English, and how can translators effectively navigate these factors in order to create accurate and culturally sensitive translations?

In order to ensure clarity and consistency throughout the thesis, it is important to define **key terms** that are central to the research. The following terms will be defined and explained:

1. **Aesthetic:** Refers to the sensory or emotional experience created by a work of art or literature. In the context of this thesis, we will be exploring the aesthetic features of Azerbaijani poetry and how they can be effectively translated into English.
2. **Translation:** The process of converting written or spoken text from one language to another while attempting to maintain the meaning and intent of the original work. In this thesis, we will be focusing on the translation of Azerbaijani poetry into English.
3. **Azerbaijani poetry:** Refers to the body of poetry written in the Azerbaijani language, a Turkic language spoken primarily in Azerbaijan and Iran. Azerbaijani poetry has a rich cultural history and is known for its unique linguistic and aesthetic features.



4. English: Refers to the English language, which is spoken by millions of people around the world and is a major language of communication in many fields, including literature, academia, and international diplomacy.

As with any research project, there are certain limitations and delimitations that should be acknowledged in order to provide a clear understanding of the scope and methodology of the research. The following **limitations and delimitations** will be discussed:

1. Time constraints: This thesis will be completed within a certain timeframe, which may limit the depth and scope of the research.
2. Availability of sources: The availability of sources on Azerbaijani poetry and its translation into English may be limited, particularly in languages other than English.
3. Language barriers: The researcher is fluent in English and Azerbaijani but may face challenges in accessing and analyzing sources written in other languages.
4. Cultural context: This research will focus specifically on the translation of Azerbaijani poetry into English, which may limit the generalizability of the findings to other cultural contexts.
5. Delimitations: This research will not focus on the translation of prose or other types of literature and will not explore the political or historical context of Azerbaijani poetry.

Many scholars think that methods for poetry translation are as follows: word-for-word translation, literal translation, faithful translation, communicative translation, semantic translation, adaptation, and free translation. In this thesis, I will use the *communicative translation method* for translating texts.

## Literature Review

The acknowledgment of translation studies as an independent scientific discipline emerged after it had primarily been confined to the fields of literature and linguistics. Linguists, operating within the linguistic paradigm, began systematically expressing their views on poetry translation using scientific methods in the latter half of the 20th century, drawing from fundamental linguistic concepts. Influential figures such as J.C. Catford (1965), Eugene Nida (1964), and Otto Kade (1968) explored the phenomenon of translation through the lens of equivalence, albeit with a more resource-oriented and essentialist perspective. According to Vermeer, the core of a Skopos Theory-based translation criticism lies in "treating the target text independently of the source text" (Vermeer, 2001). In a critical examination grounded in this perspective, the critic assesses source and target texts separately, striving to discern their purposes, functions, and 'intra-text consistency' as comprehensively as possible. This involves identifying the text types, target audience, author and translator prefaces or any accompanying explanations, as well as paratexts, and determining the functions the texts fulfill within their respective systems.

Vermeers elaborates on 'intra-textual consistency' as a direct examination of the texts, encompassing linguistic, formal, and stylistic features, along with cultural references. This analysis provides insights into the texts' function within their systems or the purpose for which they may have been created (Vermeer, 2001). If prefaces are absent or paratexts are scarce or nonexistent, the critic's determination of the texts' functions relies on an examination of the texts themselves. The phase of determining 'intra-textual consistencies' involves comparing the linguistic, formal, and stylistic features and cultural references of the source and target texts and offering comments on the reader's potential mental imagery based on the textual frames used (Davis, 2001). Skopos Theory posits that the purpose of translation can vary from translator to translator. Therefore, translating the same text for different purposes, such as aligning with target culture expectations or maintaining source text characteristics to create a sense of unfamiliarity for the target reader, may result in differing functions between the translated and original texts. Accepting the divergence of a text's function, like transforming a poem in the source system into an advertisement text in the target system, is considered reasonable. Given the variability in translator objectives, the translation critic focuses on evaluating whether the translator's purpose is appropriately addressed through employed strategies and whether the intended outcome is achieved, rather than questioning the consistency ('intertextual consistency') between two texts with different functions (Schäffner, 2001).

The rich and deep content of Azerbaijani folklore is the source of Azerbaijani literature. Azerbaijan has one of the richest folklore resources in the world. Traces of the mythological-artistic outlook are still evident in folklore and classical literature. One of the peculiarities of Azerbaijani

folklore is that it has common aspects with the folklore of other Turkic peoples. Among the epics belonging to common Turkish folklore, "Oghuzname" forms a special series. In epics such as, "Ergenekon", "Shu", "Return", the important problems of the proto-Turks as a whole have found their artistic and mythological reflection. Most of those epics were summarized in the work "Divanu lughat-ut-türk" ("Divan of the Turkish language") by Kashgarli Mahmud, a Turkish scientist who lived and created in the 11th century. These epics contain the artistic-mythical outlook of the period of the great migration of peoples.

Azerbaijani folklore has a wealth of genres. Tales and epics from the genres of epic folklore, proverbs, and proverbs expressing folk wisdom have had a strong influence on the folklore and classical literature of neighboring nations throughout history. In the 16th and 18th centuries, the epic genre was particularly developed, and powerful artists such as Gurbani, Tufarganlı Abbas, Sari Ashık, and Illat Gasim were created. Medieval love stories mainly related to lore - "Qurbani", "Ashig Garib & Shahsanam", "Asli & Karam", "Abbas & Gulgaz", "Shah Ismail & Gulzar", "Tahir & Zohra", "Alikhan & Pari", "Arzu & Gambar", heroic epic "Koroglu" are products of this period. Unlike love epics, "Koroglu" continues the tradition of "Dade Gorgud" epics, being a collection of different branches, and therefore it is called an epic. "Book of Gorgud" is the greatest monument of Azerbaijani folklore that has come down to us in written form.

The oldest example of written literature, "Avesta", appeared in the territory of the Median state in the 6th century and is attributed to Zoroaster. Here, the dualistic worldview of the Azerbaijani people, the ideas of primitive man about the struggle between good and evil have found their artistic reflection. The poems of Abu Muhammad ibn Bashshar, Musa Shahawat and Ismayil ibn Yasar, among the Azerbaijani poets of the 7th-8th centuries, stand out from the Arab poetry of that time with their militant critical spirit and original artistic features. The tradition of writing literary works in Arabic continues among Azerbaijani poets until the 11th-12th centuries, artists such as Khatib Tabrizi, Masud ibn Namdar create artistic examples in this language that enrich Azerbaijani literature. With the work of Qatran Tabrizi from the 11th century, the Azerbaijani school of poetry enters a new stage of development by using another language - the language of skin. Qatra's "Divan", which has come down to us, played an important role in the further development of the Azerbaijani school of poetry. In 1054, the entry of Azerbaijan into the composition of the Seljuk state created by the Oghuz Turks not only stimulated the development of science, art and literature, but also completed the formation of the Turkic-speaking Azerbaijani people (Xəlili, 2003).

Azerbaijani literature In the 12th century, the school of poetry, which had a strong influence on the further development of the literature of the Near and Middle East as a whole, as well as the world literature, completed its formation in Azerbaijani literature, and its world-famous luminaries such as Khagani Shirvani and Nizami Ganjavi appeared. The 12th-16th centuries are considered the

peak of the Renaissance of Azerbaijani literature due to the works of Nizamin and other artists (Xəlili, 2003).

The genius poet of Azerbaijan, Nizami Ganjavi, is one of the famous artists not only in Azerbaijan, but also in the world. Nizami has found great fame in the countries of the Near and Middle East with his irreplaceable works. Many nations benefited from Nizami's creativity and developed their own literature. The great master first found fame in the Middle East with "Treasury of Secrets". Before this work, Nizami wrote many lyrical poems and created a large divan. Authors of research tazkirah note that the total volume of this diva consists of 20 thousand verses. Many thoughtful scholars praised Nizami's works. The eminent philosopher M.F.Akhundov noted that the finest merits of poetry are collected in Nizami's lyrics, that there is a beauty of deep meaning, and that there is a deep, hidden philosophical idea in the smallest piece. Along with these philosophical judgments, it is also possible to see that there are useful tips, advices, and wise ideas. From time to time, many instructive admonitions of Nizami's lyrics have taken the form of proverbs in the language of the people. It is known how perfect Nizami Ganjavi's creativity was during the Soviet period, before that, and even today. He was such a thinker that his fame was able to go as far as India at that time. There have been many artists who beautified and decorated their creations with pieces taken from Nizami's works, as an example of which we can show the work "Farhadname" by the famous poet of Azerbaijan, Arif Ardabili (Xəlili, 2003).

Arif Ardabili, who lived in the 14th century, created "Farhadname" based on the motifs of Nizami Ganjavi's poem "Khosrov and Shirin". In addition, Abdurrahman Jami, who is considered one of the great poets of Central Asia, wrote the work "Khiradnamei-Iskander" based on Nizami's "Iskandername". Nizami's creativity was such a school that everyone who went there could definitely find something new and learn. It goes without saying that it is considered one of the factors that encourage the development of literature.

The creative treasure of Nizami is very rich and colorful. This rich treasure also attracts the attention of Muhammad Fuzuli, one of the rare personalities of our literature, and he writes the famous work "Leyli and Majnun" based on the motifs of N. Ganjavi's work of the same name. There was great interest in Nizami Ganjavi's work not only in the Near and Middle East, but also in Europe. Great masters of literature in France, Germany, England and Russia showed special interest in N. Ganjavi's work.

Starting from the 19th century, Russian scientists in Kazan and Petersburg published various scholarly articles and translations of his works about the genius Nizami. Ilyas (Nizami's real name) was born in Ganja, one of the oldest cities in Azerbaijan, in 1141. He spent his entire youth in Ganja, received his education there, and mastered history, philosophy, logic, poetics, astronomy, geometry, geography and other sciences, which are considered serious sciences. . At the same time, he showed

special interest in such fields of art as painting, musicology, and architecture. Nizami Ganjavi's interest in world sciences and his deep study of the works of the peoples of the world were always helped by his ability to read and speak many languages perfectly. In addition to the Azerbaijani language, he was able to speak Persian, Arabic and Pahlavi languages well. A genius with rich knowledge and culture, Nizami was also a patriotic poet. In addition to reading a lot in order to deeply learn the heroic history of his people, he also took lessons from the learned, knowledgeable and experienced people of that time. Undoubtedly, what he learned had a special role in his creativity (Quliyev, 1984).

There is not much information about the life of Nizami Ganjavi. This is due to the fact that the poet made very few notes about himself in his works. After his death, many poets and writers created fictions and legends about the poet's biography on the basis of some evidence about his life and tried to introduce him to people as a "miracle-miracle" owner, that is, as a sheikh.

Starting from the end of the 19th century, scientists and researchers from Russia and Hungary, then from the Soviet Union and Iran, were able to create a biography of the poet using some allusions in Nizami's works. The moments in the poet's works that glorify the atmosphere of that time created the conditions for revealing them. Compared to other articles written about the biography of Nizami Ganjavi, the first scientific biography created by the Hungarian scientist V. Bacher can be considered more satisfactory. In 1926, the Soviet orientalist Y.N. Marr, speaking at the literary meeting of Iranian writers, said: "My teachers working in Leningrad (now St. Petersburg) are of the opinion that no other poet equal to Nizami has been emerged in the history of mankind and in the whole world." This once again shows how high is the role of Nizami Ganjavi in the history of world literature (Quliyev, 1984).

Nizami Ganjavi is an unquenchable lamp and a unique mirror of Azerbaijani literature. Firidun Bey Kocharli, a prominent literary critic, folklorist and wonderful educator who wrote and created in the late 19th and early 20th centuries, first mentioned the name of Nizami Ganjavi while collecting information about the poets of Azerbaijan. Just because Nizami Ganjavi's works were mostly in Farsi according to the demand of that time, Firidun Bey Kocharli could not get the works written in the Azerbaijani alphabet of the great poet. For this controversial reason, some claimed that he was a Persian poet, while others claimed that he was a Turkish poet.

Many sources call Nizami Ganjavi a "love poet". In fact, Nizami was a lover of divine love. It is natural that if a person falls in divine love, all loves will look beautiful in his eyes and he will understand what it means to live for that love. Nizami Ganjavi created a magnificent monument of love in the work "Khosrov and Shirin" and tried to glorify the power of love. Dahi Nizami wrote in his work: "There is nothing more beautiful than love with me." As long as I live, let me have nothing but love. The universe has no altar other than love. If there is no land of love, there will be no water

on earth. If the heavens were free from love, the earth would not prosper. There is nothing in the world better than the pain of love, without it the flowers did not smile and the clouds did not cry."

Nizami Ganjavi's historical personality has been confirmed for centuries, and even today his works are studied by world writers. The genius wordsmith always held his heroes in high regard in his works and tried to make them welcome by the population. The work "Khosrov and Shirin" spread Nizami's fame almost all over the world. The number of admirers of the poet's incomparable talent and high genius increased. The whole Near Eastern world considered Nizami Ganjavi as a great poet. The poet's works had a deep influence on the literature of the Middle Eastern peoples (Azerbaijani Poetry, 1971).

It is also necessary to mention the service of Vahid Dastgirdi, a prominent scientist of Iran, in researching the life and work of the genius poet. He called Nizami the world's greatest poet and master of words and said: "Nizami is the founder and inventor of the art of creating legendary heroes and writing novels." Nizami Ganjavi was truly a divine talent and ability. Although Nizami's fame reached the borders of the world, he did not describe himself as a poet. The power of his works and the progressive ideas in his works made him known in the world. It is not for nothing that the works of Nizami Ganjavi were called the jewel of the treasure of world literature. Amir Khosrov, a classical poet who wrote and created in the 13th century, while creating the first "Khamsa" based on the themes of Nizami's works, said: "Nizami's "Khamsa" is a work of art that has no equal in world literature." He even said that he was proud to be a disciple of a genius like Nizami.

Nizami wrote works in two languages: one in Turkish (Azerbaijani), his native language, and the other in Persian, which was accepted as both a literary and an official language at that time. Sometimes there is a confusion among researchers that if Nizami and other poets who lived in the 12th century really wrote works in Azerbaijani, then for some reason their works written in Azerbaijani, like Persian works, have not been preserved and have not come down to this day. As mentioned above, Persian was considered the state language and literary language at that time. This was caused by some rulers and feudal lords who considered themselves to be representatives of the "higher generation" and considered speaking Azerbaijani as an insult to themselves. For this reason, they did not consider it necessary to protect the works written in this language and created conditions for the gradual disappearance of such works.

Nizami Ganjavi's literary heritage is full of works that reflect the imperfections of the time. It is clear from Nizami's works that even though times have changed, people's faith has not changed much. Events that happened centuries ago are real today. The poet thought deeply about people's destinies and wanted to make it clear that a person should be able to think not only about himself, but about people as a whole, about society. Considering this as the main task of humanity, he called people to work and create, reminding them that work is the true source of honor and happiness.

In the palace literary environment - under the patronage of the Shirvanshahs and Atabays from the 12th century Azerbaijani states, Abul-ula Ganjavi (1096-1159), Mahsati Ganjavi (1089-1183), Khagani Shirvani (1126-1199), Falaki Shirvani (1126-1160), Mujiraddin Beylagani (-1190), artists such as Izzeddin Shirvani whose works have not lost their high artistic-aesthetic significance even now. Examples of epic poetry of the 13th century include the anonymous "Dastani-Ahmed Harami" and Gul Ali's "Gisseyi-Yusif" poems. South Azerbaijani poet Humam Tabrizi (1201-1314), who lived the entire XIII century and the first decades of the XIV century, was one of the outstanding social and political figures and talented poets of this period. Among the many prose and verse works of Sheikh Mahmud Shabustari (1287-1320), known as a prominent representative of Sufism in Azerbaijani literature, the poem "Gulshani-raz" attracts more attention. In the 14th century, Azerbaijani poets such as Suli Faqih and Mustafa Zarir also created works in their native language on the theme of "Yusif and Zuleikha" based on Quranic motifs. The poem "Varga and Gulsha" by Yusif Maddah, an artist of the same century, should be considered one of the great examples of native language epic poetry. All these works played a certain role in the further development of our epic poetry. Prominent Azerbaijani poets and thinkers who wrote and created in Persian - Nasireddin Tusi (1201-1274), Maragali Ovhadi (1274-1338), Arif Ardabili (1311-) tried to create works based on Nizami traditions. Assar Tabrizi's (1325-1390) Persian poem "Mehr and Customer" describes the feelings of pure and sublime love, which are brilliantly described and glorified in Nizami's poems "Khosrov and Shirin" and "Leyli and Majnun" from the perspective of the great and selfless friendship of two young people.

During this period, the principles of humanism formed in literature and socio-political thought reached their peak, especially in the work of Seyyid Imadedin Nasimi (1369-1417). After his great predecessor Nizami Ganjavi, Imadaddin Nasimi is recognized as one of the ardent propagators and harbingers of the ideas of humanism and philanthropy in our literature.

The pinnacle of Renaissance ideas in Azerbaijani literature of the 12th-16th centuries after Nizami is Muhammad Fuzuli, who is famous as the "poet of the heart" in Western oriental studies. Among them, Shah Ismail Khataini (1487-1524), the great Azerbaijani statesman and poet, has a special place. Artists such as Molla Veli Vidadi (1707-1808), especially Molla Panah Vagif (1717-1797), brought poetry closer to the folks with their works written in the simple, lively language (Aliyeva, 1977).

At the beginning of the 19th century, with the important event in the historical destiny of the Azerbaijani people - the inclusion of Azerbaijan into the Russian Empire, as in the culture as a whole, the western tendencies in literature became stronger. Under the influence of this, national and realist-secular motives take a leading position in literature. Gasim Bey Zakir (1784-1857) determines the direction of poetic development. The work of the southern poet Seyid Abulgasim Nabati (1812-1873),

who lived and created almost at the same time as Mirza Fatali Akhundzade, was based on the traditions of thousand-year-old Eastern poetry, and with all its aesthetic beauty, it did not go beyond promoting the ideas of Sufism. During this period, artists and intellectuals such as Abbasgulu Agha Bakikhanov (1794-1847), Mirza Shafi Vazeh (1792-1852), Ismayil Bey Gutgashinli (1801-1861), who were closely acquainted with Russian and Western orientalist and poets, and learned from them advanced humanistic ideas. The genius of Mirza Fatali Akhundzade rises on his shoulders, connects Azerbaijani literature with Russia and the West once and for all, and brings it to the ranks of contemporary world literature (Azerbaijani Poetry, 1971).

In this period, J. Mammadguluzade (1866-1932), M. A. Sabir (1862-1911), H. Javid (1884-1944), M. Hadi (1880-1920), A. Prominent representatives such as Sahhat (1874-1918), A. Shaik (1881-1959) raised Azerbaijani literature to the level of the best examples of world literary and cultural thought with their creativity. Among them, representatives of realist literature such as J. Mammadguluzade and M.A. Sabir, romantic poetry M. Hadi, A. Shaig, and dramaturgy H. Javid played a greater role in the development of a literary and social opinion of Azerbaijan.

The author of the first studies regarding the history of Azerbaijani literature was Firidun Bey Kocherli (1863-1920), one of the greatest educators of Azerbaijan. In general, repression forms the blood-soaked black pages of the history of the Soviet era of Azerbaijani literature. Among the artists who were repressed in those terrible years, there were very prominent representatives of Azerbaijani literature and art, literary studies and linguistics: the great playwright H. Javid, the brilliantly talented poet M. Mushfiq, the outstanding prose writer and literary critic S. Huseyn, the first (and last), the author of the anthem, the famous poet A. Javad, prolific writer and scientist Y. V. Chamanzaminli, professor of philology, polyglot scientist B. Chobanzade, dean of Baku State University, writer T. Sh. Simurgh, Khadija Khayibova, who opened the first Eastern Conservatory in Baku, prominent theologian-scientist, Baku veteran Mir Mahammad Kazim agha, folklorist-scientist H. Zeynalli, the most prominent performers of tragic roles on our stage A. M. Sharifzade, U. Rajab and dozens of others (Azerbaijani Poetry, 1971).

Among the emigrant intellectuals are Alibey Huseynzade, Ahmadbey Agaoglu, Muhammad Amin Rasulzade, Mirza Bala Muhammadzade, Alimardanbey Topchubashov, Jeyhun Hajibeyli, Samad Agaoglu, Ahmed Jafaroglu, Abdulvahab Yurdsevar, Almas Ildirim, Benin (Ummulbanu), Nagi Sheikhzamanli, Mammad Sadiq Aran, Huseyn Jamal Yanar. , Teymur Atashli, Musa Zayam, Ibrahim Arslan, Ali Azertekin and dozens of others. During this period, M.S. Ordubadi (1872-1950) was one of the well-known artists who developed the novel genre of Azerbaijani literature, especially the historical novel genre. Samad Vurgun (1906-1956) is one of the most prominent poet-playwrights who grew up in the Soviet era.



Poet	Period	Notable Works
Nizami Ganjavi	12th-13th centuries	"Khamsa" ("Leyli and Majnun," "The Seven Beauties," and more)
Khagani Shirvani	12th-13th centuries	"The Book of My Life," "Odes"
Saadi Shirazi	13th century	"The Gulistan," "The Bustan"
Fuzuli	16th century	"Leyli and Majnun," "Divan"
Mirza Fatali Akhundov	19th century	"The Eastern Muse," "The Deceived Stars," "The Haji Gara"
Jalil Mammadguluzadeh	19th-20th centuries	"Tales of Danabash village", "Dead Men"
Huseyn Javid	19th-20th centuries	"The Devil", "Mother", "Sheikh Sanan"
Mirza Alakbar Sabir	19th-20th centuries	"International", "Hophopnameh", "I Will Not Let Him Study"
Samed Vurgun	20th century	"Azerbaijan," "Vagif"
Rasul Rza	20th century	"The Freedom Song," "My Pain"

**Table 1.** Some of the greatest poets of Azerbaijan and their respective periods

Poems written by Rasul Rza (1910-1981), mainly in free verse, had a great role in the development of Azerbaijani poetic thought during the Soviet period. Ilyas Efendiyev (1914-1996) had great creative services in the enrichment of Azerbaijani prose with vivid, fresh, artistic images and artistic means of description, in the development of lyrical-psychological style in our drama. Ali Valiyev, Huseyn Ibrahimov, Huseyn Abbaszadeh, Bayram Bayramov, Jamil Alibeyov, Vidadi Babanli, Alaviya Babayeva, Suleyman Valiyev, Aziza Ahmadova, Afgan Asgarov, Gulhuseyn Huseynoglu, Alibala Hajizadeh and others also contributed to the enrichment of Azerbaijani prose with new themes and heroes (Trading Culture: Practical Background for Azerbaijani-English Poetry Translation, 2011).

In the 60s, there were prose writers and poets such as Isa Huseynov, Mammad Araz, Sabir Ahmadov, Anar, Elchin, Sabir Rustamkhanli, Alakbar Salahzade, Farman Karimzade. Ismayil Shikhli (1919-1994), who entered artistic creativity a little earlier, and his novel "Dali Kura" should be specially mentioned. In the poetry and drama of artists such as Bakhtiyar Vahabzadeh (1925), Nabi Khazri (1924), Nariman Hasanzadeh (1931), instructive pages of folk history and lyrical-psychological experiences prevail in this background. The poems of these poets, as well as those of Gabil (1926), which are always distinguished by their relevance, the poem "Nasimi", many works of Adil Babayev, Islam Safarli, Huseyn Arif, Gasim Gasimzadeh, Aliaga Kurchayli are valuable examples of our literature.

Ali Karim, Khalil Rza, Jabir Nowruz, Mammad Araz, Fikret Goja, Fikret Sadiq, Alakbar Salahzade, Isa Ismayilzade, Sabir Rustamkhanli, Famil Mehdi, Tofiq Bayram, among those who prepared the artistic ground for the new stage of Azerbaijani literature and actively participated in this process. Arif Abdullazadeh, Huseyn Kurdoglu, Ilyas Tapdig, Musa Yagub, Chingiz Alioglu, Nusrat Kasamanli, Zalimkhan Yagub, Baba Vaziroglu and others. poets are chosen.

It is due to the magic of the national thinking of the peoples of the East that the rich and diverse literary treasures created by these peoples for centuries attracted the attention of the European peoples and they brought these works to their people through translation. Translation is one of the most necessary means for the comprehensive development and formation of mutual literary-cultural relations between peoples. People with different traditions, history, and culture found a way to get to know each other more closely through the means of translation. These mutual cultural relations, first of all, the issue of Azerbaijani-English and at the same time English-Azerbaijani literary relations have been reflected in different contents in our national literary studies (Trading Culture: Practical Background for Azerbaijani-English Poetry Translation, 2011).

Literary relations in the broadest sense is the penetration of one literature into another literary world. studied their works and at the same time translated them into their native languages. Also, the translation of the works of such world-famous artists as Geoffrey Chaucer (1340-1400), Christopher

Marlowe (1564-1593), William Shakespeare (1564-1616) and George Gordon Byron (1788-1824) into Azerbaijani language shows the amazing connection between these two worlds (Gul, 2009).

In English-language sources, the name of the genius poet Nizami Ganjavi is mentioned more often. The translation of the poet's entire "Khamasa" into English is the most beautiful and obvious example of the great interest of the European world in the Eastern world. It should also be noted that although the classics of Persian-speaking Azerbaijani literature are wrongly studied and studied in Europe as Persian poets, the translation of their works into European languages is very important for the popularity and recognition of Azerbaijani classics in the whole world.

The fact that the creativity of Nizami Ganjavi, who had a great role in the development of Azerbaijani-English literary and cultural relations, was conveyed to the peoples of the world both in the studies of European orientalists and in their translations shows how wide the sphere of influence of this great poet is. As early as 1786, William Jones, an orientalist scholar, a great connoisseur of Eastern languages, a poet and a translator, devoted his whole life to the study of the Eastern world and Eastern literature. In 1786, the Orientalist translated the poet's poem "Treasury of Secrets" into English and published it in Calcutta, where he lived. Among the other English orientalists who showed interest in the literary heritage of Nizami Ganjavi, we can mention the studies of G. Ouzley, J. Atkinson, E. Brown and dozens of other researchers. It is no coincidence that in 1836 J. Atkinson poetically translated the poet's work "Leyli and Majnun" into English. Although certain abbreviations and mistakes were allowed in the translation, the translation of Nizami's masnavi into English can be considered important in terms of history and the recognition of the poet in Europe. In our literary studies, to one degree or another, detailed information has been given about the study of Nizami Ganjavi's works in English sources (Gul, 2009).

Along with the great poet Nizami Ganjavi, the literary heritage of Khagani Shirvani and Falaki Shirvani, one of the other luminaries of the 12th century Azerbaijani poetry, has been included in the English-language sources, which shows that Persian-language Azerbaijani poetry is of great interest abroad. Interesting, scientific considerations related to the work of Khagani Shirvani are reflected in the works of V. Minorsky, J. A. Beil, P. C. Chelkovsky, J. Clinton, T. Botting and other orientalists. Among these researchers, especially Jerome Clinton and Tom Botting take a different position. Both researchers translated Khagani Shirvani's work "Remnants of Madain" into English. It should be noted with regret that in general, the research work related to the study of the poet's literary heritage in English sources is non-existent. Only L. Aliyeva's article "Khagani Shirvani in English study" creates a certain idea about the study of the poet in the western world. The study of Falaki Shirvani's literary heritage in English, the translation and analysis of his ghazals and odes into English is connected with the name of the Indian scientist Hadi Hasan (Gul, 2009).

In his two-volume work on Shirvani, scholar Falaki provided valuable information for our literary studies about the poet's "Divan", as well as "Period, life and works". Of course, although certain information related to this study can be found in the works of many researchers, more scientific information is related to the name of literary scholar R. Azade. In his work entitled "Falaki Shirvani", the researcher takes a look at the history of the study of the poet in the Western world, and analyzes the study of Hadi Hasan.

There is a wide range of scientific information in English-language sources about the poets of the later period and the Turkish-speaking classical Azerbaijani poets. Elias John Wilkinson Gibb, an English orientalist, who has a good command of the Turkish language and is an expert of Turkish literature, conducted a more serious study of the poetry of this period. In his multi-volume work entitled "History of Ottoman Poetry", Gibb conducted extensive and scientific research on Gazi Burhaneddin, Imadeddin Nasimi and Muhammad Fuzuli, and at the same time translated certain parts of the works of these great poets into English. Before studying the literary heritage of Gazi Burhaneddin, the English orientalist tried to provide detailed information about the period in which he lived. According to the orientalist, no source denies either the knowledge or the courage of this talented person who is aware of all sciences. Gazi Burhaneddin, who wrote beautiful poems in Arabic, Turkish, and Persian, was so brave and proud that he did not bow to the ruler of Egypt, Ottomans, or Timur. Gibb actually came to scientific conclusions based on primary sources. According to the Orientalist, Gazi Burhaneddin was one of the earliest poets of Western Turkish poetry. He called Gazi Burhaneddin the first Western Turkish poet who used *tuyug*, an ancient type of poetry. Later, the orientalist scholar emphasizes that there was no poet with the same creativity as his collection of poems until Gazi Burhaneddin, and considers it impossible to have a source that carries the character of direction for the poet's poetry. By studying the literary heritage of Orientalist Gazi Burhaddi, he translated six ghazals, eight rubai and nine *tuyugs* from the poet's literary heritage into English (Gul, 2009).

One of the Azerbaijani poets studied by Gibb is Imadaddin Nasimi. The English scholar who characterizes the poet's life, creativity and historical position as a whole, at the same time translated the poet's ghazals, rubai and other poetic examples into English. One of the most valuable aspects of Gibb's research on Nasimi is that he uses the sources written about the poet as well as his thoughts based on the poet's own works. He highly appreciates the artistry of the poet, tries to show that his language is more beautiful than the language of his predecessors and contemporaries in terms of artistry and richness.

Muhammad Fuzuli is one of the poets who are more studied in the works of English researchers, and about whom scientific articles and monographs are written. More complete, scientific information about the poet is associated with Gibb's name. The opinions of the Orientalist

about Fuzuli, whom he studied and studied for the first time "as an Azerbaijani poet", are fuller and more scientific in nature. Also, the translation of Fuzuli in its entirety from Turkish to English by Sofi Khouri in 1970 is a clear example of the great interest in the literary heritage of the great poet in the Western world.

The literary legacy of the powerful statesman, great general, and poet Shah Ismayil Khatai (1487-1524) has always attracted the attention of English orientalists. Orientalists characterized Shah Ismayil Khatai more as a ruler and a statesman. Extensive information about the literary heritage of the poet and the translation of his poems into English can be found only in work "Poetry of Shah Ismail I" by the outstanding researcher V. F. Minorsky. The studies of orientalists have been properly evaluated in the scientific articles written in connection with the study of the rich literary heritage of the above-mentioned poets in English studies (Xəlilli, 2003).

The translation of modern Azerbaijani poetry into English and the writing of scientific articles about the poets of this period show that the great interest in our modern literature is growing. The translation into English of the works of classical poets Samad Vurgu, Rasul Rza, Suleyman Rustam, Bakhtiyar Vahabzadeh, Mirvadid Dilbazi, Nigar Rafibeyli, and other well-known poets will strengthen Azerbaijani-English literary relations day by day, and remind us of the importance of the interdependence of these two worlds. is the basis for doing it.

Regardless of distance and proximity, along with socio-political and economic relations, cultural relations are also important means that bring people closer to each other. In particular, translated literature opens great opportunities for close contact with the customs, culture, worldview, and social-political life of this or that nation. It is not by chance that translation is called a "spiritual bridge connecting peoples in the history of mankind." If the first example of translation, which has an ancient history as an art form, is considered to be Homer's "Odyssey" translated into Latin, which gave many immortal works to universal culture and art in the III-II centuries BC, the history of the translation of Azerbaijani literary examples into Western languages is not yet possible to determine. If we look at the history of the translation of classical literary examples into Western languages, we will come across very rich sources. However, the works of modern Azerbaijani poets and prose writers are translated into the languages of the peoples of the world, spread and read with love, which shows the need for the gradual strengthening of literary relations between the peoples (Xəlilli, 2003).

The fact that the literary heritage of the prominent poetry masters of Azerbaijan, Samad Vurgun, Süleyman Rustam, Rasul Rza, Bakhtiyar Vahabzadeh, and many other artists, made its way to foreign countries beyond the borders, was translated and spread among peoples, is an incomparable great national wealth. Of course, this interest is not only an interest in the spread of our modern literature abroad, but it is a legitimate continuation of the interaction of classical Azerbaijani literature with the world culture since ancient times, or rather, it is a literary historical tradition. Indeed, the

translation of the works of Azerbaijani luminaries into foreign languages had a great impact on world literary opinion, and as a result of the influence of these works, new works related to Eastern themes appeared in the West. Christopher Marlowe's (1564-1593) "Tamburlaine the Great," Thomas Moore's (1779-1852) poem "Lalla Rookh", J.G. Byron's (1788-1824) "Oriental Tales", P.B. Shelley's (1792-1822) works written on the subject of the East and others. works of poets and prose writers are an example of this. All of these have been mentioned in scientific studies to one degree or another (Xəlilli, 2003).

Samad Vurgun was first mentioned in English sources and whose works were translated into English. We would not be wrong if we call the poem "Azerbaijan" in the work of S. Vurgun the peak of the poet's creativity. This poem, translated into all languages of the world, is like a song. Perhaps it is because of the magic of this song that the poem "Azerbaijan" written in 1935 has been translated into many foreign languages. Let's say that S. Vurgun occupies one of the most important places among poets whose works have been translated into English. One of the main reasons for this is that almost all of the poet's works have been translated into Russian. It is a fact that until recent years, most of the works translated into Western languages were done through the Russian language. Of course, although the special features of the original are lost to some extent in the translation made by means of an auxiliary language, these translations are of great importance for the recognition of our poets and writers abroad and the development of literary relations.

Later, starting from the 1960s, in the magazine "Central Asian Review" published in England, extensive articles on Azerbaijani literature and examples of Azerbaijani poetry are presented in the English reader's imagination. Although there are conflicting opinions in the article, the successes of Azerbaijani literature are discussed in detail. "Avesta", "Book of Dada Gorgud", one of the oldest monuments of our people, is described in this large article, brief information is given about our classic poets Khatib Tabrizi, Khagani Shirvani, Abul-Ala Ganjavi, and a separate section is devoted to Nizami Ganjavi and Muhammad Fuzuli. In this article, which covers a large period from ancient times to modern times, 19th century Azerbaijani literature is considered as a special section. In particular, the literary heritage of the great playwright M.F. Akhundov is studied here, and the role of N.B. Vazirov, A.B. Hagverdiyev, J. Mammadguluzade and S.S. Akhundov in the next stage of development of Azerbaijani dramaturgy is specially noted. In the section that talks about the stage of development of modern Azerbaijani prose, mainly the novels of A. Abulhasan "Yohushlar" and S. Rahimov's "Shamo" are widely analyzed, and the great impact of these novels on the development of Azerbaijani prose is emphasized and evaluated. At the same time, it is noted that the creativity of writers such as Mehdi Huseyn, Mir Jalal, A. Mammadkhanli and S. Rahman can be an example for the next generation. In the "Drama" section of the article, the creativity of J. Jabbarli is discussed in detail. The names of almost all the drama works of Jafar Jabbarli, who is regarded as the founder of

the Soviet dramaturgy of Azerbaijan, are listed and the playwright's famous works such as "Almaz", "Sevil", "Ogtay Eloglu", "Yashar" and other works are analyzed. More modern poetry is included in the article. Here, the names of well-known poets such as Samad Vurgun, Süleyman Rustam, Rasul Rza, Bakhtiyar Vahabzadeh, Balash Azeroglu, Ahmed Jamil, Nabi Khazri, who are in the most important places in the poetry of Azerbaijan, are mentioned and examples of their works are briefly mentioned. The journal also covers a wide range of Azerbaijani folk literature. The creative works of the famous lovers such as Huseyn Bozalganli, Choban Afgan, and Mirza Bayramov are briefly discussed. At the end, a brief summary is given about the development of Azerbaijani literature, the creation of many works in a short period of time, and the emergence of new forms of poetry. However, one thing should be noted with regret, that in contrast to the immense scientific information about classical Azerbaijani literature in English sources, the researches about modern poetry are mainly of an informatic character. Although Azerbaijani poetry has been translated into foreign languages for many years, valuable scientific writings related to the literary heritage of our modern poets cannot be found in the sources (Nağiyeva, 2021).

Modern Azerbaijani poetry began to be translated into Western languages on a wider scale starting from the 60s. In the book "Friendly hands" (Poems by Azerbaijan poets), published in English, French, Arabic and Persian in several languages in 1964, translations of selected examples of works were given along with biographies of several well-known artists. This book mainly contains the translations of prominent people such as J. Jabbarli, Samad Vurgun, Süleyman Rustam, Rasul Rza, Mammad Rahim, Nighar Rafibeyli, Mirvarid Dilbazi, Osman Sarivalli, Ahmed Jamil, Bakhtiyar Vahabzade into English by various translators. The translators, Dorian Rothenberg, Margaret Wetlin, and Tom Boating, have rendered these poetic examples in English with great effort and their own artistry. This book mainly includes examples of poems that are already familiar to a wide readership, especially works written on international topics (Nağiyeva, 2021).

Rasul Rza has a special place among the prominent poets of Azerbaijan. As a result of the observations of the poet who traveled to many places of the world, the impressions he got from the people he saw and met closely, his poems were translated into many languages of the world while he was still alive. In 1964, the poet's poem "Nargiz" was published in "Aniti" magazine in English. When we review the poet's poems that have been translated into English, we see that the poems that he wrote mainly in an international spirit were translated first. Rasul Rza, whose poems have been published several times in Canada, has won the great admiration of the English-speaking people, and his poems have been evaluated as the most valuable examples of modern world poetry. It is clear from the articles written in the press about those poems published in 1965 that the people of Canada, who do not have a deep love for poetry in general, accepted Rasul Rza's poems with great love and excitement. This feeling, excitement is clearly manifested even in the letter sent to our poet. In the

letter of Lizon Carter, the editor-in-chief of the magazine "Northern Neighbors" published in English in Canada, Rasul Rza's poetry is described as the result of such a sincere and pleasant impression that the poet's poems are read with love in Canada and the USA. As the researcher N. Akhundov rightly noted, "the press of the Western Hemisphere considers Rasul Rza's poem as a new discovery in poetry, a powerful artistic and aesthetic tool that artfully expresses the feelings and emotions of modern people on an international scale." (Nağıyeva, 2021).

Information about the literary heritage of Rasul Rza, whose works have been translated in Albania, Cuba, Hungary, Czechoslovakia and dozens of other foreign countries, has been published in the "Tulu" magazine published by Khabarler Matbuat Agency in Karachi, along with the translation of several of his poems in English. All this is a sign of immense love for our great artist, who has a rich and diverse creativity, not only in our country, but also far away from the borders. If one reason for such a strong interest in R. Rza's poetry is related to the deep humanism of his creativity, another important reason is his systematic search for forms and images that more accurately and honestly reflect the development of the modern world. Thus, Rasul Rza's poetry is the achievement of an artist who fully meets the requirements of the modern era, serves to enrich people's way of thinking and creates a new school (Poeziya tərcüməsinin bəzi məsələləri, 2011).

Foreign relations of Azerbaijani literature, especially contemporary poetry, are expanding day by day. A clear example of this is the extensive coverage of Azerbaijani literature in the magazine "Soviet Literature" published monthly in Moscow since 1948 in English, French, German, Spanish, Hungarian, Polish, Czech, Slovak and Japanese. The fact that the magazine's December 1969 issue is dedicated to Azerbaijani literature as a whole is a clear example of the great interest in our literature abroad.

In the prose section of the magazine, as well as giving examples from the centuries of prominent writers, including Mirza Ibrahimov, Mehdi Huseyn, Suleyman Rahimov, Ilyas Efendiyev, Anar and others, the life and creativity of the writers is known to English readers. The poetry section of the magazine begins with a poem by the talented poet Süleyman Rustam. In this section, information about each poet is given in a concise manner, and fragments of examples of poets that have won the reader's favor and reflect the most important signs of their creativity are given. Mammad Rahim and Osman Sarivalli are colleagues here. Rasul Rza, Nigar Rafibeyli, Zeynal Khalil, Ibrahim Kabirli, Nabi Khazri, Huseyn Huseynzadeh, Bakhtiyar Vahabzadeh, Aliaga Kurchayli, Fikret Sadikh, Jabir Novruz, Mammad Ibrahim, Fikret Goja are known in the world of poetry as masters of English poetry. We get acquainted with the translations into the language. The magazine contains extensive information about Mikayil Mushvig, one of the poets who stood above the horizons of Azerbaijani poetry in the 1930s. In this part, the poet's life, creativity, his position in Azerbaijani poetry, his unusual skills and innate talent are described in detail. The article also provides information about



the English poets related to the world of Mushvig, who died at a time when his life was flourishing, in the most perfect period of his creativity, as a victim of the lies and slanders of his time (Poeziya tərcüməsinin bəzi məsələləri, 2011).

The 1972 issue of the English-language "Azerbaijan literature" magazine also contains information about modern Azerbaijani poetry. Examples of the works of prominent poet Samad Vurgun, Bakhtiyar Vahabzadeh, Rasul Rza and Fikret Goja are reflected here. Also, in the 1978 issue of the magazine, there is a lot of information about Azerbaijani prose and poetry. After an extensive introduction about Azerbaijani literature by Imran Gasimov, the prose section gives examples of the works of well-known writers and gives brief information about each writer to the English reader, along with poets such as Nariman Hasanzadeh, Jabir Nowruz, Mammad Araz, selected examples from the works of talented poets such as Fikret Goja, Mammad Ismayil, Isa Ismailzadeh, Chingiz Alioglu and Vagif Ibrahim have been translated into English. The magazine also published articles by scholars and critics such as Seyfulla Asadullayev, Yashar Garayev, Vilayat Rustamzade, related to "sources of our poetry", "Azerbaijani prose", "Azerbaijani dramaturgy", "stages of Azerbaijani literature". In the magazine, the writings of art masters such as Elmira Abbasov, Arif Aliyev, Mursal Najafov, related to many fields of art, music, cinematography, were also published in English. All this proves that there is great interest abroad in all areas of our literature and also in our art (Tomiris, 2004).

Increasing interest in our literature abroad is a manifestation of the international reputation of Azerbaijani poetry. In this regard, in 1978 number 9 of the "Soviet literature" magazine, selections from the works of well-known poets, which clearly show the uniqueness of Azerbaijani poetry, were given. English singers Suleyman Rustam, Mammad Rahim, Rasul Rza, Mirvarid Dilbazi, Nigar Rafibeyli, Nabi Khazri, Bakhtiyar Vahabzadeh, Nariman Hasanzadeh, Mammad Araz, Jabir Novruz, Fikrat Goja, Mammad Ismayil, and Isa Ismaili Valizigizida. through the works of poets, they get to know the people of Azerbaijan, its traditions, culture, and history.

Articles related to Azerbaijani literature can be found in the subsequent issues of this magazine in English. Thus, in the magazine's 8th issue of 1981, researcher Svetlana Aliyeva wrote an article about the talented poet Isa Ismayilzade; first of all, she looked at the history of Azerbaijani poetry, spoke about the rich land of Azerbaijan and its beautiful beauty. meets. they receive information. The magazine gives a brief look at the life path and creativity of Isa Ismayilzadeh. Here is the poet's "My childhood without toys," "If I could," etc. His poems have been translated into English. These poetic examples were translated into English by talented translators Diana Russell and Iba Strauss (Tomiris, 2004).

In the "Anthology of Azerbaijani Poetry" published in English by the "Progress" publishing house in Moscow, translations of the colorful artistic pearls of Azerbaijani poets of different periods

and their creations into English have been given. Academician Mirza Ibrahimov, who wrote a long introduction to the anthology, takes a look at the long and rich historical periods of Azerbaijani poetry and introduces English readers to the literature of this period.

In this anthology, which is very valuable as a collection of pearls of oral folk literature, examples of classical poetry and modern poetry, the richness, variety and amazing beauty of Azerbaijani poetry are clearly noticeable. In this collection, which covers a large period from the 10th to the 20th century, as well as poetic examples, brief information about the authors is given. Poem samples have been translated into English mostly from Russian. The rapid translation of modern Azerbaijani poetry into foreign languages is a manifestation of the recognition of Azerbaijan in European countries and the great interest in the literature and culture of this nation (Tomiris, 2004).

In the "Modern Poetry" section of this extensive work, examples of the pearls of poetic art of prominent poets who lived and created from the beginning of the 20th century to the present day are given. This section begins with Mirza Alakbar Sabir, who played an exceptional role in Azerbaijani literature, the creator of revolutionary satirical poetry, and one of the leaders of "Molla Nasreddin" literary school. It is emphasized here that the poet is known as a powerful poet not only in Azerbaijan, but also in the Near and Middle East. In the collection, the poet's "Farmer", "Baku workers", "Alone Patience" etc. translation of his poems was given. The poems of our national poet Mirza Alakbar Sabir, who wrote and created in a unique original form, were translated into English by talented translator Dorian Rothenberg. At the same time, the collection includes examples of the works of poets who created classic examples of poetry such as Abbas Sahhat, Mojuz Mirza Ali Shabustari, Hajikarim Sanil, Huseyn Javid, Abdullah Shaiq, Alagha Vahid. At the next stage, there is talk about the creativity of Mushfiq, who has a lively nature and contributed to the development of modern poetry in Azerbaijan. Olga Moiseyenko translated the poet's well-known poems "Play, tar", "Lust for Life", and "What my heart says" into English. Samad Vurgun's creativity has been widely reflected in the collection. One of the main reasons for this is that the poet's work as a whole was translated into Russian and spread to all foreign countries through the Russian language, because the poet, who is devoted to his homeland, puts the most topical issues of the time in all his poems, and writes the rich cultural heritage of the people he belongs to in a simple, easy-to-read manner. That is why the poems absorbed by the people's spirit are memorized. In the anthology, the entire translation of Samad Vurgun's poem "Azerbaijan", which has been translated into many languages of the world, is presented. The poem was translated into English by Gladys Evans, an excellent translator of both classical and contemporary poetry. It should be noted that there are currently five translations of the poet's poem "Azerbaijan" into English. The first of them were Peter Tempest, Herbert Marshall, Gladys Evans, Anvar Rza, and then Walter May. In some research works, it is noted that these

translations are four, and in others three. However, the conducted research determined that there are five of them so far (Tomiris, 2004).

Translations of Samad Vurgun's poems "Moscow", "In front of Karl Marx's grave", "Negro's dreams," and "Reich" by different translators are reflected in the anthology. The collection includes examples of contemporary poems by Azerbaijani poets such as Osman Sarıvalli, Süleyman Rustam, Mammad Rahim, Mirmehdi Seyidzadeh, Rasul Rza, Ahmed Jamil, Zeynal Khalil, Anver Alibeyli, Talat Ayyubov, Ibrahim Kabirli, Zeynal Jabbarzadeh, Islam Safarli. In this collection, the works of Azerbaijani women poets whose works have not been studied in English sources and whose poetic examples have not been translated into English, such as Mirvarid Dilbazi, Nigar Rafibeyli, Madina Gulgun, Hokuma Billuri, who have made great contributions to the development of Azerbaijani poetry, are reflected in their works. Here, at the same time, the rare phenomenon of our classical poetry, the translation into English of several verses by Mahsati Ganjavi, who created the most beautiful examples of medieval Eastern poetry, is reflected (Practical Background for Azerbaijani-English Poetry Translation, 2018).

The works of master poets such as Balash Azeroglu, Adil Babayev, Gasim Gasimzadeh, Nabi Khazri, Ali Tude, Bakhtiyar Vahabzadeh, Huseyn Huseynzadeh, who have made incomparable contributions to the formation and development of modern poetry, are also included in the collection. , Jabir Novruz, Mammad Ibrahim, and Fikret Goja's works were presented to English readers. Most of the poetry samples in the collection are poetic pieces praising the internationalism, humanism, and friendship of the poets. As mentioned, numerous examples of poems given in the anthology were translated into English through Russian. However, as a result of the research, it was determined that these works as a whole were translated into English by means of line-by-line translation from Russian. It is for this reason that shades of meaning, means of expression, and figurative expressions given in the poets' poetic examples have been preserved as they were in the original.

"Edebiyat" ("Edebiyat" - A Journal of Middle Eastern Literature. U.S.A.) magazine, which studies Middle Eastern literature, is active in America. The editors note the publication of this magazine published in English as "the most important event". The magazine, which has been active since 1976, widely reflects examples of classical prose and poetry. "Literature" magazine, which is published twice a year, serves readers mainly in three aspects: 1) to provide readers with certain information about Middle Eastern literature and to help them understand it correctly; 2) To serve to prepare questions for the study of the basis of literature, even if it is not satisfactory; 3) To acquaint students with literary examples (Rəhimov, 1999).

In the West & the East, budding Orientalists and literary scholars use this journal to study Middle Eastern literature. Specialists study comparative literature of the Middle East and translate these literary examples into English. The editors and compilers hope that the "Literature" magazine

is able to sufficiently meet all these needs. They try to enrich each issue of the magazine with more interesting materials. Criticism, theory, aesthetics, translation from the original, in short, works related to all areas of literature are published in the magazine. In the introductory part of the journal it is written: "We hope that the interest of the "Literature" journal in the field of scholarly services will increase not only among current and future specialists, but also among literary enthusiasts of various specialties." The editors of the magazine firmly say that the time has come for this literary magazine, which is studied far from its borders, equipped with original, colorful materials, to attract the attention of the international readership, and they will devote all their strength and skills to the study and understanding of Middle Eastern Literature. In the second issue of the magazine in 1976, Khagani Shirvani's ode "Remnants of Madain" was translated from the original into English. The ode was translated into English by a talented translator, Jerome Clinton. In that issue, the line translation of the ghazal of Muhammad Fuzuli "He made me tired from the soul" was given. The ghazal was translated from Azerbaijani to English by Bernard Lewis. Also, in the second issue of the magazine in 1977, an extensive analysis of the "Book of Dede Gorgud" saga by Robert Finn was reflected. These translations are made directly from the original into English (Rəhimov, 1999).

The issues of Azerbaijani literature are discussed in the English-language "Reform" magazine. In this magazine compiled by Jala Talebi and Jason Helmer, interesting information about many fields of science, especially history, literature, as well as events happening in the country, are delivered to the readers in both English and Azerbaijani languages. In the third issue of the magazine in 1997, information was given about our outstanding poet Bakhtiyar Vahabzadeh. Here, the poet, first of all, appreciates the newspapers and magazines published in English in Azerbaijan, welcomes this initiative to spread information about Azerbaijan, its history, culture, and literature outside our country, and for the first time in 1997, "Azerbaijan" was published in English. appreciates the activity of the newspaper. At the same time, three poems by the famous poet: "Two blinds", "I love", and "Evil & Good" were published in English in this magazine, in which information was given about the publication of the poet's collection of poems in New York. Halman has converted (Rəhimov, 1999).

The publication of some examples of selected works of the famous poet in New York shows that great interest in contemporary Azerbaijani poetry is growing. The poet's poems and several short stories, including "Decorated Suitcase", "Flattery", "Grandma's Carpet," and "Doubt," as well as the play "Lie," have been translated into English. The poet's story and play were translated from the original into English by Shola Vatanabadi, a well-known researcher. Examples of Bakhtiyar Vahabzadeh's poetry have been translated into English by different translators - Talat Sait Halman, Irina Zhelesnova, Alex Miller, Tom Boating, Peter Tempest, Louis Zelikov, and Dorian Rothenberg. At the beginning of the book, the poet gives detailed information about his life and work to the

readers. This introduction, which comprehensively illuminates the life and creativity of the poet and his life path, was translated into English by Shola Vatanabadi (Vəlixanova, 1990).

As can be seen, the study of modern Azerbaijani poetry in European countries, especially in English-language sources, has not been left out of the study. However, considering the lack of understanding in some scientific considerations, we can say that there is a great need to study the state of studying modern Azerbaijani poetry in English sources and its complete scientific interpretation in chronological order. Based on the materials obtained for this purpose, by interpreting the character and content of the study of contemporary Azerbaijani poetry in English-language sources, it is possible to make an effort to create a complete picture of this issue.

Skopos theory is a translation theory that treats the purpose of a translation as the aim of a translational action. It is based on the action theory and the functionalist approach of translation studies. It explains how the translator attains the expected target text by interpreting the purpose of the source text and the contextual factors. Skopos theory was first proposed by Hans J. Vermeer, a German linguist, in 1978. It is the core of the functionalist translation theory developed in Germany in the 1970s. Skopos theory challenges the conventional source-text oriented views of translation and emphasizes the importance of the target text function and the target audience expectations. According to skopos theory, there are three possible types of purposes for a translation: a general purpose that a translator strives for, such as translating as a source of professional income; a communicative purpose of a target text in a target situation, such as to inform, persuade, or entertain the audience; and a translational purpose that specifies the translation strategy and methods, such as to preserve or modify the source text function, style, or structure. Skopos theory has been influential and controversial in the field of translation studies. It has been applied to various types of translation, such as literary, technical, legal, and audiovisual translation. It has also been criticized for being too flexible, subjective, or pragmatic, and for neglecting the ethical and cultural aspects of translation.

Equivalence theory is a term that refers to various approaches and concepts in translation studies that deal with the relationship between the source text and the target text. Equivalence theory tries to answer questions such as: How can a translation be faithful to the original? What are the criteria for measuring the quality of a translation? How can different types of texts and languages be translated? There are many different equivalence theories that have been proposed by scholars in the field, such as Vinay and Darbelnet, Jakobson, Nida and Taber, Catford, House, Koller, Newmark, Baker, and Pym. These theories have different perspectives and methods for defining and achieving equivalence in translation. Some of them focus on the linguistic aspects of translation, such as the level of words, sentences, or texts. Others focus on the functional aspects of translation, such as the purpose, effect, or audience of the translation. Some of them are more prescriptive, giving rules and guidelines for translators to follow. Others are more descriptive, explaining how translations actually work in

practice. Equivalence theory is an important and influential topic in translation studies, but it is also a controversial and problematic one. It has been criticized for being too vague, subjective, or unrealistic. Some critics argue that equivalence is impossible to achieve, because languages and cultures are too different and dynamic. Others argue that equivalence is irrelevant, because translation is not a mere reproduction of the source text, but a creative and adaptive process that involves the translator's choices and interpretations.

Polysystem theory is a translation theory that treats the purpose of a translation as the aim of a translational action. It is based on the action theory and the functionalist approach of translation studies. It explains how the translator attains the expected target text by interpreting the purpose of the source text and the contextual factors. Polysystem theory was first proposed by Hans J. Vermeer, a German linguist, in 1978. It is the core of the functionalist translation theory developed in Germany in the 1970s. Polysystem theory challenges the conventional source-text oriented views of translation and emphasizes the importance of the target text function and the target audience expectations. According to polysystem theory, there are three possible types of purposes for a translation: a general purpose that a translator strives for, such as translating as a source of professional income; a communicative purpose of a target text in a target situation, such as to inform, persuade, or entertain the audience; and a translational purpose that specifies the translation strategy and methods, such as to preserve or modify the source text function, style, or structure. Polysystem theory has been influential and controversial in the field of translation studies. It has been applied to various types of translation, such as literary, technical, legal, and audiovisual translation. It has also been criticized for being too flexible, subjective, or pragmatic, and for neglecting the ethical and cultural aspects of translation.

Functionalism is a translation theory that focuses on the function of texts and translations in different contexts and situations. It is based on the idea that translation is not a mere linguistic transfer, but a communicative and intercultural action that involves the translator's choices and interpretations. Functionalism aims to achieve the intended purpose and effect of the translation in the target culture and situation, rather than to preserve the form and meaning of the source text. Functionalism is a broad term that covers various approaches and models that share this perspective, such as Reiss's text type and genre analysis, Vermeer's skopos theory, Holz-Mänttari's translatorial action model, Nord's text analysis and loyalty concept, and more recent developments in multimodal and web translation. Functionalism has been influential and controversial in the field of translation studies, as it challenges the traditional source-text oriented views and introduces new concepts and methods for translation practice and evaluation.

Cultural translation is a term that refers to various approaches and concepts in translation studies that deal with the relationship between the source text and the target text in terms of their cultural

differences and similarities. Cultural translation tries to answer questions such as: How can a translation respect and show the cultural aspects of the original? What are the challenges and strategies for translating texts that belong to different cultural contexts and traditions? How can translation contribute to intercultural communication and understanding? There are many different perspectives and methods for defining and achieving cultural translation, such as anthropological, postcolonial, functionalist, and descriptive approaches. Some of them focus on the cultural aspects of language, such as dialects, idioms, or metaphors. Others focus on the cultural aspects of content, such as values, beliefs, or customs. Some of them are more prescriptive, giving rules and guidelines for translators to follow. Others are more descriptive, explaining how translations actually work in practice. Cultural translation is an important and influential topic in translation studies, but it is also a controversial and problematic one. It has been criticized for being too vague, subjective, or relativistic. Some critics argue that cultural translation is impossible to achieve, because cultures and languages are too different and dynamic. Others argue that cultural translation is irrelevant, because translation is not a mere reproduction of the source text, but a creative and adaptive process that involves the translator's choices and interpretations.

Translation methods:

- Literal translation: This method tries to translate the source text word by word or phrase by phrase, following the same syntax and grammatical structure as the original. It does not consider the context, culture, or idioms of the target language. It may result in a translation that is accurate but unnatural or incomprehensible.
- Free translation: This method tries to translate the source text by conveying the general meaning and message of the original, without following the same syntax and grammatical structure. It considers the context, culture, and idioms of the target language. It may result in a translation that is natural and fluent but not faithful to the original.
- Dynamic equivalence: This method tries to translate the source text by achieving the same effect and impact on the target audience as the original had on the source audience. It considers the function, purpose, and style of the text, as well as the cultural and linguistic differences between the source and target languages. It may result in a translation that is both faithful and natural, but also creative and adaptive.
- Cultural adaptation: This method tries to translate the source text by adapting it to the cultural norms and expectations of the target audience. It may involve changing or omitting some elements of the original that are not relevant, acceptable, or understandable in the target culture. It may also involve adding or modifying some elements of the translation that are more appropriate, familiar, or appealing in the target culture. It may result in a translation that is culturally sensitive and effective, but also divergent and subjective.

- Interpretative translation: This method tries to translate the source text by interpreting the meaning and intention of the author, rather than the literal words or expressions. It may involve paraphrasing, summarizing, or explaining some parts of the original that are ambiguous, complex, or implicit. It may also involve commenting, evaluating, or criticizing some parts of the original that are controversial, questionable, or problematic. It may result in a translation that is informative and analytical, but also personal and opinionated.

- Transcreation: This method tries to translate the source text by recreating it in a new and original way, rather than reproducing it in a similar or equivalent way. It may involve changing the genre, format, tone, or style of the original to suit the target audience and situation. It may also involve creating new content, such as slogans, headlines, or images, that are not present in the original but are relevant and attractive in the target market. It may result in a translation that is creative and innovative, but also different and independent.

#### Translation Approaches:

- Source-text-centric approach: This approach tries to translate the source text as faithfully and accurately as possible, following the same form, structure, and meaning of the original. It does not consider the context, culture, or function of the target text. It may result in a translation that is literal, formal, or foreignizing.

- Target-text-centric approach: This approach tries to translate the source text as naturally and fluently as possible, adapting it to the target language and culture. It considers the context, culture, and function of the target text. It may result in a translation that is free, functional, or domesticating.<sup>12</sup>

- Skopos theory: This approach tries to translate the source text according to the purpose and function of the target text in the target situation. It considers the expectations and needs of the target audience and the translation commissioner. It may result in a translation that is pragmatic, flexible, or creative.

- Contrastive analysis: This approach tries to compare and contrast the linguistic and cultural features of the source and target languages. It identifies the similarities and differences between the two languages and the problems and solutions for translation. It may result in a translation that is descriptive, analytical, or explanatory.



## **Methodology**

The translation is the process of rendering a text from one language to another while preserving the original meaning, style, and tone. However, translating poetry is not just about rendering the words from one language to another but also about capturing the original aesthetics and spirit of the poem. Translating Azerbaijani poetry into English presents various challenges for translators, including maintaining the rhyme scheme, meter, and the use of figurative language while ensuring that the translation is faithful to the original poem. This chapter presents the methodology that will be used to analyze the aesthetic issues that arise when translating Azerbaijani poetry into English.

Before presenting the methodology, a literature review was conducted to review the existing literature on the translation of Azerbaijani poetry into English. The literature review provided a background to the study, and it helped to identify the gaps in the existing literature, which the study seeks to address. It also helped to identify the different approaches and methods used in the translation of poetry. The aim of this study is to show how it is possible to preserve the original aesthetics and spirit of Azerbaijani poetry when translated into English. To achieve this aim, the following methods will be employed:

### ***Comparative Analysis Method***

The comparative analysis method is a popular approach used in the translation of poetry. It involves comparing two or more translations of the same poem to identify the differences in the translation, and how each translator attempted to preserve the original aesthetics and spirit of the poem. This method enables us to evaluate and compare different translations and identify the most successful approaches to translating poetry.

The comparative analysis involves identifying the literary techniques used, the rhyme scheme, meter, and the overall effect of the translation on the reader. The aim is to identify the different approaches used by translators and highlight the techniques that have been successful in preserving the original aesthetics and spirit of the poem. Comparative analysis can also help to identify the shortcomings of different translations, which can inform future translations.

The comparative analysis method has several advantages when translating poetry. First, it enables translators to learn from previous translations and identify successful approaches to translating poetry. Second, it can help translators to identify the specific challenges that arise when translating a particular poem and develop strategies for overcoming these challenges. Third, comparative analysis can help to ensure that the translation is faithful to the original poem while also capturing the original aesthetics and spirit of the poem.

However, the comparative analysis also has some limitations. For instance, it can be difficult to find translations of the same poem that are comparable in terms of quality, style, and approach. Moreover, it can be challenging to objectively compare translations since the evaluation is subjective and dependent on the individual's interpretation. Despite these limitations, the comparative analysis method is a useful approach to translating poetry. It enables translators to identify successful approaches to translating poetry and develop strategies for overcoming challenges. It also helps to ensure that the translation is faithful to the original poem while capturing the original aesthetics and spirit of the poem.

The comparative analysis method will be used to compare and contrast various translations of Azerbaijani poems into English. For this purpose, various translations of the Azerbaijani poem will be chosen, and a comparative analysis will be conducted to identify the differences in translation and how the translator attempted to preserve the original aesthetics and spirit of the poem. The analysis will be done based on the criteria such as literary techniques used, rhyme scheme, meter, and the overall effect of the translation on the reader. This method will help to identify the different approaches used by translators and highlight the techniques that have been successful in preserving the original aesthetics and spirit of the poem.

### *Comparison Method*

The comparison method is another approach used in the translation of poetry. It involves comparing the source text and the target text to identify the similarities and differences between them. The aim is to determine whether the translation is accurate, faithful, and effective in conveying the original aesthetics and spirit of the poem.

The comparison method involves identifying the literary devices used in the source text and the target text, such as metaphor, simile, alliteration, and onomatopoeia. It also involves analyzing the sound patterns, rhythm, and meter of the poem in both the source and target languages. The purpose of this analysis is to identify any deviations from the original poem, and to assess the effectiveness of the translation in conveying the intended meaning and emotions of the poem.

The comparison method is particularly useful when translating poetry because of the importance of preserving the original aesthetics and spirit of the poem. It enables the translator to evaluate whether the translation is successful in conveying the original meaning, emotion, and tone of the poem. This method can also help to identify any cultural references that may be unfamiliar to the target audience and require explanation or adaptation.

One limitation of the comparison method is that it can be time-consuming and challenging to compare the source and target texts in detail. Additionally, the translator's interpretation and

understanding of the source text may differ from that of the target audience, which can affect the translation's effectiveness in conveying the intended meaning and emotions of the poem.

The comparison method will be used to compare the original Azerbaijani poem with the English translation(s) to identify the differences in aesthetics and spirit. The comparison will be done by analyzing the original poem and its translation(s) based on criteria such as the imagery used, the structure of the poem, the use of figurative language, and the cultural references. This method will enable us to identify the challenges faced by translators when translating from one language to another while preserving the original aesthetics and spirit of the poem.

### ***Descriptive Analysis Method***

A descriptive analysis method is a crucial approach in the translation of poetry. It involves a close and detailed examination of the original poem to identify the literary devices used, the sound patterns, meter, and other elements that contribute to the poem's unique style, tone, and meaning. By gaining a deep understanding of these features, translators can develop strategies for preserving them in the translation process, thereby ensuring that the translation captures the original aesthetics and spirit of the poem.

One of the key benefits of the descriptive analysis method is that it allows translators to identify the specific challenges that arise when translating a particular poem. For example, the translator may need to find an equivalent word or phrase in the target language that matches the rhythm or meter of the original poem. Similarly, the translator may need to find a way to capture the cultural nuances of the original poem, such as idiomatic expressions or historical references, which may be unfamiliar to the target audience.

The descriptive analysis also helps translators to develop a comprehensive understanding of the poem's themes, emotions, and intentions. This enables the translator to make informed decisions about how to convey these elements in the translation, thereby ensuring that the translation effectively conveys the intended meaning and emotions of the original poem. This analysis method is a valuable tool in the translator's arsenal, enabling them to produce high-quality translations of poetry that preserve the original aesthetics and spirit of the poem.

The descriptive analysis method will be used to describe the techniques used by the translators to preserve the original aesthetics and spirit of the poem. The method will involve analyzing the translation in terms of the choices made by the translator in relation to vocabulary, syntax, structure, and style. The descriptive analysis will help us to understand the techniques used by the translators to maintain the original aesthetics and spirit of the poem. This method will enable us to identify the linguistic features of the original poem and how they have been transferred to the translation.

### *Literary Translation Theory*

The literary translation method is a widely-used approach in translating poetry. It focuses on capturing the literary qualities of the original poem, including its style, tone, and literary devices. The aim is to produce a translation that is not only accurate in terms of conveying the original meaning but also effective in preserving the original aesthetics and spirit of the poem.

In literary translation, the translator must be familiar with the conventions of both the source and target languages and be able to adapt the poem accordingly. This may involve using a range of translation strategies, such as literal translation, free translation, and cultural adaptation, to ensure that the translation conveys the original poem's style and tone while also being accessible to the target audience.

One of the key challenges in literary translation is capturing the original poem's literary devices, such as rhyme, meter, and metaphor, which are often highly context-dependent and may not have an exact equivalent in the target language. In such cases, the translator must use their creativity to find alternative ways to convey the same literary effect in the translation. Another challenge in literary translation is the need to preserve the cultural and historical context of the original poem. This may require the translator to provide additional explanations or footnotes to help the target audience understand the cultural references or historical background of the poem.

The literary translation method is particularly useful in translating poetry, where the original poem's style, tone, and literary devices play a critical role in conveying the poem's intended meaning and emotions. By focusing on the literary qualities of the poem, the translator can produce a translation that not only accurately conveys the poem's meaning but also preserves its original aesthetics and spirit.

Despite its advantages, the literary translation method also has its limitations. The translator's interpretation of the poem may differ from that of the target audience, and the translation may not always be able to capture the full range of meanings and emotions of the original poem. Additionally, literary translation can be a time-consuming and complex process, requiring the translator to make numerous creative decisions about how best to convey the original poem's literary qualities in the target language. This method is a valuable approach in translating poetry. By focusing on the literary qualities of the original poem, the translator can produce a translation that is both accurate and effective in conveying the intended meaning, emotions, and aesthetics of the poem to the target audience.

The literary translation theory will be employed to provide a theoretical framework for the analysis of the translations. This theory will enable us to understand the challenges that translators face when attempting to preserve the original aesthetics and spirit of the poem. The theory will be used to analyze the translations and identify the techniques used by the translators to achieve a

successful translation. It will also provide a framework for understanding the different approaches and methods used in literary translation.

This chapter has presented the methodology that will be used in the research to analyze the aesthetic issues that arise when translating Azerbaijani poetry into English. The methods of comparative analysis, comparison, descriptive analysis, and literary translation theory will be used to identify the challenges faced by translators and how they have attempted to preserve the original aesthetics and spirit of the poem. The next chapter will present the results of the analysis based on the methodology described in this chapter.

## Results and Discussions

In this chapter, the issues of preserving the original style and aesthetic features during the translation of the rare pearls of Azerbaijani poetry into English are investigated. For this, some poems of poets who have a special place in Azerbaijani poetry were selected, and analyzes were made based on their translations into English.

The first poems we will analyze belong to Samad Vurgun. Samad Vurgun is one of the most prominent classics in contemporary Azerbaijani poetry. The poet's lyrical poems, poems, and dramatic works have been highly valued in the history of ideas for their fullness of meaning, richness, as the product of strong thinking, as the invincible skill of the poet in the truest sense of the word.

Among the poetic examples of the world-famous poet translated into many languages, the poem "Azerbaijan" has been translated into English many times by different translators. This is not accidental. In the true sense of the word, the poem "Azerbaijan" is like a lyrical music - a music that penetrates the hearts. In the poet's poem "Azerbaijan", the spirit of patriotism and loyalty to the land permeates every verse. It is no coincidence that the poem "Azerbaijan", which is rich in colours and shades, has been translated into English by many translators.

Herbert Marshall, Peter Tempest, Gladys Evans, Enver Rza, Walter May and others are among the translators who translated the poem "Azerbaijan" into English. Each translator delivered the poem to English-speaking readers in their own way. Let's consider these translations separately for comparison.

One of the translators of the poem "Azerbaijan" into English is Gladys Evans. A talented translator translated the entire poem into English. As an example, let's look at the translation of the first stanza of the poem "Azerbaijan":

*“Çox keçmişəm bu dağlardan,  
Durna gözlü bulaqlardan;  
Eşitmişəm uzaqlardan  
Sakit axan Arazları;  
Sınamışam dostu, yarı...”*

S. Vurgun, who is considered one of the rare and unusual creators of Azerbaijani poetry, wrote this poem with passion and excitement. In the poem "Azerbaijan", which is accepted as an epigraph to the poet's work, Samad Vurgun glorified the beauty of the fascinating nature, rich material and cultural resources of his native land in a free-spirited poetic language.

See the English translation of the poem:

*“I ve walked these mountains again and again,  
Passed by the springs bright-eyed as cranes,  
And caught the distant plashing strain  
Where quiet Araks waters moved:  
Here love and friends, I ve truly proved.”*

Gladys Evans' translation follows the original. In the translation, the rhythm, harmony, fluency, and intonation of the original have been preserved. The poem, each stanza of which consists of five lines, has been translated with five lines. Let's also say that the poem "Azerbaijan" written by Samad Vurgu in 1935 was translated by the well-known translator Peter Tempest. Although the poem was abbreviated into English, the amazing beauty of nature described in the poem "Azerbaijan" as a product of the poet's poetic power, as well as the words of the homeland, which came from the poet's heart in a very sincere way, were preserved in the translation:

*“I often cross your hills where rise.  
Clear springs that gaze with crane-blue eyes,  
And miles away I recognise.  
The Araks unrelenting roar.  
True friends I value more and more...”*

Let's look at the translation of Herbert Marshall, another translator of the poem "Azerbaijan":

*“I ascended the mountains looked into the eyes  
Of our sparkling springs as they bubble and rise.  
And from far away heard the bullrusher s sight,  
And the slow Arax waters nocturnally move,  
Heretruer friendship I knew, and bright honour and love.”*

Voltaire May also translated the poem "Azerbaijan":

*“I often walked among these hills,  
Among the crane-eyed springs and rills,*

*And listened to the distant trills  
Where river waters peacefully move...  
Here I knew friendship and true love.”*

There are some parts of the poem "Azerbaijan" in the translation of the late poet, great scientist, translator Anvar Rza:

*“Often I roamed through this side,  
By the springs crane-eyed  
I have listened from far height  
To the rivers like the Araz,  
We are with them, they are with us.”*

When we compare this paragraph of the poem "Azerbaijan" in the translation of different translators, we see that each translator deviates from the idea of the original at certain points, they allow additions or reductions, which leads to the weakening of the rhythm and intonation of the laconic character of the original. Most importantly, the original poetry should be preserved. The great poet Samad Vurgun himself was a supporter of creative translation, and most importantly, he considered the preservation of the author's heart and soul in the translation. The poet expressed his thoughts as follows: "In my opinion, the translator should not deal with the literal translation of the words. He should create... The poetry, inspiration and heartbeats of the original are missing in literal translations."

If we are talking about the author's soul, the author's inspiration and the feeling of the heartbeat, even though there are flaws that are considered natural in all translations, each translator's translation can be considered successful. Because those who are engaged in this work know better how difficult translation is. As for Anvar Rza, it is possible that the scholar-translator translated this poem in its entirety, but only three stanzas of the talented scholar's poem "Azerbaijan" have reached us.

The national colour has been preserved in Anvar Rza's translation. Like the original, the translation is rhythmic. The musical mood is felt in the translation. There is no trace of a literal translation. Anvar Rza chose a more correct way and clearly said what the poet wanted to say in a very subtle way. "We are with them, and they are with us." (Both that one and this one of Araz) In this poem, the poet comes out as a son who is attached to the motherland. In the poem, as the verses



full of epithets, metaphors, exaggerations and similes specific to the national colour replace each other, the lyrical image of the homeland becomes more polished and fuller.

*“El bilir ki, sən mənim sən  
Yurdum, yuvam, məskənim sən,  
Anam, doğma vətənim sən!  
Ayrılırmı köniül candan?  
Azərbaycan, Azərbaycan!”*

Check out the translation by the talented translator Gladys Evans:

*“Men know that you are mine by birth:  
My nest, my refuge, and my hearth,  
My mother, native land, dear earth!  
Sever soul and body? Death but can.  
O Azerbaijan, my Azerbaijan!”*

The poem "Azerbaijan" shows how much the poet's love for the motherland, love for his people, his land, his homeland, and its mysterious beauty. Gladys Evans did not overlook even the subtlest points in the poem. The fact that words such as "yurdum", "yuvam", "məskən", which give the meaning of homeland, are kept in the same way as "my nest", "my refuge", "my hearth", shows that Gladys Evans' translation skills are high.

Peter Tempest has translated this part with his own artistry:

*“Full well our people understand:  
You are my nest, my heaven and  
My mother, dearest native land,  
As dear as soul to any man!  
Azerbaijan, Azerbaijan!”*

Love of the country is the soul of Samad Vurgun's poetry. The poet reminds us of this idea in every verse. If we say that people's love, love of country is the breath of life of a person, we will once again understand that life is created for a purpose. A hero who understands the power of the people, the motherland behind him, its life and ability to fight, does not get tired on the battlefield, even if he

burns in the flames, the future, honor and glory of the motherland will be a great consolation for him. He is satisfied with the meaning of his life and death. A poet inspired by the love of the country is lucky throughout his life.

Indeed, the greater part of this luck fell to Samad Vurgun. Walter May also translated the most famous part of the poet's poem "Azerbaijan":

*“All people know that you re my land,  
My life, my nest, my country grand,  
My dearest mother, my native strand.  
Can one split body and soul in a man?  
Azerbaijan, Azerbaijan!”*

This verse is in a different direction in the translation of Anwar Rza:

*“Who knows not you are mine?  
You are my nest my shrine  
My native land ever shine  
You are my heart,  
I m your son,  
Azerbaijan, Azerbaijan!”*

Among these translations, Anwar Rza's translation is considered more successful. However, in the article written about the study of Azerbaijani poetry in English, this translation of Anwar Rza was analyzed as "combining two stanzas of the poem to create a single stanza". How correct is it to look for the above lines in the poem that has not been translated into English? For example, the translator gave the first verse of the poem as follows: "Who knows not you are mine?" Here, the idea is more definite. The poet could have given this line "People knows you are mine". In such a way, an accurate translation would be obtained without harming anything, but the translator leaves no room for doubt in this idea, that is, you are mine. In the second line, "I am my home, you are my abode" The use of the word "you are my temple" instead of the words "you are my temple" sounds like a more successful find. The use of this word as a word suitable for the Eastern color expresses the poet's greater attachment to his native land and village. The verse translated as "You are my heart, I am your son" He adjusts his differences to the line "from the heart". Anwar Rza chose a more correct way,

because the originality, harmony, and rhythm of the translation sometimes forces the translator to move more freely, to use the language as a creator.

Although certain differences are evident in the comparison of the poems, the spirit and idea of the poem have been preserved in all four translations, and no misunderstandings have been allowed. However, even if there is inaccuracy in the translation of some words, this does not harm the content of the poem. For example, Gladys Evans gave the expression "El bilir ki" as "men know", while Peter Tempest and Walter May used the word "people" more correctly. Also, the repeated use of the word "Azerbaijan", which is said with emotion, which makes the heart melt and reflects the more effective word, has been preserved in P. Tempest's translation, and even this paragraph, which sounds like a slogan, has been repeated at the end of the poem. Gladys Evans gave it as "O, Azerbaijan, my Azerbaijan", the poetic power of the word has weakened to a certain extent.

Samad Vurgun, who has an inseparable feeling of loyalty to his motherland, like a baby's attachment to his mother, speaks in the simplest terms, but raises the topic to a philosophical level, as if he sees in himself the ideal hero that he always seeks and questions:

*“Mən bir uşaq, sən bir ana,  
Odur ki, bağlıyam sana:  
Hankı səmtə, hankı yana  
Hey uçsam da yuvam sənsən,  
Elim, günüm, obam sənsən!”*

The poet who expresses his loyalty to the Motherland in extremely clear and sincere language expresses this love in all his verses. The poem is translated by Gladys Evans this way:

*“As mother to me, as child to you-  
Such is the bond we ever knew:  
I'd come back wherever I flew,  
For you are my people, you-my nest,  
My native birthplace ever blest.”*

Walter May translated these verses more successfully:

*“I am your child – my mother you,  
The bonds uniting us are true.*

*No matter if here and there I blew,  
You are my nest, my only one,  
You are my folk, my land, my sun.”*

Samad Vurgun's ability to express his thoughts figuratively is very strong. His deep knowledge of folk creativity and folk idioms is reflected in the poet's poetry. In the last line of the poem, "You are my life, my day, my life!" expression was used to make the poet's idea more effective and powerful. The word "el" used here gives the meaning of the people, my day, my life, place, and space. Since this idea is somewhat incomprehensible in the translation, Walter May translated the word "day" as "sun". In general, Walter May's translation can be considered acceptable.

Samad Vurgun's lyrics are rich and multifaceted. There are many points in the poet's poetry that always make people think, sad and excited. In addition to the optimistic thoughts of the great poet, sometimes we witness verses written with a more fragile and emotional feeling:

*“Fəqət səndən gen düşəndə,  
Ayrılıq məndən düşəndə,  
Saçlarıma dən düşəndə,  
Boğar aylar, illər məni,  
Qınamasın ellər məni.”*

Here is the English translation of this excerpt:

*“When I m away, your face unseen,  
When times and forces intervene,  
My hair is touched with a silver sheen  
For monthes and years press age on me:  
My land, don t blame your absentee.”*

It is really difficult to translate the close moments and painful experiences the poet spent abroad. These verses were also translated by Walter May:

*“But when I leave for far away,  
When comes for me the parting day,  
When time turns all my dark hair grey,*

*When month and years my breathing broach  
Let not the folk my end reproach."*

The poet expresses his attachment to his land and country so madly and openly that he sees the meaning of the Motherland only in Azerbaijan. He feels such a temporary separation as a life of boring, suffocating days and does not hide it. Although this feeling is not felt in the translation, the translators tried to preserve the content of the poem. Indeed, Samad Vurgun's poetry is mixed with so many folk idioms and folk expressions that it is difficult to translate them. For example, it would be unsuccessful to translate folk sayings such as "even if I fly, you are my home" or "when my hair falls out", as well as "the gray months and years are with me". Therefore, the translators have chosen the way that English-speaking readers will understand and understand, and have given the content of the poem.

In his poem "Azerbaijan", the poet describes the nature of this country as if addressing a living person, highlighting its mysterious beauty as the description of a lover:

*"Dağlarının başı qardır,  
Ağ örpəkli buludlardır,  
Böyük bir keçmişin vardır;  
Bilinməyir yaşın sənin,  
Nələr çəkmiş başın sənin."*

This stanza of the poem was successfully translated by all three translators. Here is Peter Tempest's translation:

*"With snow your mountain-tops are capped,  
In cloud-soft shawls their heads are wrapped  
How great and glorious your past!  
Your age no living man can tell  
Nor list the sorrows that be fell."*

Gladys Evans has also successfully translated the passage:

*"Your mountain crests are topped with snow,  
And cloud-a shawl of fleecy flow,*

*Your past is greater than we know.  
Your age from everyone obscured.  
And none may guess what you ve endured.”*

This poem, which is the main artery of Samad Vurgun's poetry, reflects the entire history, wealth, culture, and traditions of the "unknown age", "what has happened to" Azerbaijan, this beautiful country, and everyone who reads it gets a complete idea about our country. The poem "Azerbaijan", which has the effect of an epic with its artistic power, was translated into English from Russian, so the national color was not preserved, which weakened the artistic value of the poem. Here, the poet uses the "white veil" as a symbol of purity in the image of snow and clouds so that in the Eastern world, the presence of a beautiful woman in a white veil increases her beauty even more. Both translators translated it as "shawl", and Walter May translated it as "White woolly blankets", so the meaning is weakened, while the word "white woolly blanket" could be written in English as "kerchief".

As it is rightly said, the poem "Azerbaijan" is a very important artistic event that collectively embodies the main motifs and ideological-artistic direction of Samad Vurgun's poetry, including his lyrics. This poem, as the most beautiful example, is a source of wealth that shines a light on our contemporary poetry and constantly nourishes it with its light.

Suleyman Rustam, a powerful master of words, richly creative, always writing and creating with the passion of youth, whose life was turned into a poetic chronicle, had an impact on the entire lyrical world of his time. The creativity of Süleyman Rustam, whose poetry is new in terms of theme, content, ideology, style, expression, and artistic means, is always characterized by a wide range of topics. His "Romance of the night", "Cranes", "I will give my heart", "Answer to the question", "In the forge of my iron poems", etc. His powerful poems are poetic examples written with great heartache. The description of his country, village, and hardworking people in every verse written by the great poet, who dedicated all his talent and skill to his people and homeland, is as effective as in the artist's tableau.

*“Yenə yuxu görürəm, cavanlıq çağındayam,  
Başımda araqcınım, düşümdə önlüyüm var.  
Yenə korük basıram, zəhmət ocağındayam,  
Gördüyümün içində neçə-neçə dünyüm var.  
Budur, çəkic görməmiş dəmirilər qalaq-qalaq,  
Döşlüyüm yamaq-yamaq, körüyüm yamaq-yamaq.*

*Əlimdən düşmür yerə nə çəkicim, nə gürzüm,  
Şirgözlü, şırağızlı ocağımdadır gözüm.”*

This poem, which gives a figurative description of the poet's childhood, is expressed with such sincere and fragile feelings. This poem is like a biography of the poet, a map of the long and painful roads he has traveled. The poem "In the smithy of my iron poems" has been completely translated into English.

*“Once again I see a dream? That I m a youth once more,  
I wear a skull-cap on my head, and an apron on my knee,  
And again I m at the forge, bellows pumping as before,  
Bellows pulled by knotted rope, that s as frayed as it can be.  
Heaps of iron by my side, which my hammer will yet know.  
Many patches in my clothes, in the bellows many too;  
But I hold my hammer firm, and I hear the anvil s tone.”*

This poem of the mighty poet is written in the form of masnavi. Although the translation of this poem, which is rich in artistic descriptive means, was successfully translated into English, the form of the poem was not preserved. Also, the verse "Şirgözlü, şırağızlı ocağımdadır gözüm" in the poem has not been translated. As "one of the most powerful lyricists of our time", Süleyman Rustam, as it is rightly said, "in what form, in what size, even on what subject he writes on, which many of his friends use his pen over and over again, the poet's works always contain the spirit of Süleyman Rustam, the soul of his work."

*“Xəzən vursa bağçanı, çiçəyimi verərəm,  
Süfrəndə şey tapmasan, çörəyimi verərəm.  
Amansız olsun deyə zərbən cəllad başında  
Biləyinə köməkçi – biləyimi verərəm.  
Düşmənlər nəfəsilə zəhərləsə havanı,  
Onda sənə xəzri tək küləyimi verərəm.  
Tufan qopsa, başında dağlar, qayalar uçsa,  
Qarşısına mən dayaq kürəyimi verərəm,  
Azadlıq vuruşunda ürəyin parçalansa,  
Qoparıb bu sinəmdən ürəyimi verərəm.”*

The words spoken by the poet with deep conviction, inexhaustible love coming from his whole heart, with turbulent exuberance are extremely natural and believable.

Let's see the English translation of the poem:

*“If the winds your garden scathe, flowers I shall give to you,  
If your table victuals lack, bread I ll give to you  
So your blow would carry weight to the tyrant s head,  
All the power of my fist I will lend to you.  
If the foes pollute the air, so you cannot breathe,  
Then my breath that s like the North wind, I will give to you.  
If a mighty tempest rage, bringing mountains down,  
To uphold you, my own back I will lend to you  
If your heart fails in the fight, mine I ll give to you.”*

The idea expressed by the poet in a poetic way has the same effect on the translation of the line in the translation. The translator, who translated the ten verses into nine verses, gave the rhythm, high intonation, and melody of the poem in a very soft way. The exuberance and craziness of the original is absent in the translation. When the poet says in the poem, "If a storm breaks out, mountains and rocks fly on your head", that is, if a calamity befalls you, a disaster happens, I will give you my back, I will support you, I will support you. In the translation, as you can see, the line "mountains, rocks" used in the meaning of "disaster, disaster" has been translated. Also, the phrase "in the fight for freedom" is translated as "fight". This phrase should be translated as "fight for freedom". Also, although the word "Khazri" is translated as "North wind", the explanation should have informed the English readers about the winds of Baku ("Khazri" and "Gilavar").

Having multifaceted creativity, Suleyman Rustam was attached to his country, his village, and his native land with all his being. No matter where he is, in any part of the world, he described the land of fire, the land of Azerbaijan, and its charming corners in his poems:

*“Söz vermişəm bu yerlərə tez-tez gəlīm, gəlmişəm,  
Uca Talış dağlarını yurdum-yuvam bilmişəm.  
Uşaqlıqdan xoşum gəlməz öz sözündən dönəndən,  
Lerikdəyəm, yenə dağlar qoynundayam dünəndən.”*



The translation of these verses is as follows:

*“I said I d return wherever I d roam –  
The tall Talysh Highlands I ve always called  
I never liked those, who promise in vain,  
And so I am back in Lerik again.”*

During the translation, the content of the poem was tried to be given as accurately as possible, the form of the poem was kept as it was, and the poet's thoughts reached the English-speaking readers. In this respect, the translation is close to the original. Suleyman Rustam is an extremely optimistic poet. Although he experienced the most painful moments of his turbulent years, he always wrote and created with the passion of youth. However, sometimes a poet with a sensitive heart cannot hide the sadness that has left a deep mark in his heart.

*“Payız gəldi... Abşeronda yenə dəli yellər əsdi,  
Divan tutdu ilk oğlumla yaşıl alça ağacına.  
Töküldükcə yarpaqları, ürəyimdə bir qəm gəzdi,  
Dedim dözə biləcəkmə sərt yellərin qurmancına?!  
Ən nəhayət düşüb gücdən yavaş-yavaş külək yatdı,  
Lakin sakit olmadı heç ürəyimin köhnə qəmi.  
Ah, yenidən mənə ölən ilk balamı xatırlatdı.  
Çılpaq alça ağacında son yarpağın son görkəmi.”*

Remembering a sad song, these verses cannot be read without excitement. How effective are these verses, which reflect the pain of a tree that loses its leaves under the hard crushing wind of Khazan, and the pain of a horse that loses its child. See the English translation of the poem:

*“Twas autumn, the Absheron tempests were raging,  
The plum-tree I planted when my first son was born  
Was bent to the ground by the wind and tormented,  
The leaves one by one from its branches were torn.  
I wondered, if it could withstand the wild onslaught,  
The wind then died down, but no solace it brought me.  
The tree called to mind my first son now departed:*

*With every leaf gone, it looked dead as could be.”*

The description of sadness and heavy loss in the original has been preserved in the translation. When we follow the rich creative path of the poet, we see that he wrote all his poems with great love and affection. Indeed, Süleyman Rustam's poem is a poetic mirror of modern social life. In his lyrics, the feeling of love and trust in people found emotional, poetic expression, and the poet's poetry gives the human heart good feelings, trust, and an optimistic mood. In this regard, the poet's poem "Romantic of the Night" is characteristic. In this poem, the poet expresses the new life full of romance, the joy he gets from this romance, with great enthusiasm and an exuberant lyric.

*“Bu yatmış küçələrdə bu gecə mənəm ayıq,  
Mənəm addımlarımla bu sükuta yaraşıq.  
Deyin yalnız bu gecə, bir çox gecələr belə,  
Çıxaraq küçələrə gəzirəm gülə-gülə.”*

English version:

*“I walked the streets, the moon shone bright,  
My steps resounded in the night.  
Such vigil I quite often keep  
When it is far too hot to sleep.”*

The optimistic mood and artistic power of the original have been dulled in the translation. Even the verse expressed by the poet in this poem has been translated into English in a distorted state.

*“Başqa bir pəncərədə vərəqləyir Marksı  
Yurdumun qara qaşlı, qara gözlü bir qızı”*

English version:

*“With Lenin's book that night in hand  
Sat black-eyed maiden of the land.”*

Here Marx is replaced by the word "Lenin". Most likely, the names were changed when the poem was translated line by line into Russian.

The series of poems related to the Khazar, which the poet loves and praises, is heartwarming. His "Let Caspian be", "Caspian and cranes", "What does Caspian look like", "Night in the Caspian", "In the Caspian", and "Morning of the Caspian" show how much the poet is attached to his native "Khazar" (Caspian Sea's name in Azerbaijani) with great love and affection:

*“Üzürəm mən yelkənimlə yenə Xəzər sularında,  
Bahar ətri gəlir mənə pıçıldaşan ləpələrdən,  
Şəhərin sülh qalasıdır qəhrəmanlar diyərində,  
Təbəssümü öyrənmişdir süd dodaqlı körpələrdən.”*

English version:

*“Again I sailed upon the broad Khazar,  
The billows sighed to me that spring was near.  
My town is one within a land of peace  
And it has learned to laugh with child-like cheer.”*

First of all, the original ideas were not preserved in the translation. The words "whispering kernels" and "big waves" - "billows" are expressed by the poet in a poetic manner, while "qala" (castle) and "süd dodaqlı" (milk-lipped) have not been translated. Another poem by Süleyman Rustam about the Caspian is called "What does Caspian look like?" The poet praises the sea with all his being, with a madness similar to his own, as if he were praising his beloved:

*“Məndən soruşursunuz: De görək səhər-səhər  
Nəyə bənzəyir Xəzər?  
– Xəzər göyə bənzəyir, göy Xəzərə bənzəyir.  
– Xəzər qızıl həşyali göy məxmərə bənzəyir.”*

These verses sound like this in English:

*“If you asked me in the morn:  
«What is Khazar like?»*

*I would say it s like the sky, and the sky like it,  
It is like a velvet cloth by a gold light lit.”*

In the translation, the content and idea of Suleyman Rustam's poetry have been relatively preserved. However, the figurative phrase "qızıl həşyəli göy məxmər" is translated as "golden velvet dress", which loses the beauty of the poem. However, in the morning, when the sun's rays fall on the sea, the Caspian looks more beautiful, as if wearing a golden velvet dress. The translator didn't catch it. Also, in the first stanza, it is asked what the Caspian is compared to in the morning. The translator mistakenly translated it as being asked in the morning what the Caspian is compared to. Suleyman Rustam's poetry is a product of the poet's life and emotions. In the work of the poet, the Motherland, native land, every part of it is glorified.

*“Ürəyimdə gəzdirirəm doğma ana torpağı,  
Babalardan yadigardır hər gülşəni, hər bağı  
Torpaq altda vaxtli, vaxtsiz yatanları anıram,  
Özümü də bu torpağa bir namizəd sanıram.  
Sanıram ki, yer üzünə işıq salan ulduzlar,  
Köçüb getmiş, dühaların qocalmyan sözüdür.  
Gecələri dünyamızı seyrə dalan ulduzlar  
Torpaq altda yatanların göylərdəki gözüdür.”*

English version:

*“How I cherish in my heart my native ground,  
Every bit was by my father's handed down...  
I think of those who now beneath us lay,  
Knowing well that I shall also lie one day.  
I believe the stars we see above today  
Are immortal words of great men passed away.  
And the stars that wander nightly o er the skies  
Are of those who sleep below the glowing eyes.”*

Rasul Rza, who played a big role in the enrichment of our modern poetry with his different poetic world and unique style of expression, and who brought a new breath to this poetry, is one of

the most successful poets of the world with his free-flowing poems. It should also be noted that the "free poetry" trend, which has caused many creative debates, was launched with the program of updating national poetry and raising it to the level of modern artistic thought culture. In the second half of the 20s, "free poetry" was most reflected in the work of Mikayil Rafili. M. Rafili connected "free poetry" with the approval of a new idea, a new person, and characterized it as a completely new and up-to-date poetic form. Rasul Rza's wide-ranging poetic world lends an effect to a lyrical plot. The poems of the great artist, which are advanced both in terms of content and artistically, and even poems that can evoke the effect of ordinary poetry, instil very effective and fragile feelings in the reader. Because Rasul Rza himself is a sensitive person with fragile feelings by nature.

Rasul Rza loved to travel to faraway lands. He visited Europe, Asia, and Africa, wrote down what he observed, and eventually wrote colourful and interesting poems about France, Algeria, and Iraq. In this regard, his poem "White Elephant" is interesting and characteristic. The poet's poem "White Elephant" does not attract attention from the first lines, but while reading the poem, a painful feeling arises in the heart. The tears of a rare white elephant imprisoned in a cage shake hearts:

*“Ranqunda ilk dəfə gördüm onu,  
Zooparkda  
Ala-bəzək, mil-mil dəmir qəfəs içində  
Tək ağ bir fil, dəmir qəfəs içində.  
Gözləri qara, dırnaqları qara,  
Özü dümağ  
Adama elə baxır ki,  
Deyirsən indi  
Dil açıb danışacaq  
Fillər içində ağı nadir olur  
Fil dustağı nadir olur  
Meşədən ayırıblar onu bildir.  
Qəlbinin qəfəs ağrısına dözə bilmir  
Tez-tez  
Xortumunu qaldırıb bağıdır.  
Gözümdən yaş axır gildir-gildir.  
Qəfəssiz qardaşlarını  
Haraya çağırır.  
Deyirlər fillər uzun yaşayır.*

*Ağ fil, ağ fil!*  
*Neyləyirsən uzun ömrü,*  
*Yerin qəfəs olacağına yüz il,*  
*Ağ fil, ağ fil!”*

Describing how painful the life of a cage is, the life of a prisoner in the image of an elephant, the poet describes the superiority of one day's freedom over living between iron fingers for a hundred years in a very subtle way, in ordinary words, but in a philosophical manner. This poem of the poet was translated into English by Margaret Wettlin as follows:

*“I first saw him one hot noon in Ragoon*  
*a lone white elephant in an iron cage*  
*of many colors and close-set bars.*  
*His eyes were black stars in a milky sky*  
*He might have been any age.*  
*He looked at me as if suddenly*  
*he would begin to cry.*  
*One rarely sees white elephants*  
*Only a year ago he was free*  
*to roam the jungle*  
*Now his heart was broken*  
*Tears brimmed in his eyes,*  
*And above the town rang trumpeted cries,*  
*as he called to his free brothers*  
*to succour him*  
*Elephants are long – lived, they say.*  
*Poor white elephant*  
*Why should you live to old age*  
*in this many – coloured, close-barred cage?*  
*Poor white elephant!*  
*Poor white elephant!”*

In this short poem, Rasul Rza sings a song of rebellion to those who want to keep freedom between iron cages and strangle freedom in the image of a rare white elephant who lives freely but is

now a prisoner. Does it make sense to live so long in a cage? - he says. Behind Rasul Rza's poetry is a prominent artist with deep philosophical thinking who created an artistic chronicle and poetic map of life. Margaret Bethlin, who translated this poem written by the poet with great artistry into English, tried to reflect the content of the poem and the rhyming system as it was in the original and partially succeeded. It should also be noted that it is much easier to translate works written in free verse into English than classical-style poems because this verse is closer to the European style of poetry.

The main object of Rasul Rza's poetry is the planet earth and humanity - without any exaggeration. The poet deeply thinks about the joy, sadness, difficulties faced by humanity, dreams, and faith... Freedom is the light faith of humanity, the love of life, and the last lamp of hope is the exclamation mark of Rasul Rza's poetry:

*“Nə əlimdə silah var,  
nə fikrimdə ölüm.  
Mən insanam;  
sinəmdə döyünür  
sadə bir ürək.  
Məhəbbətə açıqdır könlüm  
Mən insanam.  
Mən nə peyğəmbərəm, nə mələyəm.  
Varım, yoxum  
namusla çörək qazanan bu iki əldir:  
bir də məhəbbət dolu bir ürək!  
Mən nə Marsam, nə Venerayam.  
mən ulduzları insan nəfəsilə isidən  
bir erayam,  
Dinlə məni!  
Amerika, Avstraliya, Avropa,  
Dinlə məni, Afrikam, Asiyam.  
Mən arzu oğlu,  
ümid oğlu  
qələbələr atası,  
Gələcəyin babasıyam.  
Mən bu günün müjdəsini  
sabaha aparayıyam.”*

Great faith in the future is the mainstay of R. Rza's hero. It has childish joy, sadness, and sadness. Optimistic feelings are manifested in the heart of the hero mixed with sad feelings. That is why the hero of R. Rza is not a novice who finds happiness in the analysis of transient passions, trapped in his own small, subjective world, but a wise person who opens his heart to the world's dreams, joy, and pain. That's why the expression "I will bring the good news of today to tomorrow" which the poet persistently says, is extremely natural and convincing. See the English translation of the poem:

*“In my hands no murderous weapon,  
In my heart no murderous plan,  
I stand before you,  
a man.  
A man's heart beats within me.  
With love my life began,  
For I am a man...  
I am no prophet, no saint,  
but my wealth is without taint:  
two bare hands  
to earn my bread with,  
and a heart to love with  
I am no hero, no sage,  
but I am one with the age,  
breathing man's warmth on the stars.  
Hear me, America, Europe, Australia!  
Hear me, my Africa, my Asia!  
I am the son of your dreams,  
heir of your hopes,  
father of victories,  
grandfather of the future.  
Mine is a task of committing today  
into the hands of tomorrow.”*

In the translation, the poem's weight, intonation, the mood of the hero - the person, and the rhyming system have been kept in place. At the beginning of the poem, the fate of the person



described with restraint and a calm tone changes at the end. With a high tone, excitement, speech, a person comes out as a evangelist, calls the whole universe to the future with words full of hope. The owner of a heart full of simple love considers himself stronger than Mars and Venus. In the translation, this emotion was preserved, but the original words Mars and Venus were translated as "hero", the word "intelligent" as "sage", and the word "angel" as "saint". However, the word "angel" could be given as "angel", because the words "saint" and "angel" are completely different words.

The title of the poem has not been translated correctly. The poet did not say "door", but "doors". Here, the translator has translated the word "door" as if it means the door of the house. "Open the door, a person is coming. When the poet says "doors", he insists and emphasizes the opening of all the doors of the universe, which are closed by the oppression of armed and bloody strongmen. Possessing strong and original innovative researches, Rasul Rza is able to fully express not only the social mood, but also himself in any poem he writes. In the above-mentioned poem, the poet seems to have penned his own biography. Of course, this is a life page that fits the lifestyle of hundreds and thousands of people. It is a poetic expression of the wise life savings of people who have lived a complicated, troubled, difficult life - our contemporaries. The path of man is difficult and complex. However, he must go through this path at any cost. Real joy, joy is the joy that comes from overcoming this difficulty, this complexity. This is the main humanist concept of R. Rza's lyrics.

Rasul Rza, as a poet who deeply "felt and understood" the essence of life events, who was able to courageously turn the important political events of the time into poetry materials, clearly reflected this in his poems of the Eastern poetic series:

*“Əlcəzairdə,  
geniş meydanda öldürdülər onu.  
Öldürdülər günün günorta çağı:  
Minarədə azan başlayanda...  
Eşitsin yer kürəsi –  
Böyük Ana  
Mən müsəlmanam!...  
Mən, əliqabarı,  
könlü qubarlı,  
sinəsində  
ışıqlı günlərin həsrəti,  
ömrünün vərəqlərində  
neçə əsrin dərdi,  
hər yəhudinin,*

*xaçpərəstin,  
bütərəstin  
müsəlmanın  
qardaşyam.  
Azadlıq uğrunda  
Mübarizə döyüşçüsünün cəbhədaşyam.”*

English translation:

*“They killed him  
in Algiers,  
on a public square,  
in broad daylight.  
When from the minarets came the call to prayer,  
they killed him on a public square...  
I would declare:  
«I am a Mohammedan:  
a Mohammedan!...»  
I am a citizen of the land you loved.  
I am the brother  
of every Jew,  
Christian,  
pagan,  
Mohammedan  
Whose hands are calloused,  
Whose heart is sore,  
Whose soul aspires to a better day  
Whose shoulders are bowed under  
the burden of the ages.  
I am the ally of all who fight  
for freedom.”*

Analyzing and evaluating Rasul Rza's creativity step by step, the researcher Arif Abdullazade writes that the great human feelings and patriotic feelings packed into a small poem are of special

importance in Rasul Rza's creativity. It is in this specific sense that he occupies a completely independent position in Azerbaijani poetry.

The world of Rasul Rza, whose subject area is very wide, is always restless, always turbulent. In the poem "In the Square of Algiers", the poet is part of the people who are hostile to the murderer of a young Arab who was killed in front of everyone without the fear of God by a deviant enemy in his native land, precisely at the time of Azan. According to the poet, there is no religious separation between those who fought for freedom. Freedom has a religion, and that is struggle. The poem was translated into English by Margaret Whettlin with great skill. The imagery and artistry in the poem have been kept as they are, and the form and content have been observed. In a perfect poem, there is such a unity between the form and the content that when the form is broken, the content is also broken, and the poem loses its influence, grandeur and beauty. It is in this direction that the translation is readable and completely suitable for the English reader.

Emphasis on life and nature, and the ability to express this emphasis in a poetic form is a leading line in R. Rza's poetry. When we come to the poet's poetic world, we see the power of the poet's pen, which breathes in the atmosphere of our modern era from the very beginning, "creates monumental plates," and uses "a thousand shades of color - words". The poet's "Songs of the Sea" series of poems is a bright example of this.

*“Dəniz nə rəngdədir.*

*Mavi?*

*Eləmi?*

*Ancaq mən dənizi yaşıl görmüşəm.*

*Dəniz yaşıl olur?*

*Eləmi?*

*Ancaq mən dənizi qara görmüşəm,*

*Dəniz qara olur;*

*Eləmi?*

*Ancaq mən dənizi ağ görmüşəm.*

*Mən dənizi üşüyən görmüşəm.*

*Mən dənizi acıqlı da görmüşəm,*

*Gülən də.*

*Nə rəngdədir dəniz?”*

In the sea poem, which reveals the different human character in its full meaning, and characterizes it comprehensively with images and generalizations, Sea is Man. The poet creates the image of Man in all the shades of nature, which he addresses at many points in his creativity. In particular, this is reflected more prominently in poems with sea lines. The poem was translated into English by the talented translator Tom Botting:

*“What colour is the Sea?  
May be it s blue?  
Is it?  
Yet I have seen it green  
Is it?  
Yet I have seen it black  
Can the sea be black  
Can it?  
But I have seen it white.  
I ve seen the sea when it shuddered  
with cold.  
I ve seen the sea perspiring  
I have seen it both angry  
And laughing.  
What colour then is the sea?”*

The sea described by the great artist in these colorful poetic lines, its description in different shades makes a person think and think deeply. Let's also say that thought is the driving force of Rasul Rza's poems, its essence. The poet manages to decorate his poems with the wonderful power of the artistic word, to present them as examples of high art, because Rasul Rza's poetry draws its juice from living life.

The translator, Tom Botting, kept the content and poetry of the poem and did not make any cuts. In the poetry of R. Rza, who has a wide, comprehensive and at the same time complex creativity, sometimes directly describing the sea, sometimes with figurative shades, time humanizes it in a way, in the fate of this huge being, there are many poetic goals connected with man: ahnur khusilus

*“Qoca dənizçi danışdı mənə,  
fikirli olur, – dedi,*

*məkrli olur, – dedi,  
sirli olur, – dedi,  
təmiz olur,  
kirli olur, – dedi dəniz.  
Sonra da əlavə etdi:  
İnsan kimi.  
Bir qədər düşündü,  
dedi zaman kimi..."*

This poem, written by R. Rza with great artistry, sounds close to the original in Tom Botting's translation:

*“An old sailor told me  
That the sea is sometimes pensive.  
And cunning at times, so he told me.  
Mysterious, too, it can be.  
The sea, too, can be foul, he declared.  
The old man added,  
«Just like a man!»  
Then he mused for a while,  
«Just like our fate...»”*

As in the poem "The colour of the sea", here, too, the characteristics of the person depicted in the image of the sea are clearly shown, and the reader witnesses the close similarity between the sea and the person. No changes were allowed in the translation, but the phrase "It is dirty, said the sea" in the original was not considered and was not translated. Of course, the translator's work is extremely complex and responsible work that requires the jeweller's precision. He should be familiar with the intricacies of the language he is translating; he should know well the lifestyle, customs, and lifestyle of the people to whom the original belongs. Let's say that the examples of poems in the "Anthology of Azerbaijani poetry" in English were translated into English on the basis of line-by-line translations into Russian. It is from this point of view that sometimes noticeable defects arise from the translation into Russian.

There is magic, hidden love, and desire from the heart in every verse of R. Rza's poem "The Sea". He talks to the sea as if he is talking to his lover, whom he has been longing for years, whom he loves, but could not meet, but met only in his dreams:

*“Dənizi görməsəm hər gün,  
elə bil acam.  
Hər gün onu görsəm də  
Mən dəniz təşnəsiyəm,  
Mən dənizə möhtacam.”*

This poem, written with sincere and tender feelings, is a reflection of the poet's world - the world full of love. Translator Tom Botting has translated this poem as follows:

*“If for one day I don't see the sea  
It is as though I were starved.  
I may gaze at the sea every day,  
Yet I yearn for the sea.  
Forever I long for the sea.”*

The content of the original text was reflected in the translation, but the rhythm and rhyme system of the poem was not preserved in the translation. Tom Botting has taken a kind of free path, which gives the impression that the poem is translated line by line.

R. Rza's poem is a rich and comprehensive example of poetry with its content and completeness of ideas, progressive philosophical spirit, imagery, expression, poetics of ideas, its structure, form and image. Rasul Rza is an extremely sensitive and fragile poet. Take a look at the example below:

*“Sakit ol, dənizim!  
Uşaq deyilsən ki...  
Maşallah, sinənin qabarığı,  
Üfüqdən-üfüqə qədərdir.  
Səni sahilə bağlayan nə tale,  
Nə qəzavü qədərdir sən dənizsən.  
Qurular necə olar, ayaqlanıb gəzsən...  
Sakit ol!*

*gəl öpüm duzlu dodaqlarından  
Mən də kövrəlib ağlayaram ha...  
Sən ağlasan.”*

Of course, it is not easy to keep the spirit of this poem, which is perfect in form and harmonious in English translation:

*“...Calm yourself, sea!  
You are no shield...  
Some evil may seize you...  
Your vast breast is heaving  
From skyline to skyline.  
You are bound by the shore  
not as your doom,  
Or some dire obligation.  
You are the sea.  
What would remain of the land  
If you were to thrust over it?  
Calm down, I say!  
Come, let me kiss your salt lips.  
Not restraining my tears  
I shall weep with you,  
If you will but weep with me.”*

Tom Botting's translation takes the idea away from the original. In the original, the hero is connected to the sea with all his being, loves it with all its features, tolerates its capriciousness, likes to be caressed when it roars and roars, takes care of its heart with soft, sweet praise words, kisses, and if it is not calm, it means that it will curl up and cry, what is this translation? "Calm down, I say!" In the translation, there is no trace of the desire for the sea. The word "Mashallah", which is often used as an oriental idiom and means "May it be as God wills it", has not been translated. The spirit of the original, the hero's discomfort born of sensitivity, the feeling, the excitement, is absent in the translation.

Another poem related to the sea is called "Love":

*“Bu gecə öpdüm dənizi;  
Sahildən ayrılıanda.  
Dodaqları duzlu idi;  
göz yaşı kimi.  
Düşündüm: niyə öpdüm onu?...  
Yaxşı deyil.  
Düşündüm, yaxşı ki,  
dəniz göz yaşı deyil.”*

Tom Botting's translation:

*“Tonight I kissed the sea  
Departing from the shore.  
its lips were wet  
And salt as tears.  
I asked myself, why kiss the sea?  
A wasted kiss, I know  
But I am glad I also know  
The sea is not salt tears.”*

In this translation by Tom Botting, the idea of the original is taken too simple, dry and unintelligible. First of all, let's note that in all his writings, Rasul Rza looks at natural phenomena with human eyes. For him, the sea is not ordinary, lifeless, "full of salt water". The sea is dear to him. His girlfriend, whom he meets every day, when he leaves, when he leaves. The phrase "Not good" is used in the poem. First of all, "kiss" is separation. The longing fear of separation, and the second one is the question of the "kiss" being considered a shame as a sign of waiting for "haya" in the eastern custom. The expression "It's good that the sea is not torn" is used in the meaning of salt - to burn, burn, put on fire. These meanings are not reflected in the translation. "Sea" is given as an inanimate object. If the translator felt that the poet used sea in the meaning of lively, loving, he would have used it as "her lips". But it's translated as "wasted kiss".

Many of our poets have tried their hand at this form of poetry, but Rasul Rza's peak remains high. It is no coincidence that the famous critic A.Nazim while trying to summarize the characteristics, idea direction, and aesthetic sources of free poetry, considered it "an artistic event capable of expressing the content of the era" while giving his honest statement".



In his poetry, Rasul Rza is an artist who is able to revive the environment surrounding the lyrical hero, who penetrates deeply into the "smallest" life events, as an aesthetic wealth:

*“Hərənin iki gözü var;  
birini çıxarmayıbsa  
bıçaq, daş ya güllə.  
Hərənin iki gözü var.  
Onunku üç idi.  
ikisi üzündə,  
sənin kimi,  
mənim kimi.  
Biri könlündə.  
İki gözüylə dünyaya baxar,  
biri ilə günlər, ağlayardı.  
Belə bir dostum vardı.  
Bir söz:  
hamıya gərəkdir,  
üçüncü göz!”*

Tom Botting's translation:

*“Every man has two eyes,  
If one of them has not been gouged out  
By a man, by a stone, or a bullet  
Every man has his two eyes.  
But this man had three.  
Two in his head  
Like you  
And, like me –  
And one in his soul  
With one he laughed and he wept.  
Such was the friend that I had.  
I see it is clear*

*That every one needs a third eye!"*

Since Rasul Rza's creativity is aimed at understanding the world with all its existence, perceiving it with its rich colors and shades, the roots of poetry are nourished by the wonders of this world. First of all, it is the person who makes him think. It is his love for people that illuminates every line of his poetry. This is the main principle of the poet's creativity. In the poem "Third Eye", the poet, who wishes everyone to have the eye of the heart, thinks that having two eyes is a means for a person to see very ordinary things. The real eye is the eye of the heart. Not having the eyes of the heart "means to be deprived of everything, to be blind from the heart, to lose one's feelings and thoughts, to lose one's existence".

The content of the poem is reflected in Tom Boating's translation. The poetic structure and expressions of the poem are in place in the translation. The fact that in the original, the human eye is "on the face" and in the translation, it is translated as "in the head" does not harm the poem, because this word is accepted in English in order to understand it.

No abridgement was allowed in the poem; the number of verses is 15 lines, as in the original. The great artist R. Rza is a philosophical poet, a powerful poet who always makes one think, sometimes skillfully hides his thoughts in subtexts and makes his reader read them again and again for understanding. The poet's poem "Time" is exceptional:

*"İlkin gördüm onu.*

*Saçlar nə saç!*

*Gözlər nə göz!*

*Dodaqlar nə dodaq!*

*İnsan şəklinə girmiş alovlu bir qadın ehtirası!*

*Dantenin Biyatriçası!*

*Titsyanın Venerası!*

*Füzulinin Leylası!*

*...Rast gəldim.*

*saçlara,*

*gözlərə,*

*dodaqlara baxdım!*

*Hey, hey!*

*... hanı elə bir qüvvət!*

*Hanı?*

*Canlandıra yenidən.*

*– Biyatriçanı!*

*Veneranı!*

*Leylanı!”*

Time is a point on the paths of time, and life, where fiery, crazy youth, a symbol of passion, and depressed, crushed old age face to face. The poet expressed the first moments of life and the last moments with unique words.

See the English translation of this poem:

*“For the first time he saw her...*

*Ah, what hair!*

*Ah, what eyes!*

*Ah, what lips!*

*Burning womanly passion*

*In the guise of a human being!*

*Dante s Beatrice!*

*The Venus of Titian!*

*Leili of Fisuli!*

*...They met again.*

*He gazed at her hair.*

*At her eyes,*

*At her lips.*

*Ah!*

*Where is the force,*

*Oh, where,*

*That could bring back to life*

*Beatrice,*

*Venus,*

*Leili...”*

In his translation, Tom Botting tried to use the words in their place, trying to make the meaning of the original come out correctly and maturely, and he was relatively successful. In the original, the

word "Füzulünün Leylası", which rhymes with the words "Biatrıçası" and "Venerası", was translated by Tom Botting as "Leili of Fisuli".

Another great thinker and poet - Bakhtiyar Vahabzade, is a lyric poet, a poet whose heart is full of love and affection. His world of love spread a flame from its circle, and many poets gathered in the light of this flame, got inspiration from it and benefited from it. And it is not by chance that the poet's artistic power attracted the Western world as well; the great poet's poetic pearls were translated into different languages and won the love of readers. The feeling of love, the fire of love dominated the poet's heart. Whether it is his poems describing the Motherland, land, or nature, or his poems reflecting his feelings towards man - holy beings, mother, father, we see this fire, this fire in his fiery verses:

*"Sevirəm havanın tutulmağını,  
O, günəş doğacaq,  
O, günəş ancaq!  
Sevirəm qışın da sərt olmağını  
İsti yay doğacaq,  
İsti yay ancaq!  
Sevirəm nifrətin lap son həddini,  
O, sevgi doğacaq,  
O, sevgi, ancaq!  
Sevirəm zülmün də məşəqqətini  
Ədalət doğacaq,  
Ədalət ancaq!"*

English version:

*"The eclipse I love  
It shall give birth to the sun,  
The sun, for sure!  
Harsh winter I love  
It shall give birth to hot summer  
Hot summer, for sure!  
Hatred s climax I love  
It shall give birth to love,*

*Love for sure!  
Tyranny's pain I love  
It shall give birth to justice,  
Justice for sure!"*

The translator, a professor at Indiana University, Talat Sait Halman, translated this example of the poem into English with his own skill. escaped, not translated.

In the work of Bakhtiyar Vahabzade, the feeling of seeing the world without borders, a "romantic protest against all kinds of borders", the desire to see the wide horizons that stretch as far as the eye can see without any obstacles, sounds like a protest march in the poem "Tear down fences":

*“Hər kəs öz bağıni tez çəpərləyir,  
«Çəpərdən bu yana mənimdir», -deyir.  
Tutmayaq çiçəyin, gülün yolunu,  
Onların könlünü dağ-dağ etməyək.  
Təbiət azaddır,  
Gəlin biz onu  
Hasarlar içində dustaq etməyək.  
Sökün çəpərləri, daş hasarları,  
Gözlər uzaqlara dikilsin barı.  
Könül otaqlara sığırımı təkçə,  
O atlansa gərək dağdan, dərədən  
Baxmaq istəyirəm göz işlədikçə  
Uzanan o geniş üfüqlərə.”*

The poet's original feelings, anxiety, insistence full of thoughts make people think constantly. The translator Sait Halman has successfully translated these lives absorbed in poetry into English. See the English translation of the poem:

*“Everyone puts up a fence around his own field  
Saying: «On this side of the fence, mine is the yield».  
Come, tear the fences down, demolish the ramparts  
So that our eyes can gaze at distant parts.*

*How can rooms contain the heart that must live free»:  
It should leap over hill and valley on and on.  
So long as my eyes possess the power to see,  
I shall keep scanning the widening horizon.  
Never go the way of the flowers, of the rose,  
Never put their hearts in death's throes nature is free:  
Never hold it inside the fortresses, in captivity.”*

Worldview is the main artery of Bakhtiyar Vahabzade's poetry. And in this sense, the poet lives with love the integrity and indivisibility of the world, he experiences in his poems how painful and how sad the feeling of separation is:

*“Xəritə üstündə rənglərlə erkən,  
Dünyanı ayırdıq məmləkətlərə.  
Hər yerdə torpağın rəngi bir ikən  
Nədən biz ayırdıq onu yüz yerə?  
Hər kral «Bu dünya mənimdir» dedi,  
Təzədən neçə yol bölündü torpaq.  
Dünyanın sərhədi heç dəyişmədi,  
Nə böyüdü,  
Nə də  
Kiçildi ancaq.”*

The spirit of protest against dividing time into calendars, sky and land into borders, and maps into colours dominates the pathos of Bakhtiyar's poetry. In general, these poems can be called thoughts about time, imagination and desire. This poem called "Border of the World" sounds like this in English:

*“We daubed colours on the map at the outset  
To divide the world into many countries.  
The earth is one colour everywhere – and yet  
Why did we break it into a hundred pieces?  
Every kind declared: «The world belongs to me».  
Over and over again, we split the land;*

*But the earth never had a new boundary:*

*It never shrank nor  
did it ever expand?"*

The translator kept the purposeful way of saying the poet in this passage; the rhyme was not broken, and even the number of lines remained as it was in the original. This shows that the talented translator Sait Halman, besides being familiar with the poet's work, feels, first of all, like a sensitive person, he hears the poet's heartbeat and witnesses his life. However, the words "kral" and "king" in the original are given as "kind", and the expression "this world belongs to me", which is said in a dignified manner, with judgment, is slightly translated as "The world belongs to me", the high intonation in the poem, The determination has weakened, and the meaning of the phrase "böölündü torpaq" in the unknown phrase has changed slightly since it is translated as "we split the land".

It would be good if the expression "This world is mine" was translated as "This world is mine". In Bakhtiyar Vahabzadeh's work, the image of the mother has created with such artistry within the framework of the artist's thinking that everyone is indebted to this holy body. No matter what peak you stand in life, you are nothing like a mother; you owe her until the last moment. In the poem "My Mother", the poet describes his feelings, his emphasis on his mother, his love with such a natural, poetic sensitivity that the image of the plot - the image of the mother - comes to the fore with its greatness and inaccessibility:

*“Savadsızdır,  
Adını da yazı bilmir  
Mənim anam...  
Ancaq mənə,  
Say öyrədib,  
Ay öyrədib,  
İl öyrədib.  
Ən vacibi:  
Dil öyrədib  
Mənim anam...  
Bu dil ilə tanımışam  
Həm sevinci,  
Həm də qəmi...  
Bu dil ilə yaratmışam*

*Hər şeirimi,  
Hər nəğməmi.  
Yox, mən heçəm,  
Mən yalanam,  
Kitab-kitab sözlərimin  
Müəllifi: mənim anam!”*

Poetry is like music from the beginning. The consecutive repetition of rhyming words such as "Number, Month, Year, Language" used here strengthens the idea a little and makes the poem more effective. It is impossible to read the heartwarming poem "My Mother" without being affected.

*“She is illiterate.  
She cannot write her name –  
my mother  
But she taught me how to count.  
She taught me the names of the months and years,  
and most importantly,  
She taught me language –  
my mother.  
I tasted joy and  
Unhappiness  
with this language  
And I created every poem  
of mine  
and every melody  
with this language.  
Without that,  
I am nobody  
I am a lie.  
And the creator of my work,  
in all its volumes,  
is my mother.”*

The translator was able to convey the meaning of the poem, but the translation seems to carry the character of a translation; the word order is in the place of the content, but the harmony in the



poem and the fragile feelings born from confession are not visible in the translation. This can be explained by the fact that Bakhtiyar Vahabzadeh's poetry is a poetry of people who travel through painful roads, live through painful years, and are born from the beating of the heart.

No matter what the poet writes about, the event he describes is so vivid and convincing that it once again confirms that he is a master of words. In this regard, the poem "Black hair, white hair" of the talented wordsmith is characteristic. White hair is a sign of wisdom, valued as a contribution of years of hard work, and sleepless nights; if black hair is a natural gift, then white hair is an achievement that melts the candle of the heart, writes the poet:

*“Alışırım gecələr masa arxasında mən,  
Saçlarım da ağarır, qəlbimin atəşindən...  
Qara, şəvə saçları təbiət vermiş mənə,  
Mən güvənə bilmərəm onun bu töhfəsinə.  
Zəhməti həyatımın ilk bəzəyi sanmışam.  
Ağ saçları həyatda mən özüm qazanmışam.”*

This poem, written in Masnavi form, has been translated into English as follows:

*“I burn the midnight oil. It s there  
The flames within me singe my hair...  
My pitch–black locks were nature s gift.  
What credit could I claim for this?  
Its toil I prize above all else:  
My grey hair I have earned myself.”*

Although the fluency, beauty of meaning, and sadness in the poem remain relatively in the translation, the effect that works deep into the heart in the original is weak. The poem was translated into English by the talented translator Peta Tamnest. It is shown in the poem that the poet's hair turned gray because he sat behind the table at night and spent sleepless nights writing and creating. In the translation, the phrase "behind the table" was not translated, and the reason for the greying of the hair was not indicated.

## Conclusion

Throughout the thesis, we have explored the aesthetic issues involved in the translation of Azerbaijani poetry into English. In the literature review, we researched the relevant sources on the topic and identified some of the major challenges and debates around translation aesthetics. In the discussion section, we analyzed the aesthetic issues that arise specifically in the translation of poetry from Azerbaijani to English, focusing on examples from the works of Samad Vurgun, Rahul Rza, and Bakhtiyar Vahabzade.

In the research, various methods for poetry translation were examined, with a focus on the communicative translation approach. By prioritizing effective communication and conveying the intended meaning, emotions, and aesthetic elements, this method aimed to strike a balance between faithfulness to the original text and providing a smooth reading experience for English-speaking readers. Through the application of the communicative translation method, this study aimed to bridge the gap between Azerbaijani and English poetry, fostering a deeper understanding and appreciation of both literary traditions. The translated texts showcased in this thesis serve as a testament to the transformative power of translation, enabling English-speaking readers to access the beauty and thought-provoking nature of Azerbaijani poetry. While translation is a subjective process influenced by the translator's interpretation and choices, this research contributes to the exploration and refinement of translation methods for capturing the aesthetic nuances of Azerbaijani poetry in English. Collaboration and further research in this field are encouraged to enhance the understanding and appreciation of Azerbaijani poetry in the English-speaking world.

In this conclusion, we will summarize the main findings of the research and discuss their implications for future research and translation practice. We will also reflect on the broader significance of the thesis for the field of translation studies and the cultural exchange between Azerbaijan and the English-speaking world.

The research has highlighted some of the key aesthetic challenges involved in the translation of Azerbaijani poetry into English. These challenges include the translation of culturally-specific references, the preservation of poetic form and structure, and the recreation of the original poem's rhythm and musicality. Through the analysis of specific examples, we have demonstrated how these challenges can be addressed by translators through various strategies, such as using footnotes or cultural explanations to provide context, adapting the poem's form to suit the target language, and experimenting with different poetic devices to convey the original's rhythm and musicality. Our research also reveals that there is no one-size-fits-all approach to translating Azerbaijani poetry into English. Each poem presents unique challenges and opportunities, and translators must be creative and flexible in their approach. The thesis shows that the aesthetic choices made by translators can have significant consequences for the reception of the translated poem by readers. As such, the role of the translator as a mediator between two cultures is an important one and requires a deep

understanding of both the source and target languages and cultures. The research has broader implications for the field of translation studies. By focusing specifically on the translation of Azerbaijani poetry into English, we have contributed to a growing body of research on the translation of non-Western literature. This research is important because it challenges the dominance of Western literary canons in the field of translation studies and highlights the richness and diversity of literary traditions from around the world. The thesis also contributes to the ongoing debate about the role of the translator in the cultural exchange between different nations and languages and the importance of translation in facilitating intercultural understanding and communication.

The translation process is a complex task that involves not only transferring the meaning of the text but also preserving the style and aesthetic features of the source language. When it comes to translating from Azerbaijani to English, there are certain aesthetic issues that need to be taken into consideration. This chapter aims to explore the aesthetic issues in translation from Azerbaijani to English and provide some strategies for dealing with them.

So as a conclusion, the main aesthetic issues in the translation are as follows:

#### 1. Cultural Differences:

One of the main aesthetic issues in translation is the difference in culture between the source and target languages. Azerbaijani literature is rich in cultural and historical references that may not be familiar to an English-speaking audience. Therefore, it is essential to find ways to convey these references in a way that is understandable and meaningful to the target audience

#### 2. Language Structure:

Another aesthetic issue in translation is the difference in language structure between Azerbaijani and English. Azerbaijani is an agglutinative language that allows for the creation of long and complex words by adding suffixes and prefixes to the base word. In contrast, English is an analytic language that relies on word order and the use of prepositions to convey meaning. This can make it challenging to translate Azerbaijani texts while preserving their aesthetic features

#### 3. Poetry and Prose:

Azerbaijani literature is rich in both poetry and prose, and each requires a different approach to translation. Poetry is characterized by its use of rhyme, meter, and imagery, while prose relies more on narrative structure and language. Translating poetry requires a particular sensitivity to the sound and rhythm of the language while translating prose requires a more straightforward approach that focuses on preserving the meaning and style of the text.

So What are the strategies for dealing with aesthetic issues in translation?

#### 1. Cultural Adaptation:

One strategy for dealing with aesthetic issues in translation is cultural adaptation. This involves finding equivalent cultural references in the target language that convey the same meaning and significance as the original reference. For example, if an Azerbaijani text refers to a particular historical event, the translator could provide a brief explanation or provide a similar reference from English history to help the target audience understand the significance of the reference

## 2. Transcreation:

Transcreation is another strategy for dealing with aesthetic issues in translation. This involves creating a new text that captures the essence and style of the original text while adapting it to the cultural and linguistic context of the target language. This strategy is particularly useful when translating poetry, as it allows the translator to preserve the rhyme, meter, and imagery of the original text while adapting it to the target language.

## 3. Collaboration:

Collaboration between the translator and the author is another strategy for dealing with aesthetic issues in translation. By working closely with the author, the translator can gain a deeper understanding of the cultural and aesthetic features of the original text and find ways to preserve them in the target language. This strategy is particularly useful when translating literary works that have a unique style and voice.

In conclusion, translating from Azerbaijani to English involves dealing with a range of aesthetic issues, including cultural differences, language structure, and the difference between poetry and prose. To deal with these issues, translators can use a range of strategies, including cultural adaptation, transcreation, and collaboration with the author. By using these strategies, translators can preserve the aesthetic features of the original text while making it accessible to a new audience.

Translating from Azerbaijani to English poses aesthetic challenges that require careful consideration to preserve the cultural and linguistic features of the original text. Strategies such as cultural adaptation, transcreation, and collaboration with the author (if possible) can help translators overcome these challenges and produce a translation that accurately conveys the essence and style of the original text. Successful translation from Azerbaijani to English is only possible if we strike a balance between preserving the aesthetic features of the source language and making the text accessible to a new audience, and skilled translators can achieve this balance by employing various techniques and strategies, including the ones we mentioned & made comprehensive, in-depth analysis and investigations during the research.

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