

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THEORETICAL AND PRACTICAL PROBLEMS
OF AUTHOR TRANSLATION**

Speciality: 5715.01 – Theory of literature,
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Field of science: Philology

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GENERAL CHARACTERISTIC OF THE WORK

The relevance of the research and degree of elaboration. An author's translation refers to when the author translates their own work into another language (auto-translation).

The prevalence of author translations is often supported by a bilingual environment, where this type of translation becomes especially significant.

During the process, the author-translator is able to convey the cultural richness of one language into another. This transfer is made possible by the author's deep understanding of the cognitive and cultural values of the people who speak the language in which the original work was written or translated.

Scholars in literary theory and linguistics have differing views on this practice. Some advocate for it, while others are more critical.

Writer-translators aim to create a dialogue between two languages by enriching their works and expressing themselves creatively in both the language and culture they are translating.

In today's era of globalization and technological advancements, where communication barriers are diminishing and people are eager to learn multiple languages, the significance of translation is growing. Author translations not only address the typical challenges of literary translation but also highlight the similarities and differences in how a literary text is perceived when translated by the author versus a professional, non-author translator. From this perspective, the comparative study of author translations in translation studies is both relevant and a promising field of research.

There has been a growing need for scientific analysis and research into the existing challenges of author translation, particularly through involvement in studies like a Ph.D. dissertation in philology. These factors highlight the relevance of the dissertation topic.

Author translation remains one of the least explored yet intriguing areas within both Azerbaijani and international translation studies.

Author translation remains a relatively underexplored domain within Azerbaijani and foreign translation studies, presenting intriguing challenges.

In translation studies literature, there are only a few works that address the phenomenon of author translation. Typically, these discussions appear in individual articles or as chapters within broader monographs on translation topics.

Author translation in Azerbaijan began with the works of prominent Azerbaijani writers, poets, and dramatists from the 19th century, a period marked by enlightenment. This era also saw the systematic development of Azerbaijani-Russian relations, extending beyond literature to various aspects of life. From this perspective, it is valuable to examine the artistic works of Azerbaijani writers, poets, and dramatists from the 19th to the 21st centuries, focusing on their author translations from social, cognitive, and communicative viewpoints, both diachronically and synchronically. Additionally, studying author translations across different genres reveals the opportunities, challenges, and solutions within this type of translation.

Studies on the problems of author translation can be broadly categorized into two groups. The first group includes scholarly articles that view author translation as a form of artistic bilingualism. Notable works in this category are by N.G. Mikhaylovskaya, G. Gachev, R.O. Tuksaletov, L.P. Krysin, and A.A. Girutskov, among others. The second group of studies explores author translation as a form of "creative translation" within the realm of literary translation. Key contributors here include A.M. Fenkel, I.A. Rezunova, D.Y. Zhuk, V.I. Frolova, S.G. Nikolayeva, M.V. Khagurova, and E.B. Dzaparov.

All these Russian researchers have approached the study of author translation either from a theoretical perspective or through experimental methods.

The issue of author translation was addressed in the scholarly works of R. Novruzov, T. Khalilova, R. Ismayilova, and several other researchers. These scholars undertook various approaches: a) they examined author translation through specific material, focusing on the translations of individual writers (e.g., R. Novruzov, T. Khalilova, R. Ismayilova); b) they delved into specific theoretical aspects of author translation (e.g., R. Novruzov, T. Khalilova); c) they conducted analyses of author translations within particular historical

contexts (for instance, R.Novruzov explored author translations of Azerbaijani writers and playwrights from the 19th century). Nevertheless, there haven't been distinct research studies addressing both the theoretical and practical challenges of author translation thus far. Additionally, this research is among the first to focus on the author's translations by Azerbaijani writers, poets, and playwrights within a specific chronological range – the 19th to 21st centuries. It also represents a pioneering effort to analyze not just prose translations, but also translations of poetic works for the first time.

The object and the subject of the research. The focus of this research is on the author's translations of literary works by Azerbaijani writers, poets, and dramatists from the 19th to the 21st centuries.

The subject of the study encompasses both the theoretical and practical challenges of author translation and their potential solutions.

The aim and objectives of the research: The aim of the research is to study author translation utilizing literary works by Azerbaijani writers, poets, and dramatists from the 19th to the 21st centuries. It aims to identify challenges encountered in the author translation process and propose corresponding solutions.

The primary goal will be achieved through the following tasks:

- Identifying the place, role, and distinguishing criteria of author translation as a distinct type of literary translation.
- Establishing the criteria for identifying author translation as "*created translation*".
- Examining the historical context of author's translation in Azerbaijan.
- Examining approaches and solutions to the challenges faced by author-translators during the adaptation of original text into translated language.
- Analyzing the cultural-cognitive attributes of author's translation.
- Highlighting the characteristics of author translation at the functional-communicative level.
- Exploring strategies and approaches utilized by author-translators to overcome translation challenges.

- Uncovering the characteristics of author translation in prose texts.
- Identifying the features of author translation in poetic works.
- Determining the translation techniques employed by author-translators during the translation process.

The research methods. In the process of material analysis, linguistic methodologies and modes such as comparative analysis, cognitive analysis, and lexical-semantic examination were utilized, along with linguistic description and sociocultural interpretation, tailored to the specific objectives. Additionally, the integral method served as a complementary tool.

The key points of research defence.

- Author translation occurs within bilingual contexts, reflecting its societal nature.
- Author translation isn't just a facet of literary translation but constitutes its own domain within translation studies.
- The attributes of author translation are delineated across two dimensions: cultural-cognitive and functional-communicative.
- The author's identity is the primary criterion for translating texts, whether in verse or prose.
- Translating verse texts depends on the cognitive objectives of the author-translator.
- Cognitive objectives in verse texts manifest through metaphorical constructs, emphasizing the poem's central meaning.
- In author translation, cognitive dissonance engages the reader emotionally, while in non-author translation, it results from a literal rendition of the original text.
- On the functional-communicative level, an author-translator's responsibilities are reduced compared to a non-author translator.

The scientific novelty of research. In this study, author translation is viewed as a flexible form of literary translation, and its application is possible in all areas of human life within a bilingual environment. The key factor distinguishing author translation as "*created translation*" of translation is the identity of the author-translator.

The theoretical significance and the practical significance.

The theoretical significance of this dissertation lies in its exploration of author translation as a social phenomenon, stemming from the individual author's perception of the world. Analyzing author translation from cultural-cognitive and functional-communicative perspectives allows us to assert that in translating personal works, the author-translator functions both as an author, conveying specific cognitive intentions of the text, and as a translator, ensuring the text's communicative features. By distinguishing the author-translator's identity, the unique characteristics of author translation, which set it apart from other types of translation, are identified.

The practical relevance of this research is that the materials presented can be applied across various humanities disciplines related to translation studies. These fields include "philology," "history of translation," "theoretical problems of translation," "practical problems of translation," and more. The findings of this study hold particular value in linguistics, national translation studies, and literary studies. Additionally, this research marks the first time that verse texts by Azerbaijani poets have been examined from a cognitive perspective, making these findings useful for literature courses.

Approbation and implementation. The dissertation, along with its individual sections, was approved during meetings of the Department of Literary Theory and World Literature at Baku Slavic University. Scientific articles on the topic have been published in the academic journals of research institutions and universities, in collections of articles, international journals, and other scholarly publications. The key findings of the research were presented in 16 scientific publications. The theoretical and practical outcomes of various aspects of the research were also discussed in reports delivered at international conferences.

Name of the organization where the dissertation work has been done. The research was conducted at Baku Slavic University in the Department of Theory of Literary and World Literature

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The total volume of the dissertation is detailed by specifying the

length of each structural section: It includes an introduction, three chapters, a conclusion, a list of references, and appendices. The introduction is 7 pages (9,985 characters), Chapter I is 38 pages (53,562 characters), Chapter II is 32 pages (48,939 characters), Chapter III is 54 pages (82,578 characters), and the conclusion is 7 pages (8,523 characters). In total, the dissertation comprises 138 pages and 203587 characters.

MAIN CONTENT OF RESEARCH PAPER

The **Introduction part** justifies the relevance of the topic and outlines the degree of its development. It also details the purpose, objectives, object, subject, methods, scientific novelty, and the theoretical and practical significance of the work. Additionally, it presents the main propositions for defense and provides information on the approval, structure, and scope of the dissertation.

The First Chapter: "**Author Translation and Its Position in Literary Translation Theory**" is primarily theoretical in nature. This chapter, divided into two sections, explores the fundamental nature, characteristics, and challenges of literary translation. It also clarifies the essence and distinctiveness of author translation as a form of "*created translation*" within the realm of literary translation. The initial section, titled "Properties and Challenges of Literary Translation" delves into the issues concerning literary translation theory and the emerging cultural-centric paradigm in translation studies. The subsequent segment, labeled "The Role of Authorial Translations in Literary Translation Theory," delves into the motivations driving authors to undertake the translation of their own works.

The issue of translation and its complexities has long been a focal point in fields like linguistics, literary studies, and comparative studies. Literary translation, owing to its communicative direction and genre, stands out as one of the oldest and most challenging forms of translation.

As a complex and creative endeavor, translation demands a special approach. In light of these characteristics, translating literary texts involves three primary objectives:

1. The reader's familiarity with the author's creativity, his artistic approach, and individual style;
2. Introducing the reader to the cultural traits of another nation, capturing the distinctiveness of its culture;
3. Providing the reader with an understanding of the book's content;

Challenges within the theory of artistic translation are intimately linked with the objectives of translating artistic works. In the translation of literary pieces, translators grapple primarily with three issues: 1) maintaining cultural and linguistic elements throughout; 2) the translator must understand the intertextual relationships within the text and maintain them in the translation; 3) Identifying the translator's role and its significance in the translation process.

In author translation, the original text and its translation are both produced by the same person, fluent in both languages.

Author translation, also known as autotranslation, remains one of the most enigmatic and underexplored phenomena. Thus, one of the brilliant works on author translation in foreign linguistics (especially in English) is C.V. "Bilingual Text: History and Theory of Literary Self-Translation" by Hokenson and M. Munson is a monograph¹. In Russian linguistics, the philological analysis of artistic author translations mainly refers to the author translations of V. Nabokov and I. Brodsky. Here, D.Y. Zhukun, V.I. Frolov, S.Q. Nikolayev, M.V. Khagurova, and others come to mind. A.M. Finkel's article "On Author Translation" holds particular significance. It stands as perhaps the sole article within Russian translation studies that endeavors to provide a theoretical understanding of the phenomenon of author translation².

There are few studies devoted to author translations within national linguistics. Primarily, the scholarly works of R. Novruzov, T. Khalilova, R. Ismayilov, and several other researchers are notable in this regard.

¹ Hokenson, J.W. Bilingual Text: History and Theory of Literary Self-Translation. / J.W. Hokenson, M. Munson. – Routledge: – 2007. – 236 p.

² Финкель, А.М. Об авторпереводе // Теория и практика перевода.– Ленинград: Издательство ЛГУ,–1962.–с.104-125.

Esteemed scholar, Doctor of Philology, R.M. Novruzov's monograph "Theory and Practice of Literary Translation" stands as the inaugural scholarly endeavor delving into the history of author translation in Azerbaijan. Within his publication, the scholar not only explores the historical trajectory of author translation in Azerbaijan but also delves into the theoretical underpinnings of this form of translation. Additionally, he delineates the distinct communicative process model inherent to author translation³.

In the last chapter of the monograph "Azerbaijani Prose in Russian" ("Azerbaijani prose in Russian", Baku, 1986), T.Khalilova analyzes the author's translations of Chingiz Huseynov into Russian ("Mohammed, Mammad, Mamish") and from Russian into Azerbaijani ("Fateli Fethi")⁴.

The issue of author translation was examined in R. Ismayilov's Ph.D. dissertation in philology, titled "Problems of Bilingualism and Literary Translation in Modern Azerbaijani Prose." Within this work, analyses were conducted on Anar's stories "Contact" and "Me, You, He and the Phone", as well as I. Gasimov and H. Seyidbeyli's short story "Far Away" and the novel "Years Pass", Ch. Huseynov's novels "Mohammed, Mammad, Mamish" and "Fateli Fethi"⁵.

We believe that classifying author translation simply as a type of literary translation limits its conceptual scope and overlooks its full potential. The primary criterion for defining author translation is the identity of the author-translator. A writer-translator continually evolves and enhances their work's language by creatively engaging with another national culture, thereby fostering cultural interaction and dialogue.

Regrettably, our research is limited to exploring author translation within fiction, leaving out other areas of human activity. However, our dissertation could spark further investigation into author translation as a form of free translation applicable across all

³ Novruzov, R.M. Bədii tərcümənin nəzəriyyəsi və təcrübəsi / R.M. Novruzov – Bakı: Mütərcim, –2011 – 256 s.

⁴ Халилова, Т. Азербайджанская проза на русском языке / Т.Халилова. – Баку, – 1986. – 218 с.

⁵ Исмаилов, Р.А. Двухязычие в современной азербайджанской прозе и проблемы художественного перевода: / Авореф. дисс. канд. филол. наук. / – Баку, 1988, – 22 с.

domains, especially in translating texts with diverse linguistic styles beyond literature.

The key findings derived from this chapter are emphasized in subsequent articles and conference materials authored by the researcher⁶.

The Second Chapter: **"The Evolution of Authorial Translation in Azerbaijan: the emergence and causes of theoretical problems"**. This chapter is divided into two sections. The initial section, titled "The Emergence of Author's Translation in Azerbaijan (XIX century – the first decades of XX century)," provides insight into the historical trajectory of authorial translation within Azerbaijan, shedding light on the evolution of bilingualism in Azerbaijani literature.

The primary motivation behind authorial translation lies in the writer's aspiration to convey the essence of their works with greater precision and fidelity to the reader. However, for author translation to occur, there must be a fusion of diverse cultures within the author-translator. Consequently, the personality of the author-translator assumes prominence in authorial translation, preceding the motive to communicate the work's concept. Another significant factor is the author-translator's place of residence, circumstances, and societal milieu. From an extralinguistic perspective, examples such as Azerbaijani-Russian and Russian-Azerbaijani author translations underscore this dynamic.

The history of socio-political, linguistic, and cultural relations between the Russian and Azerbaijani peoples can be divided into three primary periods:

⁶ Abdullayeva, G.B. Bədii mətn tərcüməsinin yaradıcılıq xüsusiyyətləri // – Bakı: Humanitar elmlər üzrə aylıq elmi jurnal, – 2019. № 4 (5), – s. 169-173; О Месте авторского перевода в теории художественного перевода // – Bakı: Humanitar Elmlərin öyrənilməsinin aktual problemləri, 2018. № 4, – c.169-173; Tərcümə prosesində kulturoloji və lingvokulturoloji hadisələrin qorunub saxlanılması problemi // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri. – 2020. № 1, s.3-6; Tərcüməşünaslıqda müəllif tərcüməsinin öyrənilməsinə dair // Görkəmli dilçi alim, müasir Azərbaycan Əlifbasının müəllifi Afad Qurbanovun 90 illiyinə həsr olunmuş Müasir dilçiliyin aktual problemləri konfransının materialları. Bakı. – 6-7 iyun 2019, № 1. s. 3-6.

- a) From the early 19th century to the beginning of the 20th century;
- b) The Soviet era (until the 1990s);
- c) The period of Azerbaijan's independence: from the 1990s to the present day.

The subsequent section, labeled "The Evolution of Author's Translation in Azerbaijan During the Soviet Era and the Period of Independence (Second half of XX century – beginning of XXI century)," scrutinizes the progression of authorial translation in Azerbaijan and surveys the works produced within this domain during the specified timeframe.

Author translation in Azerbaijan finds its roots from the XIX century to the first decades of the XX century, notably through the translations of works by M.F. Akhundzade, J. Mammadguluzade, and J. Jabbarli from Azerbaijani into Russian. During that period, the tradition of bilingualism began to take shape in Azerbaijani literature. This tradition persisted through the works of Soviet writers in the 20th century and continues into the contemporary literary scene.

With the rise of Soviet power and the growing influence of the Russian language in Azerbaijan, bilingualism became widespread, leading to the emergence of proficient translators and writers in both Azerbaijani and Russian. Notably, urban prose writers from intellectually inclined backgrounds in Baku, such as Chingiz Huseynov, Anar, Idris Hasanov, and Hasan Seyidbeyli, exemplify this trend.

A fascinating aspect of author translation is the translation of poetry works by the authors themselves. In contemporary times, several poets, including Vagif Samadoglu, Flora Naci, and Nijat Mammadov, have undertaken this task.

Vagif Samadoglu, a renowned artist who revitalized the literary scene in the 1960s, significantly contributed to enriching the Azerbaijani lexicon for over half a century. Despite his proficiency in Russian, he exclusively composed his verses in Azerbaijani. His debut collection of poems was published in the early 1960s, with his most successful collections, "Far Green Island" and "Crate Poems," gaining acclaim in the 1990s and undergoing numerous reprints. Many of his poems have been translated into Russian by L.Latinin, L.Turbina, R.Gafarov, A.Talibova, and the poet himself.

In our view, the most precise and remarkable translations are those done by the authors themselves. A comparison between Vagif Samadoglu's poem "Not as a poet, / I want to die as a poem" translated by both the poet and Nadiya Gafarova illustrates this point. Let's delve deeper into the original text and its translation:

Not as a poet,
I want to die like a poem.
I live with the desire to be read
from beginning to end
read like...
I want to memorize
anyone remember!⁷

This poem encapsulates Vagif Samadoglu's poetic essence, conveying his longing to be understood and cherished, to etch his presence into hearts through his verses. The recurring phrase "I want" signifies the poet's yearning to leave a lasting impact, to be read and remembered. Within the fluidity of free verse, the poet skillfully unveils his desires and aspirations, a motif that retains significance even in his free translations.

Not like a poet
And like poetry, I wish to die.
I live by dream and aspiration
Be fully readable
I want to remain in someone's memory
Known by heart.
Madly adored...
Not like a poet
How about poetry? –
Unforgettable

The poem conveys the desire "to be read from beginning to end," to "live with a dream," and to be "remembered" in someone's memory. Additionally, the author included four lines at the end of the

⁷ Səmədoğlu, V. Allah // – Баку: Литературный Азербайджан. – 2009. № 6, – s.37.

Russian translation, which further amplified the poet's emotions and aspirations. The dynamic nature of the free verse in the Russian text enables the poet to fully express his creative abilities.

Yet, Nadiya Gafarova's translation fails to capture this essence. While the words chosen effectively to communicate the concept, they lack the emotional depth and warmth of the original piece. The translator struggled to convey the lyrical beauty of V. Samadoglu's poem, as well as its simplicity. Lexemes such as "Sonnet" («Сонет»), "sank" («канул»), "Fully" («от корки до корки») bring a certain difficulty to the translation and create a distance between the poet and his desire to "stay" and "be read".

Not like a poet
And like a sonnet,
I would have sunk...
With the dream of being read
Fully
May they remember me
By heart!

Vagif Samadoglu's lyrics and Flora Naci's poetry are in harmony with each other.

Time
Tapping in silence
Wall Clock,
Counting down lives
Seconds, minutes, hours.
Time is relentless.
It's cruel.
Stop him!
Nobody has it.
And with every move
Clock hands
Our past
It's getting longer.
Taking up space
Days to come.⁸

⁸ Naci, F. *Həyatın qəfəsi*: şeirlər / F.Naci. – Bakı: Mütərcim, – 2012. – s. 95.

The poet's free verse aptly captures the essence of time and its relentless nature poetically. The depiction of a ticking clock prompts reflection on the past, the future, and the impermanence of life. This imagery is faithfully and precisely conveyed in the Azerbaijani text:

Clock

In the stillness of the night

The clock sounds.

The one who fell out of our lives.

Counting moments one by one.

Every movement of the hour hand

Reducing the future

Increases our past...⁹

The Azerbaijani version of the poem, though half the length, effectively conveys the looming dread of time's passage. It skillfully incorporates the imagery and emotions of the original piece.

Thus, analyzing the history of the organization and development of author translation in Azerbaijan leads to the conclusion that the unique feature of the translator-writer's style lies in the seamless transfer and adaptation of another culture's realities into the translated text, significantly nationalizing them.

*The key findings derived from this chapter are emphasized in subsequent articles and conference materials authored by the researcher.*¹⁰

⁹ Naci F. Həyatın qəfəsi/ F. Naci. – Bakı: Mütərcim, –2012, – 95s.

¹⁰ Abdullayeva, G.B. Müəllif tərcüməsi bədii tərcümənin xüsusi növü kimi // – Bakı: Elmi əsərlər. Bakı Slavyan Universiteti [dil və ədəbiyyat seriyası], – 2021. №2, – s. 59-63; Об Авторском переводе стихотворных произведений в Азербайджане // – Волгоград: Известия Волгоградского Государственного Педагогического Университета, – 2021 № 8 (161), – с.179-183; Особенности и проблемы художественного перевода // – Bakı: Elmi əsərlər. Bakı Qızlar Universiteti, 2022. № 4, – s. 45-49; Bədii mətn tərcüməsinin fəaliyyəti və onun məhiyyətinin müəyyənəşdirilməsi // Ümummilli lider Heydər Əliyevin anadan olunmasının 99-cu ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” XIII Beynəlxalq elmi-praktik konfransın materialları. Bakı: – 4-5 may, 2022. – s. 384-387; Accounting of the author's and the reader's time by the authors-translators // – Вчені записки таврійського національного університету імені в. і. вернадського серія: філологія. журналістика том 34 (73) №2 Ukraina 2023 частина 1 Видавничий дім «Гельветика» 2023. – s.164-167.

The Third Chapter: titled **"Methods of Author Translation: Problems and Solutions,"** is divided into three paragraphs, each with several sections. The first paragraph, "Study of Literary Texts Translated by the Author from a Cultural-Cognitive Perspective," examines the author's translations of Azerbaijani poets and writers from a cognitive viewpoint. It differentiates between translations by author-translators and those by professional translators who are not authors and provides an analysis of these differences.

The comparative analysis of prose and poetry by Azerbaijani writer-translators allows for a thorough examination of the challenges and solutions in author translation across various literary texts, both synchronously and diachronically. Studying literary texts translated by the author from a cultural-cognitive perspective is closely tied to cognitive linguistics concepts. The primary distinction between translations by author-translators and those by non-author professional translators lies in their differing worldviews and understandings of the world. Both types of translators are bilingual and possess cultural knowledge embedded in both the original and translated texts. The key task of the translator is to recreate the communicative effect of the original, including its informative, expressive, emotional, and persuasive purposes. Translation often involves "removing" a portion of the original text's intended meaning, as illustrated by the description of the street where Mamish lives in Ch. Huseynov's "Mohammed, Mammad, Mamish."

The first lines of the original text written in the Azerbaijani language introduce Mamish to the reader: *"There is no one in our neighborhood who does not know Mamish"*¹¹. In translation into Russian, this sentence would be sound as follows: *"And you won't find a person on our street who doesn't know him..."*¹² The Azerbaijani term *"neighborhood"* is given as *"street"* in Russian. In any case, it is worth examining the definitions and the situational-communicative attributes of the words *"neighborhood"* and *"street"* in both the Azerbaijani and Russian languages.

¹¹ Hüseynov, Ç. Adını demədi. Povestlər / Ç.Hüseynov. – Bakı: Gənclik, – 1973.– s.3.

¹² Гусейнов, Ч. Магомед, Мамед, Мамиш / Ч.Гусейнов. – Москва: Советский писатель, – 1977. – с.5.

The term "*neighborhood*" holds significant importance in Azerbaijani culture, representing a micro-community with profound influence on residents' lives, each with its unique moral norms and traditions. In Russian, "*neighborhood*" can be translated as "*yard*", denoting "*a plot of land between buildings of one estate or city.*" The phrase "*There is no one who does not know Mamish in our neighborhood*" closely resembles the Russian proverb "*The first guy in the village*", both conveying a sense of universal familiarity or popularity.

In Russian, finding an exact equivalent for the Azerbaijani term "*neighborhood*" presents a challenge. "*Yard*" is too narrow, "*district*" too broad, and "*village*" unsuitable as the story unfolds in an urban setting. To address this, the author-translator expands the Russian text, describing Khazar, Absheron, the protagonist's residence, and employs the word "*street*" for "*neighborhood*". This inclusion of contextual details and the use of "*street*" in the translation elucidates the protagonist's locale and significance within his community. Through such additions and non-equivalent lexicon, the author-translator effectively conveys the national identities of both Azerbaijani and Russian people.

The second paragraph, "Functional-Communicative Aspects of Author Translation," is further split into two sections: "Preserving the Stylistic Uniqueness of the Original in Translation" and "Reflecting the National-Cultural Context in Author Translations." This section discusses how author-translators use free and figurative translation methods to maintain the rhythmic and intonational qualities of the original text through appropriate lexical and grammatical choices.

It is important to recognize that during translation, the author-translator should aim not only to convey the national-cultural uniqueness of both ethnic groups in the translated text but also to express their individual authorial perspective. This "intention" is what leads to free translation, which is often not acceptable to a professional translator who is not an author, as they focus on accurately rendering the original text into another language. To illustrate this point, let us examine a segment of J.Mammadguluzade's story "Mailbox."

In the original:

It was the 12th day of November. The weather was cold. But there was still no sign of snow. The doctor checked the patient's condition for the last time and answered that the patient was in a good mood; so it is possible to go on a trip for up to a week. Khan was in a hurry to go to Yerevan; because important things were waiting there. And also, he was afraid that it would snow and the weather would get cold, and it would be impossible to set out.¹³

Author translation:

It was the month of November. It was cold. The doctor, who visited the khan's sick wife for the last time, found her condition so satisfactory that he allowed her to leave in a week. And the khan was in a hurry to Erivan, where very necessary matters awaited him; in addition, he was afraid that frost would not set in – this could completely deprive his sick wife of the opportunity to travel¹⁴

Translation by H.Minasazov:

It was November 12th. It was very cold, but the snow had not yet fallen. The doctor visited the khan's sick wife for the last time and said that she was better, so she could go in a week. Khan was in a hurry to get to Erivan. In addition, he was afraid that snow would fall, and travel would become impossible for the sick woman.¹⁵

The excerpt we've highlighted reveals instances where disparities in worldview and perception of the world between the author-translator and the non-author professional translator become evident:

1. *The difference in translating the date and depicting the weather within the passage.* The author's translation notably omits the specific mention of November. However, H.Minasazov faithfully adhere to the original text, overlooking the contextual nuances of the microtext he analyzed.

¹³ Мəммədқулузadə, С. Əсərləri: [6 cildə] / С.Мəммədқулузadə. – Bakı,– 1983. – с.1.

¹⁴ Мамед-кули-заде, Дж. Избранное / Дж.Мамед-кули-заде. – М., – 1959. – 450 с.

¹⁵ Лебединский, Ю. Заметки об азербайджанской прозе. Братство народов и литератур (Азербайджанская литература в русской советской критике) / сост. С.Г.Асадуллаев – Баку: Язычы, – 1981, – с. 53–62.

The tale "Mailbox" is written in Azerbaijani. Through the mention of November 12 in the original text, the author aimed to underscore the chilly weather without frost, which typically heralds snowfall. In essence, despite the cold temperatures, there were no indications of imminent snow. This notion is reinforced by phrase "*The weather was cold. But there was no sign of snow yet*". Such weather patterns are commonplace for the initial weeks of November in Azerbaijan. However, this scenario might seem peculiar to Russian readers residing in Russia due to the region's harsher climate. If the author intended to faithfully portray the weather in the narrative, he purposefully excludes the date, thus altering the significance of the initial sentence. While "*It was the 12th day of November*" in the Azerbaijani original denotes the timeframe of the depicted events, in the Russian translation, the author uses it to highlight the prevailing weather conditions during those events. This concept is further supported by the inclusion of phrases like "*it was cold*" and "*there were frosts*" which the author specifically mentions.

In Russian, "*cold*" typically denotes sub-zero temperatures, often signaling early frosts. In Azerbaijan, these initial frosts usually occur toward late October or early November, while in Russia, they may start as early as September. November 12 holds significance in the Russian psyche, symbolizing very cold weather. Interestingly, the author-translator chose to keep this specific date in the Russian translation, despite simply mentioning cold weather. Although the severity of the cold is conveyed through the term "*frost*" in the narrative, in Russian culture, frosts may not always coincide with snowfall but could precede it. Thus, a more precise translation might read: "*The weather was cold, but there were no signs of snow yet.*" This rendition allows Russian readers to envision the scene vividly: despite the cold, snow hadn't arrived, though it could accompany the frost.

Analyzing the translation of the excerpt from "Mailbox" into Russian reveals that the author-translator prioritized the microtext's cultural and cognitive specificity.

2. *Consideration of the author's time and the reader's time:* To capture the author's era, the author-translator must employ lexicon, style, and characteristics typical of the writer's language and

historical period in both the original and translated texts. Unlike author-translators, non-author professional translators lack firsthand experience of the author's era. They navigate the events depicted in fiction with two historical layers: understanding the period described in the work and the period witnessed by the author.

3. *The words – associations*: Each word, and its potential to interact with others, triggers specific associations in the human mind, often varying across different cultural perspectives. Hence, the translator's paramount duty is selecting lexemes judiciously. The chosen words in the translated text should not evoke associations absent in the original, thereby ensuring the reader remains focused on the work's core idea. Such associations are encountered in the translation of a passage from the narrative "Mailbox."

Thus, we come across the sentence *"Once more, he feared that snowfall and worsening weather conditions might hinder their departure"* in H.Minasazov's translation: "Besides, he was afraid that snow would fall, and travel would become impossible for the sick woman". During the translation, the translator adds the word "travel", in the Azerbaijani original of the work, this word was used in the sentence *"it is possible to go on a trip for up to a week"*. Yet, in our view, this translation of the sentence fell short, as the term "travel" in Russian typically denotes *"a journey or excursion on foot to various locales or countries, (usually for exploration or leisure)"*, carrying a positive undertone. However, it's evident from the passage that the Khan was preparing to journey back to Yerevan with his wife and children, who were somewhat displeased, to attend to important matters. Hence, in the Russian perception, the Khan's business trip is not commonly equated with leisurely travel. This journey cannot be perceived as a recreational outing for the Khan's wife, who is fatigued due to illness. It would be more fitting if the phrase *"go on a journey"* were translated as such. This would prevent any additional associations or "dissonance" between the words "travel" and "sick" for the Russian reader.

Thus, examining the author's translations of works by national writers from a cultural-cognitive perspective enables us to conclude that:

1) in the translation process, the author-translator has more flexibility in structuring the translated text;

2) the translation process undertaken by the author offers a insight into the unique perspective of the world through the lens of linguistic cultures associated with two ethnic groups. However, this personal perspective is only evident during the author's involvement. When considering the reader's experience the author-translator endeavors to depict events in the work through the lens of the broader national perception shared by speakers of that language;

3) in the majority cases, the author's translations exhibit greater accuracy and correctness in terms of both the structural and narrative organization of the text, as well as its cultural and cognitive authenticity.

In the process of translation, the author-translators used various tools in the translation of national-cultural, historical and social-political realities. Main methods:

- Capturing the stylistic uniqueness of the original text in the translation. This encompasses challenges associated primarily with reproducing the intonation, rhythm, and tempo of the artistic piece;

- Ensuring the appropriateness of lexical choices and grammatical structures;

- Providing the historical context, contemporary realities, and the social and occupational engagements of the characters, along with their daily lives.

During the translation process, author-translators use a variety of techniques to convey national-cultural, historical, and socio-political realities. The primary methods they utilize include:

1. *Transcription*: We observe this method of giving national-cultural color in M.F.Akhundzade. The writer transcribed the lexicon related to customs, rites, clothes, etc.: *tuman* (name of money), *nimtene*, *peshkesh*, *ferrash*, *falakka*, etc.

2. *Literal translation*: The author-translators use it when dealing with phraseology, proverbs, and other idiomatic expressions during the translation process.

3. *Mixed translation*: Mixed translation refers to the use of various translation methods by the author-translator, such as

descriptive and equivalent, literal and equivalent, or transcription and literal translation, among others. C. Jabbarli extensively employed this approach in his translations. Consequently, analyzing the author's translations leads to the conclusion that the incorporation of national color or cultural realities into the translation is achieved through a combination of transcription, literal, descriptive, equivalent, and other recognized translation methods. In this respect, the work of an author-translator is comparable to that of a professional translator who is not an author.

The third paragraph, "Cultural-Cognitive and Communicative-Functional Aspects in the Study of Verse Texts Translated by the Author," explores how cognitive analysis of verse texts and their translations reveals that altering the placement of meaning can shift the cognitive perception of the translated text while preserving its form and content.

It is traditionally believed that equivalence, rhyme, and phonetic emphasis are crucial in translating verse texts. However, from a cognitive perspective, the translation process involves not only maintaining rhythm, rhyme, and phonetic emphasis but also adjusting the language content of the original text. The language expression that best reflects the individual-author's worldview—which, in our view, is more evident in poetic texts than in prose or dramatic works—shapes the content aspect of the translation, whether it is done by an author or a non-author.

In our research, we analyze the cognitive objectives of author-translators by examining the transformation of metaphorical models identified in both the original texts and their translations by the authors. For instance, in V.Samadoglu's poem "God, a brick falls a day" written in Azerbaijani, the metaphorical model "Time is loss" is brought to light. This metaphorical framework is realized through lexemes and phrases such as "*each day*" "*God*" and "*life*". Moreover, the term "*each day*" serves as the central element of the time concept, while "*God*" and "*life*" constitute the peripheral zone.

Although *day* is a multi-meaning word in the Azerbaijani language, all its meanings are related to the concept of "time". The phrase "*each day*" refers to time as a constant, repeated and periodic

event. The word "day" can be combined with the word "God" and the lexeme "life". That is to say, the word *God* has a positive connotation, meaning "every day" in the expression *God's given day*. For instance, consider the verse: *"This is how God proves the day he gives"* (N. Vazirov). The term "life" is expressed as *"not to see a day in one's life"* implying enduring hardship throughout one's existence without experiencing favorable times. This phrase establishes a stable word combination with "day." Consequently, the term "day" when paired with "life" conveys the notion of a *"challenging life"*. The combination of "day" with the aforementioned lexemes "God" and "life" suggests that the author's word choices in the poem were deliberate and purposeful.

The poem commences with an invocation, *"My God"* highlighting God's status as the supreme creator and ruler of the universe. Through this, the poet signals to the reader that the poem is a prayerful composition¹⁶. Subsequently, he introduces the notion of recurring loss in his life with the phrase *"one a day."* The concept of "loss" itself is depicted through the phrase *"a brick falls from the palace of my life"*. Through this expression, the poet conveys the challenges and adversities he faces in life, as well as the opportunities he has missed. What distinguishes V.Samadoglu's work is not only his adeptness in articulating his emotions through language but also his ability to integrate it into the formal structure of the poem: each line of the poem diminishes by one word. This formal technique serves to enhance the metaphorical concept of "Time is loss." It is noteworthy that in the author's translation, both the content and form are preserved. The metaphorical pattern "Time is loss" is transposed into the "Time is waste" («Время – это утрата») model.

The author translated the term *"Allah"* into Russian using the lexeme *"Lord"*. Both terms hold equivalent meaning in Azerbaijani and Russian languages. First of all, both words are borrowings: *"Allah"* denoting God, originates from Arabic, while *"Lord"* also signifying God, is derived from Old Slavic. Secondly, in Russian, the

¹⁶ Вагиф Самедоглу – поэт будущего: [Электронный ресурс]/ <http://greylib.align.ru/1118/vagif-samedoglu-poet-budushhego-natavan-faik-na-sumrachnoj-ploskosti-steny-ugaslo-okno.html>

term "Lord" ("Господь") serves as a general word similar to "God" ("Allah") in Azerbaijani. However, while in Old Slavic and Old Russian, "My Lord" ("Господу") was the address form of "Lord" ("Господь") in contemporary Russian, this form is predominantly employed as an exclamation. Thirdly, like to "Allah" in Azerbaijani, the term "Lord" can signify "patron" in the Russian language. V. Samadoglu successfully conveyed the prayerful sentiment of the poem into the Russian text by employing the term "Lord" in an abstract sense in the translation.

The archaic Russian word "ежеденно" instead of "ежедневно" ("every day") adds to the poem's grandeur, particularly shaping the concept of Time in the Russian translation. It's worth noting that "ежеденно" became prevalent in literary language from the mid-19th century, often paired with "Госпои" ("Lord"). The author's careful selection of language elements during translation is evident. However, Russian readers may experience cognitive dissonance when encountering the author's choice.

In the original text, the phrase *"every day the palace of my life is being dismantled brick by brick"* is rendered literally. In the author's translation, it becomes *"every day from the shelters of my life the days fall brick by brick"*. This expression induces cognitive dissonance in the Russian reader for two reasons: firstly, the association between the words "shelter" and "brick by brick"; secondly, the notion of "falling days".

The term "shelter" denotes a "home" or a "place utilized for protection". In Russian, "shelter" is described by abstract adjectives such as temporary, reliable, cozy, favorite, last, poor, quiet, modest, earthly, and others. Frequently in Russian classical literature, the word "shelter" is paired with expressions like "haven" ("вечное пристанище") and "final resting place" ("последнее пристанище"), signifying "death" or "eternal silence." Perhaps, this associative foundation "prompted" the author to translate the Azerbaijani word "palace" as "shelter". However, the term "shelter" in its connotative sense does not conjure the image of a tangible structure, such as a palace. Consequently, "shelter" cannot be metaphorically dismantled brick by brick in the context of Russian thought.

Another phrase "*the days are falling*" also evokes a certain cognitive dissonance. The author translates the Azerbaijani verb "fall down" ("düşür") in the Russian text using the word "fall" ("падать"). The author used a literal translation at this time, because both verbs are similar in their functions in the Russian and Azerbaijani languages:

1) the Russian verb "fall" ("падать") and the Azerbaijani verb "fall" ("düşmək") are multi-meaning;

2) both verbs, apart from their literal meaning, "to go down" ("*nađamь*" in Russian) and "to go down" ("*düşmək*" in Azerbaijani), can refer figuratively to a state of deterioration or the process of "*declining*".

Considering the emotional tone of the poem, the poet-translator aptly selected the verb "*fall*". However, this verb doesn't naturally pair with the noun "*days*" in Russian. In Russian, the noun "*days*" is typically associated with verbs such as "*fly*" (*the days flew*), "*stretch*" (*the days dragged on*), or "*become*" (*the days became*). While there is a phrase "*fall on public holidays*" in Russian, it's not a standalone expression, and it uses the verb "*fall on*" instead of simply "*fall*" which carries a different semantic nuance.

Thus, it can be argued that the author preserved both the emotional tone and structural arrangement of the text in the content of the lyrical composition while translating the poem "God, drops a brick a day from the palace of my life" from Azerbaijani to Russian. However, the apparent equivalence of the translated text creates cognitive dissonance in the Russian reader, as the author exercised a degree of freedom in word combinations that are not commonly utilized in the Russian language.

The notion of time stands as a principal theme frequently articulated in the writings of F.Naji. In the poem "*Time*" composed in Russian, the metaphorical concept "*Time is relentless*" is actualized. This concept is articulated through lexemes spanning various parts of speech:

a) with nouns: wall *clock*; counting down *lives/seconds, minutes, hours*; future *days*; *time* is relentless;

b) with substantive adjectives:

- c) with short and complete adjectives: our *past*;
- d) müxtəsər və tam sifətlərlə: time – *relentlessly*; it is *tough*; *clock* hands; *future* days;
- e) with verbs and special verb forms: *absent* in silence, *counting* down lives / seconds, minutes, hours; *unstoppable*; *becomes* longer.

Using the provided illustrations, the concept of time in this poem can be delineated into core and peripheral zones. The core of the time concept comprises a) *nouns like time, second, minute, hour, and day*; b) *past participle adjectives*; c) *future adjectives*. The peripheral zone primarily consists of verbs, verb phrases, and truncated adjectives, underscoring the dynamic and fluid nature of time.

In the Russian text, “*time*” possesses an abstract quality, depicted through the imagery of a clock, underscoring its eternal nature. In the Azerbaijani translation, the author incorporates the imagery of a clock into the title of the poem. Through this metaphorical shift from content to form, the author imbues the abstract concept of time with the tangible image of a clock, thereby transforming the metaphorical model from “Time is irreplaceable” to “Time is calculation”. Hence, while the Russian original emphasizes lexemes like “*time*,” “*second*,” and “*minute*,” the translation shifts the focus (that is, the emphasis) to verbs like “*count*,” “*decrease*” and “*increase*” which constitute the essence of the metaphorical model “Time is calculation.” Concurrently, the peripheral zone in the translation comprises nouns such as “*night*,” “*hour*,” “*moments*,” “*future*” and “*past*” (evident in phrases like “*in the stillness of the night*” “*the sound of the clock*” “*moments that fall away*” “*reducing the future*” and “*increasing our past*”).¹⁷

A review of the original and translated versions of the poem “Time” («Время»/ “Saat”) reveals that the author not only fulfilled the responsibilities of a translator but also delved deeper into the conceptual essence of the work, striving to enhance it overall.

Consequently, the cognitive examination of verse texts and their author-translations underscores that an individual author's worldview is more discernible in poetry compared to prose and dramatic compositions.

¹⁷ Наджи, Ф. Современность истории и история современности / Ф.Наджи. – Баку: Мутарджим, – 2012. – 268 с.

*The key findings derived from this chapter are emphasized in subsequent articles and conference materials authored by the researcher.*¹⁸

In the "**Conclusion**" part of the dissertation, the main provisions of the research are summarized as follows:

1. Author translation emerges solely within bilingual conditions, such as those influenced by Russian-Azerbaijani interactions in public, social, political, linguistic, and cultural spheres. This tradition, rooted in Russian-Azerbaijani bilingualism, began to take shape in Azerbaijan during the 19th century.

This tradition is evident not only within literary texts but also across various aspects of translation. In this context, the primary distinction between author translation and other types of translation lies in the identity of the author-translator. The author-translator's identity encompasses both the original text's author and the translator.

¹⁸ Abdullayeva, G. Müəllif tərəfindən tərcümə olunan bədii mətnlərin mədəni-koqnitiv nöqteyi-nəzərdən öyrənilməsi üsulları // – Bakı: Dil və Ədəbiyyat Beynəlxalq elmi-nəzəri jurnal. – 2021. №3(117). – s. 424-426; Azərbaycanda müəllif tərcüməsinin təşəkkül tapması // Ümummilli lider Heydər Əlirza oğlu Əliyevin anadan olmasının 98-ci ildönümünə həsr olunmuş “Azərbaycanın inkişaf strategiyasında Heydər Əliyev irsi” mövzusunda multidissiplinar Respublika elmi-praktik konfransın materialları. Bakı: – 30 aprel 2021, s.16-20; Tərcümədə orijinalın üslubi özünəməxsusluğunun verilməsi // Bakı Slavyan Universitetinin 75 illiyinə həsr olunmuş “Tərcümə çoxdilliliyin və mədəni mübadilənin əsası kimi” Bakı: 2021, s. 296-299; Cultural and cognitive features of a work of art: methods and types of translation Karabakh II.international congress of modern studies in social sciences and humanities. “In memory of Victory Day and Martyrs”. Bakı: 8-10 november. 2021 Volume- 1, p.6; Author’s manner of writing as a specific feature of author’s translation // Tokyo Summit-III 3 rd international conference on innovative studies of contemporary sciences. Tokyo, Japan: 19-21 February 2021, p. 286-289; Müəllif tərcüməsi problemləri və onların həlli yolları // Ümummilli lider Heydər Əliyevin anadan olunmasının 100-illiyinə həsr olunmuş XIV Beynəlxalq Elm Konfransın materialları. Bakı: – 04-05 may, 16 may Lənkəran, 31 oktyabr İstanbul, 2023. – s. 19-21; Передача национально-культурного пространства в авторских переводах // – Культурология, искусствоведение и филология: современные взгляды и научные исследования Сборник статей по материалам LXXX международной научно-практической конференции, Январь 2024 г., Москва № 1 (73), – s. 97-100.

Thus, author translation represents a distinct aspect of literary translation, with its defining characteristic being the autonomous direction marked by the author-translator's identity.

2. Analyzing literary works from Azerbaijani writers, poets, and playwrights spanning the 19th to 21st centuries, along with their author translations, both synchronically and diachronically, enables the identification of shared and distinct characteristics between author and non-author translations.

3. The interplay between cultural-cognitive and functional-communicative levels is intimately tied to the extent of the portrayal of the time category, encompassing both the author's time and the reader's time, within original texts. In other words, an examination of author translations by Azerbaijani writers, poets, and playwrights at the cultural-cognitive level enables us to assert:

- during translation, the author-translator enjoys greater freedom in structuring the text;
- the author's translation process provides a glimpse into the unique worldview shaped by the linguistic cultures of Azerbaijani and Russian people;
- the individual author's worldview is expressed to varying degrees in texts across poetry and prose genres.

The instances cited in these three statements are directly linked to the author's era. The author's epoch manifests itself in various ways across texts composed in both verse and prose.

A) In author translation, the original prose text may be preserved as written by the author or modified by the author-translator to reflect a unique, individual perspective of the world. This "intent" leads to the creation of "*created translation*", a process that is not typical for non-author translators. The primary goal for non-author translators is to accurately convey the original text in another language.

B) In contrast to prose and drama, poetry relies on the author as its foundation, allowing for a certain degree of freedom and resisting strict literal interpretation.

Translation within a poetic composition operates solely on a cognitive plane, contingent upon the cognitive objectives of the

author-translator. These frameworks encapsulate the thematic essence of the poem and are articulated through various linguistic tools in each language. Altering the placement of the thematic essence during translation results in a shift in the cognitive interpretation of the translated text.

C) The following are the cognitive concepts of the individual author's perception of the world and the means of its realization in the translation of the literary text:

1) background knowledge. In translation into another language, it is given in different ways:

- with complex syntactic entities or microtexts;
- with separate lexical units that reflect the cultural concepts of this or that nation, in the current case, the Azerbaijani and Russian nations in their semantics;

2) cognitive dissonance is a tool used by the author-translator to have a greater emotional impact on the reader. In a non-author translation, cognitive dissonance can arise as a result of a literal translation of the author's text. In this case, the translator who is not the author tries to maintain the organization of the text in terms of some content, rather than "obeying" the semantic compatibility of the words.

D) Typically, the reader's temporal experience during the translation of an original text into another language occurs at the functional-communicative level. Hence, when integrating the reader's temporal perspective into the translation process, the author-translator endeavors to consider the emotional reception of the readership. In essence, while conveying the reader's temporal experience, the author-translator aims to portray the events in the work from the vantage point of the broader national perception shared by speakers of the target language.

4. In the process of transforming the original text into the translated language at the functional-communicative level, the author-translator faces the following challenges:

1) preserving the stylistic distinctiveness of the original text in translation involves addressing several challenges. These include,

foremost, issues pertaining to the intonation, rhythm, and tempo of the artistic piece;

2) ensuring the adequacy of lexical choices and grammatical structures is crucial;

3) accurately conveying the historical context, temporal realities, social and labor activities, as well as the daily lives of the characters, is essential.

To address the challenges encountered during the translation process, author-translators employed various translation techniques, with the primary methods including:

– *Transcription*: this method is used to express national-cultural color;

– *Literal translation*: This type of translation is used to translate phraseology, proverbs, proverbs and other idiomatic expressions;

3. *Mixed translation*: It involves the author-translator employing various translation approaches simultaneously during the translation process, such as descriptive and equivalent, literal and equivalent, transcription and literal translation, among others.

The selection of the translation type depends on the communicative intent of the translated text. In this regard, the task of an author-translator is akin to that of a professional translator who is not also an author.

Thus, author translation is distinct from other types of translation in that it is carried out by a single individual – the author-translator. This person has the unique ability to seamlessly transfer and adapt the realities of another culture into the translated text, making them deeply national. This process fosters the growth of national literature in new and innovative directions.

The key findings of the research are outlined in the author's published theses and articles:

1. О месте авторского перевода в теории художественного перевода // – Bakı: BSU, Humanitar Elmlərin öyrənilməsinin aktual problemləri, – 2018. №4, – s. 169–173.

2. Bədii mətn tərcüməsinin yaradıcılıq xüsusiyyətləri // – Bakı: Humanitar elmlər üzrə aylıq elmi jurnal, – 2019. №4(5), – s. 169–173.
3. Tərcüməşünaslıqda müəllif tərcüməsinin öyrənilməsinə dair // Görkəmli dilçi alim, müasir Azərbaycan Əlifbasının müəllifi Afad Qurbanovun 90 illiyinə həsr olunmuş Müasir dilçiliyin aktual problemləri konfransının materialları, – Bakı: – 6–7 iyun, – 2019, – s. 3–6.
4. Tərcümə prosesində kulturoloju və linqvokulturoloji hadisələrin qorunub saxlanılması problemi // – Bakı: BSU, Humanitar Elmlərin öyrənilməsinin aktual problemləri, – 2020. №1, – s. 3–6.
5. Azərbaycanda müəllif tərcüməsinin təşəkkül tapması // Ümummillî lider Heydər Əlirza oğlu Əliyevin anadan olmasının 98-ci ildönümünə həsr olunmuş “Azərbaycanın inkişaf strategiyasında Heydər Əliyev irsi” mövzusunda multidissiplinar Respublika elmi-praktik konfransın materialları, – Bakı: – 30 aprel, – 2021, – s.16-20.
6. Müəllif tərcüməsi bədii tərcümənin xüsusi növü kimi // – Bakı: Elmi əsərlər. Bakı Slavyan Universiteti [dil və ədəbiyyat seriyası], – 2021. №2, – s. 59–63.
7. Tərcümədə orijinalın üsluni özünəməxsusluğunun verilməsi // Bakı Slavyan Universitetinin 75 illiyinə həsr olunmuş “Tərcümə çoxdilliliyin və mədəni mübadilənin əsası kimi”, – Bakı: – 2021, – s. 296–299.
8. Müəllif tərəfindən tərcümə olunan bədii mətnlərin mədəni-koqnitiv nöqteyi-nəzərdən öyrənilməsi üsulları // – Bakı: Dil və Ədəbiyyat Beynəlxalq elmi-nəzəri jurnal. – 2021. №3(117), – s. 424–426.
9. Об авторском переводе стихотворных произведений в Азербайджане // – Известия Волгоградского Государственного Педагогического Университета, – 2021. №8(161), – s. 179–183.
10. Author's manner of writing as a specific feature of author's translation. // – Tokyo Summit-III 3rd international conference

- on innovative studies of contemporary sciences, – Japan: – 19-21 february, – 2021, – p.286-28.
11. Cultural and cognitive features of a work of art: methods and types of translation Karabakh II international congress of modern studies in social sciences and humanities, “In memory of Victory Day and Martyrs” // – Baku: – 8-10 november, – 2021, – Volume-1, – p. 6-7.
 12. Bədii mətn tərcüməsinin fəaliyyəti və onun mahiyyətinin müəyyənləşdirilməsi // Ümummilli lider Heydər Əliyevin anadan olunmasının 99-cu ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” XIII Beynəlxalq elmi-praktik konfransın materialları, – Bakı: – 4-5 may, – 2022, – s. 384-387.
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