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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**CHARACTERISTICS OF THE POETIC TRANSLATION OF
ARTISTIC DESCRIPTIVE MEANS IN ENGLISH POETRY
INTO AZERBAIJANI**

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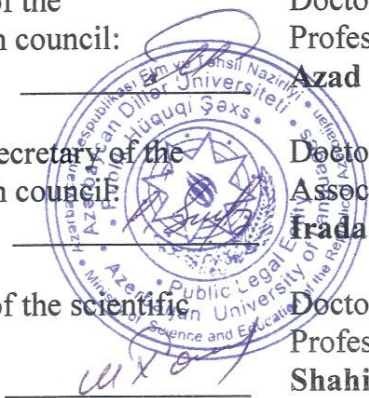
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GENERAL CHARACTERISTICS OF THE RESEARCH

The actuality of the theme and the degree of research. In the strategy of state-building of independent Azerbaijan, the establishment and development of political, economic, scientific, cultural, and other relations with world countries constitute priority directions. The implementation of these tasks naturally requires the expansion of linguistic ties in the field of international relations. In the emergence of cultural connections between different countries, it is undoubtedly essential that relevant specialists possess a professional command of foreign languages. At the same time, it is well known that among foreign languages, English occupies a leading position: it is one of the six working languages of the United Nations, the official language of the European Union and other global international organizations, and the state language of major countries such as the USA, the United Kingdom, Australia, New Zealand, and Canada. Moreover, it is recognized as an official language in more than 50 countries worldwide. At present, we live in such a time that English is taught in all secondary and higher educational institutions of Azerbaijan. Every Azerbaijani youth strives to master this language deeply and to express thoughts freely in an international language. Those young people achieve success who, while cherishing the Azerbaijani language and being aware of its linguistic features, are able to acquire the richness of English.

The rich historical experience of English literature reflects the broad artistic expressive potential of this language. Its extensive lexical fund, including a wide base of synonyms and antonyms, the abundance of phraseological expressions, and the inexhaustible potential of lexical, phonetic, and syntactic means in creating metaphors and imagery, serve as an inexhaustible source for great literary figures. The works of such giants as W.Shakespeare, G.Byron, W.Blake, J.Keats, P.B.Shelley, G.Chaucer, S.Coleridge, and others, included in the universal poetic pantheon, constitute the golden treasury of world literature. The development laws of the global literary-historical process are based on the evolution and interrelations of national literatures. Literary connections, however,

begin with the study of national literatures – namely, with artistic translation. Experience shows that translation, along with general principles, also possesses specific features depending on the literary genre. Therefore, poetic translation is considered successful only when the spirit, imagery, rhythm, intonation, and style of the original are preserved and conveyed as they are. By carrying these crucial qualities, a successful translation turns a foreign work into a literary treasure of the translator's own nation.

It is not sufficient for a person translating a poetic text into their native language to be merely a talented poet. They must also master the subtleties of both the original and the target language, be familiar with the creativity of the original author, as well as with the literary traditions and mentality of the nation to which the author belongs. When discussing any translation, one must inevitably take into account the proximity or relatedness of the source and target languages as a relevant factor. Translating an original English text into Azerbaijani and conveying its artistic devices influences the peculiarities of the translation. This is due to the fact that, in the accepted classification of world languages, these two belong to different language families: English belongs to the Germanic branch of the Indo-European family, whereas Azerbaijani belongs to the Oghuz branch of the Altaic family. Among the phonetic and grammatical factors distinguishing these languages, word-formation principles should be noted. In English, word formation occurs through the inflectional method, while in Azerbaijani this process is carried out through the agglutinative method – by attaching affixes to the stem in a chain. Undoubtedly, the distinctiveness of these word-formation methods must be taken into consideration during the translation process. Furthermore, the well-known binary opposition of “the West and the East” (R. Kipling) also a priori creates certain difficulties in the process of translation. Different poetic traditions and national mentalities are reflected in the poetics of each language. In this context, one of the most relevant problems is the rendering of artistic devices in English-language poetry into poetic translation. This is because there are different approaches to translating the system of tropes, metaphors, and poetic figures that constitute

imagery in English into the Azerbaijani language. This stems from the fact that national poetic perceptions often do not coincide and may differ significantly. Particularly in poetic translations, idioms and aphorisms, which are closely connected with national folk language and serve as the main expression of poetic figures, are often rendered through the search for approximate analogues.

In Azerbaijani literature, translations and research have been carried out in this direction. During the period when Azerbaijan, along with other nations, was incorporated into the Soviet empire, translations of foreign literature were generally based on Russian translations as the source material. As a result, literary works were translated from Russian. For a long time, Azerbaijani translators rendered examples of European literature from intermediary Russian professional translations. The first authors who attempted this field were famous Azerbaijani writers such as J.Jabbarli (Shakespeare's Hamlet, Othello), N.Vazirov (Othello), A.Hagverdiyev (Hamlet), A.Shaig (Macbeth), T.Ayyubov (Hamlet, The Winter's Tale, sonnets), Anar (The Tempest) and others who referred to Russian versions. The fact that the chosen works belonged to the genre of drama shows that the main aim of that period was related to enriching the repertoire of the national theatre. Russian translations, in a sense, played the role of the original for Azerbaijani translations. Their authors included famous translators such as A.Kroneberg, renowned writers like B.Pasternak, S.Marshak, M.Loizinsky, and others. Although the Russian school of translation was recognized for its high standards, it is clear that even in the works of its most distinguished representatives, certain inaccuracies can be found. It should also be noted that those prominent Russian translators, while being well-known poets themselves, were distinguished primarily by their excellent command of English.

With the advent of Azerbaijan's independence, as in other areas, the development of priority directions related to state-building opened up new opportunities for creative spheres. This innovation manifested itself in the field of literary relations, particularly in the progress of the art of translation, an important area of creative activity, through the practice of translating foreign literature directly

from the original. Taking this into consideration, translations and research related to their analysis have been carried out in this direction. Although the history of translating samples of English-language poetry directly from the original into Azerbaijani is relatively short, the existing experience provides sufficient material for conducting monographic research. It is clear that this experience marks the beginning of a long-term process. However, every creative process develops on the basis of prospective directions, methodologies, and the continuation of achieved results. At present, translation is regarded as a process within Azerbaijani literature, and research conducted in this field is among the most relevant issues. The history of Azerbaijani translations of English-language poetry directly from the original largely coincides with the period of independence. It is evident that for the conduct of monographic-format research, an adequately extensive body of translation experience, that is, a certain historical period, is required. Until then, the articles written presented particular analyses concerning the translation of individual works. The history of monographic research begins in the second half of the 2000s. Thus, in 2006 S.S.Həmzəyeva ¹, in 2007 V.Z.Bənnayeva ², and in 2021 Ş.B.Nağıyeva ³ defended their dissertations. V.Z.Bənnayeva's research was linguistically oriented, while the others belonged to the field of literary studies. The scope of the first research is quite broad in its comparative dimension. As its title suggests, this study examines the problem of translation in the general context of the development of Azerbaijani-English literary relations. Specifically, the research presents examples from the history of translation in the relevant field, while also investigating, in a conditional sense, contemporary translation practices. Both mediated translations (i.e.,

¹ Həmzəyeva, S.S. Azərbaycan-İngilis ədəbi əlaqələrinin inkişafında bədii tərcümənin rolu / S.S.Həmzəyeva. – Bakı, – 2006. – 148 s.

² Bənnayeva, V.Z. Klassik İngilis poeziyasında bədii ifadə, bədii təsvir vasitələri və onların Azərbaycan dilinə tərcümə yolları: /filologiya elmləri namizədi dis./ – Bakı, 2006. – 124 s.

³ Nağıyeva, Ş.B. Poetik tərcümədə obrazlar sisteminin verilməsi üsulları (Azərbaycan və İngilis poeziyasının qarşılıqlı tərcüməsində adekvatlığın saxlanılması): /filologiya elmləri doktoru dis./ – Bakı, 2021. – 290 s.

via Russian) and direct translations based on the original were included in the comparative analyses. One of the significant aspects of this research is the use of two-tier comparative analysis in certain cases: 1) translation texts compared with their originals; 2) different translators' renderings of the same original text. This comparative approach also involved the translations of such masters as R.Rza, B.Vahabzadeh, as well as T.Ayyubov and N.Ganjali. At the same time, both translations made via an intermediary language and those made directly from the original were taken as objects of study.

In 2007, V.Z.Bannayeva's dissertation investigated artistic expression, figurative devices, and the ways they are translated into Azerbaijani in classical English poetry. The study defined the means of expressing artistic imagery and stylistic devices in translation. A comparative analysis was conducted on the basis of the original texts, focusing primarily on linguistic issues. The object of this research specifically included Shakespeare's sonnets, Byron's lyric poetry, "The Bride of Abydos", "The Siege of Corinth" (actually The Corinthian War), "The Giaour", as well as the works of R. Burns and R.Kipling. Their Azerbaijani translations were examined from a linguo-poetic perspective. The analysis focused on figurative devices that form imagery, with special emphasis on metaphorization and the representation of all types of tropes in both the original and the translation. In other words, this study clarified specific linguo-poetic issues. Since Sh.Naghiyeva's above-mentioned dissertation also examined reciprocal translations in both languages, when addressing English poetry translated into Azerbaijani (the subject of our research), the primary focus was on imagery, its constituent elements, and the linguistic means of their expression. The aim was not only to preserve meaning in poetry but also to identify adequate equivalents of the artistic devices of the source language in the target language, while analyzing their specific features. Regarding national color, the research explored how national realia, anthroponyms, proverbs, sayings, and figurative elements in general were conveyed in translation. As the main purpose of the study prioritized theoretical orientation, the analyses gave greater attention to translation methodologies and their (including experimental) applications.

However, such issues as the features of poetic translation of artistic imagery in English-language poetry into Azerbaijani, the rendering of content–form unity of original texts in Azerbaijani literature, and the reproduction of artistic devices, figurative expressions, and phraseological units in Azerbaijani translations of English poetry samples have not been systematically investigated. All of these factors determine the relevance of the topic.

Object and subject of the research. The object of the research is the study of poetic translations of English and American poetry into Azerbaijani directly from the original, including the works of such renowned classical poets as W.Shakespeare, C.Marlowe, R. Herrick, W.Blake, R.Burns, T. Campbell, G.G.Byron, P.B.Shelley, H.W.Longfellow, E.A.Poe, M.Arnold, C.B.Orelli, H.Barnes, J.Keats, R.Kipling, H.Belloc, and V.E.Hawkins. Their works were translated into Azerbaijani by A.Rza, S.Mustafa, Sh.Khalilli, Sh.Naghiyeva, H.Isakhanli, and others. The subject of the research is the system of artistic tropes, poetic figures, and phraseological expressions that create poetic imagery in the content–form structure of the original, and the ways they are conveyed in translation.

The purpose and objectives of the research. The main purpose of the study is to investigate translations of classical English-language poetic works into Azerbaijani carried out directly from the original. To achieve this goal, the following objectives have been set:

- To review the traditions of English poetry translation into Azerbaijani;
- To define priority criteria regarding the theoretical foundations of the relevant translation practices;
- To identify the methods of rendering the content–form unity of original texts in translation;
- To determine the ways of conveying imagery in phraseological expressions of classical English poetry into Azerbaijani;
- To establish the features of poetic translation of artistic imagery in English-language poetry into Azerbaijani;

- To examine how artistic devices, figurative expressions, and phraseological units used in English poetry are reflected in Azerbaijani translations within the poetic context of the original;
- To identify the methods of rendering nationally specific phraseology in translation;
- To determine the specific problems encountered in translating artistic imagery, figurative expressions, phraseological units, and culture-specific vocabulary from English poetry into Azerbaijani, and to outline possible solutions.

The research methods. The comparative-typological method was used in order to reveal the inner world of the poetic translations. The principle of historical relativity is applied in characterizing translations. At the same time, the productive experience of world translation studies is taken into account.

The main provisions for defense:

- Long-standing measures in translation studies, such as “equivalence” and “adequacy,” are related to conveying the main motive of the original text.
- The main theoretical interpretations of the definition of “literary translation” in contemporary translation studies allow clarification of the features of rendering artistic devices of English poetry into Azerbaijani.
- The fact that the source and target texts belong to different language families (i.e., the Germanic branch of the Indo-European family and the Oghuz branch of the Altaic family) must be taken into account.
- In the poetic translation of English literary imagery into Azerbaijani, measures such as “equivalence” and “adequacy” should be considered non-productive criteria.
- In translating these devices, the main focus is on the intention of the lyrical hero, the figurative realization of the original’s tonality, and the poetic impression produced by the work in translation.
- The richness of the poetic heritage and the fact that its creators were prominent representatives of Romantic poetry mean that their works reflect the aesthetics of Romanticism.
- The rendering of certain syntactic figures used in the original

text (assonance, alliteration, elision) enhances poetic imagery in translation.

– Associative translation of philosophical and existential motifs present in English poetry into Azerbaijani contributes to the development of the artistic language.

The scientific novelty of the research. For the first time, the research theoretically defines the features of poetic translation of artistic devices in English-language poetry into Azerbaijani. Translations of works by prominent representatives of classical English poetry directly from the original into Azerbaijani were systematically studied based on a relevant methodology. In the translations of famous works by canonical authors such as W.Shakespeare, R.Herrick, R.Burns, G.Byron, W.Blake, R.Hodgson, and R.Kipling, the consistency of content and figurative systems was determined, and the main features of original-text alignment and artistic translation were identified through comparative analysis., methods of translating the original text in the compared languages were identified where it's relevant, and the main approaches to rendering artistic devices of English poetry into Azerbaijani were established. Additionally, methods of translating metaphorical and polysemous expressions, syntactic figures, and phraseological units were defined.

The study theoretically examines both the preservation of content-form unity of the original and the rendering of artistic devices that create figurative imagery (including individual tropes and syntactic figures) in translation. The features of reproducing syntactic figures such as assonance, alliteration, and elision in translation were clarified.

The theoretical and practical significance of the research. Determining methods of rendering artistic devices in translation clarifies their theoretical aspects. Translation practices vary across languages and differ depending on the literary genre. Taking this into account, the methodology and evaluation criteria proposed in the dissertation can be applied in studies of Azerbaijani translations of English (and some non-English) poetry.

The materials presented in the study may serve as a primary

source for specialized courses on poetic translation in philology faculties of higher education institutions, as well as for the compilation of modern English–Azerbaijani and Azerbaijani–English phraseological dictionaries.

Approbation and application. The main theoretical ideas and conclusions of the research have been reflected in collections recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, in the author’s presentations at international and national conferences, and in articles published in various scientific journals in Azerbaijan and abroad.

Name of the organization where the dissertation is performed. The dissertation work was completed and discussed at the Department of Roman-German philology at Baku Slavic University.

The total volume of the dissertation with reference to the volume of the structural parts of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a bibliography, written in accordance with the requirements of the Higher Attestation Commission under the President of the Republic of Azerbaijan. The introductory part of the dissertation is 9 pages, 16331 characters, chapter I 52 pages, 77369 characters, chapter II 46 pages, 67937 characters, chapter III 24 pages, 37404 characters, conclusion part is 2 pages, 3757 characters. The total volume of the dissertation is 202798 characters, excluding the list of used literature.

BASIC CONTENT OF THE RESEARCH

The “**Introduction**” section introduces the actuality of the theme, the object and subject of the research work, the goals and objectives, the background of the theme, the scientific novelty, methodology, theoretical and practical significance of the research work, the provisions for the defense, the approbation and structure of the research work.

The first chapter of the dissertation is called “**Specific Features of Translation Studies and Literary Translation**”. The first paragraph of this chapter is entitled “*Main Theoretical*

Interpretations of the Definition of "Translation". Translation is a product of the process of language relations and reflects the mutual relations between languages. Determining the subtleties of meaning of language units and the forms of expression in translation allows to determine the main features of poetic translation. The different encoding and comparison of the means of description, as well as language units, which are the basis of poetics in two different languages, provides a basis for clarifying the vocabulary and richness of the languages. From this point of view, translation studies has developed from different directions.

Language relations have formed the need to understand the concepts of different languages in the process of communication. In this regard, A.D.Schweizer writes: *"Translation is a one-way and two-phase process of inter-language and intercultural communication. During this process, a second text (metatext) that will replace it in another language and cultural environment is created based on the original text by conducting a purposeful ("translation") analysis; it is a process that characterizes the adaptation of the original text to transmit the communicative effect, partially modified by the differences between two languages, two cultures and two communication conditions"*⁴.

Translation studies has undergone great development in modern times and many of its fields have developed. Cager writes that translation studies is a field of science that has been formed as a universal philological direction and has been studied within the framework of literary studies for a long time. The theory of translation was created as a special linguistic science in the 50s of the last century. The translation of literary works and scientific works expands the theory of translation studies. That's why researchers have repeatedly come back to the question of what field it belongs to, considering translation and its characteristics. Undoubtedly, the research on the theory of translation and the presentation of the main scientific ideas about it are related to its main features. In the process of translation, it is important to look for compatibility features of languages.

⁴ Швейцер, А.Д. Теория перевода / А.Д.Швейцер. – Москва: Наука, –1988. – с.48

Later, L.K.Latishev, A.Lilova, Z.D.Lvovskaya, P.I.Kopanyev, R.Katarina, C.K.Kertford, D.Shveitser, B.Tahirbeyov and others conducted research on the scientific problems of translation. Analyses demonstrate that the types of translation carried out in various languages are distinguished by their diversity. Selected texts differ according to the genres of artistic literature, and it is necessary to take these distinctions into account when classifying them.

The second paragraph of the first chapter is called *“Poetic texts as a problem of literary translation: the priority of criteria”*. The history of translation is rooted in the distant past and it is one of the oldest types of human activity. Azerbaijani translation art has its own tradition, and this glorious tradition is based on a centuries-old past and history. According to the conclusion of R.Novruzov *“Azerbaijani translation art has a long history of six centuries. This history begins with the translation of Maraghali Avhadin’s ode (XIV century) from Persian to Azerbaijani by the poet Nasimi”*⁵.

Later, the issue of literary translation of poetic works became more serious day by day and became a problem. As time separates us from the emergence of this problem, new aspects of it are revealed, each new aspect requires a new view, a new approach. It is true that it is the people who create and keep the language alive, and the poet is the one who takes words from it and turns it into art. Many Azerbaijani poets and writers have translated literary and prose examples from foreign languages, mainly Russian, into Azerbaijani. Meanwhile, we can mention the names of M.F.Akhundov, S.A.Shirvani, N.B.Vazirov, A.A.Bakikhanov, H.B.Zardabi, N.Narimanov, A.Shaig, A.Sahhat and others. These writers, being the pioneers and firsts of our art of translation, built the building of the poetic-prose path for the writers who came after them. The flow of time, which wears out everything, has not bypassed these representations.

It should be noted that S.Vurghun later translated the genius Nizami’s poem “Leyli and Majnun” and the classic Georgian poet Shota Rustaveli’s “The Wrestler in Tiger Skin” into Azerbaijani. Since the independence of Azerbaijan, as well as a little before that, poetic translations have been made from English to Azerbaijani,

⁵ Novruzov, R. Tərcümə nəzəriyyəsi / R.Novruzov. – Bakı: Mütərcim –2010. – s.41.

bypassing the Russian language. Many translators, including Sh.Naghiyeva, H.Isakhanli, K.Nazirli, H.Rza and others, have made poetic translations of English poetry. The analysis of this problem reveals its new aspects, each new aspect requires a new view, a new approach.

The third paragraph of chapter ***“Rendering the content-form integrity of classical English poetic examples in the translated text”*** is devoted to the problem of poetic translations. It is noted here that there is a specific peculiarity and problem of translating poetry. Among the main problems, three problems should be given importance: 1) preservation of national identity; 2) preserve the spirit of the work and the time it was written; 3) preserving the content and linguo-poetic beauty of the work. That poet is able to give the appearance of the original to the translated work, who chooses the three listed lines for himself, is well versed in the deepest layers of the artistic and verbal branches of his mother tongue, and knows the intricacies of the language he is translating.

In order to preserve the national identity, which is the first problem, the poet-translator should know that *“each poem reflects a certain reality originating from the life of a specific people, and the language of this people creates the basis for the realization of artistic experiences in the poem. This problem can be solved by keeping the organic unity of form and content within the framework of nationality”*⁶.

The second problem, as they say, is to preserve the spirit of the work and the time when it was written. Indeed, “the time factor leaves a certain mark on the work, and it should find its place in the translation. Here, the translator must know that his translation must meet the demands of the modern reader, and this does not mean that he can “modernize” the original...”⁷

The third problem is to preserve the content and linguo-poetic beauty of the work. Should the translation be more accurate or sound more natural? In our opinion, a literary translation should preserve

⁶ Akalın, Ş.H. Türkçe Sözlük, 10 baskı, / Ş.H.Akalın. – Ankara: “Akşam Sanat Okulu”. –2005. – s.251.

⁷ Ibid. – p.397

the form and content of the original. Both content and linguistic-stylistic features of the original should be included in the translation. Such translation is called adequate translation.

The same responsibility falls on the poet who wrote the original poem, the same responsibility falls on the translator. The translator should know that the same way the author influenced the feelings of the reader, the translator should also influence them. The most delicate issue here is to maintain the balance and equality between the two poets. In other words, the original poem is the face of the carpet, and the translation is its reverse. Let's look at some translations. In the poem “Passionate shepherd to his love” written by Ch. Marlowe, hills, valleys, plains, rocky mountains, barren-springy places are described and the poet invites his lover for a walk. The poet wishes to cover his beloved with roses and fragrant garlands wherever he walks:

*“And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers and a kirtle
Embroidered all with leaves of myrtle”*⁸.

Literary translation:

*Qərq edim mən səni kom qızılgülə,
Sayı min olacaq iyli çələngə,
Güllərdən düzənən sıx-sıx örtüyə,
Bəzənər hərəsi mirt yarpağına*⁹

Let's note that in English “myrtle”, in Russian “мирт”, in Azerbaijani “myrtle is a white-flowered, evergreen shrub”¹⁰. According to another linguistic source, “Myrtle is an evergreen tree with beautiful fragrant leaves”¹¹.

⁸ Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.4.

⁹ Note: the translation examples given in italics without quotation marks at the end of all poetic translation examples are the author's attempt at philological translation.

¹⁰ Оруджев, А. Русско-азербайджанский словарь. / А.Оруджев. – Баку: Шарг-Гарб, – том II. –2005. – с.100.

¹¹ Azərbaycan dilinin izahlı lüğəti. / –Bakı, Şərq-Qərb, – III c. – 2006. – s.348.

In G.G.Byron's poem "I would I were a careless child", it is important to reveal the identity of the poet and what kind of idea he is the carrier of:

*"I would I were a careless child,
Still dwelling in my highland cave,
Or roaming through the dusky wild,
Or bounding o'er the dark blue wave"* ¹².

Literary translation:

*Qayğısız bir uşaq olmaq istərdim,
Haylənd kahasında yenə yaşayım,
Ya tutqun meşəni keçərək gəzəm,
Ya qaranlıq mavi dalğanı keçim.*

The poet speaks here in the vernacular that everyone understands. This also indicates that he is connected to his village and village, and that he poeticizes the words and phrases used by the people. Since Byron returned the words of the people to the people in poetic language, his poetry is loved by the people. Let's focus on one of his quotes:

*"And yet I find no words to tell
The shape of her I loved so well"* ¹³.
*"Söz tapa bilmirəm vəsf edim barı
Qurbanı olduğum nazlı nigarı"* ¹⁴.
*"Söz tapa bilmirəm, necə vəsf edim
Çox sevdiyim qızın boy-buxununu"*.

The phrase "qurbanı olduğum" written by the translator is an expression used by the Azerbaijani people. The closest English version of this phrase is "*I beseech you*" ¹⁵, which means "*I beg you, I ask you*". Apparently, there is no such thing as "*qurbanı olduğum*" in English. That is why it is not right for the translator to bring it into the poem. In the literary translation, the designation "nazlı"

¹² Byron, G.G. The poems / G.G.Byron. – Moscow: Raduga, –1982. – p.86.

¹³ Byron, G.G. The poetical works of lord Byron. /G.G.Byron. – London: Oxford University Press, – 1912. – p. 333.

¹⁴ Dünya tərcümə toplusu/ Tərt.edəni: S.Rüstəmханlı. – Bakı: Yazıçı, –1983. –s.253.

¹⁵ Musayev, O. The English-Azerbaijan dictionary. / O.Musayev [et al] –Baku: Sharq-Qarb, –2004. – p.122.

(coquettish) is found, which is not typical of English poetry, but of Azerbaijani poetry.

In this paragraph, poetic examples of poets such as P. Shelley, J.Keats, H.Longfellow, M.Arnold, J.O'Reilly, W.Hawkins, H.Barnes, and others were also analyzed from the point of view of the translation problem.

The traditions of Azerbaijani translation art are subjected to critical analysis, with their foundational principles brought to the forefront. In our deep opinion, the ideal poetic translation is such that it contains these three main principles: 1) preserves the content of the original and the rhyming arrangement; 2) save phrases, artistic expressions and means of description; 3) do not allow additions and abbreviations that violate the content of the original.

G.Byron's poem "I would I were a careless child" was translated into Azerbaijani by A.Rza. Let's focus on a few quotes from this poem:

*"The cumbrous pomp of Saxon pride
Accords not with the freeborn soul"*¹⁶.

*"Lovğa sakson hara, dağ oğlu hara,
Biri təkəbbürlü, biri azad şən"*¹⁷.

*Sakson lovğalığın yorucu büsatına
Azad-doğulmuş bir könül uyuşmaz,*

In the poetic translation, "dağ oğlu", "təkəbbürlü", "şən" ("mountain son", "arrogant", "cheerful") are additions that are not in the original. The translation of "The cumbrous pomp of Saxon pride" by the translator as "Lovğa sakson hara, dağ oğlu hara" is incorrect, in fact, it should have been "Sakson lovğalığın yorucu büsati".

R.Burns's poem "My love is like a red, red rose" is not difficult in terms of poetic language, so the literary translation was not bad, but there are some deviations from the original:

*"So fair art thou, my bonny lass,
So deep in love am I"*¹⁸.

¹⁶ Byron, G.G. The poems / G.G.Byron. – Moscow: Raduga, –1982. – p.86.

¹⁷ "Ədəbiyyat və incəsənət" qəzeti, –Bakı: –1982, 30 iyul. – s.7.

¹⁸ <https://www.stihi.ru/2005/04/25-1385>

*“Hüsniün gözəl, ülvi, eşqim saf, dərin,
Cəfadan kim qorxub yarımayıbdır”¹⁹.
Sən elə incisən, gözəl sevgilim,
Necə də eşqinə dərin düşmüşəm;*

The correct translation of the phrase ‘*my bonny lass*’ is not ‘*eşqim saf, dərin*’, but as an address is ‘*gözəl sevgilim*’. In the quote, ‘*thou*’ / ‘*sən*’ is an archaic pronoun used in the language of poetry, and ‘*lass*’ / ‘*sevgili*’ is considered a poetic designation. The research reveals that, in the translation of the poetic works of renowned and distinguished authors (W.Shakespeare, W.Blake, R.Burns, T.Campbell, G.Byron, P.B.Shelley, J.Keats, H.Longfellow, E.A.Poe, M.Arnold, Orelli, and R.Kipling), the specific features of the respective languages have been duly taken into account. Alongside the achievements observed in this process, a number of shortcomings have, naturally, also been identified. Consequently, conducting comparative analyses of multiple translations of certain poems makes it possible to arrive at more precise conclusions in the field of poetic translation. In particular, the translations by A.Rza, S.Mustafa, Sh.Naghiyeva, H.İsakhanli, Sh. Khalilli, and others are distinguished by their poetic richness.

In the second chapter of the dissertation, entitled ‘**The principles of rendering artistic devices in Azerbaijani translations of classical English-language poetry**’, the characteristics of artistic devices are examined. The first paragraph of this chapter is titled ‘*The issue of figurative language and polysemy in poetic translation (rendering of artistic tropes)*’. Poetic works are distinguished by the depth of their content, richness of artistic expression, and variety of descriptive devices. Unlike prose works, in the process of translation, the unity of form and content in poetic texts remains paramount. When a poet’s words diverge from their nominal, literal meaning, they become figurative. The transition from literal to figurative meaning enhances the imagery and expressiveness of the literary work. Artistic expression and description are among the principal indicators of the unique spirit of poetry within the artistic language. The writings and creations of

¹⁹ Dünya tərcümə toplusu. /Tərtib edən S.Rüstəmxanlı. –Bakı: Yazıçı, –1983. –s.278.

genius poets such as Homer, Nizami, Dante, Fuzuli, Shakespeare, Byron, Pushkin, and Goethe are distinguished by the richness of artistic expression and descriptive devices. Literary translation fundamentally differs from prose translation. Consequently, in numerous studies on literary translation, concepts such as *equivalence* and *adequacy* have long been used as dominant evaluative criteria. In translating a poetic work, both originality and the artistic poetics of the text must be preserved.

The second paragraph of the second chapter is called *“The issue of the reflection of syntactic figures in poetic translation”*. Here, the means of artistic expression and description are considered as leading indicators that establish the uniqueness of the spirit of poetry. The nominal word and the metaphors derived from it enhance the artistic imagery. No matter how far the polysemous word is from the nominative-initial word, it retains its attachment to it at least a little. G. Abramovich writes that “a word in a metaphorical sense not only names an object, an event, an action, but also describes them. That is why metaphors are also called descriptive means of language”.²⁰ Let’s look at the examples.

The poem “Hamlet’s monologue” does not rhyme, the verse is prose. But the translator Sh.Nagiyeva presents it in aabb format, deviates from the original and made many additions. Hamlet’s thought-provoking thoughts are replaced by ordinary expressions in the translation:

*“To be or not to be – that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune”²¹.
“Ölmək ya yaşamaq, belədir gerçək;
Ya da ki taleyin zərbələrinə,
Atdığı oxlara gizlincə dözmək”²².
Var olmaq ya yox olmaq, sual belədir;*

²⁰ Azərbaycan bədii dilinin üslubiyatı (oçerklər). / – Bakı: Elm, –1970. – s.113.

²¹ Shakespeare, W. Hamlet / W.Shakespeare. – London: Oxford University Press, – 1987. –p. 8.

²² Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.9.

*Daha nəcibi bunu, özlüyündə dözmək
Zalim taleyin sapandlarına, oxlarına.*

In the quotation, the phrase “to be” / “*var olmaq*” is considered to be “to live” and the phrase “not to be” / “*yox olmaq*” is considered to be “to die”. In the translation, the expressions “to be”, “not to be” are presented as “*ölmək*” və “*yaşamaq*”, which is not true. “*Outrageous*”/ “*zalim*” is an epithet before the word “fortune” and “fate”. “*The slings and arrows of outrageous fortune*”/ “*Zalim taleyin sapandları və oxları*” is a periphrasis for “*fələyin zülmələri*” (“*tyranny of fate*”). It would be correct that in the poetic translation the name “*slings*” would be translated as “*sapandlar*” but not “*zərbələr*”.

*“For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil”*²³.

*“Röya görməyin də öz acısı var,
Gələr yuzumuza nə cür røyalar.
Bu fani dünyadan köç edən zaman,
Olsun könlümüzdə dinclik hökmüran”*²⁴.
*Ölüm yuxusunda hansı yuxular gələr,
Biz bu fani səs-küyü qoyub çıxanda, –*

“*Sleep of death*” / “*ölüm yuxusu*”, as it seems, are periphrasis for “*death*”, and “*this mortal coil*” / “*bu fani səs-küy*” are periphrasis for “*world*”. The translator uses “*bu fani dünya*” (“this mortal world”) instead of “*bu fani səs-küy*” (“this mortal noise”). it is not wrong, but it is not accurate. The line “*Olsun könlümüzə dinclik hökmüran*” is not in the original. The vowels [-ee], [-ea] in the quote:] sound creates the phenomenon of assonance.

Let’s pay attention to the poem “I would I were a careless child” written by G.Byron:

*“I hate the touch of servile hands,
I hate the slaves that cringe around”*²⁵.
“Namərdəm, yaltağa əl versəm ağər,

²³ Shakespeare, W. Hamlet / W.Shakespeare. – London: Oxford University Press, – 1987. – p.8.

²⁴ Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.9.

²⁵ Byron, G.G. The poems / G.G.Byron. – Moscow: Raduga, – 1982. – p.86.

*Mənim zəhləm gedir müti qullardan*²⁶.
Yaltaq əllərə toxunmağa nifrət edirəm,
Ətrafda qısılmış qullara nifrət edirəm.

Apparently, it starts with “I hate” meaning “*nifrət edirəm*”. This also brings repetition, which is a means of artistic expression, to the fore. This repetition is not visible in the poetic translation. In the example, the adjective “servile”/ “*yaltaq sifəti*” is an epithet of the noun “hands”/ “*əllər*”. The expressions “servile hands”/ “*yaltaq əllər*”, “slaves that cringe around” / “*ətrafda qısılmış qullar*” are paraphrases of the phrase “*yaltaq insanlar*”.

Metaphor is the most important and most useful branch of artistic representation. Metaphor is a bridge between the initial nominative meaning of the word and the figurative, non-real meaning. A metaphor is similar to a simile because it is created by simile. But in contrast to allegory, in metaphor, either the likened or the likened remains hidden from the parties. For example, “*The heavens weep like a man*” is an example of allegory, but “*The heavens weep*” is a metaphor.

The creation of symbols goes back to the deepest layers of history. Since then, symbols have been created. “*In fact, the oldest symbols are the oldest linguistic facts... Symbols reveal the mysteries and magnificent works of creation and bring the researcher closer to God and the Universe*”²⁷. In English poetry, “*moon*” is a symbol of beauty, “*dawn*” of newness, “*heaven*” of sublimity, “*falcon*” of excitement, “*raven*” of hypocrisy, etc. There is always an implicit comparison of the individual manifestations of existence in the symbol.

In Ch.Marlowe’s poem “The Passionate Shepherd to His Love”, the song of the birds reaching the river reveals a metaphorical expression. This metaphor does not stand out in the translation. In the example, “*rocks*” are symbols of endurance, “*rivers*” are symbols of abundance, and “*birds*” are symbols of song:

²⁶ “Ədəbiyyat və incəsənət” qəzeti / –Bakı: –1982, 30 iyul. – s.7.

²⁷ Mədətoğlu, A. Simvollar-rəməzlər və onların bəşər tarixindəki rolu / – Bakı: Türküstan qəz., –2013, 11-17 aprel, – s.13

*“And we will sit upon, sit upon, the rocks,
Seeing the shepherds feed their flocks”*²⁸.

*“Mənimlə qayanın üstə oturub,
Gör çoban sürünü yemləyir necə”*²⁹.

*Oturaraq gəlin biz qayalar üstə,
Görək ki, çobanlar sürü otarır.*

In the poem “My love is like a red, red rose” by R. Burns, there are three exaggerations in the quote – “*dənizlər hamısı qurumayınca*”, “*günəşdən qayalar əriməyincə*”, “*həyatın son anı var olmayınca*” (“*until the seas dry up*”, “*until the rocks melt from the sun*”, “*until the last moment of life comes*”). Beginning of the stanzas with “*till-and-and-while*” conjunctions creates polysyndeton.

Let’s pay attention to the poem “Annabel Lee” by Edgar Poe.

*“But we loved with a love that was more than love,
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Covered her and me”*³⁰.

*“Günlərin bir günü mən düşdüm oda,
Anabellə sevgi bağına girdik.
Bu bağda hurilər, mələklər vardı,
Onlar eşqimizə həsəd apardı”*³¹.
*Sevdik bir-birimizi, sevgidən çox sevgiylə,
Mən və mənim Anabel Lim;
Bir sevgiylə ki, göylərin qanadlı serafimləri
Ona və mənə qısqanırdılar.*

In literary translation, the expressions “*oda düşdüm*”, “*sevgi bağına girdik*” are the translator’s adding. The combination “*Göyün qanadlı serafimləri*” (“winged seraphim of heaven”) is a paraphrase of the phrase “*mələklər*” (“angels”). “Seraphs” is a symbol of purity.

²⁸ Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.4

²⁹ Ibid, – p.5

³⁰ Ibid, – p.52.

³¹ Ibid, – p.53.

It should be noted that in English poetry, celestial objects, night, morning, and dawn create both metaphors and symbols. In the example above, “moon” is a symbol of beauty, “dawn” is a symbol of novelty, and “night” is a symbol of loneliness. In the original, “good morning” does not mean “*əlvida*” (“fairwell”) as the translator said, but “good night”. In our classical poetry the word “ay”/ “moon” addressed to girls is a symbol of beauty. In one of Füzuli’s ghazals, he confirms that we say “ay”/“moon” in the original sense and “mah” in Persian, which means “beautiful” in the poetic sense: “*Eşq əhlinə ol mah, Füzuli, nəzər etmiş, // Sən həm özünü göstər, əgər bir hünərin var*”³².

Thus, the reflection of the artistic devices from the original in the translation serves to enhance the craftsmanship in poetic translation.

The third chapter of the dissertation is called “**The problem of translating phraseologisms in English poetry samples**”. In the first paragraph of this chapter, “*The translation specifics of idiomatic expressions in English-language classical poetry are examined*”. The translation of idioms is analyzed based on concrete examples. Investigating these possibilities provides abundant empirical material for the development of theoretical insights in literary translation. In the translation process, idiomatic expressions are characterized by their semantic properties. For example, W.Shakespeare’s “Shall I compare thee to a summer’s day?” In his poem, the idiomatic verb “to give life to” is found in the meaning of “to revive”. In the original it is given as “gives life to”.

“*So lonf as men can breat hor eyes can see,
So long lives this, and gives life to thee*”³³.

Sh.Naghiyeva’s poetic translation:

“*İnsan yaşadıqca, gəldikə bahar,
Əbədi sən varsan, saf məhəbbət var*”³⁴.

³² Füzuli, M. Seçilmiş əsərləri / M.Füzuli. – Bakı: Şərq-Qərb, I c. –1992. – s.118.

³³ Poetik tərcümələr. / I toplu, Tərtib edən H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.6.

³⁴ Ibid. – p.7.

Our philological translation:

*İnsanlar nəfəs alınca ya gözlər görüncə,
Bu (sevgi) yaşayar və sənə həyat verər.*

Here, the translator has fully conveyed the intended meaning through the expressions “with the coming of spring,” “eternal,” and “pure love”

Let’s look at G.Byron’s poem “Remind me not”. There we see the phrase “give one’s soul to”, which is a kalka variant of the phraseological verb “*könül vermək*” in the meaning of “to fall in love”:

*“Remind me not, remind me not
Of those beloved, those vanish'd hours,
When all my soul was given to thee”³⁵.
“Mənə xatırlatma, xatırlatma sən
O əziz, o itən xoş zamanları,
Büsbütün ömrümü, ürəyimi mən
Sənə bəxş etdiyim ötən anları”³⁶.
Mənə xatırlatma, mənə xatırlatma
O sevimli, o yox olmuş saatları
Bütün könlüm sənə verilən zaman.*

There is no phrase “*ürəyini bəxş etmək*” in our language, the phrases “*ürəyini / könül vermək*” (“to give your heart”) are valid.

In H.W.Longfellow’s poem “The rainy day” a phraseological combination occurs. In our language, the phraseological verb “*gileylənməyi dayandırmaq*” in the meaning of “*gileyini kəsmək*” is translated as “to cease one’s repining” in the English kalka way:

*“Be still, sad heart, and cease repining,
Behind the cliuds is the sun still shining”³⁷.
“Dərdli ürək, aram ol, gileylənə bu qədər,
Qara günün dalınca günəşli günlər gələr”³⁸.*

³⁵ Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.40.

³⁶ Ibid.– p. 41.

³⁷ <https://www.stihi.ru/2005/04/25-1385>

³⁸ Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s 47.

*Aram ol, qəmli ürək, gileyini kəs,
Buludun ardınca günəş parıldar;*

In the translation the expression “*Gündüz də həsrətin tutub əlindən*” is based primarily on its semantic meaning. For this reason, identifying equivalent forms of established aphorisms and idiomatic expressions in the languages of different nations often becomes problematic. Consequently, idiomatic expressions used in the lyrics of, for example, G.Byron, W.Blake, and E.Poe frequently do not convey the full meaning in the translated text.

The second paragraph of the third chapter is called “*Translating figurativeness in phraseological expressions*”. It is determined that phraseological expressions have a common semantic relationship with words and word combinations in poetry. The text plays a crucial role in determining their meaning.

R.Kipling’s socio-philosophical poem "If" is dedicated to a boy who died during World War I. The poem has thirty-two lines. The rhyme scheme is cross.

*“If you can keep your head when all about you
Are losing theirs and blaming it on you”³⁹.*

U.Bunyadzada’s poetical translation:

*“Özgələr başını itirib, səni
Ağılda, kamalda bilsə günahkar”⁴⁰.*

S.Mustafayev’s poetic translation:

*“Karıxma tək qalsan, dostlar getsələr,
Səni həyəcanla çəksələr dara”⁴¹.*

M.Madatova’s poetic translation:

*“Əgər sən başını dik tuta bilsən,
Özünə inamı yaşada bilsən”⁴².*

³⁹ Potapova, E. Reading from English and American Literature / E.Potapova [et al] – Sant-Petersburg: Koronavek, – 2012. – p.300.

⁴⁰ Bünyadzadə, Ü. Sənin oxşarın bənövşədi / Ü.Bünyadzadə. – Bakı: CBS, –2005. – s.343.

⁴¹ Bağban. / Tərtib edəni C.Nağıyev. – Bakı: Gənclik, –1990. – s.8.

⁴² Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.65.

Our philological translation:

*Əgər başını saxlaya bilsən, yanında hamı
Başlarını itirərək, səni suçlasalar;*

In our language, we see the phraseological verb “*başını saxlamaq*” (“to keep one’s head”) in the meaning of “*mənliyini qorumaq*” (“to protect one’s self”) in the quote. Russian linguist A.V.Kunin defines the phrase “to keep one’s head” as “not to lose one’s head”, “to keep calm”, “to keep one’s cool”, “to control oneself”. The scientist quotes the writer W.S.Maugham: “The situation was serious, but he did not lose his head”⁴³. In another source we see the format “to keep one’s head”⁴⁴. It should be noted that it also has a synonym version “keep a cool head”. As we know, the idiomatic infinitive “not to lose one’s head” (“*başını itirmək*”) is a synonym of the idiomatic infinitive “to keep one’s head” (“*başını saxlamaq*”). A.Hajiyeva correctly presents the infinitive “to keep one’s head” as “*başını itirmək*” (“to lose one’s head”) ⁴⁵. M.Madatova also keeps the phrase “to keep one’s head” in the correct version “*başını dik tutmaq*”. We observe the phrase “lose one’s head” in the spelling as “are losing theirs”. N.Seyidaliev reports the existence of the phrase “to lose one’s head” in the meaning of “to lose one’s mind” and “to lose one’s self” in our epics and tales⁴⁶. The precise translation of this phrase was presented by U.Bunyadzada, but it is not found in the others.

U.Bunyadzada’s poetic translation:

*“Əgər vadar etsən qəlbi, qüdrəti –
Onlar heydən düşsə, – dirçəlsin dərhal,*

⁴³ Poetik tərcümələr. / I toplu, Tərtib edəni H.İsaxanlı. – Bakı: Xəzər Universiteti, – 2005. – s.65

⁴⁴ Məmmədzadə, K. İngiliscə-azərbaycanca-rusca frazeoloji lüğət / K.Məmmədzadə. – Bakı: Qafqaz Universiteti, – 2008. – s.157.

⁴⁵ Hacıyeva, Ə.H. İngiliscə-azərbaycanca və azərbaycanca-ingiliscə somatik frazeoloji birləşmələr lüğəti /Ə.H.Hacıyeva –Bakı: Nurlan, –2005. – s.132.

⁴⁶ Seyidaliev, N. Frazеологiя lüğəti (Azərbaycan dastan və nağılları əsasında) / N.Seyidaliev. – Bakı: Çıraq, – 2004. – s. 61.

*Daxilində imkan qalmasa qəti,
Hayqırsa iradən: "Dəf olsun bu hal!"⁴⁷*

S.Mustafayev's poetical translation:

*"Qəlbini, ruhunu, əsəbini sən
Məcbur et, məcbur et, işləsin yenə.
Hər şeyin məhv olub çıxsın da əldən,
Qoy təkcə iradən "get!" desin sənə".⁴⁸*

Our philological translation:

*Əgər ürəyə, əsəbə, gücə təpər verə bilsən,
Sınıxmamış sənin işinə yarasınlar deyə,
Və belə davam etsən, bir imkanın yoxsa da,
Sənə "davam et!" deyən iradəndən savayı.*

In the example we have given, there are four idiomatic verbs: a) "to force smb's heart" in the meaning of "to encourage the heart" as "ürəyə təpər vermək"; b) "to force smb's nerve" in the meaning of "to encourage the nerve" as "əsəbə təpər vermək"; c) "to force smb's sinew" in the meaning of "to inspire strength" as "gücə təpər vermək"; d) "to serve smb's turn" in the meaning of "to be useful" as "işinə yaramaq". The semantics of these idioms should be accurately reflected in literary translations. For in classical English poetry, syntactic artistic devices serve to enhance imagery and aesthetic expressiveness.

The linguo-poetic research conducted during the research in the **Conclusion part** of the dissertation allows us to put forward the following conclusions:

1. Translation studies has undergone significant development in the modern period, with many of its subfields achieving notable progress. As a general philological discipline, translation studies has emerged as a field investigated within the framework of literary scholarship, since translation theory arose based on the generalization of fundamental problems found in individual literary works as well as in translation itself.

2. The research demonstrates that the translation process reflects the mutual relationships of linguistic interactions and

⁴⁷ Bünyadzadə, Ü. Sənin oxşarın bənövşədi / Ü.Bünyadzadə. – Bakı: CBS, –2005. –s. 344.

⁴⁸ Bağban. / Tərtib edəni C.Nağıyev. –Bakı: Gənclik, –1990. – s.8.

contributes to the enrichment of languages. The translation of descriptive devices that form the basis of aesthetic expression in poetry across different languages, as well as the differential encoding and comparison of linguistic units, provides insight into vocabulary richness and determines the expressive forms through which subtle semantic nuances of linguistic units are rendered.

3. Based on the study, it is concluded that two aspects must be prioritized in the translation process: (a) the preservation of the unity of form and content of the original in the translated text, and (b) the careful rendering of artistic devices that create the figurative imagery of the original.

4. It is determined that the specificity of poetic figures in literary works also affects their translation. The realization of theoretical insights in this process varies according to translation methods, and translation theory itself develops through this process. In translation theory, both figurativeness and meaning are regarded as fundamental in poetry.

5. In identifying the main specific features of literary translation, translation methods should be taken as a primary reference. In the translation of artistic devices, elements are first selected from the original text, analogous poetic expressions are sought in the target language, and appropriate methods are applied to recreate similar imagery. Comparative translation is a special case of hyponymic translation, and this method reflects the specificity of national color in translation.

6. Considering the main characteristics of translation studies, the existing Azerbaijani translations of the poetic works of renowned English-language poets, from C.Marlowe, W.Shakespeare, W. Blake, R.Burns, to R.Kipling, preserve the unity of content and form in the artistic devices of the original texts.

7. It is established that in English poetry, artistic devices such as metaphor, epithet, simile, periphrasis, and synecdoche, as well as expressive devices such as hyperbole, rhetorical questions, antithesis, and repetition, are among the most frequently employed lexical tools. Among figurative devices, metaphors are the most commonly used.

Metaphor enriches and poeticizes the nominative semantics of words, enhancing the figurative and expressive quality of poetic language.

8. It is determined that in philological translation, epithets are rendered literally, whereas in poetic translation, both literal and free renderings are used. As a result, the figurativeness, which is the essence of poetry, may not be fully reflected in the poetic translation, reducing the verse to a superficial conveyer of information.

9. Comparative analyses of the translations by A.Rza, S.Mustafa, Sh.Khalilli, Sh.Naghiyeva, H.İsakhanlı, M.Madatova, U.Bunyadzada and others have established the criteria for the poetic richness and specific features of English-language poetry in Azerbaijani translations.

10. It is concluded that, unlike literal translation, the artistic translation of literary figures preserves the poetic expression of the idea and reflects the craftsmanship characteristics in the national language through imagery. In this regard, symbols play a significant role in poetry, and the use of these tropes in poetic examples strengthens the artistic imagery of the work.

11. It is clarified that in the translation of English-language poetry into Azerbaijani, somatic phraseological units – those relating to body parts – are particularly prominent. In the translation process, their semantic content and the ideas conveyed by the original author are fully rendered.

12. In the translation process, conveying the deep semantic nuances of idioms, capturing their inherent meaning, and maintaining their structure constitute central features of poetic translation. In particular, the rendering of idiomatic expressions based on specific linguistic materials and the manner in which they are expressed in the translated work provide rich empirical data for the development of theoretical insights.

List of published scientific works on the subject of the dissertation:

1. Klassik ingilis şeirlərində məcazların mövqeyi // – Bakı: Bakı Dövlət Universiteti, Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2018. № 1(109), – s.240-242.

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